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MEDITERRANEE AUDIOVISUELLE Monthly Newsletter

An issue devoted entirely to the films selected for the International Festival of Mediterranean Documentary and News Film, organised by the CMCA and RAI for the 14th year.

At the outset, 296 documentaries; 17 at the finish! A cruel choice, by its very nature a cruel choice. The 2009 vintage is not immune to the storms shaking the Mediterranean region, nor to the deep divisions running through it. These films reveal, reflect, attest, unmask – and call out to us. Words of freedom, spoken to men and women who often have none.

[A first! The CMCA is giving you the chance to see extracts from the films selected in pre-release....in one simple click!](#)

Because of the quality and diversity of the films submitted, the CMCA is creating a new category, “Investigative Reports”. A prize of 4,000€ for the best piece of investigative reporting on a topical Mediterranean news story.

Happy reading to you all.....



14th International Festival of Mediterranean Documentary and News Film



The pre-selection jury for the International Festival of Mediterranean Documentary and News Film met in Marseilles from the 26th to the 29th May.

This year the CMCA received 296 documentaries from 33 countries, including France, Italy, Spain, Greece, Algeria, Morocco, Egypt, Tunisia, Turkey and Israel – countries always well represented in the Festival. But this year there were films from northern and eastern Europe and

even further: Sweden, Denmark, Germany, Belgium, Holland, Hungary, Romania, Serbia, Bosnia, Albania, Croatia, Poland, Portugal, Jordan, the Lebanon, Palestine, Syria and the United States.....

Of those 296 films, 80 were in the “Mediterranean Challenges” category, 63 in “Mediterranean Memory”, 75 in “Art, Heritage and Mediterranean Cultures” and 51 in “First Film”.

In the first instance, all the films in a particular category were screened by two film professionals, to make a preliminary selection. Then a jury spent a week in Marseilles narrowing that preliminary selection down to just 17 films for the Festival itself. First of all a mini-jury for each of the four categories chose the ten best in each group. Then the whole jury worked together, selecting the 17 finalists.

The selection jury consisted of:

Abdelmajid Arrif, ethnologist (Morocco), **Achille Chiappe**, director (France), **Hélène Hawad-Claudot**, anthropologist (France), **Marie-Christine Hélias**, communications director for the *INA Méditerranée* archives (France), **Mireille Maurice**, regional director *INA* (France), **Paule Héradès**, producer (France), **Sid Ali Mazif**, producer-director (Algeria), **Iñaki Martin**, editor (Spain), **Gianluca Sferlazzo**, inter-cultural consultant (Italy), **Simone Sibilio**, official representative of RAI (Italy), and **the representatives of the CMCA**, **Martine Viglione**, Director, **Valérie Gerbault**, editor of the CMCA Monthly Newsletter, *Méditerranée Audiovisuelle*, **Paola Lanfranchi** and **Franco Revelli**



“CHALLENGES”

Hélène Hawad-Claudot : I was struck by the quality of the documentaries presented in the “Challenges” category, and found it really stressful to have to eliminate some, but since there's a limit on the number of finalists.....! Many of the films we saw are haunted by the major divisions in our world, which they explore by focussing on real, everyday lives, the feelings, experiences of 'ordinary' people, an aspect which interested me enormously as an anthropologist. Investigations – some remarkably critical – enabling us to penetrate right to the heart of a situation or experience of someone confronted with an absurd, sometimes dehumanising logic over which they have no control: in a war situation, notably the Israeli-Palestine conflict; in the global economy with its dispossession, its destruction of natural resources, its marginalisation of whole communities; in the crisis, exile and loneliness of an emigrant; the stress or identity change involved in seeking a better life; state lies and citizens' battles; inequality between men and women.... In the way these issues were treated I particularly appreciated the films with a strong narrative, which did not need some expert's commentary, that inescapable voice from on high, to explain what's at stake in a given situation, or help us understand people usually forgotten by history. Discussions between the ordinary people concerned, rather than disengaged

words from outside, a trend which gives, I find, a boost to the new film-making.

