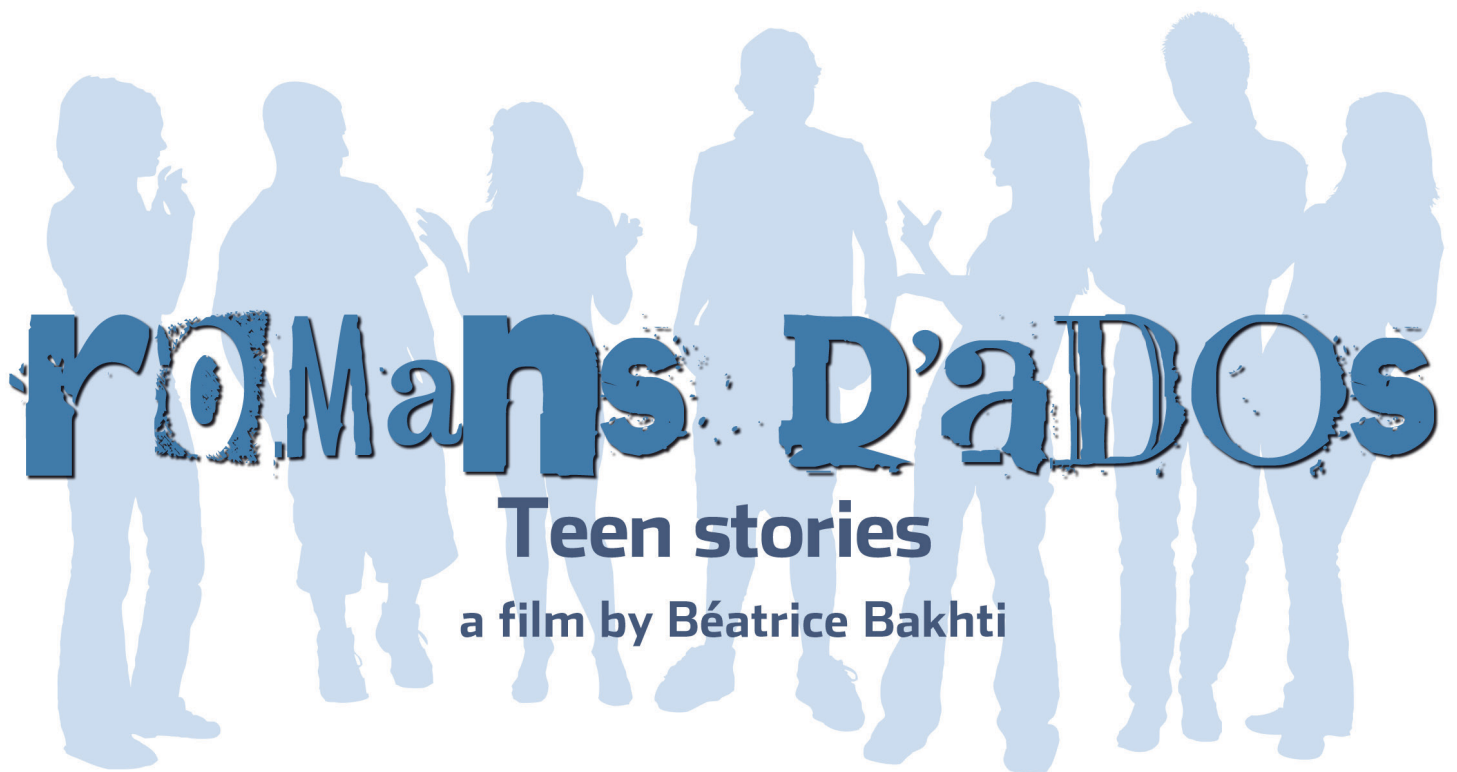


**7 years, 7 lives, 4 films**

World Premiere  
Visions du Réel Nyon, International Film Festival  
Official Selection 2010



**PRESS BOOK**

# PRESS BOOK

4 SWISS DOCUMENTARIES 2010  
35MM / 1.1.85 / COLOR / DOLBY DIGITAL

by BEATRICE BAKHTI

TEEN STORIES 1 –  
**THE END OF INNOCENCE 98'**

TEEN STORIES 2 –  
**CRISIS 106'**

TEEN STORIES 3 –  
**LOST ILLUSIONS 98'**

TEEN STORIES 4 –  
**NEARLY ADULTS, BUT... 104'**

[www.romansdados.com](http://www.romansdados.com)



