

The Jerusalem International Film Lab

Book of Projects 2013

An Initiative of
The Sam Spiegel Film & Television School



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Domaine du Castel





Mr. Kaplan
Alvaro Brechner
(Uruguay)
Before world premiere



The Kindergarten Teacher
Nadav Lapid
(Israel)
In post-production



We Are Young. We Are Strong
Burhan Qurbani
(Germany)
In post-production



Barash
Michal Vinik
(Israel)
Now shooting



Run
Philippe Lacôte
(Ivory Coast/France)
In pre-production



MOSHE LION

Chairman, The Jerusalem
Development Authority

Dear Friends,

On behalf of the Jerusalem Film and Television fund at the Jerusalem Development Authority, I'm proud to greet the participants of the second International Film Lab taking place in Jerusalem with a warm welcome.

During these past months you have participated in a creative journey here in Jerusalem and did it the "Sam Spiegel way," an intensive and fruitful one.

To us, in the Jerusalem Development Authority and the Jerusalem Film and Television Fund, the lab's mission is vital, it is another step towards turning Jerusalem into a key venue in the cinematic discourse in Israel and overseas and this joins the revolution on the local and international screens that the Jerusalem Film and Television Fund, the first and leading regional film fund in Israel, has created.

Over the past five years more than 40 feature films and television dramas were produced in Jerusalem and gained worldwide recognition and prizes at leading film festivals around the world. We do hope that soon, your screenplays will evolve into significant feature films. We are proud to support the Jerusalem International Film Lab and its important role in your professional and artistic journey.

Best wishes,

Moshe Lion



UZI DAYAN

Chairman, Mifal Hapais

Dear friends,

Mifal Hapais, the Israel National Lottery, has been raising funds for education to benefit society for 60 years. Each year the lottery builds 50 percent of the classrooms and kindergartens in Israel, and establishes clubs and youth sports halls and libraries. It also purchases computers for students and teachers, and awards scholarships to thousands of students.

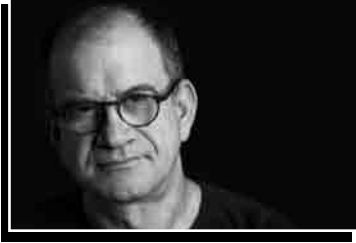
Mifal Hapais sees culture as complementing education and as a form of spiritual enrichment. Therefore, this year we tripled the budget for the arts and we pledge to continue to do so over the next five years. We invest in all sectors of culture and art with an emphasis on supporting artists, inculcating culture in young people and contributing to the periphery. We not only bring culture to the periphery but establish cultural centers where creativity thrives.

True to our slogan “Good Things Start Here,” we were excited by the establishment of the Jerusalem International Film Lab and we decided to go beyond the periphery and invest in this lab of excellence for both Israelis and international filmmakers.

It seems our enthusiasm was not misplaced – the focus of cinematic creativity is shifting to Jerusalem and the city will soon, we hope and believe, become a center for international filmmaking.

Wishing success and enjoyment for all filmmakers and film lovers!

Uzi Dayan



RENEN SCHORR

Founding Director
The Sam Spiegel Film &
Television School, Jerusalem



IFAT TUBI

Associate Director
The Jerusalem
International Film Lab

Dear All,


In a few short days, during the events of the 30th Jerusalem Film Festival, the participants of the Jerusalem International Film Lab will stand before an audience of a distinguished panel of judges from across the globe, as well as film professionals from Israel and abroad. And their hearts will skip a beat.

Young directors and producers from a boundless world will enthusiastically present the object of their passions: their first or second full-length film. THE film.

They will be excited, and our hearts, too, will skip a beat, again, as the Jerusalem International Film Lab now presents its second year's final projects.

The idea to establish a bold, ambitious international film lab in Jerusalem, where a group of select participants would develop full-length films under the tutelage of first-class script editors, came to be a reality with the participants of the first edition. The scripts were autobiographical, social, political, or a mixture—all driven by a palpable “special urgency.” A passion to create distinctive, original, character-driven films, films that must be made.

Whether they were actually going to be made, remained to be seen.



Now we can proudly say that five of the twelve projects that were presented at the pitching event last July, have already been made: Alvaro Brechner and his producer Marianna Secco from Uruguay, shot their film, *Mr. Kaplan*; Nadav Lapid and his producers Talia Kleinhendler and Osnat Handelsman-Keren from Israel, shot their film, *The Kindergarten Teacher*; Burhan Qurbani and his producers Leif Alexix and Jochen Laube shot their film, *We Are Young. We Are Strong* in Germany; Michal Vinik and her producers Amir Harel and Ayelet Kait, are in shooting of their film, *Barash*, in Israel; and, finally, Philippe Lacôte and producer Claire Gadéa will start shooting their film, *Run* in Ivory Coast, in a couple of days.

Now we understand even better the urgency of supporting the feasibility of each unique project, not only in improving a script, but also in realizing each project, realizing a dream.

As in the first year of the Lab, we didn't make it easy on our participants. We flew them here, hosted them, and even spoiled them a bit. But throughout the entire experience, we demanded that they undergo a process, under the mentorship of the diligent script-editors Clare Downs, Gino Ventriglia and Koby Gal-Raday. We encouraged them to develop their skills, to decipher and to break through their minds' boundaries – to derive the very best from within themselves.

The 10 scripts were written and rewritten, again and again, — face to face “up close”, and face to face via Internet. The tutors were there, in their full benevolence. In their full creativity.

Simultaneously, we worked with the producers participating in the process, assisting them in their efforts to the best of our abilities, to prepare for the production phase.

Finally, following 6.5 intensive months of work, we encountered the scripts anew. Here we savored again one long, satisfying moment. All of the scripts—and all of their writers—had undergone an intense process of deciphering and developing their ideas, leading to impressive changes in direction and content. Ready at last to compete for the Film Lab's awards and to become actual productions.

