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MEDITERRANEE
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Monthly Newsletter

This month the newsletter is given over entirely to the films pre-selected for the 13th International Festival of Mediterranean Documentary and News Film, organised every year by CMCA and RAI television and held this year in Turin, a town closely associated with the cinema.

20 films in four categories, selected from 288 documentaries submitted: the work in Marseille of the pre-selection jury, their reactions to this year's offering; the films and their creators; the people on the international jury at Turin – and the whole programme of this 13th edition.

Happy reading.....

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13th International Festival of Mediterranean Documentary And News Film TURIN 14th to 20th June 2008



The pre-selection jury for the International Festival of Documentary and News Film met in Marseille from the 19th to the 23rd May – the Festival itself takes place between the 14th and the 20th June in Turin, Italy.

This year the CMCA received 288 documentaries from 29 countries, including France, Italy, Israel, Spain, Turkey, Greece and the Lebanon – countries whose films are usually represented in this Festival. But there were also entries from the United Arab Emirates, Slovenia, Georgia, Bulgaria, Malta, Cyprus and Austria.

Of the 288 works, 75 were in the category “Mediterranean Stakes”, 58 in “Mediterranean Memory”, 83 in “Mediterranean Art, Culture and Heritage” and 72 in “First Film”.

After an initial selection, the jury came to Marseille for a week to screen the documentaries and select 20 to go forward to Turin.

For three days groups of three viewed all the films in each category, choosing the ten best in each. Then for the rest of the week the jury worked together to choose the final 5 films for each category.

The jury:



Papadopoulou and Paola Lanfranchi.

[Nathalie Abou Isaac](#), head of the Centre Régional de la Méditerranée in Marseille; [Biancamaria Bruno](#), co-director of La Lettera Internazionale (Italy); [David Chamouleau](#), film-editor (France); [Pauline Cherki](#), journalist with AFP (France); [Nezha Drissi](#), producer, director of the Agadir documentary festival (Morocco); [Agnès Jammonneau](#), director (France); [Michel Raphaël](#), journalist and vice-president of the Press Club in Marseille; [Simone Sibilio](#), RAI and representatives of CMCA – [Martine Viglione](#), Director; [Valerie Gerbault](#), editor of the CMCA newsletter; [Ionna](#)

For the producer Nezha Drissi (who is launching a documentary festival in Agadir, Morocco, at the beginning of November, the Fida Doc'Souss, which will broadcast films about the environment, society, sport and the arts nezhada@yahoo.fr) *“if the documentary is a mirror reflecting society, it’s important to note the number of works by women in this pre-selection – Palestinian, Israeli, Lebanese – all expressing a desire for reconciliation and a more compassionate understanding of humanity. In our group, screening the “Stakes” category, we were struck by documentaries which reflect an increasing awareness on the part of the Israelis, challenging the precepts of the war and the integrity of their rulers.*

“The genocide in Bosnia, environmental questions in Italy and Turkey, questions about immigration are also the powerful themes of this category.

“In this wide choice we mustn’t forget that the stakes of the Mediterranean are relevant right across the globe. At the same time it’s always surprising to see so many documentaries being made, whatever the state of the economy.”



As for Mediterranean Memory: *“it’s difficult in this anniversary year to avoid the founding of the State of Israel. We were expecting some – and were not disappointed!”* says Michel Raphaël, vice-president of the Marseille Press Club. *“A commemoration certainly, but with some real, agreeable surprises in the way it was handled. No romanticism in this category, but pain, courage and generosity. Some fine moments, even in works decrying the horrors of the war.*

True discoveries as well, in the intelligent handling of certain major moments of History – proof, if it were needed, that finding an original subject isn’t the key to a work’s quality.

Our choice was made quite quickly. The discussion amongst the jury was more about whether some films were in the right category. When is “Memory” Culture? Or Stakes? That’s an on-going debate.”

The category "Art, Culture and Heritage" had the most applicants this year with 83 documentaries taking part.

The film-editor David Chamouleau admits he was *"a bit thrown at the beginning by the range of styles, everything from low-budget documentary to polished films already broadcast: but in fact this vast range is what gives the festival its particular interest and gives a good insight into the production of documentary films."*

However, this diversity doesn't necessarily change the way subjects are treated, which often still seems very conventional (voice over, montages...). Because of that, our group gave



even more time to documentaries which tried to build their subject on more open forms, even if they're sometimes a bit awkward. I think the final selection is very good, with some films on which everyone agreed mixed in with some perhaps somewhat less successful but which show great promise."

