STUDY GUIDE

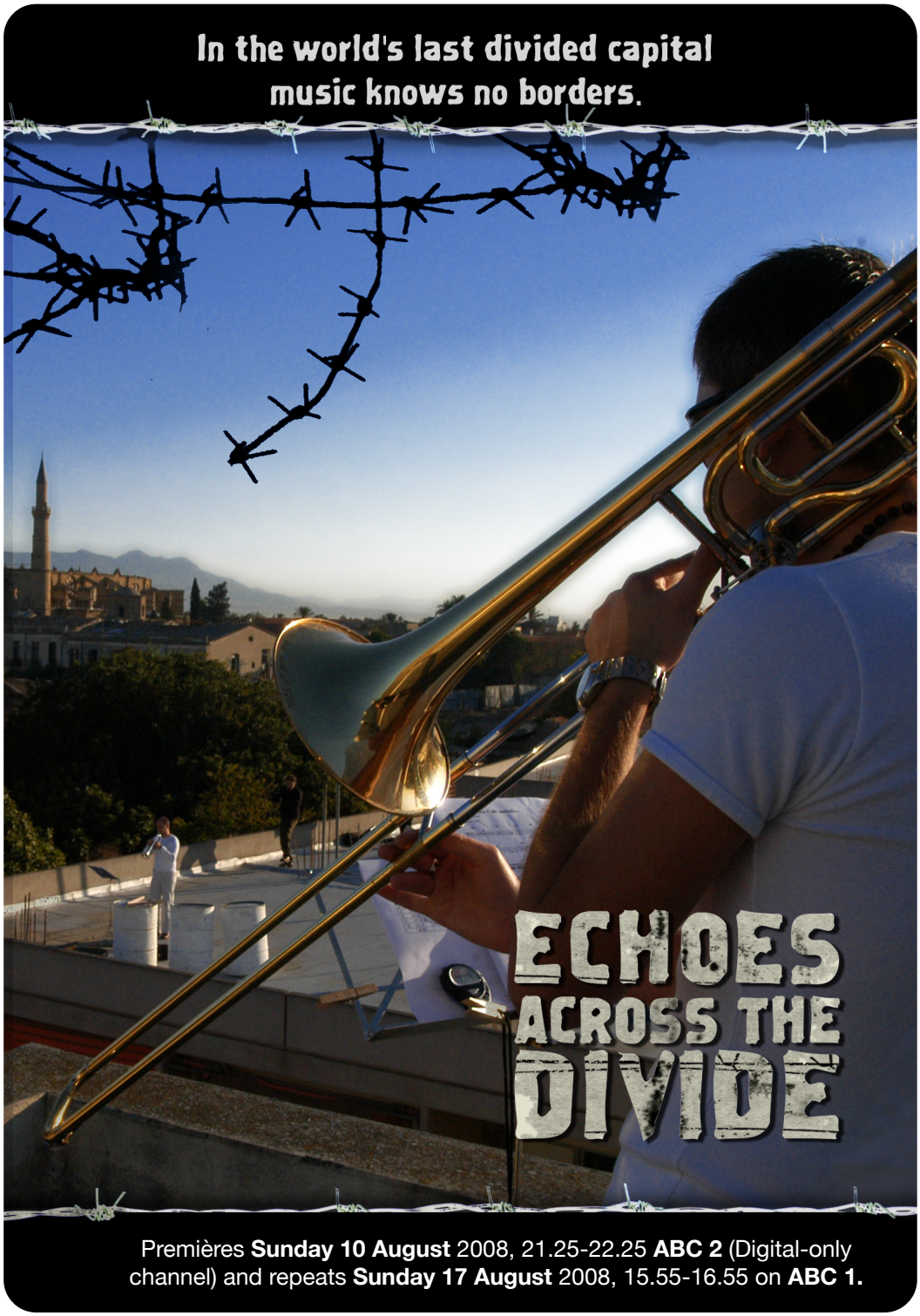


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Tumblin' Down

Study Guide written by Adam Sèbire, Director of *Echoes Across the Divide*.

