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MEDITERRANEE AUDIOVISUELLE Monthly News letter

This issue is mainly given over to the films chosen for the 15th International Festival of Mediterranean Documentary and Current Affairs Films. You will discover in these pages how today's film-makers see the Mediterranean, with all its tensions, dramas and suffering, but also the hope carried in the minds of young immigrants. The region's past features as well, with personal, family stories or with films about our wider history, helping us understand today's reality.

The jury was unanimous in praising the film-makers' work. Sometimes at the end of a screening there would be a long silence, as if we needed to recover for a moment after watching things so hard to bear. But we shall say no more – discover here in the Newsletter the surprises of the year.

In this issue we also unveil the results of Maarifa's project appeal, and we give you a sneak preview of “Caravansérail, the nomadic programme”.

Happy reading to you all – and have a great summer.....



PRIX INTERNATIONAL DU DOCUMENTAIRE ET DU REPORTAGE MEDITERRANEEN



The selection jury for the 15th International Festival of Mediterranean Documentary and Current Affairs Films worked together in Marseille from the 14th to the 18th June.

This year the CMCA had received 244 documentaries from 30 countries – many well-represented in the past: France, Italy, Spain, the Lebanon, Greece, Israel, Belgium, Germany, Morocco, Palestine, Algeria, Romania, Switzerland, Turkey, Egypt, Tunisia and Portugal. But there were also films from countries less often represented: England, Albania, Austria, Bosnia, Brazil, Finland, Cyprus, Georgia, Hungary, Jordan, Qatar, Slovenia and Syria.

Of the 241 films received, 50 were for the “Mediterranean Issues” category, 59 for “Mediterranean Memories”, 61 for “Mediterranean Art, Heritage and Cultures”, 47 in “First Work” and 24 for “Investigative Documentary”.

(This last category will not be covered in this issue...we shall deal with it later).

The selection jury for the 15th International Festival of Mediterranean Documentary and Current Affairs Films consisted of Nicola Caligiore (RAI), Nathalie Abou Isaac (Centre Régional de la Méditerranée), Lahouari Moulessehoul (Cultural attaché to the Algerian Consul), Magali Roux-Denoyer (the Alcazar Library), Rose Paolacci (Director of France 3 Corsica), Nathalie Galesne (head of Babelmed in Italy), Mireille Maurice (regional head of INA Méditerranée), Marie-Christine Hélias (INA), Claire Dechaux (INA), François Jacquel (director of the CMCA), Valérie Gerbault (CMCA's head of communication), Franco Revelli (film-maker and the CMCA's web-master) and Paola Lanfranchi (Festival Coordinator).



After a week of screenings, the jury were unanimous about the quality of the films shown:

Nathalie Galesne – Babelmed



I knew what the CMCA did: the Festival, the newsletter, the web-site – and above all I knew about small team of people working there: people passionate about Mediterranean documentaries, who share and transmit their work so generously. That's why, despite an overflowing diary, I fell on the invitation to help pre-select the films ahead of the Festival in December this year. I wasn't wrong – getting totally immersed in these stories – big or small – in these films which delve into our history or show us a slice of reality in a way which can be quite overwhelming, reminds us of the strength and diversity of Mediterranean cultures, but also of the injustices and the cruelty which are so rife, especially in the south. This pre-selection process, being held in one of the most mixed-race and attractive of Mediterranean ports, was also a chance for really good discussions and exchanges on major issues: migration, war, the occupation, the past, minorities, women.... Afterwards, back home, I found some images, voices, sounds had slipped out of my mind, had faded, but all the films I supported left a real trace in me, like so many slices of life which their directors had invited me to share.

Magali Roux Desnoyer – Alcazar Library



First of all, there was such a warm welcome – no, that's an important point. I felt part of something, and that doesn't happen every day. Then, a great simplicity working at something truly demanding. Several days plunged in these documentaries – in the Issues category – a great variety of subjects, approaches and production countries. Questions emerged – exchanges about this or that film, about some burning subject, about the way the documentary maker sees the subject, on what the film really means, which is what interested us first of all. Gradually we had to choose which film to select, then convince the members of the other categories, without trying to influence them. This was the experience, rich in meaning and questions, which I had the honour of taking part in for the first time in my life. My professional experience is both deepened and enriched by the experience of others.

Nicola Caligiore – RAI



Being part of a selection jury has been a fascinating learning experience. I am so glad to have taken part for the first time as the representative of RAI.

It wasn't easy to make the choices: the large number of quality documentaries, the wealth of subject-matter, the very special, original images and editing meant the selection process was intense, had to be well-structured. But at the same time it was absolutely fascinating.

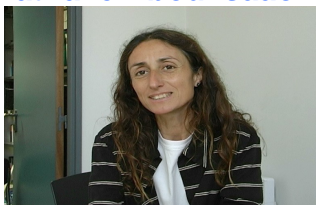
I found the event was an opportunity: it draws people's attention to the vital issues which concern the Euro-Mediterranean area.

