

(THE FREEDOM HOUR STRUCK - OUT WITH COLONIALISM)

Directed by: HANY SROUR

"The Freedom Hour Struck - Out With Colonialism", is the title of the film directed by the Omani female militant "Hany Srour" whose for it the title of a Popular Song. This popular song is being repeated by the militants of the People's Liberation Army and the citizens in the liberated areas of the southern Region of Oman "Dhofar":

The shooting of the film lasted two months in which she accompanied a group of thirty artists and a group from the People's Liberation Army. These groups walked for hundreds of kilometres under the blaze of the sun and the bombing of British aircraft. Hany Srour managed to get acquainted from a close distance with the reality of the 9th June revolution from all aspects. This revolution is known as "the Unknown Revolution" in view of the information embargo struck around it.

The groups lived amongst the masses in the liberated area listening to them and having dialogues with them and recording their daily life. They also lived amongst the fighters of the People's Liberation Army and pictured their militant life from different aspects - the passive activity, the political activity and the military activity and accompanied the liberation army in the genuine military operations, the political meetings and working projects of use to the citizens such as opening of roads, agriculture and drilling of wells.

Hany held a collection of interviews in the local "hinyarite" language and in the Arabic language with elements from all sectors, the People's Liberation Army, the People's Militia, the citizens.

She did in accordance with her utmost to make the film truly express the subject on which it talks. She also worked to reduce any external comment. For this she took advantage of revolutionary songs repeated by the inhabitants of the liberated area. During these interviews she managed to penetrate into the thoughts of those who are fighting for the past nine years with determination and braveness which astonished the friends and enemies tolerating by that the economic blockade, and starvation struck around the liberated rural areas, and the bombs of the British aircraft as well as the attacks of imperialism the last of which was the huge Iranian campaign which is continuing since more than six months.

Hany Srour gave the question of liberation of the woman in the Third World special attention and managed to give prominence to viewpoint of the front towards this important question. Through several interviews with women from several sectors she managed to deal with the problem and the solution laid down by the People's Front in full manner.

We see in this part of the film that the liberation of woman is taking place through the national struggle for the freedom of the homeland and the citizen and through the long-term popular war which will wash out suppression and colonial enslavement of the homeland and enslavement by man of woman or as said one of the militants of the people's liberation army that the roots of any revolution is through her look to the issue of the woman.

This is part of the film which is completed by the other part which pictures the conspiracies against the issue of the people of Oman and the Arabian Gulf. The conspiracies of the imperialists and their local puppets as the film covers documentary tapes showing all these things and showing the reality of the military presence of imperialism in the area which is being reinforced as the time passes by. American and Iran are occupying every place from which Britain from which Britain withdraws and local armies become a repressive tool against the people and not for defending homeland which is usurped by Iran, America and Britain.

The documents also picture the conspiracies by the British withdrawal or "the arts of withdrawal for the sake of stay" and the methods of neo-colonialism. It is also resembled clearly in the replacement by the British of Saeed bin Taimour by his son Qaboos in order to absorb the massive wrath. The role of the British officers in the Anglo-Qaboosite coup appears clear.

While our people live in poverty, misery and hardship, the accounts of the rulers are swollen. Two pictures contradicting with each other. The poor and militant masses of the people on one hand and the puppets in their extravagant life on the other. The poor militants with their simple arms but with their ironic will and deep belief in victory on the one hand and the traitors and their mercenary armies and invading forces on the other. This film is a combative tool as says the progressive director Hany Srour in her reply to a question on her ambitions in the cinema: "When I carried the camera I did not do so in order to please myself but to defend the crushed and those oppressed;"

VIEWS OF CRITICS IN CANN FESTIVAL

This film was chosen by the critics accredited to Paris by the Committee for International Criticism Week along with seven other films from amongst more than 100 films nominated by twenty five countries for sharing in the world criticism week at Cann 1974 Festival.

Mer selection of any film for the Criticism Week is regarded as a morale victory for it as the criticism week is the indicator to show the artistic value of the film and not the trading. Moreover the week's film are re-exhibited in Paris, New York and Mexico. The film was also chosen for the "Mizadora" festival in Paris and Niece as one of the documents depicting the cause of the woman.

