



**N°97**  
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This issue is entirely given over to the films selected for the final stage of PriMed (which will be held in Marseilles from December 6<sup>th</sup> to the 10<sup>th</sup>). Read on to find out about the very rich selection of films chosen, about the people who made them and the comments of the jury who chose them, here at the CMCA.

Stories of Mediterranean women and men, full of unforgettably powerful moments, the screenings often followed by long silence.

The searing pain of the Hamas mother who has lost her « chahid » son will stay in our minds for a long time, as will the utter destitution of the young Syrian women working in the fields of the Lebanon, or the serious expression of the young Muslim woman who admits she has had a sexual relationship, or the faces of the men and women locked-up in Cairo's psychiatric hospital, with no hope of ever returning to their families. And of course the strong images of the Arab Spring. Incredible images, which will leave no one indifferent.

But the Mediterranean is also love of life, even when you have next to nothing. A bit of music, a bit of humour – even in the most painful moments hope of a better life is never far away.

Read about these films, which you will be able to see at public screenings in December during the PriMed week in Marseille. The winner of each category will be announced at the awards ceremony on December 9<sup>th</sup>, broadcast live on the PriMed web-site.

Happy reading!

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## Prix International du Documentaire et du Reportage Méditerranéen



The pre-selection jury of the 2011 PriMed met in Marseille from June 20<sup>th</sup> to 24<sup>th</sup>. This year we had a record 316 films from 28 countries. Most were French, Italian or Spanish, but there were Egyptian, Tunisian and Algerian films as well. As for the Ukraine, Montenegro, Bulgaria and Poland, they each made their first appearance in the PriMed listings

In all, the CMCA received:

- 58 films for the Mediterranean Issues category
- 36 films for the Mediterranean Memories category
- 40 films for the First Documentary category
- 25 films for the Investigative Report category
- 70 films for the Art, Heritage and Mediterranean Cultures category
- 79 films for the Short Film category
- 8 web-documentaires for the Multimedia category

The pre-selection jury consisted of Amer ABOU-DAYA (Al Hiwar TV), Nathalie ABOU-ISAAC (CeReM), Jacques BAYLE (France Télévisions), Nadia BENDJILALI (JMed), Daniel BROUYERE (RTBF), Nicola CALIGIORE (RAI), Claire DECHAUX (INA), Valérie GERBAULT (CMCA), Marie-Christine HELIAS (INA), François JACQUEL (CMCA), Franco REVELLI (CMCA), Sami SADAK (Babel Med Music), and Michelle STEWART (University of New York).

Here are the reactions of some of them at the end of this intense week of screenings to choose the films for the PriMed 2011 Official Selection. **The final phase of the Festival will take place from December 6<sup>th</sup> to the 10<sup>th</sup> in Marseilles :**



**Amer ABOU-DAYA, Al Hiwar TV :** *The CMCA has given me a very beautiful experience. I met jury members from many different nationalities. The selection took a long time and was very hard, but at the same time it was enriching: different directors, different people, different ways of working, short and long films, films about the past, artistic films. My first criterion was always how much pleasure I had watching them. Even if the the images, the editing or the music were perfect, some films' subject matter did not touch me*



**Nathalie ABOU-ISAAC, CeReM (Centre Régional de la Méditerranée) :** *To be part of this pre-selection jury, viewing a quantity of documentary films over five days, is like opening a window on to other parts of the Mediterranean. We had the privilege of plunging into a reality which normally we never see. As usual with PriMed, each category offered enormous quality and rich subject-matter well analysed, films fed from archives made with commitment and originality. I particularly*

*remember the great quality of the Memories category. The directors once again show their essential role in recording witnesses, the spoken word, discussions which shake the Mediterranean world*



**Jacques BAYLE, France Télévisions :** *A week of intense concentration. Eight hours of screenings a day. Serious subjects, mad laughter, delightful surprises, sometimes tears. And at the end, a 16<sup>th</sup> PriMed which promises to be a great vintage. My favourites? I shall always remember the film about Abdelkrim, the great Moroccan leader, defeated by Franco and Pétain in the bloody Rif War, who had this prophetic warning: "I came too early!" In the same category, who knew anything about Giorgio Rosa? An Italian engineer who built a platform off the coast of Rimini and decided to create an independent*

*territory complete with casino, flag and currency....Two examples where History, with a capital H, is made by the exploits of extraordinary individuals. Two examples among many of the richness of the documentaries screened this June in Marseille. But through all these stories, during dozens of hours of viewing, without doubt what marked me most were the faces of the Mediterranean women: some, in Libya, determined to fight, others, in the Lebanon, destitute, crushed but dignified, yet others shattered but triumphant after the martyrdom of a son in Gaza, or at the heart of the demonstrations in Tunisia and Egypt. Women, always women, who abrogate laws, overthrow taboos and who are never the last to topple the old dictatorships. At what if it were women who were the real stars of this 16<sup>th</sup> PriMed?*



**Nadia BENDJILALI, journalist at JMed ([www.lejmed.fr](http://www.lejmed.fr))**

*The PriMed I have just experienced as a jury member is a magnificent voyage around the Mediterranean, experiencing its reality and its challenges. A Mediterranean revealed by a selection of documentaries and current affairs films with varied subject-matter and great quality, films which show this zone of intersections and interferences with sensitivity and clear-sightedness. An area which is a fascinating theatre of diversity and richness, but also a Euro-Mediterranean challenge, scarred*

*by burning issues such as migrants moving north from the south, occupied territories, wars, and then questions about the place of freedom or how to live together. Many images, sounds, of women and men, of the past, the present which nourished me and allowed me to pursue my own exploration of the Mediterranean. And this with a pre-selection jury and CMCA team all part of this Mediterranean spirit, a generosity which brings people together while respecting their differences. Thank you to the directors who gave us deeper insight into this Mediterranean both singular and plural.*



**Nicola CALIGIORE, RAI (Radio Televisione Italiana)** : *I was happy to take part again in the PriMed pre-selection. Each year the Prix gets stronger and stronger - last year was a superb experience for me. This year I was part of the the Mediterranean Issues jury at a time when Europe is as much concerned by these issues as the southern section. The films presented are the best means of telling people about the new challenges facing Europe. There were many interesting subjects, especially coming from Italy – which as an Italian I appreciate:in particular a documentary about second generation Muslim immigrants in Italy and how they are becoming integrated. We*