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*« Il n'existe qu'un seul remède à l'adolescence, et un seul, c'est le temps qui passe... »*  
Donald W. Winnicott

## Teen Stories 2002-2008 THE PROJECT

Adolescence is a difficult and often awkward age. It is a complex period, during which teenagers try to assert themselves on their way to adulthood. A period full of dangers, discoveries, experimentations, dreams and tough realities. This collection of four documentary films explores the 7-year development of seven teenagers from the age of twelve to eighteen years. It is an unprecedented immersion into the usually secret world of adolescence. With rare spontaneity, Aurélie, Jordann, Mélanie, Thys, Rachel, Xavier and Virginie share their reflections, joys, sorrows, hopes and disappointments with the audience. Through them and their parents, this series not only paints the picture of the fragile and distraught contemporary family, but also of an increasingly disorientated society. The disclosures are often amusing, sometimes cruel, but always apt and sincere. Love and sex, alcohol and drugs, school and work, conflicts with parents, and the need for independence: all these topics are addressed without any taboo. An immersion that causes the reflections of the spectators, who either take sides with the teenagers or with their parents. One catches oneself imagining how they will evolve over all those years. In short: everything you always wanted to know about teenagers in French-speaking Switzerland but were afraid to ask!



«L'adolescence est une période où un jeune garçon se refuse à croire qu'un jour il sera aussi idiot que son père.»  
Anonyme

## THE CITY OF YVERDON

All the chosen children in these 4 films come from the same city: Yverdon-les-bains. We followed these kids during 7 years to know who they really are, and what do they do? What are their dreams, their revolts? How do they see their future? Which society would they like to build? In which kind of Switzerland would they like to live? Through their daily life we discovered, Yverdon-les-Bains, a Swiss small town surrounding 26.000 inhabitants. It is the second larger commune of the canton of Vaud. Located in the middle of the French-speaking Switzerland, it accomodates in its schools as well the children of the city as those of the countryside. A commercial city since the Roman times, its center is known for its great place, broadside of the temple, the castle and the townhall. This picturesque place where saunter Yverdonnois of all ages, all milieux from various horizons, is the perfect theatre of a meltingpot city with commercial streets charged with history. Yverdon is however, for a long time a thermal center of reputation which accomodates tourists from all over the world.



« L'adolescence est le temps où il faut choisir entre vivre et mourir. »

Searles

## A SEVEN-YEAR ADVENTURE

*Teen Stories* is a seven-year adventure which resulted in four feature documentaries about adolescence. A critical period synonymous with discoveries, pain, solitude, suffering, complexes, shame, revolt, excess, love, identity search, and rejection. An age comparable to a mine field full of challenges.

### The casting

Casting these youngsters, which was undertaken in cooperation with the schools in Yverdon, was initially disconcerting. Through the children's statements emerged the portrait of the contemporary family: there were many children whose parents were divorced, whose fathers were absent, whose mothers raised them on their own, and many recomposed families...

Thus this long-term work, which focused on their fears, their doubts, their joys and their pain, is also the portrait of the helpless and vulnerable contemporary family. A decisive context at an age when adolescents have to build their identity.

We wanted to look at the microcosm of Swiss adolescents in a new and incisive way, but through their eyes, not ours, and by refusing to speak in their stead. We felt that in order to obtain a portrait of adolescents that is different from others, we had to let them speak and help them paint and describe the painting of adolescence from within, with all their feelings, their words, their laughter and their tears, their joys and their anger, their defects and their qualities, their lies and their secrets.

### This is not a work of scientific observation. It is a work of sharing

When we started out, some people thought we were not aware of how difficult it would be to keep up this crazy wager: getting teenagers to speak and, better still, to get them to speak for seven years. Yet Xavier, Virginie, Rachel, Thys, Aurélie, Mélanie and Jordann as well as their families accepted to open their doors and let us in. They did so with honesty and generosity for seven years. Whatever the circumstances, our crew was always made welcome. They shared their daily lives with us in all honesty.

They were 12 years old, today they are 18. With their commitment and their cooperation, we filmed this complex period of their lives, in which children attempt to exist, to assert themselves and to free themselves of all parental authority.



Through this immersion into the core of the awkward age, we have tried to highlight some of the problems teenagers are subjected to: their goals, their aspirations, but also their differences. During the shootings we realized that all stereotypes of adolescence were exposed to our camera. The teenagers experienced anxiety, first love, jealousy, sex, alcohol, drugs, parental pressure and the difficulty of making valid choices for their future. All these aspects were disclosed with authenticity, as well as thoroughly and directly!