The prizes, which the panel of judges will award to two of the projects, are both production grants as well as important, esteemed acknowledgements.

Our own acknowledgement goes to many recipients. To the International Advisory Committee, the Israeli Steering Committee, the scouts, the selection committees, the participants — directors, producers, scriptwriters — the script editors and now the panel of judges. A varied group of individuals from 25 nations. To all of you, thank you for your significant efforts and your faith in the value of the scripts, the participants and the Jerusalem International Film Lab.

An additional thank you to the 20 top industry professionals from around the world, who have honored us with their presence and who came here especially to become partners in the Jerusalem Film Lab's productions.

Special thanks to the Lab's supporters and sponsors in Israel and abroad who believed in its vision, and certainly in our "chutzpah" that Israel and Jerusalem should create an international center of excellence for full-length feature films and invest in talents from all around the world: the Jerusalem Development Authority and the Jerusalem Film and Television Fund; The National Lottery Fund, Council for Arts and Culture; the Beracha Foundation; The New Fund for Cinema and Television; The Sam Spiegel Estate; The Jerusalem Foundation and The Israeli Ministry of Foreign Affairs.

We hope that all 10 projects will take off from the Jerusalem "Airport" to film locations throughout the world, en route to the major international cinema centers and lovers.

Our thanks to you all for your trust and generosity.

Renen Schorr & Ifat Tubi



Alvaro Brechner during the shooting of *Mr. Kaplan* (Uruguay, 2013)



Director Philippe Lacôte, winner of the first prize of the Lab's first edition on a location tour in Ivory Coast with cinematographer Daniel Miller, a graduate of the Sam Spiegel School 2012.

Second Edition of the Jerusalem International

Film Lab, December 2012



Yehonatan Indursky, Diego Mondaca, Veronica Kedar, Junfeng Boo, Morgan Simon, Laszlo Nemes, Joanna Jurewicz, Iddo Soskolne, Maximiliano Schonfeld, Dani Rosenberg, Pilar Palomero, Benjamin Freidenberg



The Jerusalem International Film Lab

The Jerusalem International Film Lab was launched in December 2011 by The Sam Spiegel Film & Television School, Jerusalem to foster the development and production of full-length feature films by some of the world's most promising talents.

The Jerusalem International Film Lab became the fourth Film Lab of its kind in the world, along with the Sundance Institute (USA), the Binger Film Institute (Netherlands) and the Torino Film Lab (Italy).

Each year, the Jerusalem International Film Lab brings to Jerusalem 12 talented young director-writers who are at the advanced stages of writing their first or second full-length feature film. All participants do their writing over a seven-month period, and are invited for two periods of writing and discussion in Jerusalem under the mentorship of three of the world's top script editors, in addition to on-line internet contact throughout the entire period of rewriting. The Lab also works to promote the production feasibility of the projects.

Five projects of the Lab's first edition (2011-12) are either after, during or just before shooting in Uruguay, Germany, Israel and Ivory Coast.

Internationally, the Film Lab reaches out to leading institutes and figures in film education and industry to refer suitable candidates. Simultaneously, the Lab's scouts identify promising candidates from all around the world who meet the qualifications for acceptance.

All candidates have directed at least two short films or a feature that has inspired international attention. The Israeli selection is open to all Israeli film schools' alumni.

The highly competitive selection process for the Lab participants has resulted in its two editions world-class projects with unique and provocative content. All possess that special urgency of films that **MUST BE MADE**, covering a range of social and political topics and or autobiographical in poignant, character-driven plots.

Finished scripts are presented before the Jerusalem Lab's panel of international judges, within the framework of the Jerusalem Film Festival, at the beginning of July, in an annual prestigious pitching event.

The Jerusalem International Film Lab's pitching event is a new international platform to present the outstanding projects, developed by the Lab, when the projects are presented to a select group of producers, sales agents, distributors and other professionals from all over the world.

The Lab's jury awards production prizes totaling \$80,000, generously donated by the **Beracha Foundation**.

The Jerusalem International Film Lab wishes to create a prominent new center for international film content in Jerusalem. The Lab serves to connect the wide range of filmmakers visiting Israel—and Jerusalem -- from across the world, transforming Jerusalem to one of the focal points of the world film industry for developing content and production. The International Lab positions graduates of Israeli film schools at the vanguard of promising, talented filmmakers from across the world and generates new international cooperation for Israeli filmmakers-directors, producers and writers.

The Lab is the brainchild of **Renen Schorr**, the founding director of The Sam Spiegel Film & Television School, Jerusalem and the founder of the Jerusalem Film and Television Fund. He serves as director, alongside **Ifat Tubi**- Associate Director.

The Jerusalem International Film Lab operates on an annual budget of \$400,000 under the direction of the Sam Spiegel Film & Television School, Jerusalem. The project is a cooperative venture of the school, **The Jerusalem Film and Television Fund** at the Jerusalem Development Authority, the **Beracha Foundation**, **Israel National Lottery Fund**, **The New Fund for Cinema and Television (NFCT)**, the **Jerusalem Foundation** and the **Sam Spiegel Estate**.

Other supporting organizations include the Jerusalem Film Festival, the Israeli Ministry Of Foreign Affairs, the French Institute in Tel Aviv, and the Goethe Institute.

Registration for the Lab's third edition (2013-2014) closed on June 5, 2013.

Registration for the Lab's fourth edition will commence on January 2014.