MEMORY

Mireille Maurice – INA. Taking part in the pre-selection of this Festival is, of course, a wonderful opportunity to get together with other people working in film and to discover films which you'll want to share with a wider public – but alongside that there is also the often painful task of only being able to keep some of them. In the Memory category this year was no exception. I particularly liked the way the density of the subjects, the diversity of styles and the relevance of some of the themes set up echoes from one film to another – indeed into our own lives as well...One thing is sure, while some of the individual issues are hugely important, you are aware of more personal arguments emerging, sometimes half-formed, but usually very well founded and universal. I really hope the quality of the films we've chosen to go to the Festival helps them get a wide distribution, after all many Mediterranean television stations are now very keen to share their audiovisual archives with the public, using the site Medmem is preparing.

Simone Sibilio- RAI. This year the big surprise was in the “First Work” category, with 5 documentaries in the finals, all of them very high quality, all looking at issues and questions ignored by the press or deleted from “official” history pages: from uncovering the consequences of France's nuclear tests in the Algerian desert to looking at subjects considered taboo in Islamic societies, such as AIDS or the battle for women's rights, or simply showing, first-hand, the dreadful absurdities imposed on people living in the occupied town of Hebron. There are many thought-provoking reflections by these young film-makers, who are strongly creative, with a deep artistic sensitivity in both the choice of subject and the way they are treated.

As far as the other categories are concerned, what's striking is the diversity and plurality of both form and content. I'm thinking of the structural originality of, say, “*Murgia*” or “*Armando e la politica*”; the investigative research behind “*Nos lieux interdits*” and “*Come un uomo sulla terra*”; the narrative force of “*La Chine est encore loin*” and “*La Fiuma – Incontri sul Po e dintorni*”. There's the courage to show dramatic events of the past without manipulation or rhetoric, as in “*Bucharest, la mémoire perdu*” or “*Rachel*” – and finally the message of hope conveyed in “*Faces*”.

ART AND HERITAGE

Achille Chiappe: “The CMCA's selection is a constantly evolving crystallisation of Mediterranean realities, offering unforgettable moments of shade and light – 'like a man on the earth' [a reference to Andrea Segre's film], with all his anguish, with all his hopes..”

Iñaki Martin: If one follows current events one sees the Mediterranean is a single entity divided by very different visions of the world. It has always been an easy place for civilisations and cultures to come into contact with each other. And today, if we want to build a place of peace and shared prosperity, it's essential to have a shared understanding of those different attitudes and values which exist side by side under the same

Mediterranean sky.

The CMCA's International Festival of Mediterranean Documentary and News Film is an expression of the hopes, dreams and challenges of this Mediterranean space still in the process of being created, but in which, unfortunately, too much time is taken up by conflicts. We have seen an important collaboration between film-makers, producers and writers from different countries, different cultures and visions, offering a high quality which does credit to the Festival. The wide variety of voices, reflecting the diversity of opinions and attitudes, gives this Festival its true identity: an incentive to dialogue.

After screening all the documentaries submitted for this 2009 edition, one idea stays with me: it is not states but people who will build the future of the Mediterranean.

FIRST FILM

Paule Héradès – Apimed

All the films selected in the "First Film" category moved me in some way. What's striking is the seriousness at the heart of their preoccupations. Almost all these documentaries are committed to freedom, in every sense of the word: freedom of life-style; freedom for women to work as they wish; freedom to protect the coast-line in certain countries; freedom to tackle taboo subjects (religion, AIDS...); freedom to live as you want, and with dignity, in an occupied country; freedom to object to ideas which have been imposed by others, freedom to say one favours peace in a country torn apart by ethnic conflicts...

It is also striking that when documentaries about the southern Mediterranean are made by southern people, and not by observers from elsewhere (whatever their talent may be), we get much closer to an unequivocal truth. When people can talk in the same language you notice a greater complicity, there's a mutual understanding of the other's sensitivity, their reticence. The understandable mistrust disappears. They can speak more openly, as equals.

Films which, although 'First', nevertheless lack neither maturity, courage or talent.

Hooked!!!

Here are the seventeen documentaries chosen for the final stage.