Ouary Moulessehoul – Cultural attaché to the Algerian consulate in Marseilles



For me the week was a deeply enriching experience. The films we saw are of such a high quality that it's hard to decide between them. You are always aware of the hard work that has gone into each of them.

Nathalie Abou Isaac – Centre Régional de la Méditerranée



Once again this week of screenings has brought into focus a reading of the way the Mediterranean world really is now, today. A reading, captured differently according to the different geographic angles, of the issues and questions which show with great clarity the great debates which run through us. The quality of these documentaries never drops, these are essential stories, often, one feels, put forward by the directors as vehicles for deeper reflection. Immersing oneself in documentaries for five days gives one the chance to take stock, discover, listen.

Marie-Christine Hélias – Mireille Maurice – INA



Usually the Memories category looks at the past, at known facts through individual or collective stories, the memory itself often heavy with grief. That was particularly true for this year's selection where, in particular, 8 films about post-Franco Spain stood out, made in the excitement following the law on historical memory passed by the

Spanish parliament in 2007. But there were also fresh looks at even more contemporary history, as in Bosnia for example.

Another strong point of this year's Festival was the wide use of archive material: images often never seen before, come to light through increasingly widespread policies to preserve all archival material and the increasing use of digitisation, some films even making the archive material itself the central theme.

The emotion of the witnesses, the richness of the archive material, the originality of the way memory is treated were the criteria which have permitted us to choose 4 titles in this always very moving category.

As a reminder there are six awards for films in the competition

- **France Télévisions' Grand Prix for the Best Mediterranean documentary in the "Mediterranean Issues" category (6,000 €)**

This award is given to the best documentary or current affairs film on a current Mediterranean issue. It picks out productions which improve our understanding of the present situation in the Mediterranean and rewards a director's skill at questioning events and putting them into perspective, as well as his capacity to listen to the principal characters.

- **"Mediterranean Memories" (5,000 €), sponsored by INA**

This award is for the documentary which, with or without archives, most successfully places in a present-day context historical events concerning the Mediterranean, stories of men and women, whether individual or collective, or places of symbolism and memory.

- **"First Documentary Work" (5,000 €) sponsored by RAI**

A prize for a director who hasn't made more than 3 films, of any kind.
Films made within a school or as part of a training programme may also compete.

- **"Mediterranean Art, Heritage and Cultures" (5,000 €) sponsored by *Marseille Provence 2013***

An award for the documentary film which highlights the region's artistic life (music, plastic arts, live theatre, visual arts), its heritage (sites, monuments, works of art, archaeology, architecture) and other instances of Mediterranean culture (folklore and traditions).

- **Special Jury Award (5,000 €), all categories combined.**

This is the award for a film which has not received any other prize but which the jury considers of special merit.

- **Investigative Documentary (5,000 €), sponsored by *Radio France***

The award for the best filmed investigation which gets to the heart of an event, past or present, within the Mediterranean region.

These awards are for the directors and authors of the work concerned

In addition, broadcasting awards may be given by representatives of the television companies, entirely at their discretion.

They will be chosen from amongst any of the films in the final selection. The broadcast of any work thus rewarded has to be agreed individually between the broadcaster and the makers of the film.

SELECTION 2010

MEDITERRANEAN ISSUES

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- NOUS, PRINCESSES DE CLEVES by Régis SAUDER
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- SUGARTOWN: THE DAY AFTER by Kimon TSAKIRIS
- THE INVISIBLE by Gil KARNI

MEDITERRANEAN MEMORIES

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- LES CHEMINS DE LA MEMOIRE by José-Luis PENAFUERTE
- MON ONCLE DE KABYLIE by Chloé HUNZINGER
- PAROLES D'UN PRISONNIER FRANCAIS DE L'ALN by Salim AGGAR

MEDITERRANEAN ART, HERITAGE and CULTURE

- LA MAIN ET LA VOIX by Anush HAMZEHIAN
- MATAR ES MI DESTINO by Giovanni MASSA
- PREMIERE PASSION by Philippe BARON
- SEUTHES L'IMMORTEL, LES SECRETS D'UN ROI THRACE by Zlatina ROUSSEVA
- THE CALL OF THE MOUNTAIN by Stelios APOSTOLOPOULOS

FIRST FILM

- ALGERIE, IMAGES D'UN COMBAT by Jérôme LAFFONT
- BEHIND THIS SEA by Lottie GAMMON
- DEADLY HONOUR by Lipika PELHAM
- I LOVE BENIDORM by Gaetano CRIVARO and Mario ROMANAZZI
- MOI, MA FAMILLE ROM ET WOODY ALLEN by Laura HALILOVIC