When the four sections were put together *"I noticed,"* says Nathalie Abou Isaac *"the variety of subjects, even more this year, which look beyond the great Mediterranean conflicts to questions about society (dancers in Cairo, Gay Pride in Jerusalem, management of waste in Naples...) with, in the final selection, great quality in the way they were made and huge energy observing and recording everyday reality."*



The category "First Work" is particular. It could be called a non-category since the originality and variety of films make it a completely unique experience. The subjects and technical quality of films in this category have none of the naivety one might expect from young film-makers. Our choice reflects the diversity of themes and treatment: the Israeli-Palestine conflict ("Beyond the Wall"), here dealt with as an everyday banality of grief and suffering, striving for a dialogue which must be an internal one first before allowing dialogue with the Other, the enemy, the murderer; the life of Palestinians who work in Israel ("Six Floors to Hell") and who sleep in the basements of large Israeli buildings in impossible conditions. No hate in their words – only the desire for a normal existence. The consequences of the war in Yugoslavia ("Le Temps d'Après") revisited by a major intellectual, Petrag Matvejevic, now living in Italy – son of a Russian father and Croatian mother born in Bosnia-Herzegovina, he describes very well the feelings and hopes of people who cannot find a way back to a normal life. Or again the condition of Egyptian women ("Dancers") escaping their violent lives dependant on men by working as dancers, their make-up and clothing giving them "western" masks. A group of elderly men ("Pic-Nic") on a Spanish beach in summer: a tragi-comic fiction describing a repetitive life with nothing to looking forward to.

Here are the twenty documentaries selected for the final phase in Turin.

In the **MEDITERRANEAN STAKES** category:

Biùtiful Cauntri

D'un Mur l'Autre

J'ai un Frère

Jerusalem is Proud to Present

Paying for Justice



Biùtiful Cauntri – Esmeralda CALABRIA, Andrea D'AMBROSIO et Peppe RUGGIERO

83 minutes, 2008

Production: Lumiere & Co. (Italy)

In the Campania region near Naples a huge area is used as a dump for industrial waste. 1,200 unauthorised toxic waste dumps have been recorded. Regularly lorries empty horrific loads into the countryside, doing lasting damage to the soil,

endangering the health of the people who live there. Sheep farmers watch their animals die from dioxin poisoning, farmers despair as their land is polluted....the people living there feel abandoned by everyone.

Against this background, an illegal industry run by the Camorra – a mafia whose weapons include garbage trucks and mechanical diggers.

While a population is being cynically sacrificed, one militant fights to make the voice of the region heard.

Esmeralda CALABRIA was born in Rome in 1964. She worked as editor on many films, including "Lascia perdere Johnny!" (2007), Nanni Moretti's "Il Caïmano" which won the Golden Ciak for the best editing (2006), Michele Placido's "Romanzo criminale" (2005), Massimo Martelli's "Segreto de successo" (2003), Nanni Moretti's "La Stanza del figlio" (2000) and on documentaries like "Che cosa manca" (2006), "Residence Bastoggi" directed by Claudio Canepari (2003).

Andrea D'AMBROSIO teaches history and the language of cinema. With other film-makers she made the collective film "Combattenti Fish" (the street lords of Naples).

Peppe RUGGIERO is a professional journalist. He is head of communications and press for the environmental network Legambiente. Most notably he handled the Chernobyl file (2000) and the White Book "Radiografia illicite de traffici – ten years of dumping waste".

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D'un Mur l'Autre – Patric JEAN

90 minutes, 2008

Production : Black Moon Production (Belgium)

This road movie takes us across Europe, from the former Berlin Wall to the new border fence around Ceuta in Morocco. At least four frontiers but one single axis: a racially mixed, multicultural society, rich in its diversity despite being traditionally rejected. Patric Jean takes us from the north to the south with humour

and compassion to show us men and women who have migrated from the four corners of the earth and make up this new society – contributing to it with energy and generosity. After his very dark film “La raison du plus fort”, and contrary to all stereotypes, the director presents an optimistic, celebratory, sometimes sardonic look at Europe and its immigration.

Patric JEAN is a Belgian film-maker born in 1968 in Borinage. His family is working class, his mother an opera singer; he did oral studies at the Brussels Conservatoire Royal graduating in letters. Having become a French teacher he enrolled in the “cinema directors” class at INSAS, where he spent four years. During his studies he founded NEMO, a newspaper sold on the street by the homeless. He concentrates mainly on documentary film. He founded and is the main shareholder of Black Moon Productions, a production company based in Belgium.