### The audience

Now that these films are completed, I would say with hindsight that they are films with a mass appeal. For the young generation, they are a mirror showing them the daily realities of their life in a universal way. For parents, images of their own adolescence will probably pop up while discovering those of their children, the generation of today. A reality that is shared by most parents of adolescents at the beginning of the third millennium! And grandparents will discover a generation and an epoch that have nothing to do with theirs. Maybe they will not understand this evolution or, on the contrary, they will recognise themselves despite the time that has passed?

To see these films is to understand that adolescence is the age of all dangers and of all possibilities, the age of the best and the worst. With the prospect of good discussions at home, coupled maybe with the revelation of a few well-kept secrets.

The Producer



## DIRECTOR'S NOTE OF INTENT

Adolescence being a major topic of conversation, with some parents resembling eternal teenagers, I wanted to let teenagers themselves have a say, because, as paradoxical as it may seem, they are only rarely given that opportunity. Their discontent about society that discusses them endlessly without ever really listening to them is easily imaginable.

The keyword for me was **“evolution”**. The most fascinating aspect about this project was the fact that I was able to cover almost the entire period of transition between childhood and adulthood and to gradually penetrate into the personal lives of the seven teenagers I was following. My task initially consisted in gathering their statements within the limits imposed by their sense of propriety. Psychoanalyst Françoise Dolto refers to this transitional period in life as the “lobster complex”: after shedding its outer shell, a lobster has to hide while waiting to grow a new shell. We are therefore very grateful to the seven youths for accepting to reveal so much about themselves, knowing how difficult it is for teenagers to express themselves because of their tendency to feel judged or depreciated.

To cover their evolution as closely as possible and to be able to shoot key moments in their teenager existence, I contacted them almost every week to be up to date about any changes in their lives. In parallel, I had to stay in contact with their parents, who often gave me an entirely different picture, which was useful to apprehend certain situations in all their complexity. To know well the life of the people I was filming enabled me to set up cinematic situations that corresponded to their reality. The more we progressed, the more the camera became an integral part of their life and the more we became privileged witnesses of exceptional moments that they accepted to share with us. We also found ourselves increasingly faced with situations in which we were no longer in control of events. The good listening skills of the crew, as well as their capacity to capture events unfolding before their eyes were the key elements of our success.

At the end of this seven-year shooting period, one question remains, however: which role did our camera play in their evolution ?





« Votre enfant devient adolescent lorsqu'il cesse de demander d'où il vient et qu'il ne dit plus où il va. »  
Anonyme

## 7 LIVES THE CHARACTERS

### AURÉLIE

An adolescence between the ups and downs of life

Aurélie, a pastor's daughter with a very big heart, is a shy and discreet teenager, who is very sensitive to other people's views. She goes through spells of deep sadness, which worry her parents, and does not like her face in the mirror. Because of her blind trust, she suffers a great disappointment in love, which does not prevent her from experiencing the joys of love. Being faithful in friendship, she is appreciated by everyone.



### JORDANN

An adolescence on the razor's edge

As a highly photogenic and hypersensitive boy, Jordann was a natural choice. He suffers from the absence of his father and lives in constant fear of not being loved anymore, worse, of having been forgotten. Jordann tries to find his identity by committing petty crimes. His growing difficulty to talk about his emotions puts an increasing distance between him and his family. But despite his slips, he feels responsible for his mother and his two sisters, and works hard to succeed.

### MÉLANIE

An adolescence like a mine field

Mélanie is a teenager who feels rather uncomfortable with her overweight. She privileges friendships with girls and thinks that the boys find her "fat and ugly". In spite of this, Mélanie chats the boys up - it's even her favourite pastime - although she prefers to remain single to safeguard her freedom. She convinced us with her natural ways and her outspokenness. Mélanie has a very good relationship with her father and reserves her outbursts for her mother, whom she accuses of preferring her little brother to her.





### RACHEL

An adolescence full of challenges and incidents

Her effortless description of her emotions and her adolescence won us over. Rachel loves reading and writing and cultivates a world full of dreams, in which she projects herself in turn as a pilot, a journalist or an actress rewarded in Cannes. Initially in her mother's shadow, Rachel asserted herself little by little as a central protagonist. She views her relationships and our world lucidly.

