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Panorama

Press Kit



LOVE, THEFT
and other **ENTANGLEMENTS**

A FILM BY MUAYAD ALAYAN

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Logline & Synopsis

Logline:

A Palestinian car thief gets into the trouble of his life when he steals the wrong car. What he thought was an Israeli car and an easy way to make money in his impoverished refugee camp turns out to be a load of misfortune when he discovers a kidnapped Israeli soldier in the trunk.

Synopsis:

Mousa gets into the trouble of his life when he steals the wrong car. What he thought was an Israeli car and an easy way to make money in his impoverished Palestinian refugee camp turns out to be a load of misfortune when he discovers a kidnapped Israeli soldier in the trunk.

Mousa's hopes of paying the bribe that will guarantee him an exit visa out of the country and away from his wrecked love affair dissipate as he finds himself on the run from Palestinian militias and the Israeli intelligence.

Director's Statement



Director's Statement

Grassroots Filmmaking

Cinema to me has always been a medium where people from different backgrounds, with different skills and talents come together to create stories, stories to be shared with the world beyond the limitations of geography or culture. I have always kept my family and friends close and I feel blessed to have them by my side because without them my cinema would never be possible. I'm a result of life with them as a community and as an individual reflecting on our experiences, pains, happiness, dreams and nightmares.

This was the path I believed in for years and pursued. I always felt I had to create a model of storytelling and film production that would enable me, my family and my friends to create films and share compelling organic stories with the world against the odds of our country's limitations and challenges of funding.

Having received film training in a grassroots city like San Francisco, the experiences of filmmakers like Robert Rodriguez (El Mariachi), Christopher Nolan (Following), and others who brought their films to life against all odds has always impressed, challenged and motivated me to think that producing a feature film against all odds and with very little money is possible.

It was obvious that the challenge and the secret lied in story. I had to come up with a universal story that people anywhere in the world would watch till the end and take home with them in their minds and hearts. In addition, it had to be a simple enough story so its production would be possible with the resources I have access to.

I feel very blessed today to be able to present a feature-length film that is the result of the efforts of my friends, my family and myself pushing creatively against all challenges and resource constraints. I am glad to say we have made it so far completely independently, with Palestinian local talent and against all the odds of Palestine's humble economy and turbulent day to day politics.

Love, Theft and Other Entanglements is the result of many stories I witnessed, experienced personally, reflected on, followed in the media and was affected by like all Palestinians. I hope audiences everywhere will enjoy watching it as much as we enjoyed making it.

A Story About Redemption

Love, Theft and Other Entanglements is a universal story of an anti-hero and his journey towards redemption.

The lead character (Mousa) is neither the Palestinian national ideal typically found in many Palestinian films nor the pure victim of the occupation who is otherwise a perfect manifestation of good. He is not the typical antithesis of that either. He is not a national traitor or an Israeli collaborator. In fact, Mousa wants nothing to do with politics even though politics inadvertently come his way. He is an imperfect human being with many dislikeable traits. He is a car thief running away from his troubled past; a love affair tragically ruined by his actions. He steals to bribe a way out of the country and away from his wrecked past. But his actions only get him into deeper trouble.

Mousa is a simple man, he is not a hero and he does bad things but he is not a bad person. He is someone who grew up in a refugee camp with many dreams about freedom and hopes of having a better tomorrow. But like many of his generation, he ended up hanging in limbo between the dark realities of life in a refugee camp in a depressed and frustrated society and the perpetual wait for tomorrow to arrive before actually starting to live the life he wants for himself.

While the setting of the film is Palestine, the goal is to tell a universal story about human beings and how they act under circumstances that are heavy to bear. Do we act morally under pressure or is morality a luxury when so much is at stake? Are we able to connect with others or not? Do we trust or mistrust? Do we act responsibly or selfishly? And ultimately, how do we redeem ourselves from our own mistakes and actions?

As Mousa survives his journey, he returns to his home but with a realization of the role of his own wrongdoings in the creation of his troubles. While he cannot quite undo the past, he tries to redeem himself by ending the cycle of trouble he unleashed and taking responsibility for his actions.

Director's Statement (continued)

Drama, Thriller, Fairytale

Love, Theft and Other Entanglements is a drama, a thriller and a fairytale. While most of the extraordinary situations and coincidences faced by the lead character are inspired from direct experiences of mine, of people I know or from other real stories that affected me, I wanted to present them as merely a chain of challenges on the character's journey towards change. I did not want to focus on the events in of themselves or to present them in a realistic fashion against Palestine's political and economic backdrop. I wanted to focus on the character's universal story and not draw any more attention than necessary to the place and time period in which it unfolds.