Steering Committee, Israel

Chair-Renen Schorr Sam Spiegel School
Yoram Honig Jerusalem Film Fund
Dolin Melnik Israel State Lottery
Yigal Molad Hayo Israel State Lottery
Eyal Sher Jerusalem Foundation

Selection Committee - International, 2013

Gilli Mendel Advisor
Noah Stollman Scriptwriter
Shuki Ben- Naim Scriptwriter

Selection Committee- Israel, 2013

Joseph Pitchhadze Director
Sayed Kashua Novelist and Scriptwriter
Renen Schorr Director



The historical building of **Mishkenot Sha'ananim** – a guesthouse for artists and intellectuals- the home of the Jerusalem International Film Lab

THE SAM SPIEGEL FILM & TELEVISION SCHOOL, JERUSALEM

At the Vanguard of Israeli Cinema

“In my eyes, Israeli cinema divides into B.S.S and A.S.S—that is, Before Sam Spiegel School and After Sam Spiegel School.”

New York Film Festival Director **Richard Peña**, New York film schools' Tribute to The Sam Spiegel Film & TV School 20th anniversary (March, 2011)

The Birth of a School

Against the compelling background drama of a 1988 student revolt, the Jerusalem Film & Television School was born. Film department students of Israel's then sole state film school, the Beit Zvi School of Theater & Film, had taken to rioting in protest against the school's alleged preference for the theater department. Their demand for autonomy spurred the Education and Culture Minister to establish a public inquiry that subsequently supported the students' position and recommended the creation of the first independent school for film and television.

In 1989, the Jerusalem Foundation and the Ministry of Education and Culture established the **Jerusalem Film and Television School** as Israel's national film school. In 1996, after receiving a contribution from his estate, the school was renamed The Sam Spiegel Film & Television School, Jerusalem in honor of the legendary, Academy Award-winning producer Sam Spiegel.

Forging New Standards

From its inception in November 1989, during a time of deep local film industry crisis that drove away audiences, with director-producer **Renen Schorr** at the helm, The Sam Spiegel Film & Television School, Jerusalem asked new questions that Israeli students had never heard before: Is the film you wish to make relevant? Is it original? Has its story been told? Are you the only one who can tell the story? Do you have an obligation to tell it? Is it relevant to your own inner world and to your personal taste? Is it relevant to your audience? To which audience? With what artistic means will you reach this audience? Will its meaning traverse countries and cultures?

Thankfully, this demand for relevance resulted in a genuine energy and passion that seized the first student body. Their presentation of graduate films in 1992 marked a turning point in Israeli cinema. Their films dealt boldly, through heroes and emotions, with topics of political, cultural and personal conflicts and identity, opening a dialogue with Israeli and international audiences.

The school became a trailblazer in Israeli film education, setting new standards for Israeli film schools. Among the efforts spearheaded by the school to revolutionize the nation's film education: viewing film students as future cultural leaders; fostering the unique voice of each student in a “personal story-telling” school milieu; changing the priority of investment in Israel's film students; transforming the hero to the focal point in the story and the narrative; fighting for the acknowledgment of short films as a genre;

inviting top professionals from the film world for master classes; providing state-of-the-art equipment; proclaiming students as citizens of the world by funding their participation in numerous international film festivals and workshops; gaining mass exposure by marketing school films to local and international festivals; and promoting the broadcast of student films on Israeli and international television networks.

During two decades, the school won 16 Best Film School Program awards in student film festivals; received 380 international awards, including at Cannes, Berlin and Venice; was honored with 175 international festival retrospectives in 51 countries, including at Berlin, Rotterdam, Clermont-Ferrand, Sarajevo, Havana and the New York Museum of Modern Art's first-ever tribute to a film school.

The School - 2013

Currently there are 160 carefully selected students, studying in the school's special structure of curriculum – THE TRIANGLE

The Full Track

The main, flagship director's track features a four-and-a-half year comprehensive program to enable students to study and master all aspects of filmmaking. The curriculum includes directing, screenwriting, cinematography, editing and production.

The Screenwriting Track

In 1999, a special two-year screenwriting track was initiated, aimed at nurturing screenwriters for film and television, working to create a model for cooperation between screenwriters and directors.

The Entrepreneur-Producer Track

In 2004, a singular three-and-a-half year track was inaugurated for entrepreneur producers. The first of its kind in Israel, the program was created to cultivate producers who would initiate and lead projects in various media, work in conjunction with screenwriters and directors, and navigate projects through the stages of production, marketing and distribution in Israel and overseas.

Each of the three tracks operates autonomously, while students are urged to achieve a creative synergy among the tracks.

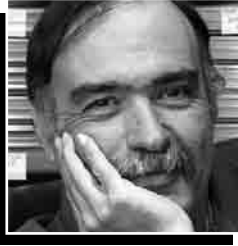
Towards a Silver Jubilee

As we near our Silver Jubilee in 2014, we continue to develop projects and ongoing leadership. These innovative projects include:

- ◆ **Initiation of the Jerusalem Film and Television Fund**
- ◆ **The Sam Spiegel School Annual Conference**
- ◆ **The Jerusalem International Film Lab**
- ◆ **A Semester for international advanced film students in conjunction with the Hebrew University**



In 2005, during the 15th anniversary of the establishment of the Sam Spiegel Film & Television School, the Jerusalem Municipality named the street leading to the school after the legendary American Jewish producer-Sam Spiegel.



PAULO BRANCO

**Chair
Producer**

France

Paulo Branco started his career as a producer in 1979 in Paris and Lisbon. Today, he is one of the most important figures in the independent production world, and a key player in auteur cinema.

He has produced over 270 films and has worked with the most renowned film directors in the world, such as David Cronenberg, Jerzy Skolimowski, Wim Wenders, Chantal Akerman, André Téchiné, Andrzej Zulawski, Olivier Assayas, Cédric Kahn, Paul Auster, Philippe Garrel, Mathieu Amalric and more.