J'ai un Frère – Emmanuel VIGUIER

80 minutes, 2008

Production : Promenades Films (France)

Images of war – they hit the headlines when a war begins, then the shooting stops, the film crews pack up and the war is forgotten. Historians interview witnesses and archives. Perhaps in books the truth emerges. Years later, film-makers re-create the battle-fields. And as we begin to understand, so our

indifference is criticised.

But what do we know really about those who made the war, about what they then become? The burden they carry with them for better or worse. This film follows the lives of two men, two brothers, Drazan and Dejan whose future was turned upside down by the war in Bosnia. Two men who made different choices, but who now are trying to find each other to put a few pieces of their country's history back together again – a country which no longer exists.

Emmanuel VIGIER, 28, works for France 3 at Marseille. Director, journalist, cameraman, photographer: specialist in the Mediterranean and more particularly in the Balkans. For over 5 years he has worked on the post-war situation in former Yugoslavia for the programme “Mediterraneo” (France3/RAI3).



Jerusalem is Proud to Present – Nitzan GILADY
82 minutes, 2007
Production: YONA Productions (Israel)

During the summer of 2006, Jerusalem welcomed for the first time “World Pride”, which was to culminate in the traditional parade of gay and lesbian celebration. The planned demonstrations raised enormous problems as the town’s Jewish, Islamic and Christian leaders began an uncompromising battle against an event which would “defile the holy city”. On the other side, activists at the city community centre, Jerusalem Open House (LGBT), resisted. Unmoved by the violence and anti-gay feeling, they had to face threats not only to their right to demonstrate but also to their own convictions.

Nitzan GILADY is a graduate of the Thelma Yelin Art School (Israel) and the New York “Circle in the Square” Theatre School. He is a self-taught director/producer. He has taken part in more than one hundred and twenty international film festivals and his films have already received twelve prestigious international awards.



Paying for Justice – Guy MEROZ and Orly VILNAI-FEDERBUSH
58 minutes, 2007
Productions: Shamayim Productions (Israel)

Shot in Germany, Holland, the U.S. and Israel, this documentary looks at the situation of Holocaust survivors, principally in Israel. After the Nazi horror, the suffering continues for the 270,000 who live in Israel. 25% of them suffer financial hardship and insecurity. In order to end their lives in dignity, some migrate back to Germany where at least they receive real financial support. Yet in 1953 European and German governments donated millions of dollars for their use. What has happened to that money? Who has profited from it, robbing the victims yet again. “Paying for Justice” is not a film about the Holocaust, it’s a cry for justice to be given to the camp survivors.

Guy MEROZ was born in Israel at Tel-kibboutz Ishtak in 1961. He works as a journalist, script-writer and editor for several Israeli television companies.

Orly VILNAI-FEDERBUSH was born in Tel Aviv in 1974. A graduate in television studies and communication, she is known in Israel for her hard-hitting investigations and critical attitude towards her society.

In the category MEDITERRANEAN MEMORY

Bar Centre des Autocars
La Terre Parle Arabe
L'autre 8 mai 1945
Nous Etions de l'Exodus
Srebrenica, Plus Jamais ça !



Bar Centre des Autocars – Patrick ZACHMANN
57 minutes, 2007
Productions : Les Films d'Ici (France)

This is the story of Hacène, Nadia, César, Chérif, Ali, Paul and the rest, between the ages of 17 and 37. Twenty years in their lives, from the teenagers they were in the 1980's to the adults they are today – the first generation born to immigrant parents in France. Their unique lives form part of our collective history.

Patrick ZACHMANN was first of all a photographer. He travelled the world searching for pictures, mainly of a sociological nature. In 1976 he became a freelance photographer, thus discovering the particularities of the Mafia in Naples or the everyday life of kids in the difficult districts of Marseille, born to immigrant parents. Little by little his work began to change and he became more interested in the possibilities of cinema. He made a short film “La Mémoire de mon père” then a full-length feature “Allers-retours. Journal d'un photographe”.



The Earth Speaks Arab – Maryse GARGOUR
61 minutes, 2007
Production: Bad Movies (Greece)

At the end of the 19th century Zionism appeared on the international scene as a minority political movement. Although its early leaders spun theories around it, the real purpose was to create a Jewish state somewhere in the world, in Palestine if possible. But at that time, as for the previous several thousand

years, “the earth spoke Arabic” – Palestine was the home of the Arabs of Palestine, the Palestinians. How could the late-19th century Zionist leaders reconcile their political ambitions with the reality in Palestine? They knew the answer well before the Balfour Declaration of 1917. The Zionist leaders drew up plans, put them into practice then organised the removal of the Palestinian population from their land. Any and every method was used – particularly force, often brutal.