ENJEUX MEDITERRANEENS

- GAZA-STROPHE, LE JOUR D'APRES by Samir ABDALLAH and Kheridine MABROUK
- NOUS, PRINCESSES DE CLEVES by Régis SAUDER
- ROAD TO NAHR AL BARED by Sebastian TALAVERA
- SUGARTOWN: THE DAY AFTER by Kimon TSAKIRIS
- THE INVISIBLE by Gil KARNI

GAZA-STROPHE, LE JOUR D'APRES

(Gazastrophe, the Day After)

55 minutes, 2010

Directors: Samir ABDALLAH and Kheridine MABROUK (Franco-Egyptian / Franco-Algerian)

Production Company: L'Yeux Ouverts, Iskra, RFO (France)



Directors Sami Abdallah and Kheridine Mabrouk managed to get into the Gaza strip on the day after the cease-fire was declared after the last major Israeli offensive, "Hardened Lead", in January 2009

They were guided by Palestinian human rights' delegates the whole length of the narrow Gaza strip, following the tracks of the Israeli tanks. Camera in hand, they talked to dozens of eye-witnesses of this 22-day war (from the 27th December to the 18th January 2009), and, so soon after the event, what the Palestinians tell them is remarkable for its precision, leading us to the heart of the Palestinian nightmare.

A documentary which tells the Palestinian tragedy from the inside.

Samir ABDALLAH and Kheridine MABROUK

Samir ABDALLAH was born in Copenhagen (Denmark), his father Egyptian, his mother Danish. Living in France from the age of 6, he acquired French nationality. He has been making documentaries and news films since 1983.

Having worked for ten years with Agence IM'Media, a specialist in immigration and urban culture, where he produced and directed a series of films for "*Rencontres*" a programme on France 3, he founded his own company, "*Les Yeux ouverts*" which organises film-making workshops in the difficult tower-block estates around Paris. Since 1994 he has run a network of public screenings for documentaries which express a critical view of the contemporary world. The network, CINEMETEQUE, now has more than 3,000 partners across France, Europe, Arab countries and the Americas, aiming to find a wider audience for the cinema of these "superfluous people" – people who resist.

Kheridine MABROUK is passionate about comic strips and cinema. He is the author of a comic strip and for more than seven years worked as illustrator on different magazines. His personal projects are marked by their political commitment (*Hawwa*, a reflective magazine on Islamic culture; *Grizlis*, committed communication...). He is known for a graphic style which draws on Eastern sources. His artistic universe, deeply inspired by the Arab world, sets him apart. He has been artistic director for different publishing houses for whom he has created many collections. He is a graduate of the Gobelins school.

NOUS, PRINCESSES DE CLEVES

(We, Princesses de Clèves)

69 minutes, 2010

Director : Régis SAUDER (France)

Production : Nord Ouest Documentaires (France)

The action takes place in a 17th-century French novel – they use their knowledge of the exam which is a shift between



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Régis SAUDER

For many years Régis SAUDER has been making documentaries for French national television, including France 5, France 2 and France 3.

Amongst his latest films: “*Je t’ammene à Alger*”, 2009, 53 minutes; ‘*Mon Shanghai*’, 2009, 52 minutes ; ‘*L’année prochaine à Jérusalem*’, 2008, 52 minutes.

ROAD TO NAHR AL BARED

68 minutes, 2009

Director: Sebastian TALAVERA (Spain)

Production Company : Un Perro Andaluz Producciones (Spain)



The documentary shows the situation in a Lebanese Palestinian refugee camp through the personal accounts of five of its inhabitants, aged between 9 and 62. Yasser tells us that the fight broke out in the camp, home of 35,000 civilians. Raed, 9 years old, tries to forget everything that happened as he takes care of his newly purchased calf. Israa wants to be a teacher. Mustafa is learning to weld; he wants to find a job as soon as possible to help his family. Ali is 62 years old and sends a message of peace to the world, despite having no roof over his head at night. Around them, a desolate environment that includes the people in the film and a school, the epicentre of their universe and the film's narrative thread.

Sebastian TALAVERA

Sebastian TALAVERA studied audiovisual communication and advertising. In 1989 he went freelance, working as a director for Canal Sur Television, and since 2003 he has been teaching documentary film-making at Seville University. He has made several films: “*Tercero G*” (2002), “*Dueños de nada*” (2003) and “*Road to Nahr al Bared*” (2009).

SUGARTOWN: THE DAY AFTER

60 minutes, 2009

Director: Kimon TSAKIRIS (Greece)

Production Company: Anemon Productions (Greece)



Mayor Pantaziz Chronopoulos is a self-proclaimed hero. He will stop at nothing to rebuild Sugartown, his village which burned down in one of the worst fires in Greek history. His deputy and 24 other inhabitants died in the fire.