For that I went with a minimal visual style that eliminates unnecessary details. The film is in black and white. This minimizes the visual noise that detracts from the story and reduces the temptation to examine the setting of the film against the hyper-realistic images of Palestine common in TV reports and documentary films. I wanted the place to be a context that serves the story and not a point of interest in of itself.

The film uses just what's essential for its sets and largely what's available on location in the villages and cities where it was shot (Bethlehem, Jerusalem, Duheisheh Refugee Camp, Beit Jala, Battir, Beit Safafa, Beit Sahour, Al-Khadir). It also uses simple compositions with mostly long and medium shots. The objective was to highlight objects that are psychologically significant to the character by having little else in the scenes and to highlight the action that is critical to the story by minimizing the set, composition, framing and camera movement.

Director's Biography



Director's Biography



Muayad Alayan

Director, Co-Producer, Director of Photography, Co-Writer

Muayad Alayan is a Palestinian film director and cinematographer based in Jerusalem. After completing his studies in San Francisco and being part of its grassroots filmmaking culture, Alayan returned to Palestine with the dream of making organic cinema by and about Palestinians as a community; a cinema made through the participation of people coming together to tell stories, against all odds and with means that creatively defy limitations.

At the age of 22, Alayan tested his vision with his first narrative short, *Lesh Sabreen?*, which was made with the participation of youth and young adults in his home village and focused on their experiences and concerns as youth living in Jerusalem and under occupation. The film was premiered in competition at the prestigious Clermont-Ferrand International Short Film Festival in France in 2009 and went on to compete at several other prestigious festivals such as Aspen Shortsfest, Cinemed, Palm Springs Shortfest and Dubai Film Festival, in addition to over 60 other festivals in 25 countries worldwide. The film was distributed widely on DVD and television and won the youth jury prize for Best International Film at the Cork Film Festival in Ireland as well as two honorary mentions at La Cittadella Del Corto in Italy and Al-Ismailia Short Film Festival in Egypt.

Alayan co-founded Palcine Productions, a collective of filmmakers and audiovisual artists based in Jerusalem and Bethlehem to facilitate collaboration on film and media projects as well as to promote film as an art form among youth. In addition, Alayan acted as a film and cinematography

Director's Biography (continued)

instructor at several academic institutions and organizations in Palestine. He also lent his eye as a cinematographer to several independent filmmakers, as well as local and international film and television productions and art institutions.

Alayan's production philosophy for his own films continues to revolve around bringing together a community of filmmakers and non-filmmakers to make films that address community concerns and reflect its hopes and dreams.

His documentary film, *Sacred Stones* (2012, co-directed with Laila Higazi), brought attention to the environmental and health risks posed by the Palestinian stone mining industry. It won Al-Jazeera Channel's Best Medium Length Film Award at the Al-Jazeera Documentary Film Festival as well as the Best Foreign Film award at the Tierra Di Tutti Film Festival in Italy. His second short narrative film, *Mute* (2010), brought attention to domestic violence and its vulnerable victims. It won an honorary mention at the Guanajuato International Film Festival in Mexico as well as the Children's Rights Award at Lola Kenya Film Festival.

Love, Theft and Other Entanglements is Alayan's first feature-length narrative film.

Director's Filmography



Director's Filmography

Director

Love, Theft & Other Entanglements (Narrative Feature) 2015

Sacred Stones (Documentary) 2012

Mute (Short) 2010

Lesh Sabreen? (Short) 2009

Cinematographer

Love, Theft & Other Entanglements (Narrative Feature) 2015

Private Sun (Short) 2011

Mute (Short) 2010

Producer

Love, Theft & Other Entanglements (Narrative Feature) 2015

Private Sun (Short) 2011

Sacred Stones (Documentary) 2012

Mute (Short) 2010

Lesh Sabreen? (Short) 2009

Writer

Love, Theft & Other Entanglements (Narrative Feature) 2015

Mute (Short) 2010

Lesh Sabreen? (Short) 2009

Producer's Biography



Producer's Biography



Rami Alayan

Co-Producer, Art Director, Co-Writer

Rami Alayan is a designer and filmmaker based in San Francisco. His work centers around designing visual, narrative and interactive experiences that engage and captivate audiences. Whether the final product flickers on a big screen or responds to touches and clicks on a handheld device, Alayan's work is about imagining and designing what's not there but what's possible.