*spent our days viewing all the films and eventually made our choices by analysing different aspects, such as the quality of the images, the importance and relevance of the subject, innovation..Personally I am both impressed and satisfied by our final choice*



**Marie-Christine HELIAS, INA Méditerranée** *Another chance to see exceptional documentaries as a member of the CMCA pre-jury, this year I worked on Memories and Heritage. This Mediterranean so full of frontiers, conflicts, taboos – even if things are changing fast – I came out with a much broader understanding, my mind more open. Seeing all these documentaries together is a marvellous window on to the whole region. This year the Heritage category was particularly rich with very interesting films. I found a new input by directors from the southern Mediterranean – young, but also not so young – who are*

*doing a very fine job. I am thinking of what we saw on the awakening of Algerian cinema, on the passing down of traditional Algerian songs through the generations... So, amazing things, very interesting and very well done. Thank you!*





**Sami SADAK, Ethno-musicologist, Artistic Director of Babel**

**Med Music:** *"To begin to understand the Mediterranean, you need to think unity, diversity and conflicts," wrote Edgar Morin. "You need a mind which is not linear, a mind for dialogue, a mind which grasps things both complementary and antagonistic." In the creative Mediterranean this comes from a harmony made by opposing tensions, like the bow and the lyre. The Mediterranean identity was forged by successive waves of immigration, people crossing the sea in sailing boats from one land to another, this sea which links the land, which surrounds them, "the sea between the lands" the sea which unifies more than it divides.*

*So as a jury we all felt the pain of the Palestinian woman whose son had been killed in a bomb attack (Women of Hamas), we all heard for the first time Greek people telling us how, as children, they had been saved from the Holocaust (Kisses to the Children), we all felt the terror of the mass graves of the Spanish civil war (70 Years of Silence – Spain, Memory and Transmission), we all shared the urge to rise up with Abdelkrim in revolt against colonialism (Abdelkrim and the Rif War), we all sang Rebetiko music in the dives of Pireaus with Roza Eskenazi (My Sweet Canary).*

*I must admit one does not come out of these day-long screenings unscathed, even if the CMCA team's welcome is perfect. Thank you again for these discoveries which otherwise would have passed me by.*



**Michelle STEWART, Teacher at the University of New York,**

**Mediterranean Cinema Option:** *I viewed the Art, Cultures and Heritage category. We chose films of good quality but which also showed different aspects of the Mediterranean. We wanted all the different cultures to be represented. There are also subjects shared by different Mediterranean cultures. There were several interesting films on music, in particular music as a way of transmitting cultures which are traditional and dynamic. Other films showed how music expresses the changes in a culture, how musical tastes have changed with the commercialisation of culture. All this is part of the whole issue of the*

*flow of people and ideas across the Mediterranean, sounds, music, media and images.*

# **PriMed 2011**

## **FILMS SELECTED**

### **MEDITERRANEAN ISSUES**

- [HYMEN NATIONAL by Jamel MOKNI](#)
- [THE HUMAN TURBINE by Danny VERETE](#)
- [ZELAL by Marianne KHOURY and Moustapha HASNAOUI](#)
- [WOMEN OF HAMAS by Suha ARRAF](#)

### **MEDITERRANEAN MEMORY**

- [70 ANS DE SILENCE – ESPAGNE, MEMOIRES ET TRANSMISSION by Emile NAVARRO](#)
- [ABDELKRIM ET LA GUERRE DU RIF by Daniel CLING](#)
- [FRANCOIS MITTERRAND ET LA GUERRE D'ALGERIE by Frédéric BRUNNQUELL](#)
- [INSULO DE LA ROZOJ - LA LIBERTE FAIT PEUR by Stefano BISULLI and Roberto NACCARI](#)

### **MEDITERRANEAN ART, CULTURE AND HERITAGE**

- [DAMASCUS ROOF AND TALES OF PARADISE by Soudade KAADAN](#)
- [FORTUNY ET LA LAMPE MERVEILLEUSE by Claudio ZULIAN](#)
- [MOUSS ET HAKIM, ORIGINES CONTROLEES by Samia CHALA](#)
- [MY SWEET CANARY by Roy SHER](#)

### **PREMIERE ŒUVRE**

- [BLAGUES A PART by Vanessa ROUSSELOT](#)
- [DIARIES by May ODEH](#)
- [PARADISE HOTEL by Sophia TZAVELLA](#)
- [UNFINISHED ITALY by Benoît FELICI](#)



## **INVESTIGATIVE DOCUMENTARY**

- [KADHAFI, NOTRE MEILLEUR ENNEMI by Antoine VITKINE](#)
- [LES IMAMS VONT A L'ECOLE by Kaouther BEN HANIA](#)
- [THE LAST BREATH by Sameh MOUSSA](#)
- [TUNISIE, LES NAUFRAGÉS DE LA REVOLUTION by Alexandra DENIAU, François RENAUT and Christophe KENCK](#)
- [WOLVES PLATE by Mona Iraqi](#)

## **MEDITERRANEAN SHORT**

- [LIBYE, LES FEMMES DE LA REVOLUTION by Marie-Laure BAGGIOLINI WIDMER](#)
- [MON VELO DE REVE by Serda YALIN](#)
- [MOTHERS 15 CENTS A MINUTE by Marina SERESESKY](#)
- [SAYDA by Michael ABI KHALIL](#)
- [WARSHEH by Lucile GARCON](#)

## **MEDITERRANEAN MULTIMEDIA AWARD**

- [GEOPOLIS - MAGHREB](#)
- [IL VIAGGIO DI MOHAMMED](#)
- [LES AMANTS D'ALEXANDRIE](#)
- [UNE OASIS SUR LA COLLINE](#)
- [UN SOMALIEN A PARIS](#)

## **ENJEUX MEDITERRANEENS**

- [HYMEN NATIONAL by Jamel MOKNI](#)
- [THE HUMAN TURBINE by Danny VERETE](#)
- [ZELAL by Marianne KHOURY and Moustapha HASNAOUI](#)
- [WOMEN OF HAMAS by Suha ARRAF](#)

### **NATIONAL HYMEN**

60 minutes, 2011

Director: Jamel MOKNI (Tunisia)

Production : A Bout de Souffle Production (Belgium)



"National Hymen" tackles the delicate subject of the surgical reconstruction of the hymen, hymenorrhaphy, a practice becoming more and more common in Tunisia. In a country considered as a model for the rest of the Arab-Muslim world on how to change and modernise, it is still the essential for a bride to be a virgin on her wedding day. Loss of virginity will exclude her. Young women confronted with this problem have no choice: to avoid shame and build a future among her friends, she needs surgery. Hymenorrhaphy, painful and never mentioned, is a surgical operation to re sew the hymen, thus guaranteeing bleeding during the wedding night. By following one particular case, with personal accounts of other young women in the same distressing situation, the film contributes to a real national debate. Intellectuals, religious leaders, liberated students or ordinary citizens of a country going through great changes, they all question the logic behind keeping this practice alive.