In the MEDITERRANEAN CHALLENGES category:

COME UN UOMO SULLA TERRA by Andrea SEGRE, Dagmawi YIMER and Riccardo BIADENE (Italy)

LES DAMNES DE LA MER by Jawad RHALIB (Belgium)

RACHEL by Simone BITTON (France)

THEMIS by Marco GASTINE (Greece)

In the MEDITERRANEAN MEMORY category:

ARMANDO E LA POLITICA by Chiara MALTA (France / Italy)

BUCAREST, LA MEMOIRE PERDUE by Albert SOLÉ (Spain)

LA CHINE EST ENCORE LOIN by Malek BENSMAÏL (Algeria / France)

NOS LIEUX INTERDITS by Leïla KILANI (France)

In the MEDITERRANEAN ART, HERITAGE AND CULTURES category

FACES by Gérard MAXIMIN (France)

LA FIUMA – INCONTRI SUL PO E DINTORNI by Rossella SCHILLACI (Italy)

LES BELLES DE CADIX by Sarah BENILLOUCHE (Spain / France)

MURGIA by Cosimo TERLIZZI (Italy)

In the FIRST FILM category

GERBOISE BLEUE by Djamel OUAHAB (Algeria / France)

LES OUBLIES DE CASSIS by Sonia KICHAH (France)

SILENCE by Karim SOUAKI (Tunisia)

UNE FEMME DE DAMAS by Diana EL JEIROUDI (Denmark / Syria)

WELCOME TO HEBRON by Terje CARLSSON (Sweden)

The MEDITERRANEAN CHALLENGES category

COME UN UOMO SULLA TERRA

2008, 60 minutes

Directors : Andrea SEGRE, Dagmawi YIMER and Riccardo BIADENE

Production : Asinitas ONLUS (Italy)



“Like a Man on Earth”

Dag (Dagmawi Yimer, see credits above) was studying law in Addis-Ababa, Ethiopia, but because of the strong political repression in his country he decided to emigrate. In 2005 he crossed the desert between the Sudan and Libya. Once in Libya, he not only came up against the violence of the racketeers who control the Mediterranean leg of the journey, but even more the brutality of the Libyan police, who arrest people without charge and then expel them from the country in inhuman conditions. Surviving a Libyan trap, Dag managed to reach Italy by sea, ending up in Rome, where he went to the Asinitas Onlus school (who produced this film), a meeting place for many African immigrants. There he was taught Italian and basic film-making techniques. In an attempt to break the wall of silence which hangs over what's going on in al-Gaddafi's country, he decided to record first-hand testimonies of the terrible journeys across Libya.

Andrea SEGRE

Born in 1976, Andrea SEGRE studied communication sociology at Bologna University. For several years he has been working for international cooperation and cross-cultural projects in Italy, Eastern Europe, the Mediterranean and West Africa. He has also written and directed several documentaries: "*Lo sterminio dei popoli zingari*" (1997); "*Berlino 1989-1999, il muro nella testa*" (1999); "*Pescatori a Chioggia*" (2001); "*A metà, storie tra Italia e Albania*" (2001) ; "*Marghera Canale Nord*"; "*Dio era Musicista*" (2004); "*A Sud di Lampedusa*" (2006) ; "*la Mal'Ombra*" (2007).

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LES DAMNES DE LA MER

2008, 71 minutes

Director : Jawad RHALIB

Production : Latcho Drom (Belgium)



"The Sea's Damned"

Moroccan fishermen in their thousands, from Essaouira, Safi, Agadir, are forced to go south to Dakhla to find good fishing, often extremely difficult. In the background, the ceaseless movement of foreign trawlers, dragging in their wake the death of a whole ecosystem. In the foreground poetry, truculence and despair in the portraits of the small fishermen deprived of their only means of getting a living by this blatant theft. Who is to blame for this inevitable death?

Jawad RHALIB

Jawad RHALIB was born in 1965 in Morocco, Having studied communication in Belgium, he trained as a director at *Radio Télévision Marocaine*, then as a journalist, doing a European Masters. He has been making films since 1997 and now has more than ten films under his belt. The most recent are : "*Bruler, disaient-ils ou les raisons de la colère*" (2004-2005), "*Tuberculose – Sida, l'équation sud africaine*" (2005-2006), "*El Ejido, la loi du profit*" (2007), "*Les damnés de la mer*" (2008).

RACHEL

2008, 100 minutes

Director: Simone BITTON

Production : Cine Sud Promotion (France)



The film investigates the death of the 22 year-old American pacifist Rachel Corrie, crushed by an Israeli bull-dozer in March 2003 while she was trying to prevent the destruction of Palestinian homes. Through her tragic example – and the travel journal she kept in the form of emails sent to her family in the United States – the film is a meditation on idealism, commitment and utopian politics. Here Palestine is both reality and metaphor, a tomb for a child of our time.