Marselle Martan - (Ekran magazine 74) and official-in-charge of the criticism week in Cann in 1974. It is a remarkable political film as it combines between the ability to extend and introduce essential documents in a simple manner to show the anonymous political situation.

Luis Marcoril, cinema critic on the Le Monde - 2nd May 74, and member of the Criticism Committee says: Hany believes with warm sympathy in the question which is being tackled by it in a modern manner although Shofar lives a liberation war the schools open in the bushes and the women take part in the first rows of the struggle.

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Mary - cinema critic of the Observer - says in the thirteenth bulletin of the World Criticism Week: "A film rich with information and becomes of effect when it shows the Arab woman - who was until very recently living in the stone age - streaming forward. The method differs to that of Litten and Kilocoos but the dignity of man is his thought.

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Albert Sirfony - Huguonita 23.5.74 - says/ "The film of Hany Srou has significance because it gives rich information on the struggle of those fighting for liberation which struggle is ignored by the press. At the same time she proved her respect for the people whose entity she showed. This gave the film a beautiful artistic form.

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Mizadora Festival Bulletin - Paris-Niece 74:

The film is a contribution to break the information embargo imposed on the heroic struggle of the people of Oman and the Arabian Gulf since the past nine years under the leadership of the People's Front for the Liberation of Oman and the Arabian Gulf.

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Michel Perez - Cann Festival bulletin:

Beside giving rich information on an anonymous revolutionary situation, by expressing in a simple manner the national feelings of people and their prestige, and beside the fact that the " Liberation Hour Has Struck" is a combative information tool, Hany Srour gives an example to the revolutionary film men in spite of the simple technical potentialities possessed by her.

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The Cinema and Television Magazine Today - A Special Issue on Cann Festival/ "For realising this film Hany Srour walked a distance of four hundred kilometres on mountains and in the desert. The film was financed from donations by the Arab workers and students.

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G. Yatsir - Orora: We can fight by and through the pictures and to condemn the enemy. This means the start of victory. Since long many work for strangling and suffocating what goes on in the Gulf. Hany Srour used primitive methods to break this ring and to show the struggle of a small people fighting the meanness of some Arab countries.

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Hola Shergy - Africa-Asia:

The film affirms two basic points. They are:

- 1) The importance of the correct political course for waging a national and social war
- 2) The importance of liberating the woman and giving the revolution its real concept and meaning.

In spite of the simple potentialities possessed by Hany Srour this film is correct from the ideological point. We see in the film a support for the theme that the brain leads the rifle and also the brain directs the camera.

VLWS OF ARAB CRITICS

Adnan Madanat - al-Muharrer newspaper 12.6.74

"The director of the film Hany Srour was able to shoot the most important aspects and most delicate parts of the revolution overcoming the mistakes of many film men who go to these remote areas to picture everything strange and attractive. The Film "The Liberation Hour Struck" is balanced and serious and is the most important accomplishment realised by a Lebanese but unfortunately from outside Lebanon".

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Mohammad Ka'aush - Beirut newspaper 13.6.74

Hany Srour introduced to us the revolution of man in a neglected part of the arab homeland. She said in the picture and sound be proud that you belong to a nation holding a people like this.

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Self City Orient - French - Beirut 8.6.74

Through an interview by the magazine with Hany Srour, the film "The Liberation Hour Struck" was realised in order to share in breaking the conspiracy of silence against the struggle of the people of Oman and the Arabian Gulf against foreign occupation.

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Saïr Farid - Critic on the al-Gothouria newspaper and writes for other newspapers/ " This film managed to show the issue of a militant people by using simple techniques in accordance with the meagre potentialities available but at the same introduced the issue with strength and conviction without resorting to the methods of sounding speech.

INFORMATION ON THE FILM

Length of Reel: One Hour

Type : 16mm coloured

Red Colour : for scenes taken from revolutionary side and

Sound Recording: Optical

Black colour : for scenes taken from the side hostile to evolution:

For Information Contact: Information Office, People's Front for Liberation of Oman and Arabian Gulf, P/O/ BOX 5037, P/D/R/Y/ Telephone 23756 or: HANY SROUR c/o. Tonique Martineau, 106 Bel St: Denise, 92 Conbevoise, Paris, Tel. 3537034