He will stop at nothing to redevelop the area – ignore the wishes of the other inhabitants, get around any legal restrictions, take money from the European Commission – and nothing will stop him getting his project made.

A story where the catastrophic ambition and greed of one man threatens to leave only scorched earth for the people of Sugartown

Kimon TSAKIRIS

Kimon TSAKIRIS was born in Athens in 1974. He studied social sciences and cinema in Holland, England, Italy and Spain. Since 2001 he has worked in Athens as a producer. He is the co-founder of Bi-optic Productions, a company specialising in computer generated images and digital visualisation. He has already made “86,400 – the Day After?” “The Stranger – Dream or Reality?” (2004), “Sugartown – The Bridegrooms” (2006)

THE INVISIBLE

70 minutes, 2010

Producer/Director: Gil KARNI (Israel)



The film documents a period of twelve years in the Arab village of Al Naim in the Galilee. A village ignored by the authorities. The Bedouins, who have lived there for over century, serve as scouts in the IDF. One of them is the film's protagonist, Fahim.

Since 1963 they have been living in tin huts, with no electricity, rationed water and no asphalt road.

Despite the village's change in the status in 1999, when it was officially recognized for the first time, bureaucratic red tape and political considerations have delayed construction permits. Fahim, wanting to bring progress and set right the wrongs, fights his own personal battle to get authorization for a power connection in a place where the inhabitants get by on generators and camp fires.

Gil KARNI

Gil KARNI was born in Israel in 1966. He is the director of several documentaries:

"Present, absent" (1988), *"Tuba and Migdal"* (1988), *"Jessie Kongo"* (1988), *"Cinderella in the waddy"* (1999), *"Wake me up when the nightmare is over"* (2001), *"Dugit over troubled waters"* (2002), *"SAZ"* (2004), *"Troubled Water"* (2005), *"Baabaa the Sheep sets out to Bring Love to the World"* (2008).

MEDITERRANEAN MEMORIES

DEAR ELENA FRANCIS by Josep ROVIRA

LES CHEMINS DE LA MEMOIRE by José-Luis PENAFUERTE

MON ONCLE DE KABYLIE by Chloë HUNZIGER

PAROLES D'UN PRISONNIER FRANCAIS DE L'ALN by Salim AGGAR

DEAR ELENA FRANCIS

53 minutes, 2009

Director: Josep ROVIRA (SPAIN)

Production Company: Televisio de Catalunya (Spain)



Three years ago the municipal council of a town near Barcelona sent a team to clear out an old building which the council had just bought. Instead of rubbish, they found a treasure: a collection of thousands of old letters.... It was the correspondence of the most popular programme on Spanish radio, presented by Doña Elena Francis. The programme ran from 1947 through the most difficult years of Franco's dictatorship to 1984

Josep ROVIRA

Josep ROVIRA was born in 1957 in Barcelona. Since 1985 he has worked as a journalist for *Televisió de Catalunya*, where, for ten years he ran the cultural section of the news department. As a director his credits include: "*Sensitive Material*", 2007; "*Barcelona Agbar Tower*", 2005; "*Cinema Dalí*", 2004; "*Romanesque Routes*", 1997; "*Dalí by Buñuel*", 1995; "*Pavarotti Returns*", 1995; "*The Last Dalí*"; "*The Voices of the Liceu*", 1989.

LES CHEMINS DE LA MEMOIRE

(Roads of Memory)

91 minutes, 2009

Director: José-Luis PENAFUERTE (Belgium/Spain)

Production Company: Man's Film Productions (Belgium)



Spain 1975: the death of Franco, the end of 40 years of a repressive regime which claimed hundreds of thousands of victims – orphans, prisoners, people exiled, deported, tortured. Today, more than 30 years after his death, Spain has only just begun to lift the veil on this troubled period and bring some justice to Franco's victims. For the first time, a film records the process of recognition and grieving which should allow Spain to live in peace with its terrible past.

José-Luis PENAFUERTE

Born in Brussels in 1973, of mixed Spanish and Belgian nationality, José-Luis PENAFUERTE spent his childhood in Brussels. In 1984 his exiled parents felt able to return to Spain, land of their birth, and he spent several years there before returning to Belgium. He assisted in creating Brussels' first Spanish film festival. In 1993 he went to IAD (the Belgian film school), specialising in cinema and documentary making. His end-of-study thesis was about the political and artistic evolution of the Spanish film industry. In 2001 he made his first personal documentary "*Niños*", which retraces the exile of Spanish civil war orphans. His second film "*Aguaviva*" (2005), is about immigration: it looks at a small Spanish village with a fast dwindling population. The few remaining inhabitants launch an appeal for foreigners to come and restore life to the place. With his third film "*Les Chemins de la Mémoire*", he continues questioning Spain's past and present, creating a bridge between the two cultures of his origins.