### THYS

An apparently calm adolescence hiding a deep rift

His kindness and good mood immediately convinced us during the casting. Thys is an introvert and a loner, which makes him the laughing stock of his peers. He suffers from his parent's divorce and their incapacity to establish a friendly relationship, and remains very much in his father's shadow, whose social ease he admires. Thys often spends time with his mother and has a kind of "love-hate" relationship with her. His big brother calls them an "elderly couple".



### VIRGINIE

An adolescence marked by the difficulty of finding one's way

Virginie can be irritating, touching, invasive or mysterious at times, but she is always generous at heart. So she naturally imposed herself as a protagonist of character. Her mop of red hair - a gift from her mum - causes many a tear and is difficult to cope with at school where her peers mock her, but it also contributes to making her who she is. Despite her school failure, Virginie spares no effort to build up her future.

### XAVIER

An adolescence between nonchalance and provocation

Despite his intellectual glasses, Xavier just loves having fun. He is always ready to try out the most extreme experiences and even gets politically involved. We were first touched and then intrigued by this boy, who is slightly too tall for his age. His sensitivity, his analytical spirit and his sense of humour make him a fascinating and unpredictable protagonist. One thing is for sure: he does not want to have the same life as his parents, but he thinks that he will end up just like everyone else.



«La maladie de l'adolescence est de ne pas savoir ce que l'on veut et de le vouloir cependant à tout prix.»  
Philippe Sollers

## 4 FILMS

### 1 - The end of innocence

Twelve-year-old Virgine, Xavier, Aurélie, Thys, Mélanie, Jordann and Rachel approach adolescence full of dreams but also with anxiety. They feel that they are changing and that it is time to assert themselves, especially as regards their parents. This is the time of the first family conflicts and the search for independence. They deliver their secrets with great sincerity, describe their problems and let us inside their world, showing us how difficult it is to leave the innocence of childhood behind and to discover the turmoil of adolescence. Laughter, tears, anger, doubts and revolt characterize the first episode.



### 2 - Crisis

Mélanie, Xavier, Virginie, Jordann, Rachel, Thys and Aurélie are fourteen years old. The boys' voices break; the girls see their bodies change. Flirts, evenings out and drunkenness preoccupy them, while their parents desperately try to maintain – if not influence or authority - a modicum of communication with them. But the youngsters' need to assert themselves and to shape their identity disrupts their daily lives. Everything, or almost, becomes a source of conflict: phone bills, homecoming hours, and clothes... The rift between the teenagers and their parents gradually widens.



«L'adolescence ne laisse un bon souvenir qu'aux adultes ayant mauvaise mémoire.»  
François Truffaut

### 3 - Lost illusions

At almost sixteen, the seven teenagers from western Switzerland are confronted with happy moments but mostly with the difficulties of adolescence. The first flirts, sexual experiences and jobs shake them up both mentally and physically. They now want to mature among their peers only, far away from their parents, who, in their mind, do not understand a thing about their lives. Rachel, Thys, Virginie, Jordann, Aurélie, Xavier and Mélanie evolve at great speed and, for some of them, in a totally unexpected way compared with the image they painted of themselves at twelve.



### 4. Nearly Adults, but...

The seven teens from western Switzerland, who have been followed since their pre-adolescence, are now almost eighteen years old and faced with their coming of age! The freedom that goes with it and that they had so eagerly anticipated shortly before, appears to worry several of them. The responsibilities of adults, the army, and aspects of political life both scare and attract them. The choices and decisions take on full meaning and reality, and although they are still mischievous, they sound more serious. It's stock-taking time. With their newly acquired, still fragile maturity they look back on the long years spent on sharing their views in this exceptional series.



## INTERVIEW WITH THE DIRECTOR

*Teen Stories* portrays the life path of seven young men and women, a path not only filled with questions, joys and hopes, but also providing a way towards one and the same goal: maturity. Although these teenagers, all in their own particular way, express their difficulty in finding their place in society, they all carve out a place in the four parts of this moving and grippingly authentic work spanning seven years. Béatrice Bakhti films everyday moments of life in order to capture its exceptional aspects.

### **Why did you decide to focus on adolescents ?**

As a trained psychologist, I have been taking a particular interest in the psychology of teenagers. In the manner of a sociological case study, I intended to gather enough material over a certain period of time to turn the film into a kind of witness of a rather short period in life, during which there are considerable changes and the foundations of one's personality are established. I also wanted to portray the daily lives of ordinary Swiss-French families by highlighting the singular or fabulous aspects of each one of them.