### **Jamel MOKNI**

Jamel MOKNI was born in 1964, growing up in a poor family in northern Tunisia. After his baccalaureat, he studied science in Tunis, where he created a film club. In 1990 he went to Belgium to study cinema, graduating in Film Technique at INRACI then continuing his studies at ULB, reading Film Writing Analysis and Technique. He worked in broadcasting, making commercials, magazine programmes and video clips. He also made several short films, and in 1999 created a production company, *A Bout de Souffle Production*.



## **THE HUMAN TURBINE**

55 minutes, 2010

Director: Danny VERETE (Israël)

Production : Yehuda Bitton Productions (Israël)



This film is about the attempts to bring the benefits of wind and solar energy to the Palestinian village of Susia. Preferring action to protest, a group of determined individuals from both sides of the conflict work to light up the villagers' lives, figuratively and literally.

### **Danny VERETE**

Born in Jerusalem, Danny VERETE has become active and prolific in the Israeli film scene over the past few years. In particular he has made "Yellow Asphalt" (2001, 83'), winner of the Israeli Award for the Art, and "Metallic Blues" (2004, 90'), winning two awards at the Jerusalem International Film Festival (Best Script and Best Actor).

## **ZELAL**

90 minutes, 2010

Director : Marianne KHOURY (Egypt) and Moustapha HASNAOUI (Tunisia)

Production : Misr International Films (Egypt)



"Zelal" is an often frightening journey, plunging into the daily lives of patients at two of Cairo's psychiatric hospitals. By closely following these men and women, left to their own devices in a labyrinthine world reminiscent of concentration camps, with no hope of return, the film is a portrait of contemporary Egyptian society seen through its murkiest aspects.

### **Marianne KHOURY and Mustapha HASNAOUI**

Marianne KHOURY is a director and producer. Having studied at Cairo's American University and read Economics at Oxford, she moved very quickly into the world of cinema. For more than 20 years she collaborated closely with the Egyptian director Youssef Chahine. She made her first documentary "The Time of Laura" in 1999, followed by "Women who Loved Cinema" in 2002, two films about the protests of rebellious and pioneering women in Egypt which received critical acknowledgement.

Mustapha HASNAOUI is a director. His work is characterised by documentaries on social subjects and family histories. He also has a particular interest in the life of socially committed composers, with films like "Max Deutsch, a rebel teacher" (2006) and "Essyad, musician" (1994). Among his other films are "Margaret Garner" (2006), based on an opera by Tony Morrison about racial segregation in the US. He often contributes to Arte's magazine programme "Métropolis".

## **WOMEN OF HAMAS**

56 minutes, 2010

Director : Suha ARRRAF (Israel)

Production: Belssan Productions, Cinephil, SWR (Israel / Palestine / Germany)



Four Palestinian women, members of Hamas – the political organisation which surprised everyone by defeating El Fatah in the 2006 elections. A victory led by women. For despite Hamas' conservative opinions, it offers women in Gaza many opportunities to become political, social and even military leaders.

### **Suha ARRRAF**

Suha ARRRAF is producer, director and script-writer. She has studied anthropology, philosophy and literature. She has written the scripts for Eran Riklis' "The Syrian Bride" and "The Lemon Tree". Her most recent documentaries as director are: "Hard Ball" (2006, 52 minutes), "Good Morning Jerusalem" (2004, 53 minutes), "Volunteers" (2002, 40 minutes), and "The Cinder Keepers" (2001, 24 minutes).

[Back to the Contents](#)

## **MEDITERRANEAN MEMORIES**

- [70 ANS DE SILENCE – ESPAGNE, MEMOIRES ET TRANSMISSION by Emile NAVARRO](#)
- [ABDELKRIM ET LA GUERRE DU RIF by Daniel CLING](#)
- [FRANCOIS MITTERRAND ET LA GUERRE D'ALGERIE by Frédéric BRUNNQUELL](#)
- [INSULO DE LA ROZOJ - LA LIBERTE FAIT PEUR by Stefano BISULLI and Roberto NACCARI](#)

### **70 YEARS OF SILENCE – SPAIN, PASSING DOWN MEMORIES**

54 minutes, 2010

Director: Emile NAVARRO (France)

Production : 504 Productions (France)



When Franco died in 1975, he had already organised his succession, so the transfer of power would be without problems. A transition orchestrated by the new king, Juan Carlos, to prevent recriminations and avoid the opening of old wounds after the civil war. But it is thought that during and after the civil war there were hundreds of thousands of summary executions, and now hundreds of mass graves are still untouched, covered over with shame or fear. It is estimated there are more than 29,000 unidentified bodies in some 800 secret mass graves. The Spanish are only just beginning to face up to this past, and it is escalating into a major part of Spanish life. Over the past few years many mass graves have been opened to identify the bodies, often at the request of the grandchildren. I am looking for the history of my own family, using the personal accounts of the fighters' children. I am trying to break the taboo in my family about what happened during the civil war, on both sides – but it still weighs heavily.

### **Emile NAVARRO**

Emile NAVARRO is a director and cameraman, born in 1946. Up until now he has made four documentaries: "Les Moros i Christianos" (1981, 52 minutes), "Les Faillas" (1982, 26 minutes), "De la Retirada à la Reconquista : Paroles de Républicains" (2007, 52 minutes) et "70 Ans de Silence" (2010, 54 minutes).



