



FEATURE FILM · BASED ON A TRUE STORY · IN DEVELOPMENT

Mo'

A survivor of the 1982 Israeli invasion finds his mother on live television. It shatters him.

Arabic with international subtitles · est. 95 min · cultscale.com

THE DOCUMENTED EVENTS
ON THE RECORD

Beirut, 1982.

A two-year-old found hidden in a garbage box during the Israeli invasion is taken to a Beirut orphanage. He grows up carrying nothing of his mother but her name. He doesn't know if she survived. He doesn't know where to begin.

So he steps in front of a camera. A Ramadan game show promises to find those the war scattered.

“I want my mother.”



Wafa and Mo, Beirut, 1982.



THE REUNION

ON THE RECORD · AL-FORSA · AMMAN 2007

His plea goes out. In Gaza, behind a military blockade, a woman watching the broadcast recognizes the toddler she lost to the invasion twenty-five years earlier. She calls in. On live television, Mo learns she is alive.

The blockade has sealed Gaza from the world. Queen Rania of Jordan secures the exception.

On Laylat Al-Qadr, the holiest night of Ramadan, Wafa lands in Amman.

The entire Arab world watches them embrace.

The most-watched moment in Arab television history. Source footage held and available.

THE FILM

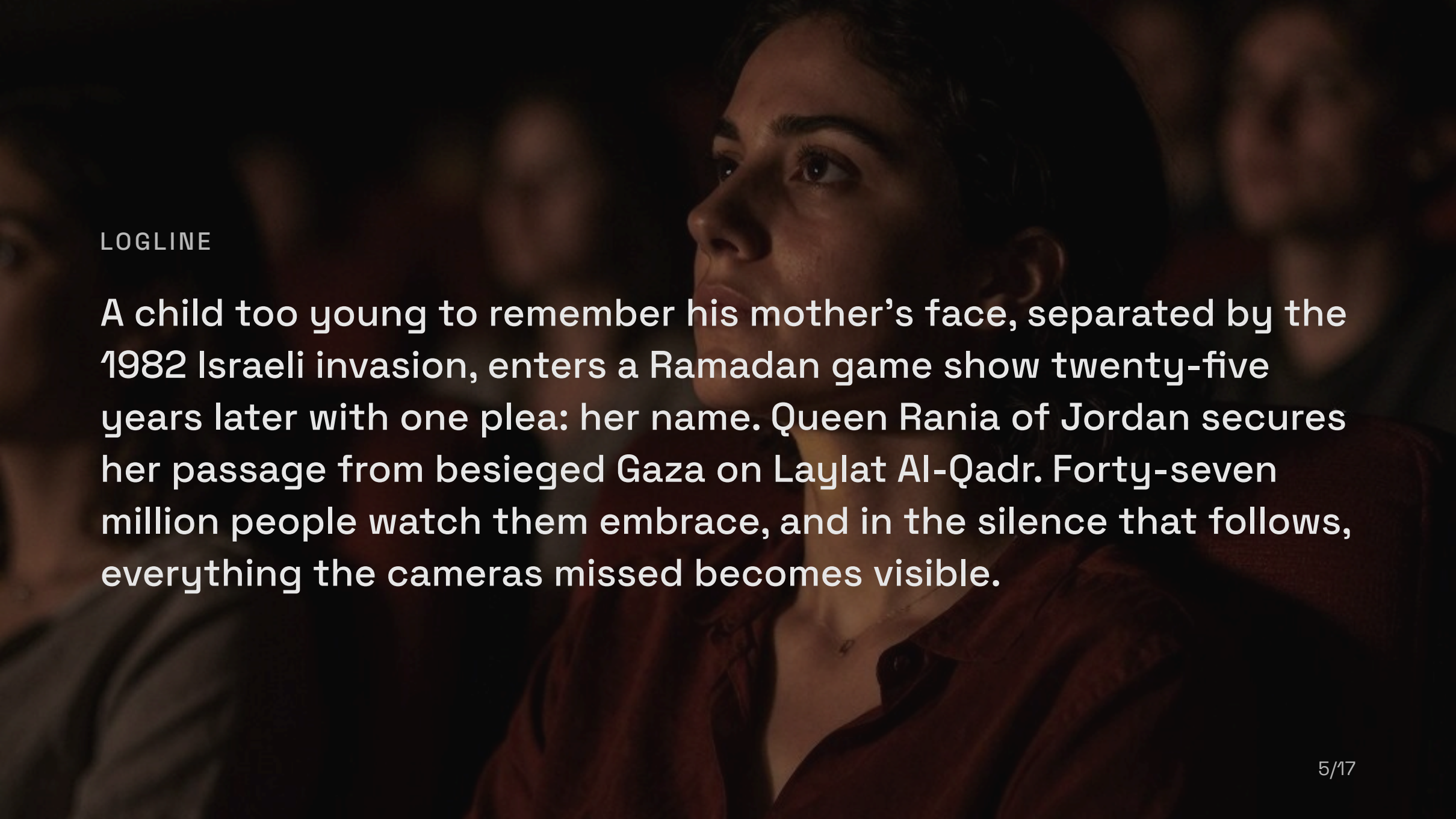
WHERE THE CAMERAS STOP · WHERE THE FILM BEGINS

The broadcast ends at the embrace. The cameras leave. The Arab world carries the reunion home.

In a hotel room in Amman, Mo is sitting very still. The show delivered the miracle it promised. Something else is beginning, something the broadcast was never designed to hold.

The world witnessed the reunion. The film follows Mo into the room.

The private cost of a public miracle.

A woman with dark hair is shown in profile, looking upwards and to the left. She is in a dimly lit setting, possibly a crowd or a stage, with other people's faces blurred in the background. The lighting is dramatic, highlighting her features against the dark background.

LOGLINE

A child too young to remember his mother's face, separated by the 1982 Israeli invasion, enters a Ramadan game show twenty-five years later with one plea: her name. Queen Rania of Jordan secures her passage from besieged Gaza on Laylat Al-Qadr. Forty-seven million people watch them embrace, and in the silence that follows, everything the cameras missed becomes visible.