His career has been distinguished by an intense collaboration, during more than 20 years, with directors Raúl Ruiz and Manoel de Oliveira.

He has presented 53 films at Cannes – 27 of which were in the Official Selection category – and has brought 48 films to the Venice Film Festival.

Branco has been a member of the jury at the Berlinale (1999), Venice (2005) and Rotterdam (2006). In 2011, he was foreman of the jury at the Lecce Film Festival and at the Locarno Film Festival.

Branco has also received numerous awards and several tributes during his career. The European Parliament in Strasburg awarded him the Greatest European Producer in 1997. In 1998, the Republic of Chile decorated

him with the Gabriela Mistral Order, the highest distinction in the country, for his collaboration with Raúl Ruiz. In 2002, the Locarno Film Festival awarded the Raimondo Rezzonico to Branco, the first time a producer received the award. Finally, in 2004, Paulo Branco was given the title of Officer of the Order of Arts and Letters by the French Republic.

Branco is President of the Lisbon & Estoril Film Festival, an event that he founded in 2007. Every year he welcomes leading artists and intellectuals of the world to this event.



**CHRISTIAN
JEUNE**
**Cannes Film
Festival**
France

Christian Jeune is the director of the Film Department and Deputy General Delegate of the Cannes Film Festival, responsible for scouting films for Competition, “Un Certain Regard” and the Short Films Competition. He has been with the Cannes Film Festival for 20 years.

Jeune has served on many juries, including at the Cinemanila International Festival, Pusan, Sarajevo, Vladivostok, Dubai, Bangkok, Mumbai, Delhi, Macau (Asian Pacific Film Festival) and has been part of the jury for the Asian Film Awards in Hong Kong for the last 10 years.

He has also translated more than 100 English films into French.



OLIVIER PÈRE
**ARTE France
Cinéma**
France

Born in 1971 in Marseilles, Olivier Père graduated in Humanities at the University of Sorbonne (Paris IV).

He joined the Cinémathèque Française in 1995, and was put in charge of the program, organizing numerous retrospectives and themed series.

In addition to his work there, in 1996 he began a long-standing collaboration with the Belfort Entrevues Film Festival, for which he organized retrospectives. From 1997 to 2012, he wrote for the cultural publication *Les Inrockuptibles* on film, television, and DVDs.

Between 2004 and 2009, Olivier Père headed the Directors’ Fortnight, an independent section at the Cannes Festival, organized by the SRF (Société des Réalisateurs de films).

Between 2009 and 2012 Olivier Père was the Artistic Director of the Festival del film Locarno (Switzerland).

He is now general director of ARTE France Cinéma and director of the Cinema Unit of ARTE France.



MANFRED SCHMIDT

Mitteldeutsche
Medienförderung
GmbH (MDM)
Germany

Manfred Schmidt is the executive director of the Mitteldeutsche Medienförderung GmbH (MDM), one of Germany's leading film funds.

From 1969 to 1981 he was a member of the Berlin "Maxim Gorki" theatre. This followed a seven-year period of freelance work as an author and dramatic adviser. During this time Manfred Schmidt took correspondence courses at the Leipzig Institute for Literature. In 1988, he started working as script analyst and author at DEFA studios for documentary films; from 1990 to 1992 he was the deputy chief editor at this studio. Later he worked as the deputy program director of the culture and science department at the Mitteldeutscher Rundfunk (MDR) broadcasting station.

Since 1998, he has directed the Mitteldeutsche Medienförderung GmbH (MDM), based in Leipzig.

Manfred Schmidt is a member of the European Film Academy, FFA Verwaltungsrat (dep.), Kuratorium Förderverein Deutscher Kinderfilm e.V., Kuratorium junger deutscher Film, President of the GOLDEN SPARROW foundation and board member of Cine-Regio.



JANE SCHOETTLE

Toronto
International
Film Festival
Canada

Jane Schoettle is an International Programmer for the Toronto International Film Festival®, responsible for programming films from Australia, New Zealand and Israel, as well as American independent cinema. Having joined TIFF in 2002, her keen eye for discovering new talent was confirmed when films she programmed won the Cadillac People's Choice Award three years running — *Hotel Rwanda* in 2004, *Tsotsi* in 2005 and *Bella* in 2006.

Schoettle is the founder and former director of the Sprockets Toronto International Film Festival for Children, recognized as one of the top five children's festivals in the world.

She has served on numerous international festival juries including for events in Scandinavia, Europe, South America and South Asia. In 2012 she served as a Jury Member for Narrative Features at SXSW in Austin, Texas, and for the Free Spirit section of the Warsaw International Film Festival.



**SAVINA
NEIROTTI**
Torino Film Lab
Italy

Savina Neirotti is the director of the Torino Film Lab.

Born in Genova, she graduated in Philosophy and completed the first year of a Master's Degree in Aesthetics at the University of Pennsylvania. After returning to Italy, she became head of the Press and Communication Office of the Orchestra Sinfonica Nazionale della RAI, where she was also in charge of the Education Department. She also founded Scuola Holden in Torino, together with Alessandro Baricco. She is director of Scuola Holden's Master in Narration Techniques, and she supervises all the school activities, focusing on the international contacts.

She created and directed Script&Pitch Workshops since 2005, and Torino Film Lab since 2008. She is also head of programming for the new Biennale College-Cinema, of the Venice Film Festival.

In the last 10 years she has written articles and done interviews on narration and classical music, as well as book and film reviews for Italian and international newspapers.



ASSAF AMIR
Producer
Israel

Assaf Amir is one of Israel's leading producers and serves as the Chairman of the Israeli Producers Association.

Amir studied film in New York and San Francisco and in 1995 he established Norma Productions.

Amir's debut production, *Chronicle of a Disappearance* by director Elia Suleiman, won the Luigi De Laurentiis Award at the Venice International Film Festival in 1996.