Maryse GARGOUR was born in Jaffa. Having graduated from the Institut Français de Presse she did a PhD in Information Science at the University of Paris II Panthéon. She has been a journalist and a producer at the Office de Radio Diffusion et de la Télévision française at Beirut, has worked at UNESCO in Paris, at the International Council for Cinema and Television and has also been a freelance journalist for international television news services in Paris. She has made documentaries: “Une palestinienne face à la Palestine”, “Le Pays de Blanche”, « La Terre parle Arabe » and wrote and produced « Jaffa la Mienne » and « Loin de Falastin ».



L'autre 8 mai 1945 – Yasmina ADI

53 minutes, 2008

Production : Compagnie des Phares et Balises (France)

The 8th May 1945 is a key date in the history of France. Each year the victory over Nazi Germany is celebrated. But on the other side of the Mediterranean, in Algeria, this day of glory is also a day of mourning. In the victory celebrations of 1945,

Algerians wanted to express their desire for independence. They were subjected to several weeks of violent repression by the French army. There were thousands of victims. But 60 years later there is still much about the repression of that spring of 1945 in Algeria that remains shadowy. Yasmina ADI found many unpublished documents, archives of the French government, the British and American secret services. She met the men and women who lived through this repression. She talks to French and Algerian witnesses, as well as to the first journalist reporting the scene. This investigation raises the veil on the organisation and consequences of this colonial repression. This other 8th May 1945 was at the root of the Algerian War.

Yasmina ADI was a press officer for four years. In 1997 she began to work as an assistant director (preparation, shooting but also post-production) with F. Bergeron. This collaboration lasted seven years. Then she became involved in investigations and writing. “L'autre 8 mai 1945” is her first film.



Nous Etions l'Exodus – Jean-Michel VECCHIET

80 minutes, 2007

Production : MAT Films (France)

From Baltimore to Hamburg, by way of Marseille, Porto de Venere, Port-de-Bouc, Sète and Haifa, the epic voyage of the ship *Exodus 1947* remains the most spectacular saga of clandestine immigration in the post-War years. In the summer of 1947 in France's southern harbour of Port-de-Bouc, 4,500

passengers, all survivors of the Shoah, were confined for three weeks aboard three floating “cages” by the Royal Navy. France's role and the role of many French citizens in this

incredible chain of solidarity appear today as a cornerstone in the birth of the Jewish state. Participants and witnesses speak with emotion for the first time about this remarkable story. 1947 is history coming to light – the story of all these people who had lost hope.

Jean-Michel VECCHIET, his parents Italian immigrants, grew up in Martigues and Port-de-Bouc in southern France, a region particularly marked by a strong working-class history. His talents were channelled first into drawing and painting, but he did not forget the story of these “cage” ships and their passengers who haunted his childhood.

He has directed “Vies et morts d’Andy Warhol”, “Un Siècle d’Humanité” (Fr.2/Fr.5), « Les Photographes de Mao » (Fr.3/Fr.5), « Les Enfants d’Aléria » (Fr.3) ; « Peter Lindbergh » (Fr.3). The films of Jean-Michel Vecchiet have been broadcast in some fifty countries.



Srebrenica, Plus Jamais Ça! – Morad AIT-HABBOUCHE and Hervé CORBIERE

85 minutes, 2006

Production : Elle est Pas Belle la Vie ! (France)

11th July 2006: anniversary of the Srebrenica massacre. Women weep before green coffins containing the remains of a husband, a son or a father. 11 years after the event at last they can be buried with dignity. Hakija Husseinovic did not go to

this ceremony. He wanted to forget. He was lucky: he is one of the 12 survivors of the killing in the hangar at Kravica where hundreds of men were executed. He tells us what he saw. It is hard for him to relive these terrible moments: the deafening noise of bullets, the silence, the weight of a body lying on top of him, the smell of the corpses. It is in the name of these victims that the International Criminal Tribunal for the Former Yugoslavia is trying those responsible for the biggest civilian massacre since the end of WW2. But despite international pressure and the relentless determination of the prosecutor Carla Del Ponte, General Mladic and Radovan Karadzic have still not been arrested.