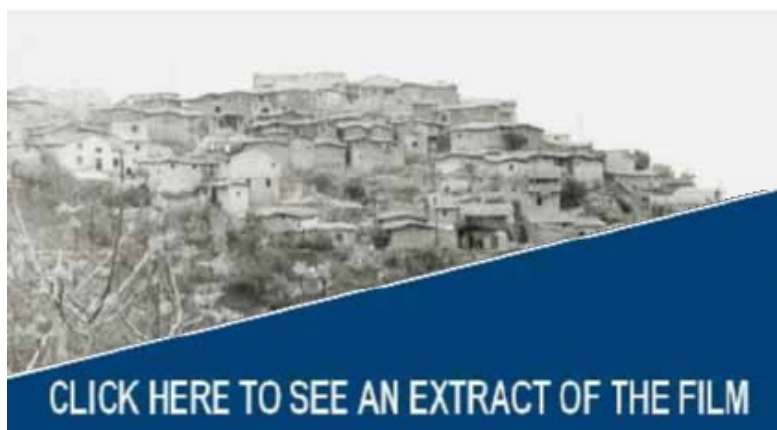
MON ONCLE DE KABYLIE

(My Uncle from Kabylia)

53 minutes, 2009

Director: Chloë HUNZIGER (France)

Production Company: Real Productions (France)



1948, four small eight-year-old boys, cousins, all from the same village in northern Algeria, get off the boat in Marseilles to begin their studies at a boarding school. For the next 14 years, for the whole period of the war in Algeria, they grew up and were educated in Marseilles. Separated from their families, they stuck together, inseparable.

Then in 1962, with Independence, everything changed. While three of them went to live and work in the new Algeria, the fourth, having married a French girl and after a few misgivings, finally chose the values of the Republic. As the years went by he became “a model of assimilation”.

But what lurks behind this apparently successful assimilation? What price does one pay to be assimilated into another country? Can one ever finish grieving for the land of one's birth?

Chloë HUNZIGER

Having completed her higher studies, Chloë HUNZIGER began to write, later branching out into documentary films. After her first documentary '*Les pionniers du paysage*' (1999), broadcast on France 3 Alsace and on Arte, she wrote and directed seven other films:

'*Voyage dans l'entre-deux*', '*L'été de Dehbia*' (2002), '*Sortie d'usine*' (2003), '*Vieillir*' (in two-parts, 2004 et 2005), '*Vivre seul*' (2007), and most recently '*Mon oncle de Kabylie*' (2010).

In her documentaries she tackles issues which are close to her heart: the border, exile, emigration, being between two countries, the edge, solitude, memory...

PAROLES D'UN PRISONNIER FRANCAIS DE L'ALN

(Words of a French Prisoner of the ALN)

46 minutes, 2009

Director: Salim AGGAR (Algeria)

Production Company: ENTV, Belvedere Productions (Algeria)



The image of French prisoners has often been used in Algerian cinema and literature, but until now no Algerian or even European news film or documentary has allowed one of these French prisoners of war to give his side of the story. In the cause of truth and accurate history, we set out to find one of these French witnesses to a war not yet over and done with.

The witness we found, René Rouby, was a prisoner of the Amirouche group, held in the Akfadou region for more than 114 days in 1958. It's the first first-hand account by one of the ALN's French prisoners (*Armée de libération nationale*).

Salim AGGAR

Salim AGGAR was born in 1968 in Algiers. A graduate in French letters he spent more than 15 years in the Algerian press. In 1989 he also began a career as a film-maker. He has written several articles and theses on the Algerian cinema. Amongst the documentaries on the Algerian war, he has made "*Paroles d'un prisonnier français de l'ALN*" for ENTV (Algerian television). Currently he is preparing a documentary about the Algerian war in the cinema as well as a book on Algerian cinema "*La dernière caméra*" (The Last Camera)

MEDITERRANEAN ART, HERITAGE AND CULTURE

LA MANO E LA VOCE by Anush HAMZEHIAN

MATAR ES MI DESTINO by Giovanni MASSI

PREMIERE PASSION by Philippe BARON

SEUTHES L'IMMORTEL, LES SECRETS D'UN ROI THRACE by Zlatina ROUSSEVA

THE CALL OF THE MOUNTAIN by Stelios APOSTOPOULOS

LA MANO E LA VOCE

(The Hand and Voice)

54 minutes, 2009

Director: Anush HAMZEHIAN (Italy)

Production company: Zoulou company, France 3 (France)



With its origins doubtless in antiquity, the game of the Morra is making a come back, having been muted by certain moral considerations. It involves two (or four) players, who each at the same time put up a hand showing 1, 2, 3, 4 or 5 fingers while shouting out the number which, in their opinion, will be the combined total of their fingers with those of their opponent. A simple game, but extremely fast, demanding concentration – and it always generates a particular and fascinating tension.