Simone BITTON

Born in Morocco in 1955, Simone BITTON has lived in Rabat, Jerusalem, and Paris. Already with dual nationality (French and Israeli), she has high hopes of being allowed Moroccan citizenship as well. A graduate of IDHEC, she has made some fifteen documentaries, from archival history films to personal investigations, portraits of writers, musicians and politicians. Her work is an example of human and professional commitment for a better understanding of the present, of history and North African and Middle eastern cultures.

THEMIS

2008, 85 minutes

Director : Marco GASTINE

Production : Minimal Films (Greece)



Themis was an ancient Greek goddess, embodying the laws of nature. One Greek in ten has to go to court at least once a year, for one reason or another. The courtroom is a microcosm of society, a little theatre where everyday dramas are played out, conflicts unravelled. For the first time a camera has been given access to Athens' Number One Court, to record "ordinary" trials – those eloquent little dramas of everyday life.

Marco GASTINE

Marco GASTINE is a Franco-Greek director, born in Paris in 1952, he has lived in Athens since 1978.

After a brief career as an architect, he moved towards the cinema, first as a writer/director, then also as a producer.

Passionate about people's lives, especially stories relating to immigration and exile, he has made a study of them over the years, recounting them in his films, such as "*Marseille, profil Grec*" (2004, a documentary about the Greeks of Marseilles) or "*Exil en culottes courtes*" (a documentary in preparation about Greek children sent away to Communist countries during the Greek civil war).

The MEDITERRANEAN MEMORY category

ARMANDO E LA POLITICA

2008, 75 minutes

Director : Chiara MALTA

Production : Sacrebleu Productions (France)



“Armando and Politics”

One fine day Citizen Berlusconi came into Italian homes, managing to force his way through even the thickest walls. He got into my home, for example. Until that day my father, Armando, had been the embodiment of unswerving loyalty to Social-Democratic values: trips to the East with Union members, the Party Congress, electoral campaigns, battles for workers' rights were his reasons for living. When Citizen Berlusconi knocked on Italians' doors Armando decided to let him in, and thus radically change his history.....

Chiara MALTA

Chiara MALTA was born in Rome in 1977. Graduating from the DAMS in Rome in 2002, she went to the Ateliers Varan in Paris where she made “*privés*”, by digitizing recuperated Super 8 material: mainly home movies and animation sequences. At the moment she is working with the *Associazione Home Movies/Archivio Nazionale del Film di Famiglia* on the use of private cinema archives, while also organising events, exhibitions and publications on the cinema. She has made: “*Je m’appelle Mouhamed*” (2003), “*En t’attendant*” (2004), “*Sur les montagnes Russes*” (2005), “*L’Isle*” (2005), “*L’été a Zedelbeek*” (2007) and now “*Armando e la Politica*” (2008).

BUCAREST, LA MEMOIRE PERDUE

2008, 89 minutes

Director : Albert SOLE

Production : Bausan Films et Minimal Films (Spain)



"Bucharest, Lost Memory" is a documentary about memory. First there is the journey of Albert, a journalist born in exile in 1962, to find his roots. Then there is his father, the Spanish politician Jordi Solé Tura, forced to leave his country in the sixties because of his militant anti-Franco activities, who is now losing his memory as he fights Alzheimer's, discovering a new, internal exile, this time with no hope of return.

Through this personal story Solé tackles much wider issues: the whole idea of the underground, the last days of the dictator, the Spanish transition to democracy and above all the atypical childhood of a son of progressives who decided to live out their ideals. As Jordi loses his memory, Albert tries to find his.

Albert SOLE

Albert SOLE was born at Bucharest (Romania) in 1962. He has Hungarian, French and Spanish nationality. A graduate in Information Science, he has also taken several courses in audiovisual communication. Having been a journalist with the written press, he then worked for Spanish television. Since 2000 he has made documentary films, amongst which are: "*Histoire d'eau*", "*El Cordobés, le dernier calife*", "*Le Rêve de l'eau*", the documentary series "*Confidence en prison*" and "*Dans la peau d'un violeur*".