### **How did you choose the seven protagonists ?**

First of all, we chose the location: Yverdon, a middle-sized town, slightly out of the way, near the countryside. We conducted a casting of 11- and 12-year-old children in the local schools. Out of the fifty candidates that had presented themselves, we selected fifteen and then narrowed our choice down to seven. Rather than looking for a certain profile, we gave preference to youngsters who, we felt, would have a real story to tell. The most striking aspect was that the majority of them were from families, whose parents were divorced or separated, or from single-parent or recomposed families. We then met their parents to outline our intentions and to explain to them that they would obviously be involved in the project because we were going to see them on a regular basis with a crew, not only to film their child, but also some moments of their family life.

### **Did you establish a kind of pact with them ?**

In the beginning we and our crew arrived on their doorstep rather spontaneously. As time went by, a small set of rules, different in each case, was established tacitly.

### **How did you manage to let them forget the camera when filming family moments ?**

The discretion of the crew, as well as their aptitude to capture crucial life moments, which are never twice the same in front of a camera, gave the films their truth, their richness and their diversity. While the presence of the camera was sometimes rather awkward, we managed, with time, to establish a climate of trust. Each parent dreaded the camera in their own particular way. Some of them tended to comment more on what they were doing, others were more spontaneous. The teenagers had no problem with the camera. They were natural from the start. Without knowing what the final result would be, they all lent themselves to the game within the constraints of the film medium.



### **How did you manage to get them to tell you so many personal secrets ?**

Working in the long term was the most significant factor. I tried to be a good listener, available, as well as clear and honest about the issue. This resulted in mutual trust and in their sincerity when confiding in me. I knew that they all lived through difficult moments sometimes. I had to reassure them and show them that I was going to value their stories. I had a certain responsibility towards them.

### **Did their attitude towards the camera change over time ?**

In the beginning, the camera was approached like a kind of game, either out of interest or curiosity. It was a kind of means to improve their self-esteem. Subsequently they had some doubts and questions: "Do I really have anything to tell? Is my life still interesting?" The relationship with one's own image changes a great deal in adolescence and I tried to emphasize that aspect. In an image-prone society like ours, teenagers have the impression that they can handle their image without any problem. To do so, they might use ploys, such as games, pretence or ruse. Paradoxically, and this is what interested me, it is exactly in such moments that the truth comes out. The statements about themselves, their life, their families and friends are amazingly just and lucid and show a certain capacity to put things into perspective.

### **Such a long-term project was ambitious. Did you anticipate being confronted with increasing reticence on their part to reveal themselves ?**

As can be seen in the film, things had become difficult with Virginie. I realized that she was not up to it anymore, until the day she really wanted to stop. We talked about it a great deal. I reassured her. We were ready to accept her decision. Finally she decided to stick with it until the end, like all the others. I felt a kind of routine or weariness take hold of all of them at one point or another. This is when I made the shootings less frequent and talked to them on the phone more.

### **Did the working method with the teenagers evolve with time ?**

We intended from the start to give them a mini camera after two years, which would be a kind of personal log. In the last part, when their coming of age was approaching, I also wanted to confront them with previous statements they had made years before: face to face with their vision of the future when emerging from childhood.

### **You decided to never comment on the images. Why ?**

I wanted the situations and their statements to be self-expressive and to be the main theme of the four episodes. I only added a few elements of local or international news to identify and contextualize the periods filmed and link the little stories to the big picture. *Teen Stories* is also an overview of the decade 2000–2010 seen through seven different viewpoints.

### **How can a project of such a scope be managed ?**

Above all, it requires a producer with a sturdy back, who really believes in the project, defends it and carries it through over nine years, as well as major personal commitment, a great deal of availability, patience and, particularly, holding out in moments of doubt. Luckily, La Télévision Suisse Romande supported us from the beginning to the end and proved to be a fully-committed partner.

Interview by David Nicolas PAREL



«Grandir est par nature un acte violent».  
D.W.Winicott

## DIRECTOR'S BIOGRAPHY

### Béatrice Bakhti



Born in Boston in 1959, film director Béatrice Bakhti is a graduate of the London International Film School, after graduating at Geneva University, Faculty of Psychology. In London she worked during four years as assistant film editor, then editor for Channel 4 and the BBC. Since 1992, as independent director of documentary films and editor with Troubadour Films in Geneva, she also works with Télévision Suisse Romande as director for a number TV programs. She collaborated with the programs **Scènes de Ménage** (2005), **Territoire 21** (2002-2003), **Magellan** (1999-2000), **Passe-moi les Jumelles** (1993-1998), **Viva** (1995-1997), and **Temps Présent** (1995-1997). She is currently director for **Signes**, a program for deaf and hearing-impaired people.