Anush Hamzehian, from Padua and director of a documentary on the subject, offers to take you into the game of Morra, from Trentin near Nice, Frioul in Corsica passing through Sardinia and the Italian Marches. “Seven! Eight! Seven! Seven! Three! Five! Morra!”

Anush HAMZEHIAN

Anush HAMZEHIAN was born in Padua, Italy, in 1980. Having studied communication he began his career as a video director and editor. He has made: “*24 ore con la civiltà occidentale*”, a short film, 2001 ; ‘*Le città continue*’, 26 minutes, 2004 ; ‘*La dolce tragedia di Martone*’, 26 minutes, 2008 ; ‘*La mano e la voce*’, 52 minutes, 2009 ; ‘*Appunti su Sorrentino*’, 26 minutes, 2009.

MATAR ES MI DESTINO

(Killing is my Destiny)

57 minutes, 2009

Director: Giovanni MASSI (Italy)

Production company: Nanook, Ferribotte Films (Italy)



CLICK HERE TO SEE AN EXTRACT OF THE FILM

“*Matar es mi Destino*” is about Pino Mercanti's last film, which came out in 1970 and was known mostly as *The Underground*, though in Spain it was called.....“*Matar es mi destino*”. It was the last of 22 films made by Mercanti, a director from Palermo completely forgotten today.

The documentary is based on his family's memories, a historical and anthropological quest into Italian cinema of the 1960's and a reflection upon the theme of personal and collective memory.

Giovanni MASSI

Giovanni MASSI was born in Palermo in 1954. He has made several documentaries and short films. Since 1998 he has directed the Nanookfilmfest Festival and since 2009 he has also been the artistic director of the Sole Luna Festival. Amongst his documentary credits: ‘*Tre lamette cento lire*’ (2007), ‘*Attenti al Cane*’ (2004), ‘*Tra cielo e mare*’ (1999), ‘*Via Detroit*’ (1996), ‘*Paesaggio con figura*’ (1992).

PREMIERE PASSION

(First Passion)

54 minutes, 2010

Director: Philippe BARON (France)

Production Company: Vivement Lundi! (France)

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Philippe BARON

Philippe BARON was born in 1963 at Rennes. He studied history and journalism. From 1987 to 1992 he was freelance, working on the television news of Antenne 2. From 1993 to 1998 he worked on programmes for France 3 "*Faut pas rêver*" and "*Strip-tease*". Amongst his documentaries: '*Deux Papas à Manhattan*', 65 minutes, 2007 ; '*Neuf récits d'avortements clandestins*', 54 minutes, 2005 ; '*Rue des Mésanges*', 55 minutes, 2002 ; '*Andréa, née à 35 ans*', 59 minutes, 2001 ; '*Robic & Bobet, duel sur le Tour*', 60 minutes, 2000.

SEUTHES L'IMMORTEL, LES SECRETS D'UN ROI THRACE

(Seuthes the Immortal, Secrets of a Thracian King)

52 minutes, 2009

Director: Zlatina ROUSSEVA (Bulgaria)

Production Company: Crescendo Films (France)



In 2004 a Bulgarian archaeologist Gueorgui Kitov discovered the spectacular tomb of King Seuthes (331-300 BC), a huge mausoleum containing many priceless artefacts. At the entrance, the archaeologist unearthed a magnificent life-sized bronze head. This portrait of a dead man, the way he was lying, the exceptional architecture of the tomb raise many unanswerable questions: does the head represent the dead king? What do the indices of the funeral rites mean? What other secrets are buried in this tomb? With the help of archaeologists and historians who decipher the remnants left by this king, the film reconstitutes the puzzle of the life of Seuthes III

Zlatina ROUSSEVA

Zlatina ROUSSEVA graduated from the National Academy of Theatre Studies "K. Sarafov" in Sofia, Bulgaria, before specialising in directing at VGIK (the USSR's National Cinema Institute).

She has made several documentaries, including: "*Virtuosi de Nulle Part*" (2005, 80 minutes) on the traditions, roots and life of gypsy musicians in Bulgaria; "*Orpheus – a Virtual Museum*" (2005, 38 minutes) on the creation of a virtual museum; "*Théâtre tzigane*" (2002, 40 minutes) on the life of a group of young gypsy artists and their initiation into the art of street theatre; "*Les Oranges Vertes de Libéria*" (2000, 52 minutes), an investigation into the hidden motives and manipulations behind one of Africa's most bloody civil wars.

THE CALL OF THE MOUNTAIN

52 minutes, 2009

Director: Stelios APOSTOPOULOS (Greece)

Production Company: Anemon Productions (Greece)



"The Call of the Mountain" is about a man who abandons his wife and child in Athens when his cousin is murdered in the White Mountains of Crete. Yannis comes back to this small, isolated community to confront his own past. He decides to honour his cousin's death by taking up his profession: in the White Mountains, which plunge into the Libyan sea, being a shepherd is a dying tradition, maintained by a handful of men.