Since then, Amir has produced an array of drama and documentary series, as well as documentary and feature films which have been distributed locally and internationally. These films and series have won numerous awards, including five Israeli Academy Awards, four Best Film awards at the Jerusalem Film Festival, and many awards in top international festivals, such as Venice, Berlin, Tokyo and more.

Norma Productions' titles include *Broken Wings*, *Pick a Card*, *The Cemetery Club*, *Intimate Grammar*, *Epilogue* and *Fill the Void*.



**CLARE
DOWNS**

UK

Clare Downs began her career in the film business as co-director of the Association of Independent Producers (1978-1980), and Director of International Creative Affairs for the Ladd Company/Warner Bros (1981-1983).

She produced the BAFTA award winning short, *The Dress* (1985); the feature, *High Season* (best screenplay at the San Sebastian Film Festival, 1987), and co-produced the Greek film, *Borderline*, (Best Director, Thessaloniki Film Festival) in 1993. Her other production work in this period was as associate producer on Richard Eyre's *Beggar's Opera*, and she developed the award winning screenplay, *A World Apart* (BAFTA, Cannes).

In 1989 she set up, and was director of First Film Europe, which selects and funds first feature screenplays in each of the EU member countries. That year, she also joined the EU's MEDIA producer training program, EAVE, as a founder member of the script analysis team.

Since then she has tutored and taught in top European and international script developing labs for producers and writers and in leading UK schools.



**GINO
VENTRIGLIA**

Italy

Born in Naples in 1954, Gino Ventriglia got a Fulbright Fellowship and achieved a double Master of Fine Arts in Directing and Screenwriting at USC - University of Southern California in Los Angeles.

He works as a script consultant for cinema and television production companies (Rai Cinema, Lumiere, Studio Canal Urania, Tao2, Cattleya, Sintra, Eagle Pictures, Grundy, Filmmaster, IDF, Istituto Luce, Italian International Films, Bavaria).

He has co-written three movies. He has also written and developed a number of TV movies, TV series and long series.

He teaches drama theory at the Corso Rai-Script, Scuola Holden, Centro Sperimentale di Cinematografia. He edited three books about screenwriting and since 1994 he is member of the editorial staff of the quarterly magazine, *Script*.

He currently works as a tutor with the Torino Film Lab Writers' Room (Transmedia Projects) and with the Biennale College Cinema, Cinema Festival of Venice.



KOBY GAL-RADAY

Israel

Koby Gal-Raday serves as head of Drama, Documentary and Cinema Department – Reshet, Channel 2 – the major commercial broadcast channel in Israel.

Prior to joining Reshet, Gal-Raday served in several executive positions such as head of the Screenwriting Department, Sam Spiegel Film & Television School, Jerusalem; director of Greenhouse – a Mediterranean Development Project for feature-length documentaries, funded by the EU; founding co-manager of July-August Productions, where his producer and script editor credits include numerous award-winning and internationally acclaimed cinema and television titles, such as *The Band's Visit* and *The Champagne Spy*.

Gal-Raday graduated with outstanding distinction from The Sam Spiegel Film & Television School, Jerusalem and won over 20 personal prizes and awards over the last ten years.

Gal-Raday is a member of the European and Israeli Film and Television academies.



**ISABELLE
FAUVEL**

France

Isabelle Fauvel first worked as a producer for Flach Film, where she co-produced several films, including *Leolo*, directed by Jean-Claude Lauzon official selection in Cannes 1992, *Quinzaine des réalisateurs*; *Chine ma douleur*, directed by Dai Si Jie; and *Bezness*, directed by Nouri Bouzid.

In 1993 she launched Paris Initiative Film, a consulting firm that dealt with all film development issues.

Fauvel currently works as a talent scout, tutor and trainer. She was part of the programs Medea, Aristote, Mfd, Ific, Mediterranean Cross Film Borders (Euromed I and II) Mfi and more.

She also gives many master classes every year all over the world.

As a writer, Fauvel has been published by Dixit Developing a Film project and 180 script writer's CVs and soon Eyrolles will publish her professional guide about adaptation.



**MATTHIEU
DARRAS**

France

Founder of NISI MASA, the European network of young cinema, Matthieu Darras created and managed dozens of international workshops related to scriptwriting, filmmaking, and film criticism from 2001 to 2013.

Critic for the film magazine *Positif* since 1999, Darras was a regular member of Cannes Critics' Week selection committee from 2005 to 2011. He assumed the artistic direction of Alba Film Festival in Italy, and of the IFF Bratislava in Slovakia.

Darras has been working for the Torino Film Lab since its inception in 2008, currently as Head of Programs. He is also the delegate of the San Sebastian Film Festival, in charge of Central and Eastern Europe.



VIOLETA BAVA

Argentina

Bava was born in Buenos Aires, Argentina, where she studied drama with many remarkable teachers.

In 2002 she received a double degree in Theory, Aesthetics and History of Cinema and Drama at Buenos Aires University (UBA).

She has worked at the artistic area of Buenos Aires International Independent Film Festival (BAFICI) since its first edition, in 1999. Currently she is Programmer of the Festival and the Co-director of the Buenos Aires Laboratory (BAL), a leading co-production market for Latin American independent film projects.

She is co-founder of Ruda Cine. Among other films, Ruda Cine has produced the award winning feature film *Abrir puertas y ventanas*, by Milagros Mumenthaler.

Violeta Bava is part of the Advisory Board of the Torino Film Lab and she is Venice International Film Festival's delegate for Latin American films.

Participants & Projects 2013







SYNOPSIS

Aiman begins work at a maximum-security prison, but someone in his new workplace seems to unnerve him – a charismatic veteran officer named Koon, known to be not just the chief executioner of the prison, but the world’s most prolific.