DOCUMENTARY SYNOPSIS

In the world's last divided capital, young Turkish & Greek Cypriots prepare to bridge no-man's-land with a performance like no other, from the rooftops of the old Venetian town. We follow their revealing and rather unconventional rehearsals in the UN Headquarters on the island – and join their search for instruments from Nicosia's war detritus - for Merlijn Twaalfhoven's outdoor composition "Long Distance Call".

Together they aim to perform it across no-man's-land from the streets, balconies and rooftops of this beautiful old Venetian town.

Through the performers we come to understand what it means to grow up in an island divided by hatred, minefields, and the infamous "Green Line" - a buffer zone that bisects their country by as little as 3 metres of barbed wire.

The concert is held on UN Day in 2005, the world body's 60th year: for the first time they allow the filmmaker access to the decaying 'dead zone' that divides the old town; a site frozen in time.

At dusk the musicians form a symbolic bridge of sound in an historic 'combined' performance from both sides - before an unexpected finale in the middle of no man's land.

USING THE FILM IN SCHOOLS



Overview

Echoes Across the Divide, by Australian filmmaker Adam Sèbire is a contemporary 52min documentary. It deals with young people using culture as a means to address a situation where politics seems to have failed: the 40-year old Cyprus conflict, between Cypriots of Turkish and Greek ethnicity.

The film focusses on the attempts of participants in a bi-communal music performance to bridge divisions - political, ethnic, cultural, and physical - with music.

Australians have been Peacekeepers in Cyprus for over 44 years. A large number of the 80,000 or so Cypriots now living in Australia emigrated during this period to escape the violence. Yet it is a conflict that relatively few people in Australia know about.

Issues Raised by the Film

The film avoids narration, preferring to let the characters and visuals speak for themselves. Issues include:-

- Art as a tool for change.
- Inter-communal contact and bridge-building in divided communities.
- Taking music out of the concert hall.
- Making music with found objects.
- Music and dance by non-professionals.
- Music, ethnicity and identity. When does "noise" become "music"?
- Attitudes of everyday Cypriot people.
- Is reunification possible in Cyprus?
- Representation of "the other side" in a conflict.
- The impact of war and division on children.
- Conflict resolution on personal and societal levels.



Curriculum Areas

The film contains material of relevance to students of:-

- Music of a culture
- Modern music
- New instrumental techniques
- Music and education
- Media studies
- War and its impacts
- Conflict resolution
- History & Geography
- Drama & Dance

Before Watching the Film

ALL STUDENTS

- What methods could you use to break down tensions or build "bridges" between (a) physically-divided communities (eg. Cyprus, Korea, Israel/ Palestine) and (b) ethnically or socially-divided communities (eg. Belfast or even outback Australian towns which have major divisions between indigenous and non-indigenous populations)?
- What advantages does Art (in this case music primarily) have as a means of communication? Can it truly be considered an international "language" of neutral values?

MUSIC STUDENTS

- Is it possible to change the world with music?
- What is the definition... of a musical composition? ... of a musical instrument? ... of musicians?
- How does music relate to the physical space in which it's performed?
- If you wanted to create a musical composition for outdoor performance, what might be some of your considerations?
- How could you have musicians play together if circumstances meant they couldn't see each other - or a conductor?!

MEDIA STUDENTS

- How does the filmmaker attempt to convey the nature of the divided city?
- The film tackles a highly contentious subject. What strategies does the filmmaker use - or what does he not do - that allows the viewers to make up their own minds? (eg. absence of voiceover, selection of main characters, choice of shots and angles, use of a UN character, choice of music, etc).