Morad AIT-HABBOUCHE was born in 1964 in Paris. A graduate in journalism from the IUT in Bordeaux, he began his career as a reporter with France 3. Between 1987 and 2001 he covered most of the world’s major conflicts: Afghanistan, Bosnia, the Near-East, Algeria. Mostly he shot news items during this period. He also made many magazine items and several documentaries: “Marseille 73, la ratonnade oubliée”, “C’est la France”, “Son nom est Jamel”, “Algérie, les femmes dans la guerre ». In May 2001 he created the press agency « Elle est pas Belle la Vie ! » with his colleague Hervé Corbière.

In the category **MEDITERRANEAN ART, HERITAGE AND CULTURE**

Joue à l'ombre
Borderlands
Oum Kalthoum
San Giuseppe de Copertino
Vjesh/Canto



Joue à l'ombre – Mohamed Lakhdar TATI

52 minutes, 2007

Production : GREC (France)/Machahou Production (Algeria)

To master a town is to know it: its rush-hour, its street-names, its short-cuts. Knowing its limits, how to get round them, to miss nothing in a neighbourhood – it's also finally to grow up and make the town a single entity where nothing surprises. But

a shadow, the complexity of a staircase, the rumble of a laugh, the lilt of a phrase or the simplicity of a house still astonish and become poetry.

Disgust, monotony, heat and steep slopes.

The crowd, balconies, a newspaper, a shop-window, children's games stroll on in your wake, claiming to show you the town.

"*Joue à l'ombre* – play in the shade" is the only thing the children of Algiers are told.

A guarantee of astonishment?

Mohamed Lakhdar TATI was born in 1971 in Algiers. Having studied economic science at Algiers University he made his first short film in 1998, "La Chaussure". Since 2002 he has lived in Paris where he studies modern letters. He has made "Aveu" – a short fiction film, produced by GREC. "*Joue à l'ombre*" is his first documentary.



Borderlands – Sawsan DARWAZA

27 minutes, 2007

Production: Pioneers Production Company (Jordan)
Cosmo Doc APS (Denmark)

Identity in the process of change is the central theme of the film. The artist is often the first one to register that reality is changing. Often they sense change even before it happens, sometimes they have a direct impact on the way reality is altered. The film depicts short profiles of Arab Artists as

they take part in an Art Festival in Copenhagen (Images of the Middle East Festival, August 2006). The works of art, and the artist behind them, reflect the contemporary Middle East and its relationship to the rest of the world. The director boldly asked each artist to show their identity card or passport, as if they were being hassled at one of the world's airports. The result is a 27 min film where people intermingle, intermingling politics with art.

Sawsan DARWAZA was born in Syria. She spent her life between Beirut and Damascus where until 1984 she studied theatre and French literature. She is a film and theatre director who usually works on collective projects exploring new artistic areas. She began her career as a film-maker when she introduced elements of film and video into her theatre productions. She is a director and managing partner in Pioneers Production Company and creative director of Media, another Jordanian production house. She has shot some forty documentaries on Arab artists and intellectuals for the series "An Artist with a View" (1996-2007)



Oum Kalthoum – Ferial BEN MAHMOUD and Nicolas DANIEL

52 minutes, 2008

Production: Treize au Sud production (France)

The Star of the East, Oum Kalthoum's singing caused the hearts of millions of men and women to beat in unison. From the Gulf to the Atlantic, on both shores of the Mediterranean she is unanimously recognised as The Voice of the Arab people. She is the quintessential idol of a whole generation living

through the great period of Nasser, with him she is the incarnation of the pan-Arab dream. Through archive images, photographs and first-hand accounts, this documentary traces her rise as an Egyptian woman, born into a humble farming family, whose destiny came to symbolize that of a whole nation and whose life was punctuated by regular appointments with her public. The film is also about women and men who share a common history, habits and feelings – beyond national barriers: for thanks to radio coming into homes and cafés, for nearly forty years the voice of Oum Kalthoum has incarnated both the charm and the strength of a certain Arab identity.

Ferial BEN MAHMOUD is a historian specializing in the Arab world and a documentary filmmaker. She has made several 52 minute films about the Arab world including "Ghadamès, perle du Sahara" and "Foum Tataouine", co-produced with France 5.

Nicolas DANIEL is a journalist and film director. Having worked in ARTE's fiction department, he made many magazine items for TF1, France 2 and Canal +. Ferial BEN MAHMOUD and Nicolas DANIEL have already collaborated on "Tunisie, Histoire de femmes", 52 minutes, co-produced and transmitted by France 5 in 2006.