MOHAMMED SHAMMAS



ACTOR · SURVIVOR · BEIRUT 1982

Born in Beirut. Two years old when the 1982 Israeli invasion tore his family apart, found hidden in a garbage box. Raised in a Beirut orphanage alongside his brother Ahmad.

Discovered by Ziad Doueiri and cast straight from the orphanage in **West Beirut** (1998). The film screened at Cannes Directors' Fortnight and won the International Critics' Prize at Toronto.

In 2007, nine years after playing a survivor on screen, he stepped forward as one.



CHARACTERS

MOTHER

Wafa

Survived the 1982 invasion. Survived Gaza. The woman who crosses into Amman has carried everything Mo was spared.

She endured what he was protected from.

FATHER

Ali

Disguised himself as a bicycle repairman near the orphanage. Watched his sons for years. They never recognized him.

Presence made invisible by love.

BROTHER

Ahmad

Same orphanage, same rupture, same parents. Carried it differently.

The wound Mo shares.

IN THE LINEAGE OF

Slumdog Millionaire (2008)

A game show as the spine of a survival story. Flashback as the delivery mechanism for trauma. A protagonist forged by displacement, witnessed by the world. The commercial proof of concept.

Lion (2016)

A child separated by disaster. An adult rebuilding memory into a search. The reunion as the most dangerous moment in the film.

The Kite Runner (2007)

A buried truth that demands to be faced. A wound that was never allowed to close. The past arriving with the force of a verdict.

Where Mo goes further

It carries the emotional drive of **Lion**, the narrative engine of **Slumdog Millionaire**, and the long-buried truth-confrontation of **The Kite Runner**.

Mo goes further: it asks what happens to the person who survives long enough to find what they were looking for, and discovers it has become something else entirely.

YOUSSEF EL KHOURY



WRITER / DIRECTOR

Lebanese filmmaker and industry pioneer. Founder of Cedar Studio (1996) and Cedar of Arabia (2004). His program Al-Forsa ranks among the largest and most-watched shows in Arab TV history.

Al-Forsa was his show. He put Mo on stage. The reunion unfolded on a platform he built.

Mo' is his debut feature. The material has lived with him since the broadcast. No one else has the access, the archive, or the trust of the people in it.