Map Source: CIA World Factbook

THE REPUBLIC OF CYPRUS (ROC)

Became independent from the UK in 1960 (British air force bases remain). Joined the EU in 2004. AT USD$14,000 it has almost three times the per capita income of the TRNC. Predominantly Greek Orthodox. Pop: 784,000

TURKISH REPUBLIC OF NORTHERN CYPRUS (TRNC)

Proclaimed 1983 but recognised only by Turkey and internationally isolated. Turkish Cypriots are predominantly secular Muslims. Pop: 264,000

UN BUFFER ZONE

Patrolled by around 1,000 UN Peacekeeping troops (UNFICYP) including 15 Australian police (but over 1,400 officers since 1964). This is the GREEN LINE. A handful of crossing points have been opened since 2003.

MAIN CHARACTERS

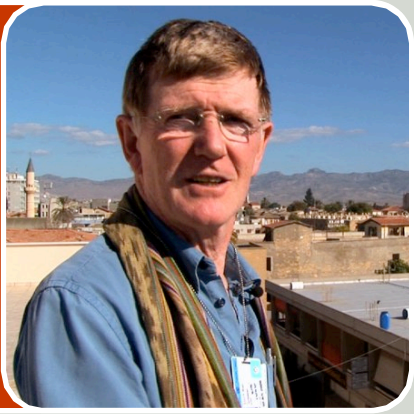
Bitter memories of the past are rarely far from the surface for many Cypriots. The film's characters look to the future, mindful of the past.

BRIAN KELLY

UN Spokesperson

the mediator

Born in Ireland, Brian has first-hand experience of divided countries. "Within the division there is harmony. There is the harmony of two people who live on one island but unfortunately as yet have not been able to write a single piece of music called a Cyprus plan, a Cyprus settlement, on which they agree."

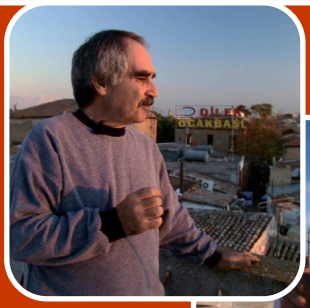


HAJI MIKE & ZEKI ALI

Poezt 4 Peace

bicommunal artists

Before crossings were opened in 2003, Turkish Cypriot poet Zeki Ali & Greek Cypriot rapper Haji Mike met and collaborated via the internet, sending music and lyrics back and forth. "We are quite laid-back people in Cyprus. I don't know how they get into war. All these laid-back and carefree people who enjoy life all of a sudden turn into monsters." (Zeki)





MERLIJN TWAALFHOVEN

Composer

an outsider looking in

Merlijn, a composer from Holland, specialises in compositions that use extra-ordinary spaces, drawing on non-professional performers, to bring together divided communities in the creation of an artwork. "In this city, this space has a real story. Because it's a gap. It's really some-thing you cannot penetrate just by going to the other side. So that makes sound really the unique way of crossing it." Merlijn prefers an emotionally honest performance to a technically perfect one ... and he gets it.



ELENA CHRISTODOULIDOU

Choreographer

the greek cypriot

Elena's parents' backyard faces the Green Line, with a Turkish bunker in the distance. "We grew up with this difference in our minds, that they're Turkish, they're Muslims, they're not Christians, they're not Greeks. We always had in our minds that Turkish people are just soldiers.



A BRIEF HISTORY OF CYPRUS



Nicosia is surrounded by 12 well-preserved star-shaped Venetian butt-resses. It rem-ains the world's last divided capital and Europe's last divided city.

Cyprus is only four times the size of the Australian Cap-ital Territory, but has been held by Phonec-ians, Egyptians, Assyrians, Persians, Greeks, Muslims, Crusaders, Venetians, Ottoman Turks and British over the ages.

Throughout history someone has always sought to take the island from someone else.

Cyprus has always been an important trading post between Europe, Africa and the Middle East. The capital, Nicosia, dates from when the Venetians took over in 1489. They were succeeded by the expanding Ottoman Empire in 1571, which held the island for 300 years before handing it over to Britain. In 1925 Cyprus became a Crown colony of the UK, but by then the Cypriots were tired of empire-builders and began movements for self-determination. In August 1960, Britain granted Cyprus its independence. Archbishop Makarios III, a Greek, became president, and Fazil Kücük, a Turk, was made vice-president. Makarios promoted stronger links with Greece, and by the mid 60s intercommunal violence was on the rise. The United Nations sent in a peace-keeping force. In 1967 a military junta took over the government of Greece and on 15 July 1974 a CIA-sponsored, Greek-organised coup overthrew Makarios and replaced him with a puppet leader.