Stelios APOSTOPOULOS

Stelios APOSTOPOULOS is a cameraman. For more than 15 years he has been photographing wild-life films, particularly underwater. He is a permanent collaborator with WWF and Greenpeace.

He is also a founder member of ANEMONA Productions in Athens.

"The Call of the Mountain" is his first long film.

FIRST FILM

ALGERIA, IMAGES D'UN COMBAT by Jerome LAFFONT

BEHIND THE SEA by Lottie GAMMON

DEADLY HONOUR by Lipika PELHAM

I LOVE BENIDORM by Gaetano CRIVARO and Mario ROMANAZZI

IO, LA MIA FAMIGLIA ROM E WOODY ALLEN by Laura HALILOVIC

ALGERIA, IMAGES D'UN COMBAT

(Algeria, images of a war)

52 minutes, 2009

Director: Jerome LAFFONT

Production Company: Sourat Films (Belgium)



Like all modern conflicts, the war in Algeria poses the problem of how it should be shown on film. Faced with the huge amount of material shot by the French army, and as a reaction to what those images present, a few film-makers like René Vautier joined the Algerian fighters to leave a record of their side of the struggle. Camera in the hand, they captured images of great beauty, the majority of which were forbidden in France and many of which have been destroyed or lost. A film which is also about cinematic commitment.

Jerome LAFFONT

Born in Lourdes (France) in 1979, Jerome LAFFONT is a graduate in Directing at INSAS in Brussels. His diploma film, a documentary about the closure of the blast furnace near Liege, "*Au Coeur du chaud, des vestiges et des hommes*", was selected by some twenty festivals. With Marie-France Collard and Foued Bellali, he is also co-director of the long documentary "*Résister n'est pas un crime*" (2008) on the abuse of anti-terrorist laws in Belgium. "*Algérie, Images d'un combat*" is his third film.

BEHIND THE SEA

25 minutes, 2010

Director: Lottie GAMMON (United Kingdom)

Production Company: The National Film and Television School (UK)



The Italian island of Lampedusa is right in the middle of the Mediterranean, half-way between Africa and Europe. Thousands of immigrants arrive here every year from Libya in wooden fishing boats, all hoping to get to Europe. For some, the island is a symbol of hope – but it can easily turn into a nightmare.

The director meets a group of young survivors who are trying to give some meaning to their journey

Lottie GAMMON

Lottie GAMMON studied History and Languages in England before training as a documentary film-maker. Since then she has worked for several television channels and is currently at the National Film School.

DEADLY HONOUR

58 minutes, 2009

Producer and director: Lipika PELHAM (Israel)



Narrated by Salma, a 15-year old girl, and based on an authentic survivor of honour killing, *'Deadly Honour'* documents multiple murders and attempted murders of young women in the Israeli city of Ramle. Juarish is a closed neighbourhood in Ramle where young girls grow up in fear as they await their turn to face the killers. This fear is sealed by a code of silence – no one talks about the murders, no one goes to court. One day the body of a murdered woman was found in a disused well in the forest – and that changed the whole situation.

Lipika PELHAM

Lipika PELHAM is a British-Bengali journalist and writer who worked for the BBC in London for 12 years, before moving to Jerusalem in 2005. She has compiled and presented numerous programmes for the BBC World Service and BBC Radio 4 from Jerusalem. She was making a radio documentary for the BBC on honour killing in Ramle when she decided the images were so powerful the subject had to be made into a film. This is Lipika Pelham's first documentary. It took two years to make with extensive research and filming in a closed neighbourhood in Israel, where lawlessness and clan rule prevail to the extent that girls and women are killed, often with the permission or with the active participation of their family, because they have supposedly sullied their family honour. During the making of the documentary, the director and her cameraman were threatened numerous times and were attacked by men throwing stones. It was an ordeal, but a worthwhile one, as the film documents the testimony of the women who survived family honour killing. Apart from being a journalist and film maker, Ms Pelham has also written a book, currently with a UK literary agent.

I LOVE BENIDORM

28 minutes, 2009

Producers and Directors: Gaetano CRIVARO and Mario ROMANAZZI (Italy)



Life in the Cabanyal has changed a lot: today the urbanisation blight covering the whole Spanish coast is spreading into Valencia as well. So-called progress is obliterating this former "village by the sea" from the map. Tourism is the principal motor behind Spain's development, but it is also at the root of the destruction of the country's environmental, human and cultural heritage.