Since 1992 Béatrice Bakhti directs for Troubadour Films a series of four documentary films about adolescence: **Teen Stories**. Concurrently with this long range project, she has, among others, co-directed **Traditional Flavours of Switzerland** (2001-2003) with Nasser Bakhti, and was responsible for editing the feature film **NIGHT SHADOWS** and the TV series **Here's to Love!** both directed by Nasser Bakhti.



«Etre un adolescent, c'est pire qu'être un enfant parce que tu es conscient de tout ce qui t'arrive.»

Michel Gosselin

## TROUBADOUR FILMS

Troubadour Films est une jeune maison de production de films indépendants fondée par Nasser Bakhti – Producteur/Réalisateur/Scénariste – et Béatrice Bakhti – Réalisatrice/Monteuse. De leur collaboration découle une synergie extrêmement productive et créative. Troubadour Films a été créée dans le but de produire des films avec le souci de toujours porter un regard sur l'homme et ce qui l'entoure. Des films qui reflètent les enjeux sociaux, humains, politiques et économiques en reconnaissant et en respectant les rapports qui existent entre les personnes, les sociétés et les différentes cultures.

### SORTIE SALLES

**BROTHERS** Long-métrage de fiction de 116 min. SORTIE EN SUISSE LE 10 MARS 2010

Réalisé par Igal Niddam. Coproduction avec la Télévision Suisse Romande.

**2002/2010 ROMANS D'ADOS: YVERDON 2002-2008** Documentaire de création de Béatrice Bakhti. En coproduction avec la Télévision Suisse Romande.

ROMANS D'ADOS 1 – LA FIN DE L'INNOCENCE	98 MIN.
ROMANS D'ADOS 2 – LA CRISE	104 MIN.
ROMANS D'ADOS 3 – LES ILLUSIONS PERDUES	98 MIN.
ROMANS D'ADOS 4 – ADULTES, MAIS PAS TROP	106 MIN.

*PREMIERE MONDIALE au Festival International Visions du Réel Nyon, en Sélection officielle avril 2010*

### EN POSTPRODUCTION

**2009/2010 LE VIEIL HOMME A LA CAMERA** Documentaire de création 90 min, de Nasser Bakhti. En Coproduction avec la Télévision Suisse Romande.

**2009 LE TEMPS D'UN CAFE** court-métrage de fiction 4 min de Hicham Al Hayat

**KURDISTAN D'IRAK : LES DEFIS DE LA DEMOCRATIE** Documentaire de création de 90 min de Giawdat Sofi & Nasser Bakhti. En Coproduction avec la Télévision Nationale Kurde.

### EN PRÉPARATION

**2010 SIEBOU ET LE VOL DES OEUVRES SACREES** court métrage d'animation 13 min. Réalisé par Gilles Palenfo & Berni Goldblat. En Coproduction avec la RTS

### EN DÉVELOPPEMENT – Écriture et recherches

**2010/2011 LES RÉSEAUX SUISSES DE L'ANTICOMMUNISME EN EUROPE 1920-1950** Documentaire de création de 90 min, de Nasser Bakhti, enquête : Jacques Mouriquand

**2010 L'ABC D'ANNE** Documentaire de création/Fiction musical de 90 min, de Jean-Pierre Garnier

**2010 NUITS BLANCHES** série de fiction 10 X 42' créée par Nasser Bakhti. Tournage d'un pilote est prévu pour Bientôt





**2010 IL Y A 30 ANS, NOUS AVIONS 20 ANS** Documentaire de création de 90 min, de Béatrice Bakhti

### PRODUCTIONS ACHEVEES

**2008 MARIO BENJAMIN** Documentaire de création de 53 min. de Irène Lichtenstein  
Grand Prix du meilleur documentaire au Festival International du film Black de Montréal  
SEPTEMBRE 2009

**2007/2008 BROTHERS** fiction de 116 min, de Igal Niddam. Coproduction avec la Télévision Suisse Romande.

Prix du public Festival Cinéma Tous Ecrans

Prix FIPA D'OR Grand Prize for best actress: Orna Fitoussi

Prix FIPA D'OR Grand Prize for best actor Baruch Brener

Prix du public à la Mostra de Valence octobre 2009

Prix de la ville d'Amiens au F Int. du film d'Amiens 13 au 22-11-2009

**2007/2008 À NOS AMOURS!** Série de reportages de 8x12 min, de Nasser Bakhti, coproduction avec la Télévision Suisse Romande.