The geography & history of Cyprus have made it a meeting point of Greek, Turkish & Middle Eastern cultural influences, but also a strategic possession for military powers.

Turkey's response was to invade. Greece rapidly withdrew, but the Turks weren't placated and took the northern third of the island. Where before the island had had many mixed villages, now hundreds of thousands fled their homes on both sides for the safety of their ethnic majorities. In 1983 Turkish Cypriots proclaimed a separate state, the Turkish Republic of Northern Cyprus (TRNC). No country except for Turkey has recognised it.

Since 2003, crossings have been opened to allow Cypriots to visit the other side - for the first time in 30 years. Whilst some (such as Elena in the film) refuse to cross because they are required to show their passports, others are seeing the other part of their island for the first time. (See also "PostScript" on p.11)

DID YOU KNOW ?	NICOSIA AIRPORT	NATURE	SHAKESPEARIAN CONNECTION	DILLIRGA/ TILLIRKOTTISSA
	This brand new jet was taxiing when Turkish paratroopers were spotted above Nicosia airport. Now frozen in that moment, the abandoned airport is UN HQ.	One unexpected benefit of the UN Buffer Zone or "Dead Zone" is that it has become a de facto wildlife sanctuary.	55km East of Nicosia, Famagusta is the setting of much of Shakespeare's *Othello*. Large parts of the city remain in the buffer zone, a ghost town aban-doned and reduced to rubble.	Subject of the song in the film, about the "girl from Dillirga" this north-west coastal town was heavily bombed during the conflict.

THE GREEN LINE



The UN-patrolled buffer zone, sometimes called the Dead Zone, resembles a ghost-town, frozen in time. Its meandering boundaries cut Cyprus in two, sometimes by as little as 3 metres. The UN is still de-mining it today.

"The term Green Line refers to the cease fire line that cuts the island nation of Cyprus into two, cutting through the capital of Nicosia. In 1964, British Major-General Peter Young drew a cease-fire line on a map with a green pencil, which was to become known as the "Green Line".

The Green Line became impassable from July 1974 when Turkey intervened by air, sea and land capturing approximately 8% of Cyprus territory in response to a brief Greek Cypriot coup. When the coup dissolved, the Turkish Armed Forces advanced to capture approximately 37% of the island and meet the "Green Line".

The Green Line became a separation barrier between the Turkish community and the Greek community of the Republic of Cyprus in 1983 with the self-proclamation of the Turkish Republic of Northern Cyprus, recognised only by Turkey." (Wikipedia)

Since 2003 it has been possible for travellers to walk (or bicycle) across it in some places, as in the film.

The performance of "Long Distance Call" in the film takes place in the heart of the old city, where Ledra Street, formerly the town's main north-south axis, is bisected by the Green Line, making it impassable.

Composer Merlijn Twaalfhoven chose the site because of its symbolism:

"Although the past was violent, the present day situation seems calm and static. The division of the island gives a possibility to symbolize more universal situations in inter-human behaviour."

But he also chose it because it is the only publicly-accessible area where civilians on both sides can see and hear across the buffer zone, at a distance of about 75 metres.

The mayors of both sides of Nicosia supported the event, and the UN permitted a microphone to be placed in the centre of the Green Line, to allow the audio for the film to be recorded (you can access the raw audio on the film's website ("Podcast" section)).

At the end of the film, Merlijn and the Greek Cypriot children are frustrated that the Turkish Cypriot children are prevented from joining them at the UN HQ on a technicality (ie. minors cannot cross the checkpoint unaccompanied). To get closer they stray beyond the UN Buffer Zone at Ledra Palace, into the part of no-man's-land controlled by Turkish military forces, to the consternation of the UN. They finally stop approximately 40m from reaching their Turkish Cypriot counterparts, where the situation is becoming a major political incident.