Gaetano CRIVARO and Mario ROMANAZZI

Gaetano CRIVARO was born in 1983. He studied at the school of advertising graphics in Crotone. In 2006 he obtained a Masters in communication at the Università La Sapienza in Rome. After his studies, he began to work with the advertising agency Guerilla Marketing. He has lived in Spain since 2008

Mario ROMANAZZI was born in 1975. He studied cinema at DAMS in Bologna. He then trained as a cameraman. After two short films, in 2007 he made his first documentary "*I giardini di villa Maria*"

IO, LA MIA FAMIGLIA ROM E WOODY ALLEN

(Me, My Gypsy Family and Woody Allen)

50 minutes, 2009

Director: Laura HALILOVIC (Bosnia)

Production Company: Zenit Arti Audiovisive (Italy)



"Me, My Gypsy Family and Woody Allen" is about the Halilovic family. They came to Italy in the 1960's, from ex-Yugoslavia. For twenty years they lived in wooden caravans. This is a very personal story about the end of a nomadic life and the difficulties of adapting to life in council tower blocks. The story is told with irony by Laura, a young Romany woman. According to the rules of her family she should be married, but she is determined to make her own decisions and to continue to fight to make her dreams come true. A portrait of a small community, a personal and intense vision of the Romany culture.

Laura HALILOVIC

Born in 1989, Laura HALILOVIC has been working since January 2007 at the Audiovisual Laboratory in Turin (ITER project). In 2007 she made her first short film, *"Illusion"*, given a prize at the Sottodiciotto Film Festival and then broadcast on Rai3. *"Me, my Romany Family and Woody Allen"* (2009) is her first documentary.

To access the Festival rules in three languages (French, English, Italian):

<http://www.cmca-med.org/fr/le-prix/edition2010.php>

Results for the “Maarifa” project appeal

Maarifa's appeal for projects to help people working in broadcasting in the Arab world was launched in April this year by *France Télévisions* and CFI (*Canal France International*) in collaboration with ASBU (Arab States Broadcasting Union) and under the aegis of the Cultural Council of the Union for the Mediterranean. On the 5th July in Marseille the results were announced, in the presence of Patrick de Carolis, Chairman of *France Télévisions*, Renaud Muselier, Chairman of the Cultural Council of the Union for the Mediterranean, Etienne Fiatte, Director of CFI and Moufida Limam, Bureau Chief of ASBU. Three Arab television channels have been chosen: SNRT (Morocco), Watan TV (a private Palestinian channel) and JRTV (Jordan) with the following projects:

- *Mektaba* (library) from the educational channel Arrabia (part of the SNRT group) proposes to produce a drama in thirty 26-minute episodes. Game-based and for the whole family, the series would take children on a quest for knowledge in an imaginary, enriching world
- *Chabaab* (youth), put up by the private Palestinian channel Watan TV, is a studio-based programme in 12 episodes which will allow the younger generations to have their say. The programme is different from others of its kind in that it will use several media: television, the internet and social networks.
- *Madrassati* (my school), a JRTV proposal, is a project supported by the Jordan Education Initiative whose aim is to re-structure schools by greater use of digital and the creation of multimedia educational content.

Between now and the end of 2011, from the conception phase to final broadcast, each project will receive guidance and help from a team of experts from *France Télévisions* and CFI. This new way of helping colleagues in other countries has two principal aims: to make the local teams used to responsibility and to pass on lasting knowledge which can be used by all the people working in the partner company.

“Maarifa” has a budget of 500,000 euro over two years, funded by *France Télévisions* and CFI, a subsidiary of *France Télévisions* and the project's organiser.

Web-site: www.maarifa.tv

“CARAVANSERAIL, the nomadic programme”

On the 3rd August the cultural magazine “CARAVANSERAIL, *l'émission nomade*” will be broadcast on France 3. Created by Djelloul Beghouira, it will be presented by Frédéric Taddaï, well known for his programme “*Ce Soir ou jamais*” on France 3.

On the legendary Silk Road from Venice to Peking, by way of Constantinople and Samarkand, a caravansary was a place to meet others and exchange goods and news. The word evokes adventure, journeys, meetings, stops and bivouacs.

In the same spirit the programme, produced by M4 Productions, is a place for individuals and cultures to come together, in France and elsewhere in the world. With a theme that may be serious (the assimilation of visible minorities in France) or light (What makes Africans, Asians, North Africans laugh?), but which will be the programme's thread for that week, the different sections are stopping points on a journey which is both entertaining (music, song, dance, humour) and instructive (reports, discussions on important current issues, news items both serious and silly, abrasive portraits).

From one country to another, one town to another, one sequence to another, one universe to another the viewer will always be captivated and transported.

Richard Berry, Titoff, Farida Khelfa, Dominique Baudis, Fatima Hal, Darina Al Joundi, Thierry Fabre are amongst the first week's guests.

Djelloul Beghouira, originator and author of this new cultural magazine programme, has been working in broadcasting for 30 years. He is one of the founders and presenters of the programme *Mosaïque* (France 3). He also currently produces the programme “*Islam*” (France 2).

Translated from the French by Tim King