## **ABDELKRIM AND THE RIF WAR**

50 minutes, 2010

Director : Daniel CLING (France)

Production : ISKRA (France), Cinemaat Productions (Maroc), Real Productions (France), ARTE France, CRRV Nord-Pas-de-Calais (France), CNC (France)



The Rif War, from 1920 to 1926 in the depths of Morocco, put down a tribal rebellion led by Abdelkrim.

Who remembers it? While the wars of Indochina, Vietnam and Algeria have been the subject of many written or filmed reminiscences, the Rif War was forgotten as soon as it was over, despite the involvement of several hundred thousand soldiers and despite being the only 20<sup>th</sup> century colonial war won by France.

What demons does this page of history awake? The war set several trends: it was the first time the French colonial system was threatened by the indigenous people, it was also where barbarous acts of war which have now become commonplace were first used.

### **Daniel CLING**

Daniel CLING was born in 1963. He studied at the Ecole Nationale Supérieure des Beaux Arts in Paris, before doing a director's course at the Anatoli Vassiliev School of Dramatic Art in Moscow and a Master II in art theory.

Amongst his films are: "Heureux qui communiste" (2005, 60 minutes), "Il faudra raconter" (2004, 58 minutes), "L'attente des pères" (2002, 56 minutes), "Je ne suis pas un homme pressé" (2001, 52 minutes), and "Héritages" (1996, 56 minutes).



## **FRANCOIS MITTERRAND AND THE ALGERIAN WAR**

70 minutes, 2010

Director: Frédéric BRUNNQUELL (France)

Production : 2P2L (France), with the help of France Télévisions (France)



Final taboo or macabre revelation? Whichever you choose, Frédéric Brunnquell's documentary with historians Benjamin Stora and François Malye, reveals a very shadowy area of François Mitterrand's political career, between 1956 and 1957 when he was Minister of Justice in Guy Mollet's Socialist government and thus responsible for guillotining 45 Algerian nationalists who may, or may not, have had blood on their hands. "I have committed at least one error in my life – that one," he said during the 1981 presidential campaign – before abolishing the death penalty later the same year. Yet in 1956 the ambitious 40 year-old had to make concessions to the government hard-liners in order to survive. He can be criticised not just for never rebelling against but actively carrying out a government policy which supported the colonial system and its repressive methods. He almost always systematically refused all pardon, thus allowing the execution of 45 Algerian nationalists. Mixing archival images, interviews with survivors, politicians and experts, this documentary tries to lift the veil on one of the darkest periods in François Mitterrand's career.

### **Frédéric BRUNNQUELL**

Frédéric BRUNNQUELL has directed some fifteen documentaries broadcast on the major French channels (France 2, France 3, France 5, Arte, Canal Plus), amongst which "Mort aux Vaches" (2000, 52'), "L'Enigmatique Monsieur Wong" (2003, 52'), "Trappes à l'Heure de la Prière" (2004, 52') and "Ebola ce n'est pas une Maladie pour Rire" (2007, 52'). Some of his films have won awards at festivals (FIGRA, Festival du Film Scientifique de Paris), and been shown in more than twenty countries. As a journalist he has also made more than 70 current affairs films for French TV and has written 5 books. His favourite areas of work are the investigative documentary and films about our society.

## **ISLANDS OF ROSES – FREEDOM IS FRIGHTENING**

58 minutes, 2009

Director: Stefano BISULLI (Italy) and Roberto NACCARI (Italy)

Production : Cinematica (Italy)



Summer 1968. Off the coast of Rimini, on the Adriatic, an engineer proclaims an independent state – on a platform built by himself. The birth of the Free Territory of the Island of Roses. The structure in the middle of the Adriatic sea became an international issue. The documentary tells the story of this modern utopia.

### **Stefano BISULLI and Roberto NACCARI**

Stefano BISULLI and Roberto NACCARI began working together in 2002 writing scripts. In 2004 they went into production, creating the company Cinematica for their documentary "Holylanders". In 2008 they made "Una storia comune" and "Fellini Oniricon", and in 2009 "Insulo de la Rozoj – La libertà fa paura".

[Back to Contents](#)

## **MEDITERRANEAN ART, HERITAGE AND CULTURE**

- [DAMASCUS ROOF AND TALES OF PARADISE by Soudade KAADAN](#)
- [FORTUNY ET LA LAMPE MERVEILLEUSE by Claudio ZULIAN](#)
- [MOUSS ET HAKIM, ORIGINES CONTROLEES by Samia CHALA](#)
- [MY SWEET CANARY by Roy SHER](#)

### **DAMASCUS ROOF AND TALES OF PARADISE**

52 minutes, 2010

Director: Soudade KAADAN (Syria)

Production : Aljazeera Documentary Channel (Qatar / Syria)



Syria has a strong tradition of stories and folk tales: full of colourful images – flying fish and friendly serpents, they are passed down from father to son.

However, as the years go by these stories are being lost. In the old part of Damascus the familiar landscape of souks and casbahs, the backdrop of so many stories, is being modernised, raising the fear that the tales themselves will disappear.

### **Soudade KAADAN**

Soudade KAADAN is a Syrian director, born in France in 1979. She studied theatre in Syria and film in the Lebanon. She has made films for the UNDP (United Nations Development Programme), UNICEF and Aljazeera's Documentary Channel.

In 2010 her first documentary "Looking for Pink" won the Martine Filippi Award at the 29<sup>th</sup> URTI Grand Prix. Her second documentary "Damascus Roof and Tales of Paradise", won second prize in the Muhr Arab Documentary category of the Dubai Film Festival.

## **FORTUNY AND THE WONDERFUL LAMP**

58 minutes, 2010

Director: Claudio ZULIAN (Italy)

Production : Acteon (Spain)



"Fortuny and the wonderful lamp" is a documentary about the way culture passes from the East to the West, as exemplified in this curious story of the creations of Mariano Fortuny y Madrazo (1871-1949), a Spanish fashion-designer and textile creator who was also a painter, photographer, architect, sculptor, engraver and stage-designer.

### **Claudio ZULIAN**

Claudio ZULIAN is a young director becoming known for his work in film, literature and music. Among his latest films "Fortuny and the Wonderful Lamp", produced by Spanish television (TVE) and "It Won't Be The Same", a drama set in the future with teenagers as the main characters.