Map 3 Δ North
From east to west the old Venetian town of Nicosia with its distinctive buttresses is bisected by the Green Line. The dark line running north-south indicates the former central axis that is Ledra Street. The picture below is just northwest of the Ledra St wall (white with flagpole) looking south east.

One month after the project and again in 2008, parts of the wall in central Nicosia were demolished (see And the Walls Came Tumblin' Down? on p.11)

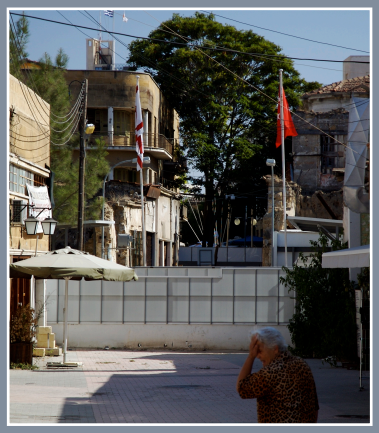


EXPLORING GENERAL ISSUES RAISED











According to the film:

- Most Cypriots, especially the younger generation who grew up in a divided island, know very little about their neighbours just across the Green Line. *"I think a lot of people have still got that very imagined sense of the other side... 'they're all like that' and 'they're all like this.'"* (Haji Mike in the film). What impact do you think that the opening of the borders in 2004 (to allow controlled crossings) might have had? Compare this with the results of the survey mentioned on p.11
- Music can provide common ground where ethnic/political/language divides exist.
  - Do you agree? Is it a cliché to say that music is an international language? Does such a statement deny unique individual traditions or encourage homogenisation of musical traditions?
  - Merlijn has said he believes cultural collaboration is a more successful way to build bridges across divided communities than economic or political integration, since nobody can "lose" their culture; they can only gain from the other side. Discuss this idea.
- Whilst "Echoes" has screened around the world on Al Jazeera and now ABC Australia, television stations on both sides of the island have refused to show the film. Discuss some of the problems they cited to the filmmaker in their decision, after viewing an early draft of the film:
  - too many shots of minarets, implying Cyprus is a Muslim nation.
  - use of capital N in "North" indicating recognition of a 'state'.
  - use of the word "border" for the same reason as above.
  - the final intertitle, about one side knocking down their wall, did not mention why the other side didn't.
  - Statement by Elena was offensive: "We always had in our minds that Turkish people are just soldiers".
  - Statement by Haji Miake "originally it was a church; it's been changed into a mosque..." was felt to imply that the Turks did this in 1974 (it was actually the Ottomans in 1570).
  - The film does not contain enough history to allow people to make an informed judgement of the situation.

The film itself:

- What impression does Echoes Across the Divide give you of Cyprus?
  - Built environment
  - Differences between the 2 sides
  - The nature of the conflict
  - The present day reality
  - The local people & lifestyle
  - Attitudes (to the other side, etc).
- At the request of the participants, a scene was removed which had shown some of them joyously improvising singing over the Muslim call to prayer that had interrupted an outdoor rehearsal. This was at the time of the "Danish Cartoons" affair, and some felt they risked being branded sacrilegious. Discuss.



EXPLORING MUSICAL ISSUES RAISED

• How does the idea of the Call to Prayer (bells, *azan*) relate to the physical environment? Discuss in relation to Merlin's spatial ideas of composition and scenes such as the first 'shouting rehearsal'. What emotional impact is gained from performances in "dead zones" (such as the Green Line, but also old factories, or, as in one of Merlijn's previous compositions inside a Soviet submarine identical to the ill-fated Kursk)?

• For this piece, only some of the wind players and percussionists are professional or semi-professional. Others are amateurs or people who have never played music before (eg. the female students playing bottles). Discuss the pros and cons of using non-professional musicians in such a composition. Is process and participation more important than the aesthetic result?

