



**venezia 64.**

Orizzonti

**Rai Cinema and Digital Studio**

present

# MADRI

a documentary written and directed by

**Barbara Cupisti**

English-language press kit:

[www.silversaltpr.com/madri.zip](http://www.silversaltpr.com/madri.zip)

[www.kinoweb.it](http://www.kinoweb.it)

[www.01distribution.it/venezia2007/](http://www.01distribution.it/venezia2007/)



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written and directed by **BARBARA CUPISTI**  
editor **FRANCESCA MOR**  
music **FRANCESCO CERASI**  
Edizioni Musicali Warner Chappell Music Italiana Srl  
cinematography **EYAL ZAHAVI (Israel) RAED AL HELOU (Palestine)**  
sound editor **RICCARDO SPAGNOL**  
editorial consultants **DANIELE VILARDI & ALI ABU AWWAD**  
translation consultants **DINA KHAIL & Yael MEROZ**  
postproduction assistant **BENEDETTO SANFILIPPO**  
production manager **CARIDDI NARDULLI**  
produced by **ALEX PONTI for RAI CINEMA and DIGITAL STUDIO**

year of production: 2007  
length: 90 minutes  
shot in Israel, Palestine, Gaza  
language: English, Arab, Hebrew, with Italian subtitles

The documentary was shot on HDV 720p at 25 fps with a JVC telecamera and edited with Final Cut. Subsequently, the film was converted to D5 1080 at 25 fps, after which the Italian subtitles, the graphics, start and end credits were added on video. The final version of the documentary was then converted to HD CAM 1080 at 25 fps.

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**ISRAEL**

producer **NAVA MIZRACHI**  
camera **EYAL ZAHAVI**  
sound **AMIR LEANI**  
driver **GEORGE FARAH**

**PALESTINE - WEST BANK**

producer **LOUAI KADDOUMI**  
production inspector **BASEL LAFI**  
camera a **RAED AL HELOU**  
camera b **HANNA ABU SADA**  
camera c **MAMOUN SYAM**  
sound **ISSA J. QUMSYAH, ALA KHOURY, ISAM RISHMAWI**  
translators **SHEREEN BARAKAT, AMANI MOHAMMED**  
drivers **Wael SHADI ABED RABOUH, FADI ASSI, FADI ABU AWWAD**  
HD VISION - BROADCASTING & MEDIA SERVICES [www.hd-vision.net](http://www.hd-vision.net)

**PALESTINE - GAZA**

camera **MAHMOOD AJRAMY**  
sound **MOHAMMAD ABO KOOTA**  
interpreter/ co-coordinator **LAMA HOURANI**  
assistant **YEHYA HASOONA**  
AATIF EISA FROM MEDIA GROUP - TV PRODUCTION GAZA [mediagroup@p-ol.com](mailto:mediagroup@p-ol.com)

## special thanks to:

Luisa Morgantini, Nurit Peled-Elhanan, Jamal Zakout, Nayla Ayesh, Tamara Rabinowitz from "Parents Circle", Aysheh Aqdam, Tamara Alawy, Lotty Camerman, Manuela Dviri, Father Ibrahim Faltas, Lea Tsemel, Waghea Abu Laban, Najah Abu Muhadi, Sameera Abu Nahel, Apter Pirchia, Ayelet Shahak, Suzan Thaljieh, Lilac Films, Zed Films, the Italian Embassy in Tel Aviv, the Italian Consulate-General in Jerusalem, Ibrahim Mashal from Dheisheh Refugee Camp [www.dheisheh-ibdaa.net](http://www.dheisheh-ibdaa.net), The Malki Foundation [www.kerenmalki.org](http://www.kerenmalki.org), The Way, PCFF: Parents Circle Families Forum - Bereaved Israelis and Palestinians for Peace and Reconciliation [www.theparentscircle.org](http://www.theparentscircle.org)

**the interviewed mothers**

Nitza Shapira . Yael Mesheiker . Iman Al-Massri . Sarit Bargur . Hayat Younis Al Athamna .  
Wala' Rajeh Ghebin . Frimet Roth . Aviva Razel . Fatmeh Mohamad . Salma Zidan .  
Fakhriyeh Al-Baw . Fathiyeh Zaghrer . Rahmeh Al-Qassas . Daniela Kitain . Tamara Rabinowitz .

Shot in a region that is torn apart by an unending war, *Madri* reveals the story's conflicts and private dramas through conversations with mothers who live with the terror of not ever seeing their children come home again.

The grief for the loss of a child – whether they were a victim or an executioner – is the most heartbreaking of all, unfair and incomprehensible. The suffering from losing a family member is universal; it knows no racial or religious differences.

Acknowledging this grief is the first step on the path toward understanding.

The stories told by Israeli and Palestinian mothers who are living this nightmare, give us an idea of their terrible reality.