## **MOUSS AND HAKIM, ORIGINES CONTROLEES**

52 minutes, 2011

Director : Samia CHALA (Algeria)

Production : Alif Productions (France), France Ô (France)



Who could have imagined that people in French towns and in the deepest countryside, from the Vendée to Alsace, would boogie to the old Algerian songs of the 1940's, 50's and 60's, re-modelled by two singers from the group Zebda?

This film is partly about the rapport between Mouss and Hakim and their public, but by building the film around the two singers' father, Si Mohand Salah, it is also about handing culture down from one generation to the next. What do we do with the cultural heritage of our parents? How do we live with it?

Mouss and Hakim succeed where many politicians and intellectuals have failed: they make the immigrant culture of their parents not only known but loved – in Arabic, in Kabyle and in French. With "Monitored Origins", Algerian immigration is no longer a political issue or a social problem, but a human story – and a rejoicing.

### **Samia CHALA**

Samia CHALA was born in Algiers in 1964. Having studied as an engineer, she left Algeria in the middle of the civil war and arrived in France in 1994. Starting as a production assistant, then journalist and assistant director on many documentaries, she has been making her own films for the past seven years, amongst which "Bled-musique à l'Usine" (2006, 52'), "Chahinaz – Quels droits pour les Femmes ?" (2007, 52'), and "Lamine la Fuite" (2009, 90'). Her documentaries are about Algeria, women, exile and, more generally, the waves of migration moving from south to north.



## **MY SWEET CANARY**

90 minutes, 2011

Director: Roy SHER (Israel)

Production: Sher Film and Music Productions (Israel), IBA (Israel), ARTE (France), ERT (Greece), TAU (Israel)



In Greece and Turkey Roza Eskenazi is the most famous singer of the 1930's, the "diva" of Rebetiko music. Following three young musicians from Greece, Turkey and Israel, the film tells the story of her life, of a world which no longer exists. Brought together by their love of her music, today's musicians go in search of Eskenazi's heirs and her musical, multicultural heritage.

### **Roy SHER**

Roy SHER is a producer and director of documentaries and dramas. Born in 1977 in Haifa (Israel) he studied film and television at the University of Tel Aviv. Back at Haifa he produced and directed the short drama "Mazal" (2008, 18') which has received 5 awards and been shown in more than 40 international festivals. Roy Sher is a member of the Israeli Union of Directors and the Forum of Israeli Documentary Directors. "My Sweet Canary" is his first full-length film

[Back to Contents](#)

## **FIRST FILM**

- [BLAGUES A PART by Vanessa ROUSSELOT](#)
- [DIARIES by May ODEH](#)
- [PARADISE HOTEL by Sophia TZAVELLA](#)
- [UNFINISHED ITALY by Benoît FELICI](#)

### **JOKING APART**

54 minutes, 2010

Director: Vanessa ROUSSELOT (France)

Production : ÉO Productions (France)



Can laughter stand up to any tragedy? If yes, how? Very early on Vanessa Rousselot, a young French director, had the intuition that laughter has no frontiers. In 2005 she travelled across Palestine studying Palestinians' sense of humour. Her method is simple: ask each new person you meet "Do you know a Palestinian joke?" The first answer unsettles: "Our whole situation is a joke". Then tongues are loosened, humour rises to the surface, jokes abound.... The Palestinians' favourite targets? The people of Hebron (like jokes about the Irish in Britain) and of course the Israelis. "Joking Apart" is a moving take on the forces of survival at the heart of a conflict. We discover a people's humour, but also their infinite tenderness.

### **Vanessa ROUSSELOT**

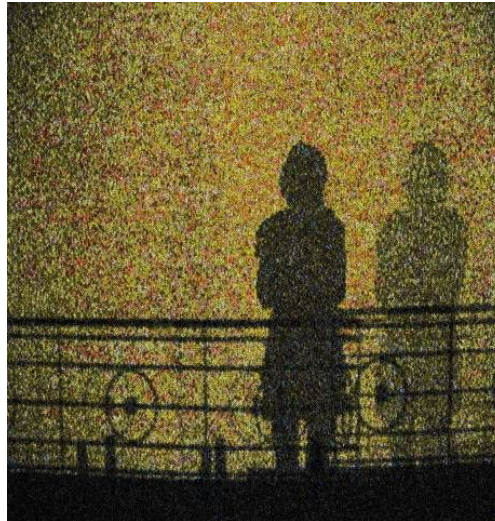
Vanessa ROUSSELOT, studied the languages and history of the Arab world then spent a year on the West Bank continuing her studies in Arabic. She is co-author and actor in a comic double-act "Duo des pâquerettes", and has made current affairs films for television. "Joking Apart" is her first film.

## **DIARIES**

53 minutes, 2010

Director: May ODEH (Palestine)

Production : Lillehammer University College (Norway / Palestine)



"Diaries" is about three women in Gaza confronted with two forms of restrictive control: the Israeli occupation and the religious authority which has the wrecked town almost totally within its grip. The three young women share their fears, their memories, their thoughts and their hopes for a better life.

### **May ODEH**

May ODEH was born in Birzeit, Palestine, in 1981. She studied radio and television in Palestine before working for several Arab television channels, including Al Jazeera's Children's Channel. She made two short films during her studies, followed by her first full-length documentary "Diaries". She has also worked on the production of several films, particularly "Laila's Birthday", "Salt of this Sea" and "Rico in the Night". She is currently doing a Masters in film directing in Norway.

## **PARADISE HOTEL**

54 minutes, 2010

Director: Sophia TZAVELLA (Bulgaria)

Production : Agitprop (Bulgaria)



Young Demir dreams of getting married. But there is not much room for dreams on the outskirts of the Bulgarian town where he lives with other Romany.

25 years ago the tower block he lives in had everything he needed: from the polished wooden floor to the entry-phone, from the hot water to the light fittings, with benches set round the apple trees. Someone called the place Paradise Hotel, and the name stuck. But as the years have gone by the wooden flooring has gone, water no longer flows from the taps and the lights don't work.

But each of the 1,500 inhabitants has their own plan of how to regain their paradise lost. The documentary is about integration, love, poverty, dreams – and a gypsy wedding.