**2005/2006 AUX FRONTIÈRES DE LA NUIT** Long-métrage de fiction de 108 min, de Nasser Bakhti. Coproduction avec la TSR.

Prix du Public à la 28ème Mostra Internationale de Valencia Cinema Mediterrani 2007

Prix du Faucon d'Argent pour le Meilleur Film au 7ème Festival du Film Arabe de Rotterdam 2007

Prix de la Meilleure Actrice à Madeleine Piguet au 7ème Festival du Film Arabe de Rotterdam 2007

Prix du Meilleur Réalisateur au 3ème Festival International du Film de Harlem 2007

Prix du Meilleur Réalisateur au 5ème Festival International Euro-Arabe de Snatiago de Compostelle 2007

Grand Prix du Public Festival International du Film de Muscat d'Oman 2008

Meilleure première œuvre de long-métrage, Festival International du Film de Muscat d'Oman 2008

Prix DIKALO pour le meilleur Film au Festival du Film Pan African de Cannes 2008

**2003 ADIEU L'ARMAILLI** Documentaire de 55 min, de Hugues de Wurstemberger & Didier Schmutz. En Coproduction avec La TSR et ARTE.

Grand Prix du Festival du VIe Film Pastoralismes et Grands Espaces de Grenoble, 2004, France

Grand Prix du meilleur film documentaire au Tbilisi Mountain, Adventure and Extreme Film Festival 2005 en Géorgie

Prix du meilleur son au Tbilisi Mountain, Adventure and Extreme Film Festival 2005 en Géorgie.

**2001/2003 LES SAVEURS DE LA SUISSE GOURMANDE (1ère et 2ème partie)**

Série de reportages de 20 épisodes de 11 min, de Béatrice & Nasser Bakhti. En Coproduction avec la SRG SSR idée suisse (TSR/TSI/DRS) Série achetée par TV Cuisine, Rai Sat...

**2002 MÉMOIRES DE LA FRONTIÈRE** Documentaire de 117 min, de Bernard Romy et Claude Torracinta. En Coproduction avec La TSR.

**2001 COLOMBIE, LE BAL DE LA VIE ET DE LA MORT,** de Juan Jose Lozano

**2000 UNE SUISSE REBELLE, ANNEMARIE SCHWARZENBACH 1908-1942** Documentaire de 58 min.

Prix Spécial du Jury UBS au Festival du Film de Soleure, janvier 2001, Suisse

Prix du Public meilleur documentaire au Festival Inter. du Film de femmes à Turin, 2002, Italie

Prix du meilleur documentaire au Festival Inter. lesbian & gay de Milan, juin 2001, Italie



**ATLANTA, INSIDE OUT** Documentaire 104 min, de Thomas Schunke et Jochen Bechler. En Coproduction Suisse/Etats Unis.

Prix du meilleur documentaire au Festival Black Intern. Cinema de Berlin, 2001,

**1999 LE SILENCE DE LA PEUR** Long-métrage de fiction de 70 min, de Nasser Bakhti

Prix spécial du Jury: "PRIX DU CŒUR" au festival CANNES JUNIOR, Section Jeunesse du Festival International du Film de Cannes, mai 1999, France

Prix de la meilleure première œuvre au Festival Inter. du Film de Milan, octobre 2000, Italie

Sortie cinéma: en Suisse et en Suède. Acheté par: YLE TV 1 Finlande, TV nationale indonésienne, TSI et TSR en Suisse

**1998 VANNA** Documentaire de 52 min, de Eric Vander Borght. En coproduction avec ARTE, TSR, SSR, Handicap International. Acheté par: YLE TV Finlande.