Alayan works with creative teams of filmmakers and software developers to turn a project's vision into a reality. He engages as a screenwriter and interaction designer as well as a producer and project manager. Alayan's educational background encompasses creative, technical as well as business training. He holds a certificate in feature film writing from the UCLA Extension School as well as a master's and two bachelor degrees in computer science and business management from Massachusetts Institute of Technology (MIT).

Alayan's debut as a film director was in 2012 with his short film, *Private Sun*. It follows the quest of a woman to cure herself of a bone disease caused by vitamin D deficiency. The film was selected to over 70 film festivals all around the world including Palm Springs Shortfest, Montreal World Film Festival, Filckers Rhode Island Film Festival and DC Shorts. It won 9 awards including 5 for Best Short Film.

Alayan co-founded PalCine Productions, a collective of filmmakers and audiovisual artists based in his hometown of Jerusalem and in Bethlehem to facilitate collaboration on film and media projects as well as to promote film as an art form among youth.

Alayan is currently a senior principal designer at Progress Software. He is also the co-writer, art director and co-producer of the narrative feature *Love, Theft and Other Entanglements*.

Cast & Crew



Cast

Sami Metwasi	Mousa
Maya Abu Alhayyat	Manal
Ramzi Maqdisi	Kamal
Riyad Sliman	Avi
Kamel Elbasha	Militia Leader
Hussein Nakhleh	Mousa's Father
Valantina Abu Oqsa	Blind Woman
Mustafa Abu Hanood	Official
Nicola Zreineh	Ibrahim
Mohammad Othman	Michael

Crew

Muayad Alayan	Director, Director of Photography, co-Writer, co-Producer
Rami Alayan	Art Director, co-Writer, co-Producer
Ihab Jadallah	Assistant Director
Noor Hodaly	Line Producer
Sameer Qumsiyeh	Editor
Bashar Zarour	Camera Assistant
Khader Zeidan	Gaffer
Sami Zarour	Art Designer
Ahmad Hawareen	Production Assistant
Fuad Hindieh	Special Effects
Hamada Atallah	Wardrobe
Nathan Daems	Music Composer
Kostas Fylaktidis	Sound Design and Mix
Giannis Gianakopulos	Sound Design and Mix
Michael Cinquin	Colorist

Contact Information



UNOPS
مركز عمل
أعمال الهدنة العربي منزل إيهما الهدنة
UNITS/2000 FL/2000
The Coordinator Works for
New Inside Prison Facility

الأخبار

يومية سياسية مستقلة

شقة للمخ في سفنات
شقة لها مدخلان
مدخل خاص ومدخل عام
في سفنات - مقابل محطة سفنات

الجمعة ١٠ أيلول - غزة - راماتلون - والبلات - وسفنت
مفاوضات صفقة تبادل الأسرى ن تدخل مسارا غير واضح المعالم
والحكومة المصرية، نصر على ابعاد عدد من كبار الأسرى الى الخارج
الوسيط الاتاني يدعو الحكومة الاسرائيلية لاعادة النظر في تحفظاتها

الاجراء على ابعاد عدد من كبار الأسرى الى الخارج
الاجراء على ابعاد عدد من كبار الأسرى الى الخارج
الاجراء على ابعاد عدد من كبار الأسرى الى الخارج

فاطمة المساعدات الانسانية الاوروبية، شريان الحياة
لقطاع غزة من لندن تصل الى غزة

الاحتفال باختمام الدورة السابعة في فهرسة المخطوطة
والوثائق والسجلات الشرعية الفلسطينية والدفاتر العر

التفديد بالانسلاء على حجارة القصور الاموية الحداثية للمسجد الأقصى

عنان يدعو الى ضبط النفس
والافراج عن الجندي الاسرائيلي

الانسانات عند الحدود مع غزة
ليست، جدارا فولاذيا

الحش الاسرائيلي يهدد سكان
قطاع غزة بحرب جديدة

A silver sedan is parked on a rocky, dirt road in a desert landscape. The car is positioned in the lower-left quadrant of the frame, facing away from the viewer. The terrain is rugged and rocky, with sparse vegetation. The background shows a steep, rocky hillside.

Director:

Muayad Alayan
muayad@palcine.net
+972 52 808 9352

Producer:

Rami Alayan
rami@palcine.net
+1 415 217 9090

Publicity:

Kathleen McInnis
k.mcinnis@see-throughfilms.com
+1 310 733 9805

www.palcine.net

www.lovetheftandotherentanglements.com



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