As the two men strike up a friendship, Aiman is faced with the hard fact that he is now working with the hangman who executed his own father. Aiman holds onto the secret, even as his friendship with Koon develops. Little does he know, the powerful hangman has already made plans for Aiman to become his new apprentice. Can Aiman confront his past and become the next executioner?

DIRECTOR’S NOTE

Singapore has one of the highest rates of executions per capita in the world. The mandatory death penalty for crimes of murder and drug trafficking, among others, has been in existence since colonial times. Capital punishment is believed to be a strong deterrent to crime.

But this film isn’t about that.

While reading up on the death penalty worldwide, I’ve come to realize that we rarely get the perspective of the person pulling the lever -- the executioner. What does it mean to be empowered to kill? Is he merely doing a job? How does he see himself in the moral and ethical equation?

Also absent are voices of the family members of the executed. How does the legacy of the death penalty affect their often impoverished families?

The film addresses both perspectives through our conflicted protagonist, Aiman. His struggle to reconcile authority with morality is an important and urgent story that needs to be told, about an issue we have all too often chosen to put out of sight and out of mind.

It has been a fascinating (often tormenting) journey trying to put myself in Aiman’s shoes.



JUNFENG BOO

Director
Singapore

Born in 1983, Junfeng Boo grew up in Singapore.

He graduated from the Puttnam School of Film, Lasalle College of the Arts in 2008, where he received the McNally Award for Excellence in the Arts. He was also conferred the Young Artist Award in 2009 and the Singapore Youth Award in 2011 by the government of Singapore.

His short films received worldwide acclaim. His feature-length debut in 2010, *Sandcastle*, premiered at Cannes Critics' Week and was selected at many film festivals, such as Toronto, Pusan, Vancouver, Chicago, London and more.

Apprentice will be Junfeng's second feature film.



RAYMOND PHATHANAVIRANGOON

Producer
Singapore

Raymond Phathanavirangoon is a film producer and an international film festival programmer who is currently an official delegate for Cannes Critics' Week and the program consultant for the Hong Kong International Film Festival. Prior to that, he was the director of Marketing & Special Projects (Acquisitions) for the international sales agent Fortissimo Films. His producing credits include Kiyoshi Kurosawa's *Tokyo Sonata* (2008, Associate Producer), Pang Ho-Cheung's *Dream Home* (2010, Co-Producer), Boo Junfeng's *Sandcastle* (2010, Associate Producer) and Pen-ek Ratanaruang's *Headshot* (2011, Producer).



FRAN BORGIA
Producer
Singapore

Fran Borgia was born in southern Spain and is now based in Singapore. His producing credits include Ho Tzu Nyen's *Here* (2009), Boo Junfeng's *Sandcastle* (2010) and Vladimir Todorovic's *Disappearing Landscape* (2013).

Production notes

Production Company

Peanut Pictures

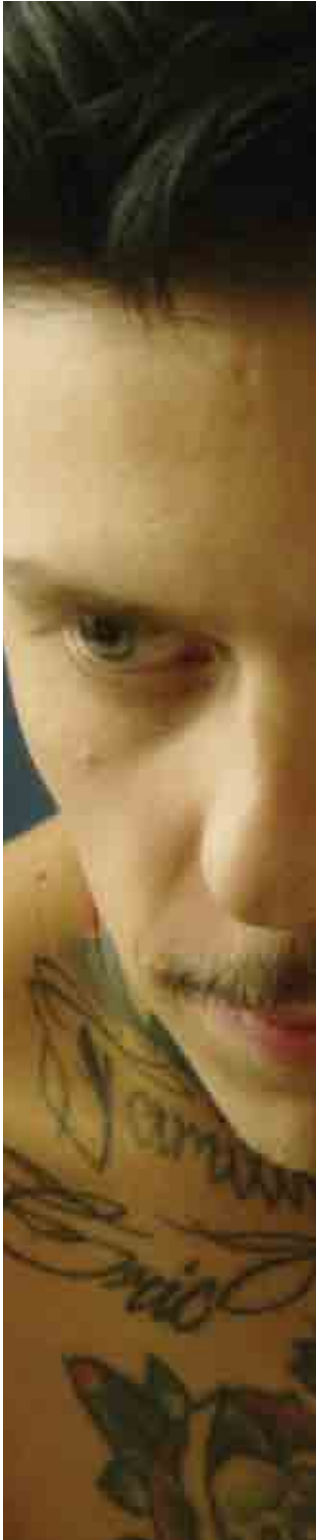
16 Jalan Soo Bee,
488116 Singapore
T +852 6626 3407
grimmyhk@gmail.com

Zhao Wei Films

22 Scotts Rd, Unit 01-28,
228221 Singapore
T +65 9855 6073 F +65 6735 1181
fongcheng@zhaoweifilms.com.sg
www.zhaoweifilms.com

Production budget

€ 540,000



SYNOPSIS

Vincent's sick of it all.

He's barely a third of the way through his life but he's already tattooed over half his body. He screams with his band and fights during shows.

His life in Paris is split between the touristy areas where he works as a body piercer, a job he can't stand anymore, and poor neighborhoods where he lives with his father, a fishmonger he's unable to confront.

His mother died some months ago but his father has already replaced her with a younger woman. Despite Vincent's anger, this girl caught between two ages will be the first to reawaken his desire.

DIRECTOR'S NOTE

When I was in my mother's womb, a complete stranger punched her in the stomach for no reason. I often dream this incident might have made me somehow different. That's how the character of Vincent came to be.

A Taste of Ink is a coming-of-age story about how to become a man and how to find a point of reference. It reveals a French society in despair and an alternative culture with no further protests, sailing through social drama, comedy and trashy romanticism.