• Define a "performance space". How is the music in the film coordinated given the problems of the physical realities of the concert? How does Merlijn design his music to include non-professional musicians? How do they respond?

• How do we define "music"? Is Merlijn's composition "music"? If he draws upon pre-existing works (eg. Dillirga, the song) is he still a "composer"?

• Merlijn's musical dialogue "Where are you?!" was inspired by a documentary which showed a Bosnian shepherd searching for his father in the mountains after war. Discuss students' emotional responses to this element of the composition.

• Turkish and Greek Cypriot culture used to be quite mixed on the island. It was not unusual to have Turkish Cypriot bands play at Greek Cypriot weddings and vice versa. Discuss how music gets learnt, swapped, changed, and transmogrified by history and geography.

• Discuss the variety of instruments used. What other compositions have used "found instruments" (eg. Bernstein's brake drums in West Side Story). See box right.

• What other compositions have used non-musical sound sources? (think Tchaikovsky's 1812 Overture, Gershwin's American in Paris, Reich's Different Trains...)



MUSIC OR NOISE?



Crankshaft & Suspension Springs



Bottles



Megaphone

Junk Orchestra

"Found Instruments" used for the work include:-

- old artillery shells
- 44-gallon drums used by the UN for barricades
- bottles hit with coins
- blue plastic barrels for UN refugee relocations
- suspension springs and other car junkyard parts
- rooftop foundations
- home-made megaphones
- iron sheets/wobbleboards
- iron offcuts
- rooftop hot water tanks

PERFORMANCE & POLITICS

"Green Line" by Zeki Ali

Green Line by the riverside
Green Line by the village
Green Line in the middle of the town
Green Line dividing lives and loves
A line that is black, not green
A line that should be erased
Buried in history.

I'm going to plant a tree
Down by the Green Line
Down by the Green Line
We are all going to sit in its shade

And call no one an enemy.





"Tumblin' Down" by Haji Mike

I just wanna be there
When that wall comes tumbling down

Want to hear freedom sound
When that wall comes tumbling down

Gates and passes will no longer exist
Grey sky rain will fade for the sun to shine
This place will be yours and mine

When that wall comes tumbling down.

http://soundclick.com/share?songid=3336494
for Haji Mike's complete text, plus audio

Can performers change the world?

• Are lyrics important if you want to convey an idea? How else can you do it?

• How important is the text and its delivery (for example, do the rhythms in rap enhance the text?)

• Discuss how antiphonal music (music from two or more groups placed within a performance space) can add impact to a work.

• Could this project be extended to other divided places (such as Israel/Palestine)?

Art washes from the soul the dust of everyday life.
Pablo Picasso

Similar Projects

The composer and filmmaker have since turned their attention to a musical project across Israel's "separation barrier" dividing the West Bank town of Bethlehem - a wall that newly divides Palestinians and Israelis. As fast as some walls come down, it seems others go up...

They also made a music project with Palestinian children living in UN Refugee Camps in Jordan, "Symphony for All".

See http://www.adamsebire.info/Adam_Sebire/Films/Films.html for Quicktime and YouTube videos of the project, and see http://www.arabica.nu/ for resources for teachers and students. See http://news.bbc.co.uk/2/hi/middle_east/7353494.stm for a report of a similar but unrelated performance event across no-man's-land in the Golan Heights earlier in 2008.

A WALL BY ANY OTHER NAME...?	GERMANY	N. IRELAND	ISRAEL	MEXICO/USA
	**The "Inner German border" or "Berlin Wall",** 1952–90 was a physical manifestation of Europe's "Iron Curtain" between East and West.	A series of barriers ("peace lines") separate the Protestant and Catholic communities in some areas of Derry & Belfast.	The **Israeli West Bank Separation Barrier** is a network of fences & trenches expected to be completed around 2010.	The USA is constructing a separation barrier along 130 km of its border with Mexico.