### **Sophia TZAVELLA**

Sophia TZAVELLA is an author, director, journalist and script-writer. She has studied journalism, Greek linguistics, Balkan history as well as social sciences.

For the past five years she has worked as a writer for Bulgarian national TV, and has made three documentaries.

## **UNFINISHED ITALY**

38 minutes, 2010

Director: Benoît FELICI (France)

Production : Zelig – Documentary School (Italy)



A journey to discover Italy's modern ruins: pieces of unfinished architecture. Symbols of both a doubtful period and the future, these structures, fruit of well-known political corruption, have been given a second life thanks to the inventiveness of the Italians. When the unfinished become a source of creativity ..

### **Benoît FELICI**

Benoît FELICI was born in 1986 in France. His Italian origins and his passion for documentary made him decide to study at ZeLIG, the school for documentary cinema in northern Italy. Since then he has worked for several production companies, including EyeSteelFilm (Canada) in 2009.

[Back to the Contents](#)



## **INVESTIGATIVE FILM**

- [KADHAFI, NOTRE MEILLEUR ENNEMI by Antoine VITKINE](#)
- [LES IMAMS VONT A L'ECOLE by Kaouther BEN HANIA](#)
- [THE LAST BREATH by Sameh MOUSSA](#)
- [TUNISIE, LES NAUFRAGÉS DE LA REVOLUTION by Alexandra DENIAU, François RENAUT and Christophe KENCK](#)
- [WOLVES PLATE by Mona Iraqi](#)

### **KADHAFI, OUR BEST ENEMY**

95 minutes, 2011

Director: Antoine VITKINE (France)

Production : Illégitime Défense (France), Les Films du Cabestan (France), with the help of France Télévisions, Planète, TV5 Monde



At the very moment when the long reign of Muammar Gaddafi is being undermined, this new documentary by director Antoine Vitkine shows some of the different deals the West has done with the Libyan leader over the years, for realpolitik, oil or terrorism. How has this godfather of international terrorism, the world's enemy number one in the 1980's, become rehabilitated? How has one of the most brutal dictators, a pariah placed under UN embargo after the Lockerbie bombings and the destruction of UTA's DC10, managed, ten years later, to rub shoulders with European and American heads of state in Tripoli, Paris or New York? Interviewing some of the most important players, such as Tony Blair and Condoleezza Rice, this film looks back at forty years of relationship between the West and Gaddafi. It shows how Gaddafi used the greatest powers, but also how they used their "best enemy".

### **Antoine VITKINE**

Born in 1977, Antoine VITKINE graduated in Political Science and International Relations at IEP (Paris). He also has a doctorate at the Centre d'Etudes et de Recherches Internationales. As a journalist he has made a series of interviews for INA "Mémoires de la Shoah" (2005-6). For television he has made "Mein Kampf, C'était Ecrit" (2008, 55 minutes), and "Les Esclaves Oubliés" (2008, 52 minutes) for Arte; for the French channel 13<sup>ème</sup> Rue Universal he has made "Tchernobyl, Un Mensonge à la Française" (2002, 26 minutes) and "Le Syndrome de Stockholm, Otages Sous Influence"(2005, 26 minutes).

## THE IMAMS GO TO SCHOOL

75 minutes, 2010

Director: Kaouther BEN HANIA (Tunisia)

Production : [Who'Z Prod](#) (France), [03 Productions](#) (United Arab Emirates)



They are apprentice imams at France's biggest mosque, but now they have to learn secularism as well, to conform with the French state policy of modernising Islam.

Of all the universities approached, only one volunteered to run such a course: the Catholic Institute of Paris.

So, for the first time in the republic, in addition to their usual curriculum French student imams will be given a year's training in secularism by Catholics.

### **Kaouther BEN HANIA**

Having done business studies, followed by training as a film-maker at the School of Arts and Cinema in Tunis, Kaouther BEN HANIA went to the Femis summer school in 2004 where she made her first documentary. In 2005 she did a continuing education course in script writing, also at the Femis. In 2006 she made "Moi, ma sœur et la chose", a short film shown at many festivals.

From 2006 to 2007 she worked for the Al Jazeera Documentary Channel at Qatar.

## **TUNISIA, THE SHIPWRECKED OF THE REVOLUTION**

45 minutes, 2011

Director: Alexandra DENIAU (France) and François RENAUT (France)

Production : France Télévisions (France)



Thousands of Tunisians emigrating secretly to Europe, hundreds of thousands fleeing the war in Libya. Should Europe dread this massive influx of illegal immigrants?

Log book in France and Tunisia on board one of the overloaded boats trying to reach the Italian island of Lampedusa. Why are Tunisians fleeing their country? After 23 years of dictatorship why don't they believe in the future of their revolution?

### **Alexandra DENIAU, François RENAUT and Christophe KENCK**

Alexandra DENIAU was born in 1975. She got her Masters in Information and Communication Studies in 1998. Since 1999 she has worked for television: Arte Info, Canal Plus and i-Télé, Capa and since September 2008 she has been a reporter on France 2's "Envoyé Spécial".

François RENAUT is a journalist and cameraman. Having studied Letters and journalism, he worked for several television channels as a journalist/photographer. Since 2010 he has worked for France2 and Canal Plus' programme "Dimanche Plus"

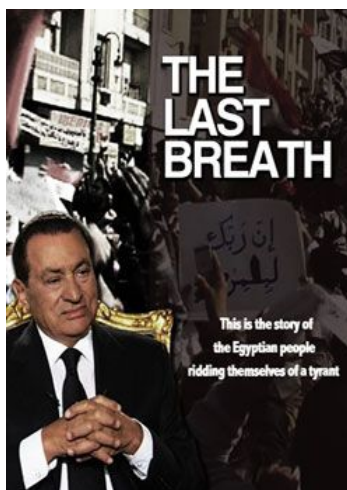
Christophe KENCK is a journalist and cameraman. He has worked for several French television channels. Since January 2008 he has worked particularly for France 2 on news programmes, "Compléments d'Enquête", "Envoyé Spécial" and "Stade 2".

## THE LAST BREATH

52 minutes, 2011

Director: Sameh MOUSSA (Egypt / United Kingdom)

Production : 25TV (Egypt)



A few years ago the Egyptian president, Hosni Mubarak declared he would serve his country until his dying breath. This documentary is about the last thirty years of tyranny in Egypt, and how the Egyptians have managed to pull themselves out of it.