LA CHINE EST ENCORE LOIN

2008, 120 minutes

Director: Malek BENSMAÏL

Production : Unlimited, INA, 3B Productions (France) et Cirtafilms, ENTV (Algeria)



“China is Still Far Away”

On the 1st November 1954, near Ghassira, a small village lost in the mountainous Aurès region of Algeria, a couple of French teachers and an Algerian gangster were the first civilian victims of the seven year war which lead eventually to the independence of Algeria. More than fifty years later, Malek Bensmaïl goes back to this Chaoui village, which has now become “the cradle of the Algerian revolution”. Mixing the present with the past, his documentary is the result of a year filming the people who live there, in particular the children at the school.

Spanning both the present and the immediate past, the film reveals the reality of Algeria, without make-up or mask, moving and complex, thriving and contradictory.

Malek BENSMAÏL

Malek BENSMAÏL was born in 1966 at Constantine, Algeria. In 1988 he went to Paris to continue his cinema studies. Having graduated from the *Ecole Supérieure d'Études Cinématographiques*, he then continued his training at St Petersburg.

His documentary films are entirely committed to his country, developing a film-making style specific to the issues of belonging and identity. His aim is to record his country's oral-history and make the documentary a factor in democracy. He has made several films, including: "*La Chine est encore loin*", "*Le Grand Jeu*", "*Aliénations*", "*Algérie(s)*".

NOS LIEUX INTERDITS

2008, 104 minutes

Director: Leïla KILANI

Production : Socco Chico Films (Morocco) et INA (France)



“Our Forbidden Places”

In 2004 the King of Morocco created a Commission for Equity and Reconciliation to investigate State violence during the recent dark period of political upheaval and heavy-handed repression known as The Years of Lead.

The film follows four families over three years as they seek the truth. A political activist, a young rebel soldier or a simple citizen, either they themselves or a member of their family were kept in one of the many prisons spread across the whole Moroccan territory.

Each person tries to “know”, to find a “meaning”, to mourn. But, forty years after the event, lifting the veil on the State secret reveals another one, more intimate: the family secret. Each person then feels that somehow they have to reconstruct their own history and find their Father, now twice taken away from them: once by the State and then by the family myth or secret. They have to find their way, making choices amongst the silences, lies and taboos embedded over forty years inside and outside the family...

Leïla KILANI

Leïla KILANI was born in 1970 in Casablanca, Morocco. She studied Economics, History and Mediterranean culture in Paris, writing a thesis at the *Ecole des Hautes Etudes en Sciences Sociales*. Since 1997 she has been an independent journalist, and two years later became interested in documentary films. She has made "*Zad Moultaqa, passages*", "*Tanger, le rêve des brûleurs*" in 2002, and "*D'ici et d'ailleurs*".

The ART, HERITAGE AND MEDITERRANEAN CULTURES category

FACES

2008, 75 minutes

Director : Gérard MAXIMIN

Production : Edgewood (Switzerland)



Pictures of faces – smiling, grimacing, twisted, funny – cover the walls in both Israel and Palestine. For an all too brief moment we think maybe this devastated land has actually started to laugh. Which just goes to show that beyond all the things that separate them, Palestinians and Israelis have enough in common to see that JR and Marco are creating the largest exhibition of urban art in the world – even if it is unauthorised.

Palestinian and Israeli men and women doing similar jobs agreed to cry, laugh, shout, pull a funny face on camera. The portraits by underground photographer JR, enlarged to poster size, were then stuck up facing each other in several Palestinian and Israeli villages and on both sides of the security fence separating the two peoples. A salutary demonstration in images that together art and laughter can push back prejudices.

Gérard MAXIMIN

Gérard MAXIMIN is a traveller and film-director who has always tried to bring attention to the sociological and political aspects of the subjects he films. He has followed young people in the French outer-city tower-block estates who have used photography as a way of re-building their self-esteem, expressing themselves through this art. He has worked for ARTE's programme Tracks and has made the following films: "*Faces*", 2008, 75' – "*Braceros / Batey Zero*", 2007, 26' – "*Africa in Central America – Belize*", 2000, 26' – "*A mariachi on the line from Paris to Dakar*", 2000, 26'.