This feature-length documentary combines their testimonials, everyday moments, archive footage and home videos – all shot in Israel and Palestine.

Even though in these conversations, the mothers clearly have different ideas and social backgrounds, they all share the same wish: that innocent people will no longer have to pay for something that is not their fault.

This is not a political and ideological discourse, but a message that affects us all personally.

*Madri* includes interviews with the mothers of Malki (a 15-year old victim of a suicide bomber in the Sbarro pizzeria in Jerusalem in 2002) and the mother of Izz, the 21-year old from Jenin who was responsible for this attack.

They tell us stories of anger and grief in a region where the notion of forgiveness does not exist at the moment.

Some of the mothers belonging to the "Parents Circle" – an organization that brings together parents of Palestinian and Israeli victims – make us understand how they are trying to create a better future for the next generation.

Grief is universal; it speaks the same language all over the world.

I have met mothers of two peoples who are divided by a physical and mental wall, but united by a shared grief.

I went into homes that were once filled with life and laughter. These days, they resound with the heartbreaking emptiness of rooms preserved with an unnatural tidiness and of backpacks that no one will wear to school any longer.

I tried to make room for words. I didn't want to do interviews; I wanted the mothers to tell the camera about their emotions and their despair without forcing them to adhere to an oversimplified storyboard.

The film's intention was to listen to them. Shooting digitally allows you to turn on the camera and to keep rolling to the point where they almost forget about it. It allows people to get to know each other and if you are honest with them, people will return the favor.

Any kind of planning or traditional production methods will not work in this context. I shot the film accompanied only by my coordinator. The practical difficulties of moving around in the occupied territories forced us to work with three different crews in an area the size of Lazio province, while dealing with exhausting checkpoint inspections. My Palestinian cameraman even got arrested. Initially I wanted to turn these difficulties into a revealing part of the film. But in the editing room, I decided to stay focused on those stories that still today – months later – retain the same tragic intensity as the first time I heard them.

A lot of archive footage has only been broadcast by local TV stations. Through this film, they are shown beyond Palestine's borders for the first time.

Barbara Cupisti

After a stint with the New York-based Louis Falco Dance Company, Barbara Cupisti made the transition to acting at the Silvio D'Amico National Academy for Dramatic Arts under the tutelage of Aldo Trionfo. She began her stage career by working with playwright/director Giuseppe Patroni Griffi.

Barbara's film debut was *La Chiave* by Tinto Brass, after which she becomes a well-known leading actress in numerous Italian *noir* films by directors such as Dario Argento, Michele Soavi, Lucio Fulci and Lamberto Bava. Subsequently she divided her time between Italy, France and the US to work with various filmmakers, including Norman Jewison, Paul Planchon, Antonio Pedro Vasconcelos, John Lofve, Gabriele Salvatores, Angelo Orlando, Carlo Verdone and Franco Bernini. In 2002, she appeared in *Total Kheops* with Marie Trintignant and Richard Bohringer.

Her own directing debut was the 16mm short film *Fotoromanza* (1988), produced in France.

Coming from a family of artists – her father was a painter – Barbara specializes in making documentary portraits of remarkable personalities in the arts, theater, music and the cultural world. Recent releases include the *Il signor G* segment of the "Progetto Goldoni" DVD series, starring Ferruccio Soleri and produced for Rai Cinema.

In addition, Barbara creates TV programs about historical, sociological, cultural and travel-related subjects.

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- 06-07 PROGETTO GOLDONI  
directed and wrote IL SIGNOR G, starring Ferruccio Soleri, one segment of the PROGETTO GOLDONI DVD series. directed the DVD extras of the entire series and the 'making of' of various segments.
- 2004 ATTRAZIONI SEGRETE (A Love Chain), FOX LIFE  
responsible for artistic direction, direction and postproduction of the first Italian reality show for FOX WORLD
- 03-04 CHI E' DI SCENA?, RAISAT SHOW  
weekly TV-program about theater, 20 episodes (30 min.)  
ACHAB, RAISAT ALBUM, LA BIBLIOTECA IDEALE  
weekly TV-program, 14 episodes  
ACHAB, LA BIBLIOTECA IDEALE, RAISAT PREMIUM, CINEMAWORLD, EXTRA  
52 daily teasers (3 min.)  
directed ODEON 2, RAI 2, 12 episodes (52 min.)
- 2003 ATELIER SUL MARE, RAISAT ART, 8 documentaries (15 min.)
- 02-03 RITRATTI, RAISAT SHOW, CHI E' DI SCENA  
20 interviews with theater personalities.  
LE STANZE DELLA VIRTU', documentary about art (28 min.)  
LA PASSIONE SECONDO MARIA, documentary about art (28 min.)
- 1988 FOTOROMANZA, 16 mm short film (28 min.)