### Sameh MOUSSA

Sameh MOUSSA is a musician and director. He works as a guitarist, composer, director and radio producer. These are some of his films: "Shisha" (1994); "Beni Sueif Dream" (2000); "Operation Trash" (2001); "Lamma Bada" (2010); "Zaar" (2010); "The Last Breath" (2011); "Dumafkat" (2011).

## WOLVES PLATE

30 minutes, 2010

Director: Mona IRAQI (Egypt)

Production : Otv Channel (Egypt)

According to Egyptian law, dangerous waste material from hospitals must be burnt within the hospital itself, but in reality rubbish collectors steal most of it and recycle the items as new. Often these rubbish collectors are contaminated by the Hepatitis C virus – which is why Egypt has the fastest rate of increase in this virus in the world.



### Mona IRAQI

Mona IRAQI is an Egyptian investigative journalist. She began as a reporter for Sudanese television. In 2010 she produced and made her first documentary "Somalia, The Land of Evil Spirits". "Wolves Plate", her first investigative film, has won several awards, in particular the ARIJ Award for Investigative Journalism. She works currently for the Egyptian satellite channels (OTV Egypt, Alhayat).

[Back to Contents](#)



## **MEDITERRANEAN SHORT FILM**

- [LIBYE, LES FEMMES DE LA REVOLUTION by Marie-Laure BAGGIOLINI WIDMER](#)
- [MON VELO DE REVE by Serda YALIN](#)
- [MOTHERS 15 CENTS A MINUTE by Marina SERESESKY](#)
- [SAYDA by Michael ABI KHALIL](#)
- [WARSHEH by Lucile GARCON](#)

### **LIBYA, THE WOMEN OF THE REVOLUTION**

27 minutes, 2011

Director: Marie-Laure BAGGIOLINI WIDMER (Switzerland)

Production : RTS (Suisse)



Latifa, Ghalia and Asma. Wage-earner, student and mother at home, each in her own way has contributed to the revolution against Gaddafi, by helping refugees, protesting or simply sweeping streets. With open arms they welcomed the reporters from "Temps Présent", foreigners with whom they shared their first moments of freedom in Benghazi, the rebel-held town.

### **Marie-Laure WIDMER BAGGIOLINI**

Having graduated in television studies at the University of Quebec at Montreal (Canada), Marie-Laure WIDMER BAGGIOLINI has worked regularly for Télévision Suisse Romande. In 1998 she travelled through the Balkans as far as Iran, via the southern Caucasus. She sent live TV and radio reports from an Albania in the throes of revolution and made several news films for TSR, later shown at the Geneva Festival of North-South Media. From the end of 1998 to the summer of 2002 she was based in Tehran and filed frequent reports to TSR. She has also been sent to Iraq and Afghanistan. At the end of 2003 she set up a production company, Papilles Prod, with Annick Jeanmairet. Together they created "Pique-Assiette", a series of 6-minute cookery programmes which won the Jury Prize at the Cannes Gourmet Voices Festival in 2006.

In 2006 as an independent she made a current affairs film for Channel 4 on Somali refugees ship-wrecked off the coast of Yemen – images later used by Daniel Grandclément in his film "Les Martyrs du Golfe d'Aden". Her film won an award at the FIGRA festival in 2008. Marie-Laure continues to make 52-minute documentaries for the TSR programme "Temps Présent".



## **MY DREAM BIKE**

15 minutes, 2009

Director: Serda YALIN (Turkey)

Production : TRT Kids (Turkey)



Abdullah is 11 and lives with his parents and 11 brothers and sisters in Hasankeyf, a historic, and very tourist-orientated town in eastern Turkey. He is desperate to have his own bicycle but knows his parents cannot possibly afford to buy him one. How can he obtain the bike of his dreams? He decides to earn the necessary money himself. He assumes his responsibility by taking a major decision: he will become a tourist guide.

### **Serda YALIN**

Serda YALIN was born in 1967 in Istanbul. She graduated in journalism and public relations in 1988 and the same year began to work for TRT. Since 1995 she has made television programmes for children and young people. In 1995 she won the Turkish Union of Journalists' Prize with the TV series "Cakiltasi". Her other TV programme for pre-school children, "Apple Worm", is one of the finalists in the 2008 Japan Prize.

## **MOTHERS 15 CENTS A MINUTE**

28 minutes, 2011

Director: Marina SERESESKY (Argentina)

Production : Teatro Meridional S.L. (Spain)



Is it possible to be a long-distance mother? Can one educate one's child from a phone box?

Women who go miles away to provide a better future for their children tell us how they live their roles as mother using a telephone or a computer .

### **Marina SERESESKY**

Marina SERESESKY was born in 1969 in Buenos Aires (Argentina). She is an actress and director in both theatre and film. Her short film "El Cortejo" has been shown in several festivals, winning several awards. Currently she is working at the Teatro Meridional in Madrid as well as the Centro Dramatico Nacional.

## **SAYDA**

18 minutes, 2010

Director Michael ABI KHALIL (Lebanon)

Production : IESAV Institute for Scenic and Audiovisual Studies (Lebanon)

The documentary is about an atypical couple and the pressure they are under. Filipino worker Lee-Zayda was employed at Majdi's house, the relationship developed, now they are married. In their Lebanese village of Kahale, however, their neighbours are not models of tolerance.

### **Michael ABI KHALIL**

Michael ABI KHALIL was born in Kahale, Lebanon, in 1988. He is a student at the Institute for Scenic and Audiovisual Studies at Saint-Joseph University, Beirut. "Sayda" (2010) is his first documentary.



## **WARSHEH**

23 minutes, 2010

Director: Lucile GARCON (France)

Production : Rami ZURAYK (Lebanon) and Lucile GARCON (France)



Every year, at the beginning of spring, Syrian buses go down the Euphrates valley on their way to the Lebanese border. Three years of consecutive drought have made the people of the Fertile Crescent hostile, many Syrians are thrown out on to the road with nothing to eat. Whole families cross the Anti-Lebanon mountains; the men find jobs in construction, either at Saïda or Beirut, the women and children work in the fields, bullied by the foremen and a boss who takes a percentage of their wages.