DIRECTOR'S VISION

Mo survives. He outlasts everything that was done to him, accumulating the weight of years the camera has to be honest about. I want the camera to see the difference between endurance and triumph.

Memory in this film lives in sensation: a smell, a texture, the height of a child's eye. Beirut in the 1980s is close and grinding. The Ramadan studio is oversaturated, operatic, a machine of collective emotion. The film moves between these two registers because Mo does.

The televised world will be orchestrated, public, and almost mythic in scale, reflecting the emotional contradiction of a reunion unfolding under the gaze of millions and understood by only two people.

The politics are the architecture.

Inside them lives a child who wanted to be found.

The war is the context.

Mo is the story.

WHY NOW

120 million people displaced worldwide. Gaza under siege. Afghan and Ukrainian families separated by borders and bureaucracy. Displacement is the defining human condition of this century.

The footage of family reunions goes viral every month. Mo' lives inside the moment they cut away from.

Mo' is a universal story told through an Arab body, a Palestinian loss, and a Jordanian act. Every audience that has ever had something taken from it will recognize this film.

The world knows what reunion looks like. This film shows what it costs.

AUDIENCE & MARKET

Primary audience

Arab diaspora communities for whom displacement is identity: Lebanese, Palestinian, Syrian communities across France, UK, Germany, US, Australia, Brazil.

Audiences who drove \$140M for **Lion**, \$68M for **Capernaum**, \$73M for **The Kite Runner**. Humanitarian organizations. University film programs.

The film activates a fear most reunion stories avoid: that the person you survived for and the person waiting on the other side may not be the same.

Theatrical strategy

The reunion scene demands a collective audience. The hotel room silence requires undivided attention. Theatrical first.

Core density cities: Beirut, Amman, Paris, London, Berlin, New York, Los Angeles, Sydney, São Paulo, Detroit.

Festival premiere positions the film as event. Limited theatrical designed for intensity, not breadth. The audiences who experience it become advocates.



THE CROWN'S ROLE

THE DOCUMENTED ACT

Queen Rania of Jordan's documented 2007 intervention: securing Wafa's passage from besieged Gaza and bringing her to Amman.

Her act is the hinge. Without it, the truth stays buried.

JORDAN'S RETURN

A feature film preserving the humanitarian legacy of the Crown in international cinema.

Jordan positioned as co-production destination: the Amman studio, the border crossing, the hotel room.

Historical record given cinematic form, seen worldwide.

STATUS

Attached

Feature-length screenplay · est.
95 min

Life rights: Mohammed Shamma
and principals

Source footage: 15-min Al-Forsa
segment identified

Outstanding

Royal approval for Queen Rania's
depiction

Al-Forsa broadcast footage
licensing

MENA/European co-production
partners

BUDGET & STRATEGY

Budget: \$1.2M

Production: Lebanon and Jordan

Co-production equity + national film fund support

Gap financing + territory pre-sales

Revenue model

Festival premiere generates sales momentum. MENA pre-sales (Shahid/OSN+). European co-production incentives (France, Belgium, Jordan RFC). Gap financing at 15-20% of budget.

Distribution

The reunion scene is the set piece audiences carry out of the cinema and bring others back for. Diaspora audiences don't just recommend; they bring people.

Festival premiere: Cannes Directors' Fortnight. North American launch: Toronto.

Limited theatrical: Beirut, Amman, Paris, London, Detroit, São Paulo.

Premium VOD: Netflix/Prime global, Shahid/OSN+ MENA. Community screening circuit through diaspora hubs and Arab cultural centers.

THE ASK

1 Co-producers

MENA/European partners with festival strategy and distribution reach. Equity, gap financing, or pre-sales.

2 Royal Film Commission Jordan

Production support, local facilities, cultural fund access. A Palestinian survival story produced in Jordan.

3 Office of Queen Rania

Formal sanction for the portrayal of Her Majesty's documented 2007 humanitarian act. Access to archival footage. The film exists because she acted.

A young man with curly hair is sitting in a wooden chair, looking slightly to the side. The background is a wall with peeling paint. The image is dimmed to allow text to be overlaid.

Mo'

A film by Youssef El Khoury

► Watch the Al-Forsa reunion (15 min)

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