San Giuseppe da Copertino – Francesco RAGANATO
39 minutes, 2006
Production: Wilder (Italy)

Italy, land of saints....The film tells the story of Saint Joseph of Copertino, told by the people of Copertino 400 years after his death. He was born in this village in Salento, near Lecce, in 1603 – not an ordinary child, he was judged by his peers to be absent-minded, a dreamer, often mocked for his innocence and ignorance....until, praying one day before the image of Mary, he rose from the ground and flew.

Since that magical moment the young boy began to cure the sick.

The extraordinary story of Saint Joseph, protector of students and airmen, told with passion by the people of his village who feel great tenderness mixed with sadness for this Saint.

Francesco Giuseppe RAGANATO was born in Copertino (province of Lecce). He has made several documentaries for RAI 3, La 7, Fox Crime, the History Channel and Sat 2000. "San Giuseppe da Copertino" won an award at the Salento International Film Festival and at the Satricum Doc Festival. His documentary "L'Isola Analogica" won the first ever National Prize in the 2007 CMCA International Festival of Mediterranean Documentary and News Film.



Vjesh/Canto – Rosella SCHILLACI
57 minutes, 2007
Production: Palomar (Italy)

The women of San Costantino Albanese and of San Paolo Albanese sing ancient *vjeshet*, handed (literally "thrown") down from mother to daughter. These chants tell the flight of the Albanians who sought refuge in southern Italy 500 years ago. In 1954 the anthropologist Ernesto de Martino organised an expedition to record these chants, little realising that 40 years later women would be still presenting their art to the whole world, giving concerts in Italy, France and Albania.

Rosella SCHILLACI was born in Turin in 1973. She graduated from the University of Manchester's Granada Centre for Visual Anthropology (Great Britain). At the moment she works for the Ethnographic Archives and makes documentaries. Her previous film "Pratica e Maestria" (2005) was selected for and won awards at several international festivals. She made "Ascuntami" (Listen to Me, 2000), "Euro Blows over Stromboli" (2001) and "Living Beyond Borders" (2004)

In the category **FIRST WORK**

Au-delà du Mur

Danseuses

Le Temps d'après. Les Balkans de Predrag Matvejevic

Pic-Nic

Six Floors to Hell



Au-delà du Mur – Marie-France BARRIER

57 minutes, 2007

Production : PG Invest International – OM Gaia
Production (France)

Though fate decided they should be enemies, they have chosen to live in harmony. Bassam, Sharon, Aziz and Zohar were all born with dual Israeli and Palestinian citizenship, bearing the double stigmata of “victims” and “aggressors”. “Au-delà du Mur” is the story of a universal task – forgiveness. It is set right at the heart of the Israeli-Palestine conflict, in which, as in a subtle game of shattered mirrors, one person’s victim is another’s aggressor. The film is built round the interwoven lives of four characters all of whom have directly suffered from the conflict. Two of them lost a brother: one is an Israeli woman, the other a Palestinian man. The two others were directly involved in armed confrontation, one as commander of the Israeli army’s Special Forces, the other as a Fatah leader during the first Intifada. The first-hand accounts of these four people invite us to look again at the chronology of a process bogged down in pain and anger, though confrontation continues and some long-held beliefs crumble away, where today there is a real desire for dialogue and understanding.

Marie-France BARRIER is a young director whose sensitivity and power of observation have been deeply marked by several years travelling (Africa, Middle and Near East, India, South East Asia and Eastern Europe) while she was still a student of human geography. She wants her first film “Au-delà du Mur” to be the beginning of a body of work generating hope. Convinced that her role as young film-maker is to make people aware, to stimulate the best in everyone and to suggest new avenues of thought, she chose to pass on these messages of wisdom from the lives of almost ordinary people. At the moment she is collaborating on Nicolas Hulot’s first film.

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Danseuses – Céclame BARGE

51 minutes, 2007

Production: Al Ayn Productions (Egypt)

They are between 17 and 40, young girls, wives, mothers from all over Egypt – all dance to live. All are popular dancers in Cairo. The film follows them to the hairdressers, in the hostels for dancers, at weddings, cabarets, on stage, back-stage – always aiming to show the richness of their lives concealed beneath the artifice of dance – and make-up. The reality is quite different from the stereo-types of oriental dance.

Céclame BARGE is a researcher associated with CEDEJ, the French research centre in Cairo where she has worked for ten years. Her thesis research was on everyday mobility in Cairo. She is an associate producer at Al Ayn Productions and has collaborated on several films and documentaries in Egypt and in France. “Danseuses” is her first film.