Come the winter, some of these seasonal workers do not go back home, they spend years in make-shift potato-sack tents along the roads which lead to the famous archaeological site at Baalbeck. If, from the window of their car, tourists find the idea of a nomadic life charmingly archaic, the view from inside the camp shows archaism of a different sort, less romantic, more typical of modern refugee camps.

### **Lucile GARCON**

Lucile GARCON was born in Normandy in 1987. Having studied agronomy and anthropology in Paris, she set out with a camera for the Lebanon in September 2009. While working on research projects for the American University in Beirut, she wrote a few articles and made a documentary on the condition of agricultural workers on the Beqaa plain. She is currently working on a thesis on food .

As a director she has made the following films: "Warsheh" (2010, 23 minutes); "Un hectare à Beyrouth" (2009, 5 minutes); "Le temps des cerises" (2008, 22 minutes).

[Back to Contents](#)

## **MEDITERRANEAN MULTIMEDIA AWARD**

- [GEOPOLIS - MAGHREB](#)
- [IL VIAGGIO DI MOHAMMED](#)
- [LES AMANTS D'ALEXANDRIE](#)
- [UNE OASIS SUR LA COLLINE](#)
- [UN SOMALIEN A PARIS](#)

### **GEOPOLIS – MAGHREB**

[http://geopolis.france2.fr/index-fr.php?sujet\\_id=37](http://geopolis.france2.fr/index-fr.php?sujet_id=37)



GEOPOLIS is France 2's multimedia magazine.

Every month it looks at current international events through a person, a country or an event.

The magazine is made up of in-depth reports, texts combined with photos which complement the information contained in the texts.

A lot of space is left for experts in the field under discussion, allowing them to have their say in long interviews.

Two editions of GEOPOLIS have been dedicated to the Mediterranean area. One looked at the end of colonisation of Africa during the 1960's, and more recently there was a programme on the revolution in Tunisia.

## MOHAMMED'S JOURNEY

[www.my-story.it](http://www.my-story.it)



"Mohammed's Journey" takes us through the mind of a young man discriminated against because of his diminutive stature – his thoughts and reflections on the meaning of life. At the age of 23, Mohammed decided to leave his native Morocco to go in search of himself. He arrived in Bolzano, in northern Italy, where he was given asylum on humanitarian grounds. He found work, friends and for the first time in his life he felt accepted.

In the web-documentary Mohammed's meditations are expressed in a series of 80 brief video sequences, and these become arranged in a personal map created by each viewer's choices.

## THE LOVERS OF ALEXANDRIA

<http://www.lesamantsdalexandrie.com>



An independent project created in October 2010 by Stéphane Pachot, this web-documentary is about the issue of Mediterranean cultures meeting, mixing, moving on. A poetic journey with people who have agreed to share a moment of their lives, the time of a love story. Men and women, Egyptian, French, Spanish, Franco-Egyptians, Russian-Egyptians, Christians, Muslims or atheist, artists, travellers, dreamers or men of faith. Their destinies mix and intermingle because of their love for a city, because of their love of the other. Through their personal stories we discover what motivates them and what they have in common. Films, still-photographs, sound recordings or written accounts, all these elements make up the jigsaw of this human story about people from both halves of the Mediterranean, set against the background of a cosmopolitan city, for a thousand years Egypt's capital, Alexandria.



## AN OASIS ON THE HILL

<http://www.france5.fr/portraits-d-un-nouveau-monde/#/theme/vivre-ensemble/une-oasis-sur-la-colline/>



Omer is Jewish, Rami is an Arab.

They have been friends since childhood and grew up in Shalom-Wahat-as-Salam, an Israeli village created in 1970 to house families of every religion.

How can they be friends when the two peoples to whom they belong are enemies? How can they be so close in a social, political and religious context which is so antagonistic? Every day, the people of this village live a life that in the wider context of the Middle East seems impossible.

## A SOMALI IN PARIS

<http://www.france5.fr/portraits-d-un-nouveau-monde/#/theme/emigration/un-somalien-a-paris/>



Patrick Zachmann met Abdirissak in Malta. He was interested in the illegal immigrants who are washed-up in their thousands on the European coast. Abdirissak was one of them, waiting in a camp. Neither man knew that the young Somali would be chosen as one of a hundred Africans officially accepted by France to ease Malta's overcrowding. Patrick tells Abdirissak's extraordinary story, from a Somalia at war to the shelter in Nanterre, where he follows an integration course to become French.

[Back to Contents](#)

# **Prix International du Documentaire et du Reportage Méditerranéen**



## **16<sup>th</sup> PriMed**

**Organised in partnership with France Télévisions, RAI  
and the Arab States Broadcasting Union**

The 16<sup>th</sup> **PriMed** (International Festival of Mediterranean Documentary and Current Affairs Film) will take place in Marseilles from **December 6<sup>th</sup> to 9<sup>th</sup> 2011**.

More than 300 documentaries, current affairs films and web films have been registered in the competition, from 28 countries.

Two juries, people from the world of broadcasting and culture, will screen a selection of the films about Mediterranean subjects. Nine awards will be given:

- **Mediterranean Issues Grand Prix** (6,000 €)
- **Mediterranean Memory Award** (5,000 €)
- **First Documentary Award** (5,000 €)
- **Mediterranean Art, Heritage and Cultures Award** (5,000 €)
- **Best Investigation Award** (5,000 €)
- **Special Jury Award** (5,000 €)
- **Young Public Award** (5,000 €)
- New this year** - **Award for Best Mediterranean Short** (2,500 €)
- New this year** - **Award for Best Mediterranean Multimedia** (2,500 €)

The **PriMed** also gives broadcasting awards, something unusual enough to be worth emphasising. (In 2010, TV5 Monde, Via Stella and RAI 3 each gave a Broadcasting Award).

From December 6<sup>th</sup> to the 10<sup>th</sup> there will be many public screenings at the *Bibliothèque de l'Alcazar* and at the *Maison de la Région*.

There will also be a discussion on the Arab Spring with broadcasters from Tunisia and Egypt taking part.

Later, the award-winning films will be screened in various Mediterranean countries to help publicize these films, particularly in Algiers, Tunis and Cairo.

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Translated from the French by Tim KING