LA FIUMA – INCONTRI SUL PO E DINTORNI

2008, 61 minutes

Director : Rossella SCHILLACI

Production : AESS (*Archivio di Etnografia e Storia Sociale, Regione Lombardia*), Etnolab, Azul (Italy)



“La Fiuma – Encounters on the Po and its Tributaries”

The river Po and its surroundings, described by the people who live on its banks: small stories in which time seems to stand still; fishermen's tales, their legends and poetry recited in the dialect of Lombardy; first-hand accounts of life on the edge of a river, where nature and its rhythms are ever-present.

Rossella SCHILLACI

Rossella SCHILLACI was born in Turin in 1973. A graduate of Manchester University's Granada Centre for Visual Anthropology (United Kingdom), she is at present working in the Ethnographic Archives as well as making documentaries. Among her most recent films: “*Vjesh – Canto*” (2007), winner of the Art, Heritage and Culture prize at last year's International Festival of Documentary and News Film, “*Pratica e Maestria*” (2005), “*Living beyond Borders*” (2004), “*Euro Blows over Stromboli*” (2001), “*Ascuntami*” (2000).

LES BELLES DE CADIX

2007, 53 minutes

Director: Sarah BENILLOUCHE

Production : Promenades Films (France)



“The Beauties from Cadiz”

In Cadiz, a town ravaged by unemployment and property speculation, four actresses and their friends want to be cast in a film about the Carnival: a politically incorrect documentary comedy, filmed during the Carnival, in which satiric verses written about what's happening reveal a whole art of living and singing and resisting with laughter....

Sarah BENILLOUCHE

Coming from a Tunisian Jewish family, Sarah BENILLOUCHE grew up in France. Having studied Letters, she travelled, played music and took photographs. Her cinema is about Exile, Identity, Music, Utopia, about the things that bring us together and make us human. Her previous film “*Sur un air andalou*” looks at Arab-Andalusian musical traditions as a source of *convivance* – the art of living together. Her next project “*L’Aimée de Tous, Habiba*”, is about the legendary Tunisian singer Habiba Messika, exploring a Judeo-Arab memory too often forgotten.

MURGIA

2008, 60 minutes

Director and producer: Cosimo TERLIZZI



“Murgia”

By looking carefully, though in an easy, pop style, at the relationship between culture, geomorphology and anthropology, this documentary speaks about the beauty of stones, the precious nature of water and the black-thorn which characterize Murgia, a region in southern Italy. Murgia is a unique region of its kind: deforestation has created a bare, wind-blown landscape which one wrongly imagines must be poor. On the contrary, Murgia is rich, with its tough little Mediterranean plants, a world of small bushes which resist and grow in extreme conditions.

Cosimo TERLIZZI

Born in Bitonto (Bari) in 1973, Cosimo TERLIZZI specialised in audiovisual and media studies, particularly photography and video. He lives and works in Bologna.

The FIRST FILM category

GERBOISE BLEUE

2008, 90 minutes

Director: Djamel OUAHAB

Production : Kalame Films (France)



“Blue Jerboa” (the code name of the first French nuclear test at Reggane in Algeria on the 13th February 1960) is about French and Toureg veterans, victims of the nuclear tests in the Sahara in 1960 and 1966. For the first time the last survivors tell the story of their battle to have their illnesses recognised, and reveal the truth about the conditions in which the tests took place.

Djamel OUAHAB

Script-writer and director, Djamel OUAHAB was an active member of ACID (*Agence du Cinéma Indépendant pour sa Diffusion*) from 2000 to 2006. He was a participating director in the workshops organised by FEMIS in 2001 and the Florent course in 2002 and 2003. In 1999 he made “*Cour interdit*”, his first feature-length film, a drama about a young man forced into the drug trade to feed his family. “*Gerboise Bleue*” is his first documentary.

LES OUBLIES DE CASSIS

2008, 71 minutes

Director: Sonia KICHAH

Production : Movie Da et Sea Films (France)



“The Forgotten People of Cassis”

The quarry at Fontblanche, one of France's last shanty-towns, right on the edge of Cassis. A sort of village without a name, without children and without women. A village, the small, shameful suburb of a small town too rich and too precious to even mention it. The documentary shows the men who live here, all originally from Tunisia, and this thirty-year old shanty-town made of wooden planks, tarpaulins, anything that comes to hand. Soon it will be knocked down, uprooting the people, now old, for a second time, pushing them into new housing.

