Mohammad Al Hushki is considered one of the best directors in Jordan, with an astonishing portfolio ranging from TV to Movies, such as Transit Cities (Mudon Al Tranzit) and his upcoming TV series Zain. We sat down with Mohammad for an exclusive interview.

Congratulations on getting married, how are you managing your time between your marriage and your work?

It's good somehow, because when you're working on a project, it consumes all your time, we would be working 13 hours a day at least, and it's a good thing that my wife is in the film industry, so we are managing well.

I was reading you were in the computer field, what made you make the switch to film?

I don't remember why I went into computer school, but after I graduated, I came across the Princess Basma Youth Center, and they had a program about filmmaking, however the project was halted, so I worked on the movie by myself for a year, which allowed me to self-teach myself the editing process and so on.

Tell us more about your Sundance experience?

After the movie, Sundance officials came to Jordan to hire people to fill positions in many workshops about the film industry around Jordan, and I was a film club manager, which entitled me to gain even more experience on the technical aspect of filmmaking.

And after that you decided to go freelance?

Yes, after two and a half years with Sundance, I started making a movie called Butterfly, but I focused more on making corporate videos, because I had to juggle between the creative aspect and making money at the time. All the while, I was working on a couple of scripts, which I am still working on. One of them is called Colored Feathers, and the other is called Pentium 4.

There is a small group of individuals here in Jordan who share the vision to reform the Jordanian film industry, how does it feel to be part of this big change?

It's amazing, people are making more projects, and most of them are indie with a creative message, like when we started making Transit Cities. I had the idea, and a friend of mine suggested talking to Saba Mubarak about the feature, and it all went well. I think that was when the focus on changing the Jordanian film industry through good projects began to take hold.

Transit Cities was a big success, it won many awards internationally. Can you tell us more about the story behind it?

It's a story about the inconsistencies in Jordanian society and how things are changing rapidly in Amman. The story is told from the perspective of a Jordanian woman who lived abroad for almost two decades, and her shock when she returns to her hometown to find everything is changed.
Was it easy to make such a movie, given that you had so little resources back then?

We started the film with a little budget, and everybody was working because we knew that it was a good idea, even though we barely got paid, but we saw the project through, and it was a huge success, and it was a very rewarding experience when the feature won many awards around the globe.

Apart from the international acclaim, how do you think the Jordanian audience reacted to Transit Cities?

The people who are living in Jordan barely notice the changes happening around, but for someone who lived abroad for so long, it’s a drastic change, and it was our intention to portray that change, and to portray the Jordanian society in a very real way.

How do you think we can improve the film industry in Jordan?

For Jordan to have a proper film industry, we need to start on TV, get more stars into local TV projects, and improve TV as much as possible, but even with that, movies don’t impact the culture in Jordan, therefore, we can’t keep doing movies that will not have an effect on the culture, because the satisfaction begins with the glory and is enhanced when people actually see it.

You just finished a TV show called “Zain”, can you tell us something about it?

The story behind Zain is about portraying the different sides of the Jordanian society, and to try to get people to be aware of the existence of the other part, and to also try to deliver the message that everyone has the right of living, all while trying to frame it in a comedic way.

And that was your aim with Fe-male?

More or less, Fe-male was a great way of bringing people together, lots of people watched it from different social classes and it somehow made the gap a bit smaller.

Aren’t you concerned that people will find Transit Cities and Zain somehow similar?

Transit cities tell a fraction of the story, Zain however, is a more of an ongoing story on how a semi liberal woman tries to make her way through society, also, I don’t mind if people find any similarities, I am all for finding a good message and keep trying to deliver it.

And this message is?

The message is that we need to stop focusing on our differences, and to stop thinking that the other person is our problem, and also we should all coexist in harmony.

How do you, as a director, influence the flow of the work?

My job as a director is to create an environment that is friendly and creative, because it would ease up the workflow, and make everybody comfortable, so it’s all about the work atmosphere.