Le Temps d'après. Les Balkans de Predrag Matvejevic – Graziano CONVERSANO

55 minutes, 2007

Production: Rai Educational and Movie Movie srl (Italy)

This is the pilgrimage of the intellectual and writer, Predrag Matvejevic, across the land of his birth, former Yugoslavia, a land divided and torn by history. It's about a people's identity deformed by a nationalist vision, a vision of a secular country where

the State is everything, a vision which has now given way to a multi-confessional society. From the old bridge at Mostar, destroyed and then after the war rebuilt, this journey to the heart of time takes us through Sarajevo, the city worst hit during the war, to arrive at Zagreb, the Croat town Predrag Matvejevic was forced to leave after loaded threats. Matvejevic believes we have to look at the past to learn about the present and move towards the future, for “a people do not exist without memory.”

Born in Putignano (Bari) **Graziano CONSERVANO** studied at Rome's La Sapienza University, where he passed his masters in DAMS (faculty of art, music and theatre) with a thesis on digital cinema. In 1996 he obtained a sound recordist diploma at Bologna's Fonoprint Studio and in 1997 he made the short film “Fossili”, which won him the prize at the “Vedo Corto” short film festival. In 2000 he wrote and directed the short film “Merendina” which won the prize at Milan's Festival of Independent Cinema and honourable mention at the Pesaro Festival of Alternative Film.

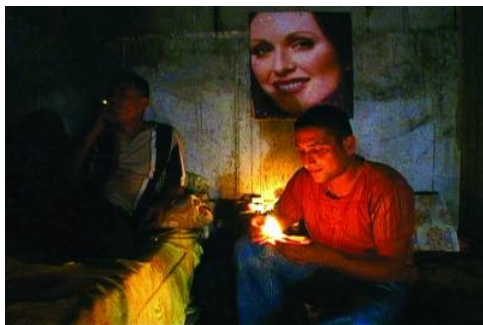


Pic-Nic – Eloy ENCISO
75 minutes, 2007
Production: I.B. Cinema (Spain)

A sceptic from Galicia, a bantering man from Madrid, an obstinate man from Aragon, an argumentative man from Asturia, a charlatan from Argentina and a man from Navarre. For several years all have come together on the same beach with the same obsession:

to be the first to claim possession of part of their sandy territory. Each year these wandering knights, armed with parasols, struggle against an inescapable aspect of reality: the passage of time. Through these characters Eloy Encisco offers us a portrait of conservative Spain today.

Eloy ENCISCO graduated in documentary film-making from the International Film School in Cuba's San Antonio de los Banos. Pic-Nic is his first full-length film. He received the Benibecas Award 2004 for the best documentary project and also received the Panasonic Prize in 2005 in the Doc'Amateur Film Festival.



Six Floors to Hell – Jonathan BEN EFRAT
52 minutes, 2007
Production: Video 48 (Israel)

Jalal Hamdan is one of many Palestinians to slip into Israel to work. With hundreds of others he spends his nights hidden six floors below ground in the basement of an unfinished shopping mall near Tel Aviv. Jalal's dream is to earn enough money to be able to marry his fiancée. A journey into the shadows, where only

the optimism of this young lover lights the way: "In the dark," he says, "the only thing left to think about is love."

Six Floors to Hell won the prize for Best Editing at Docaviv 2008, the Tel-Aviv International Documentary Film Festival. The jury justified its choice because "*this film shines light into the darkest corners of Israel today. It moved us as no other film through its emotional strength.*"

Jonathan BEN EFRAT has been a journalist specialising in Gaza and the occupied territories (2000 – 2005) for the magazine "Etgar". He made the documentary "Breaking Walls", prize winner at the 2005 Grenada Festival and "The Mall", a short documentary commissioned by the WHO, also winning several prizes.



The international jury at Turin will be presided by **Thierry FABRE**, Director of the magazine La Pensée du Midi and founder of the Rencontres d'Averroès. The jury members will be **Jad ABI-KHALIL**, producer/director (Lebanon); **Saba ANGLANA**, Italian-Ethiopian singer; **Wafa'a 'AWAD**, Egyptian writer and journalist on the daily Al-Ahram; **Hichem BEN AMMAR**, director, winner of the 2007 "Mediterranean Memory" prize, producer and creative director with Docs à Tunis (Tunisia); **Djamel BENRABAH**, programme director ENTV (Algeria); **Christos FASIOS**, director (Greece); **Giuliano GIRELLI**, director and founder of the association DOCUM'; **Olivier MONTELS**, channel and programme director for France 3 Méditerranée (France); **Adelheid FEILCKE TIEMANN**, director of International Relations of Deutsche Welle (Germany); **Alina TUTOVEANU**, head of documentaries TVR (Rumania); **Bruno ULMER**, director and winner of the 2007 CMCA Grand Prix (France); and **a representative of RAI 3** (Italy).