I've spent years in these working-class neighborhoods that smell different from the touristy sections. I really know that music scene rolled around underground and mainstream; I hung out for ages among this tattooed and unsure youth. These people, these locations, these atmospheres are part of me and I feel putting them together is an unusual combination.

I love sequence shots because they give the actors the freedom they need and deserve. They are for me the most important part of this film.



MORGAN SIMON

Director
France

Morgan Simon was born in 1985 in the suburbs of Paris.

He studied biology and trained with Darwin in order to survive in society, then was ready for cinema.

He graduated from La fémis in Paris in 2012 as a scriptwriter and gained experience, dabbling in numerous fields such as TV and video game industries.

He has written and directed over 10 short films, some of which have been selected at a large number of festivals (Angers, Brest, San Sebastian) and have been broadcast in France (Canal+, Arte) or screened in theaters (MK2).

His recent filmography includes *American Football* (2012), *Une longue tristesse* (2011), *Goose* (2011), *Les Irradiants* (2011, scriptwriter), *Belle Salope* (2010, scriptwriter).

A Taste of Ink (Compte tes blessures in French) received a grant from the Beaumarchais-SACD organization and will be Morgan's first feature film.



GUILLAUME DREYFUS

Producer
France

Guillaume Dreyfus holds a master of science from Ecole Centrale Paris and a master's degree in media management from ESCP Europe.

He started his career at the National Center of Cinematography (CNC).

In 2007, he founded Black Bird Productions to produce short films, documentaries and TV programs. Alongside his production activity, he has been a freelance script consultant for Canal+, Arte and Studio 37.

In 2012, he joined Année Zéro as a Producer. Année Zéro produces award-winning short films which have participated in festivals such as Cannes, Col Coa, and Hong Kong. His first full length feature film, *Terre battue*, will be shot in late 2013 in coproduction with Les Films Velvet and Les Films du Fleuve, with support from Arte, Canal+ and RTBF.

Production notes

Production Company

Année Zéro

22, rue Davy, 75017 Paris, France

T +33 1 43 66 80 29

F +33 1 42 29 57 59

contact@annee0.com

www.annee0.com

Production budget

€ 2.000.000



SYNOPSIS

1932, Bolivia is at war with Paraguay. A group of indigenous soldiers, Bolivians, Aymaras and Quechuas walk along with their German commander, Hans Kundt, completely disoriented in the Bolivian Chaco desert. The Prussian general Hans Kundt came to Bolivia to take over as General Commander of the National Armed Forces, arousing envy and jealousy in Bolivian officers, mainly in Colonel Rogelio. The troop roams in the arid landscape of the Chaco in search of an enemy they will never find and in the hope of finding the Junker-52, a plane that, according to Kundt, will take them to the battlefield and the coveted victory. In the search for that airplane, the soldiers, thirsty and sick, will fall one by one, consumed by the loneliness, strangeness and dryness of the Chaco.

DIRECTOR'S NOTE

My grandfather, a soldier in the Chaco War, inspired this story. As a prisoner of war, he served his forced labor sentence as a house servant for a Paraguayan officer and he taught the tango to the daughter and family of his "master" so they could celebrate her fifteenth birthday. Like my grandfather, there were many Bolivians who went to defend an unknown country and fight an enemy also unknown.

But the Chaco was also where we, as Bolivians, met each other. We saw our faces: Aymara, Quechua, Creoles and mestizos. Our commander-in-chief was, ironically, a German General from the Prussian school: Hans Kundt. These elements create an ironic, austere and poetic atmosphere/image, a tough and dry story, with the Chaco as both protagonist and the setting where a group of men seek glory: The war of a country that seeks to find its way once more.



**DIEGO
MONDACA**
Director
Co-writer
Bolivia

Born in Bolivia in 1980, Mondaca graduated from Escuela Internacionla de Cine y TV (EICTV) in Cuba.

His thesis documentary, *The Chirola*, was awarded prizes in prestigious festivals such as IDFA, Biarritz, Mar del Plata, É Tudo Verdade and more.

He was awarded an exchange scholarship in documentary direction at the Filmakademie Baden Württemberg (Germany).

His full length documentary, *Citadel*, was presented in the official selection of IDFA 2011 and awarded production funds from World Cinema Fund – Berlinale, JanVrijman Fund – IDFA and Latin Side of the Doc-DocBsAs Best Documentary Project.

Chaco was awarded the Best Feature Project at BAL.BAFICI 2012 and will be Mondaca's first feature film.

Co-writer: Pilar Palomero (Spain)



**ADRIAN
SABA**
Producer
Bolivia

Adrian Saba studied film at Hofstra University in New York with a Fulbright scholarship. He completed his studies in 2010 with *The River*, which screened at various film festivals worldwide. In February 2011, Adrian founded the company, Flamingo Films, to start producing his films. His first film *El Limpiador* (The Cleaner), had its world premiere in the New Directors section at the San Sebastian Festival where it received the Jury's Special Mention. Saba is currently developing his next film at the Cannes Cinefondation Residence.



**ANDRÉS
JAUERNICK**
Producer
Germany

Andrés Jauernick has worked in the movie and television business for 25 years as Line, Co and Executive Producer for international projects in Europe, Canada and Latin America.