**1997 LA NOUVELLE VIE DE VANNA** Documentaire de 26 min, de Eric Vander Borght

Prix du Comité Organisateur de la Mostra Internationale de Montecatini, 1998, Italie

Prix du Canton du Valais au Festival Média Nord Sud, 1998, Genève

Acheté par: Arte, TSR, RTBF Belgique, AVRO Network Hollande, YLE TV1 Finlande

**1996 GENÈVE MIROIR DU MONDE** Documentaire de 60 min, de Nasser Bakhti

**1994 AU COEUR DES TÉNÈBRES** Documentaire de 14 min, de Nasser et Béatrice Bakhti

Prix Mikeldi d'argent au Festival International de Bilbao, 1994, Espagne

Prix Comité Organisateur de la Mostra Internationale de Montecatini, 1995, Italie

**1993 LE MARCHEUR SOLITAIRE** Documentaire de 27 min, de Nasser Bakhti. Produit pour Channel 4, Grande-Bretagne

Prix Cuore Amico di Brescia, Festival de Milan, 1993, Italie

**1992 SPIRIT OF ZIMBABWE IN YORKSHIRE** Documentaire de 27 min, de Nasser et Béatrice Bakhti

**1991 MEA CULPA** Un court-métrage de fiction de 18 min, de Béatrice Bakhti. En coproduction avec la TSR.



### TECHNICAL INFORMATION

Teen Stories 1.	The End of Innocence	98'
Teen Stories 2.	Crisis	104'
Teen Stories 3.	Lost Illusions	98'
Teen Stories 4.	Nearly adults, but...	106'

Type	Documentary
Year	Switzerland 2010
Version	VO french/english subtitles
Directed	Béatrice Bakhti
Written	Béatrice Bakhti / Nasser Bakhti
Based on an idea by	Audrey Sommer et Béatrice Bakhti
Journalist	Audrey Sommer
Consultant on Psychology of the adolescent	Gaston Goumaz
Dramatical Structure	Nasser Bakhti
Camera	Camille Cottagnoud / Denis Jutzeler / Patrick Mounoud / Nicolas Defferrard / Ehud Goren / Laurent Egli
Additional images	Christian Jacquenod / Christophe Urfer / Jesus Rodriguez Martins
Sound	Bernard Seidler / Otto Cavadini / Eric Ghersinu / Benedetto Garro / Roméo dos Santos / Christophe Giovannoni / Vincent Kappeler
Additional sound	Benedikt Fruttiger / Benoît Crettenand / Gilbert Hamilton
Editing	Monika Goux / Béatrice Bakhti / Nasser Bakhti
Casting camera and sound	Nasser Bakhti
Music	Nasser Bakhti / Julien Pouget / Christophe Bovet
Sound design	Denis Séchaud - Studio Masé
Sound editing	Jérôme Vittoz
Color correction	Eun-Song Lee / Chan-Won Park - Buxum Studio
Graphic design	Cadratin
Titles animation	Julien Dumoulin - studio Troubadour Films
Production assistant	Marion Chollet/ Inès Abeya
Postproduction assistant	Julien Dumoulin
Production	Troubadour Films - Nasser Bakhti
Coproduction	Télévision Suisse Romande - Unité de Films Documentaires (TSR) Irène Challand / Gaspard Lamunière SSR SRG idée suisse Alberto Chollet
Distribution :	Moa Distribution - Alain Bottarelli, Eliane Gervasoni-Brönnimann
Format	Vidéo 16/9
Speed	24 frames/sec
Sound	Dolby digital SRD
Technical Means	TROUBADOUR FILMS, Genève, BUXUM STUDIO, Genève, MASE, Genève, EGLI FILMS AG, Ostermundigen/BE, SDS, Ostermundigen/BE
Shooting location	Ville d'Yverdon-les-bains et environs - canton de Vaud
Start / End of production	april 2002 - december 2008
First screening	VISIONS DU REEL - Festival international de cinema 2010

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### CONTACTS

#### PRODUCTION

Troubadour Films  
12 route des Acacias 1227 Genève - Suisse  
T: 004122 343 63 36  
F: 004122 343 65 14  
[info@troubadour-films.com](mailto:info@troubadour-films.com)  
[www.troubadour-films.com](http://www.troubadour-films.com)



#### PRESS CONTACT

Eliane Gervasoni  
T: 004122 575 20 15  
M: 004178 603 41 40  
[eliane.gervasoni@bluewin.ch](mailto:eliane.gervasoni@bluewin.ch)

#### DISTRIBUTION IN SWITZERLAND

SCHOOL SCREENING  
Moa Distribution – Alain Bottarelli  
Pré-du-Marché 35,  
CH-1004 Lausanne  
T: 0041 21 729 76 22  
F: 0041 21 729 76 32  
[info@moadistribution.ch](mailto:info@moadistribution.ch)  
[www.moadistribution.ch](http://www.moadistribution.ch)



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Troubadour Films  
[info@troubadour-films.com](mailto:info@troubadour-films.com)  
[www.troubadour-films.com](http://www.troubadour-films.com)



SRG SSR **idée suisse**



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