A short reminder of the Prizes which will be awarded at Turin

CMCA Grand Prix "Mediterranean Stakes" (6,000€)

This prize is given to the best film (documentary or news) on a current Mediterranean subject. It singles out productions which improve our understanding of the present situation in the Mediterranean. It 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 archives, brings to life past events concerning the Mediterranean: individual or collective stories of men and women or places of symbolism and memory.

"First Work" (Value 5,000€)

This prize rewards a director who hasn't made more than 3 documentaries, or a work produced within a school or training programme.

The Mediterranean Art, Heritage and Cultures Prize (Value 5,000€)

This prize rewards the documentary film which best promotes the region's artistic expression (music, plastic arts, live theatre, visual arts), its heritage (sites, monuments, works of art, archaeology, architecture) and other expressions of Mediterranean culture (folklore and traditions).

Special Jury Prize (Value 5,000€), any category.

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

Three broadcasting prizes may be awarded to any of the films that have reached these finals. The prize-winners will be chosen by representatives of **France 3 Méditerranée**, **RAI TRE** and **ENTV** (Algeria). The broadcasting of works thus singled out will be subject to a separate agreement between the broadcaster and the authors of the film.

Finally, new last year, a second competition – for magazine programmes.

The Faro d'Oro Prize rewards the best television magazine programme covering Mediterranean news subjects (society, geopolitics, environment, economy and culture). It will take into account the quality of the initial idea, the investigative work, its content and its presentation.

The Faro d'Oro has a specific jury presided by **Jacques HUBINET**, producer at Films du Soleil, president of the association Cinéma au Soleil. It will be made up of **Carlo CERRATO**, senior programme editor at RAI Turin; **Erfan RASHID**, journalist, Italy correspondent for Al Arabiyyam, Al-Hayat and LBC (Iraq); **Augusto BELLAVITA**, former communication director at the EBU and a representative of Tunisian public broadcasting.

Additional activities are organised during the week of the international festival:

The National Competition:

A special prize, the “Arc Latin”, for 5,000€ offered by the province of Turin. It will be given to the documentary or news report which best expresses the Italian view on the Mediterranean. The national jury is made up of audiovisual professionals, representatives of local culture and institutions, teachers and students.

Four master classes will be organised, with the theme of

- The news report: led by someone from RAI
- Shooting a documentary: led by **Bruno Ulmer**, winner of the CMCA Grand Prix 2007
- The documentary in the programme schedules of channels such as France 5. In the presence of the programme director of that channel, **Pierre Bloch de Friberg**
- Archive videos: led by **Gian Paolo Caprettini**, professor of semiotics

An international debate on “The Internet, Digital Technology and the Mediterranean Memory in Audiovisual” in the presence of **Mireille Maurice**, regional representative INA Méditerranée, **Jan Carlos de Martin**, Nexa Research Center for Internet and Society (Italy); **Leila Haoues**, Director of Archives and Communication at ENTV (Algeria); **Marco Zela**, RAI MEDITA – Mediateca Digitale Italiana (on-line encyclopedia of Rai Educational).

The moderator of this debate will be **Roberto Rossetto**, Technology Director at RAI.

ASBU

Every year the CMCA welcomes ASBU directors (the association of Arab country televisions). This year, 6 directors from Algeria, Morocco, Syria, Libya, the Palestinian Territories and the Yemen will take part in the choice of prizes. They will be present at all the screenings and at the end of the week will give a special ASBU prize.

The Video Library: films on demand

Every day for the whole week a video library will offer the public the chance to see films on demand. These will include all the films in this 13th edition of the Festival, in and out of the competition, the prize-winning films of previous editions of the Festival, as well as a selection of ethnographic Sardinian documentaries. A space will also be reserved for Italian documentaries. 27 viewing places will be made available to the public.

Public screenings:

A choice of documentaries and news reports produced over the past ten years by RAI and made by well-known figures in journalism and Italian culture will be given public screenings.

Translated from the French by Tim KING

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