Sonia KICHAH

Sonia KICHAH graduated in Cinema Studies from the Sorbonne in 1998. Working as an assistant director on several films, she directed her first short film in 2002: “*Feu Vert*”. She made her first documentary “*Identité voilées*” in 2005, her second “*Les oubliés de Cassis*” in 2008.

SILENCE

2008, 52 minutes

Director: Karim SOUAKI

Production : Exit Productions (Tunisia)



Jimmy, an HIV-positive (someone living with the AIDS virus), fights day and night against society's discrimination and stigmatisation of those who have the virus. Every day he tries to make people around him aware of the problem, while at the same time accompanying other sufferers.

This film about his work offers us an X-ray view of the social attitudes in today's Tunisia, helping us discover how Tunisians see AIDS. A way of lifting the taboo hanging over this illness too often seen as "shameful".

Karim SOUAKI

Born in Tunis in 1977, Karim SOUAKI began making films with the FTCA (*Fédération Tunisienne des Cinéastes Amateurs*) and has taken part in its activities since 2001. He has made two short documentaries "*Qui aime la vie?*" and "*Histoire d'une femme*".

"*Silence*", made in 2008, is his first long documentary.

UNE FEMME DE DAMAS

2008, 53 minutes

Director: Diana EL JEIROUDI

Production : Proaction Film (Syria) et Final Cut Film Production (Denmark)



In the traditional world of Damascus, Manal has to prove she is the perfect housewife and mother. Every day. Despite that, she hangs on to her secret dream to go back to work. While she is frantically trying to do everything in the home, her two small daughters sit mesmerized by the face smiling at them from the television: Fulla, the famous Arab puppet. Behind Fulla's smile is a marketing director who knows full well that in Damascus social traditions sell well. Personifying these traditions, Fulla has dethroned Barbie, not only in Syria but right across the Arab world.

Diana EL JEIROUDI

Brought-up in Damascus and Baghdad, Diana EL JEIROUDI is an English Literature graduate and has worked in marketing and advertising. In 2002 she joined the Proaction Film foundation where she had various production jobs for Syrian and international films before making her first documentary "Al Qaroura" in 2005.

WELCOME TO HEBRON

2007, 55 minutes

Director: Terje CARLSSON

Production : Ekedalen Produktion (Sweden)



Filmed over more than three years in the West Bank town of Hebron, the central character of Terje Carlsson's documentary is 17 year-old Leila Sarsour. Leila studied at *Al-Qurtuba*, a Palestinian girls' school surrounded by Israeli military installations and settlements. Leila does not fit the Western stereotype of a young Muslim woman: submissive and subjugated by men. Leila is strong, intelligent, frank – and she has a clear idea of what life should be, free from oppression and violence.

A former major in the Israeli army also talks about his experiences during the occupation. The film shows how the occupation affects daily life in Palestine, with Leila and her friends being regularly harassed, even attacked by both Israeli soldiers and Israeli settlers.

Terje CARLSSON

Terje CARLSSON is a journalist who has lived for a long time in Jerusalem, working principally for Swedish national radio and television.

“Welcome to Hebron” is his first long documentary.

A short reminder of the awards possible for films selected for the final stage.

◆ **CMCA Grand Prix “Mediterranean Challenges” (6,000€)**

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

◆ **“Mediterranean Memories” Prize (5,000€)**

This prize rewards the documentary which, with or without archival material, brings to life past events concerning the Mediterranean: individual or collective stories of men and women or places of symbolism and memory.

◆ **“First Film” (Value 5,000€)**

This prize highlights the talents of a director who has not made more than 3 films of any sort. Work produced within a school or training programme is also eligible.

◆ **The “Mediterranean Art, Heritage and Cultures” Prize (5,000€)**

This prize rewards the documentary film which promotes 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 Prize (5,000€), any category.**

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

In addition, **Broadcasting Prizes** can be given by *France 3 Méditerranée* (France), RAI TRE (Italy) ENTV (Algeria) and TV5 Monde to any of the 17 films in the Festival. These awards will be given by representatives of the television companies, subject to their judgement only. The broadcast of any work thus rewarded has to be agreed individually between the broadcaster and the film-maker.

Text translated from the French by
Tim King