Audience Responses

Discuss the following quotes from audience members:

- *"At last something that I personally feel has some sort of meaning and substance concerning the Cyprus situation. Thirty-three years on and the politicians that gave the go ahead for this military botch up cannot heal the wound they opened all those years ago. This video portrays the passionate yearning from both sides, the divide is still there because it is convenient, the voice of true Cypriots will be there for longer, for as long as takes. Music has always elevated our souls where all hope seemed lost, throughout history music has been a powerful tool to break down divides between Nations. What an emotional display of unity... The spirit of the people lives on."* YouTube user Betalouda
- *"Singing to those stinking turks is no good, they look at you and call you a fool"* Anonymous YouTube user
- *"You see, through art and music the ROC and the TRNC can live side by side as good neighbors. God Bless The Artists."* YouTube user Mazdab8
- "*The first documentary about the Cyprus problem that represents people rather than political ideologies and divides."* Michael Hajimichael, Cypriot Rap-Artist.
- "*It's amazing how children at that age have no understanding about politics and seem to push religion and differences aside and instantly become friends. Its too bad the older generation and politicians can't learn from our children....*

The people of Cyprus I believe have spoken through music that they want peace, and I think its time the rest of the world and all politicians listened!

[That] you were able to organise and create such a vibrant stir along the green line shows that times are changing, because this film a few years ago would have been impossible to make." Nick Tsiogas (Greek Cypriot living in Canada).



Composer's Process & Goals

Composer MERLIJN TWAALFHOVEN (b. 1976) and his foundation, La Vie sur Terre organise unusual and often large-scale projects which immerse a wide public in an experience for all the senses. In unique locations as diverse as harbours, sand-dunes, and UN buffer zones, classical musicians work together with performers such as farmer bands, DJs, children, chefs and hair dressers. Merlijn's compositions find inspiration in archaic and non-Western music. He seeks a balance between the vital sounds of nature and refined melodies which offer a multi-faceted sound palette. His works have been performed by orchestras in the Netherlands, Japan, Belgium and Switzerland, and have been awarded several prizes.

http://www.twaalfhoven.net

"In a preparation for the project, I collected traditional tunes and personal styles from the musicians I worked with on both sides of the Green Line.

Back home I composed music that incorporated the collected material.

During the rehearsal period in the UN Buffer Zone (where musicians from both sides could attend) there was additional material developed in workshops. Even without understanding each other's language, habits or whatever, there was always a common ground we shared and a place to start interacting. The composed material and the fresh results of the workshops were united in an organic composition process that continued to the night before the performance. During the performance, the music of both sides of the Green Line could be heard together, but the musicians of both sides could not physically meet.

For the listeners, the performance was very uncommon in the sense that they didn't see a conductor or all the musicians. The music started without notice, as a natural phenomenon. After about 60 minutes, when the composition came to an end silence returned. The music was played at dawn, noon and sunset to create a kind of natural cycle.

The audience was able to choose many different places to listen to the music. The position of the listener defined the experience of the music; it was therefore interesting to hear the composition from various angles.

Art is an advanced and powerful way to communicate and to unite without losing the vitality and richness of your own identity. It is independent from economy or politics, and therefore it can be a first step towards unity, when people are afraid to risk their prosperity or power.

This project is an alternative to the usual international collaboration. Instead of using a kind of universal musical language as a fixed style, we try to really understand the local situation. Roots and local traditions from both the Turkish and the Greek culture are united."

Of his objectives, Merlijn makes it clear he is not after a polished, perfect production, but a vital, organic response to the imperfect reality of the situation.

"The very intensity of the collaboration leads to an understanding and relationship that is an investment in the long term. We think that collaboration between musicians of different countries and musical cultures needs time to get to know the character and customs of each other. In this way we hope to dig deeper than the superficial 'international art-Esperanto' in which the successful cosmopolitan art world seems to communicate."

Director's Intention

I'd wanted to make a film about how music has no regard for borders, nor other artificialities that divide peoples. Pairing up with the "Long Distance Call" project narrowed my focus to a microcosm within the beautiful Venetian walls of Old Nicosia; its natural soundscape, especially the Muezzin's Azan and the rumble and bells of Orthodox Christianity both floating freely across no-man's-land.

Merlijn's composition overlays the town with music made by locals and draws on spatial and physical elements of both the town and the events of 1974. Geography, history, politics and musicology were wrapped with an aesthetic bow which soon unravelled to reveal powerful emotions and humanity in this tragic, unique place.

ADAM SÈBIRE (director/camera/editor/producer) was born in Melbourne in 1970. He studied documentary filmmaking at the Cuban International Film School (EICTV). When not making arts documentaries for SBS Television in Australia, Adam can be found behind a trombone in pit orchestras, or working casually at the Sydney Opera House.

POST SCRIPT

And the walls came tumblin' down...?



The final title in the film states:
One month later the wall which had been at the centre of the performance was demolished. On the 3rd of April 2008 the main street it had divided was at last reopened to pedestrian traffic.
For the first time in over 40 years it is possible to walk through the ancient heart of Nicosia once more.

Discuss whether the project (which received international coverage) might have had any effect, or was it just coincidence?



The situation in Cyprus is finally changing after 35 years of stasis.

One month after the musicians in this film made their protest across the wall that divided Central Nicosia (24 Oct 2005), the northern side of that very wall was torn down by Turkish Cypriot authorities. Little more happened for two years, until a change of government in the Republic of Cyprus in early 2008. Suddenly, on 3 April 2008, the remainder of the southernmost wall and a guardpost that had divided Ledra St - the capital's main north-south axis - was removed. (This guardpost is the one that Merlijn and Elena visit in the film. He tells her what the other side is like.)

Links to the news item:
http://www.iht.com/articles/ap/2008/04/03/europe/EU-GEN-Cyprus-Ledra-Street.php
http://www.abc.net.au/news/stories/2008/04/04/2207911.htm

As a result, for the first time in over 40 years, Turkish and Greek Cypriots are able to walk through the centre of their capital - albeit only at one point, and only after ID checks.

Community Attitudes

UN surveys http://www.unficyp.org/nqcontent.cfm?a_id=2170 have shown the crossings have not necessarily had the desired effect of greatly reducing distrust by encouraging contact between the two communities. However, the same survey showed that a majority in both communities feel that bicommunal activities (such as Long Distance Call) are essential to pave the way for a united Cyprus.

The most disturbing finding of the survey was that young people were far less likely to want to live side-by-side with people from the "other side" than older generations who actually remember doing so.

With the Republic of Cyprus' admission to the EU in 2004, and Turkey's desire for the same, economics and political expediency may yet prove the deciding factor in encouraging reunification.

Screenings

The film had premières at the United Nations HQ in New York on 8 November 2006 , and in the UN Protected Area of Nicosia (the old abandoned airport) on 24 November 2006. In June '07 it screened in competition at the prestigious Message to Man Festival in St.Petersburg, Russia. And a rough cut "work-in-progress" was shown during the *Vrede van Utrecht* (Peace of Utrecht) Festival in Holland.

Al Jazeera has world screening rights, and in August 2008 the ABC premièred the documentary in Australia.

The filmmaker is still optimistic that it may yet become the first programme about the Cyprus problem to be shown by State Broadcasters in both the north and south of the island...

This Study Guide

With grateful thanks to Emlyn Lewis-Jones for pedagogical advice.
Photographs by Adam Sèbire, Laura Boushnak and Labkhand Olfat Manesh.

All links in the electronic version of this PDF should be clickable.

Resources on the Website

- links
- complete transcript
- press kit & trailer
- still photos & audio recordings
- order copies of the DVD

Contact the filmmaker:
adamsebire@gmail.com
www.adamsebire.info

ECHOES ACROSS THE DIVIDE

Brought to you by screenrights

http://echoesacrossthedivide.googlepages.com/