Production notes

Production Comapny

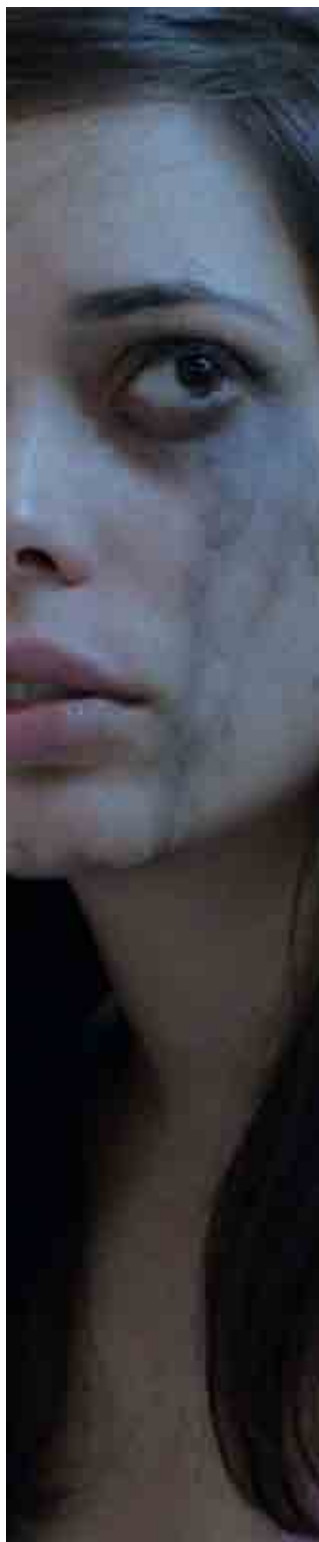
MANOSUDACA video filmes
Calle Guillén No.79 Bella Vista
La Paz, Bolivia
T +591 680 792 08
info@manosudaca.com
www.manosudaca.com

Co-Production Companies

Adrian Saba-Flamingo Films
adriansaba@live.com
Andres Jauernick
Gaicho North Production INC
www.GaichoNorth.com
andres@GaichoNorth.com

Production budget

€ 750.000



SYNOPSIS

In a perfect world, Lily Brooke would have grown up with a father who wanted her in his life, a mother not addicted to pills, an older sister with a conscience, and a brother who didn't need her naked to help him masturbate.

But you can't always get what you want... and Lily finds herself in her living room, staring at four dead bodies. She goes to her therapist after hours, to confess and make sense of this confusing day. But Lily's therapist isn't home. Her teenage, judgmental, insensitive daughter is.

Lily finds herself once more, locked in a battle of wills for some serious adult attention.

DIRECTOR'S NOTE

I don't think I've ever written anything as personal as *Family*. This story has been like a tumor in my head for three years that I know of, but probably hiding in my head for twenty. After postponing the writing for so long, I am finally ready to pursue this project.

I guess the people you're closest to are those you usually want to murder, while also most terrified of losing. My generation speaks violence very fluently, and we all have ways of dealing with it. We read about domestic abuse and shake our heads, and get CNN-obsessed every time we hear about another high school shooting.

It's hard growing up in this world, and sometimes you just want to kill somebody. But you can't, so sometimes you just write about it.



**VERONICA
KEDAR**

Director
Israel

Born in 1984 in Israel, Kedar graduated from the Beit Berl School of Arts College in 2008.

Her short film, *Tail*, won the Original Director Award at the Israeli International Student Film Festival (2010) and a special screenwriting grant from Lars Von Triers' Zentropa at the Up & Coming Film Festival in Germany.

Kedar's first feature film, *Joe + Belle* (which she wrote, directed and produced), was nominated for Best Picture in the Israeli Academy Awards in 2012. She received an Excellence Award from the Israeli Ministry of Culture for her contribution to the Israeli independent film scene.

Family will be Veronica's second feature film.



**MOSH
DANON**

Producer
Israel

Mosh Danon is one of Israel's most experienced producers. He served as Chairman of the Israeli Film & Television Producers Association for three years.

His company, Inosan Productions, specializes in Feature Films, TV series and Documentaries. His work includes the Academy Award nominee and award-winning Film *Ajami*, *Allenby* (FIPA official selection) and the TV series *In Treatment*, which was sold as a remake to HBO and broadcast worldwide.

In 2011 he received the honorary degree of Chevalier des Arts et des Letters from the French government.

Production notes

Production Company

Inosan Productions

Yosef Karo 18, Tel Aviv, 671422

Israel

T +972 3 6204535

F +972 3 6205131

Dorit@inosan.co.il

Production budget

€740.000



SYNOPSIS

Eitan (35) lies to everyone. All the time. Although he works as a guide for tourists visiting Jerusalem, he is lonely and spends his time on a dating hotline over the phone that randomly connects men and women. Eitan meets his potential partners, hears their stories and then steals their identities.

His stories become dangerous when one of the men whom Eitan met begins to unravel his lies and tracks down his theft of identities. Manipulated and challenged by his stalker, Eitan tries to regain his secure life by finding out who the stalker is. Assisted by a random woman on the hotline who becomes his true friend, Eitan goes back to all the people he encountered until he tracks down his stalker. This final encounter compels him to live his own life under his real identity.

DIRECTOR'S NOTE

Jerusalem is full of mixed identities and conflicted narratives. Exploring the city and its unbridgeable circumstances over a 10-year period by using a dating hotline, I crossed the borders of various identities and used other people's life details while avoiding confrontation with my own.

Fascinated by the power of being a storyteller, I didn't realize my "stories" were being tracked down and followed by a stalker who knew everything about me and who had the power to manipulate my life. In my short films, I portrayed complex and torn ordinary people on the verge of either denial of life or acceptance of self. In this film I go one step further by introducing a potentially destructive counter force. The twist at the end marks the beginning of Eitan's real life.



**BENJAMIN
FREIDENBERG**
Director
Israel

Born in Jerusalem in 1980, Benjamin Freidenberg graduated from the Sam Spiegel Film & Television School, Jerusalem, with honors in 2009.

His graduation film, *Guided Tour*, won the Best Short Film Award at the Jerusalem Film Festival 2009 and Best Film Award at the Tel Aviv International Student Film Festival 2010. The film was also selected for the Leopards of Tomorrow competition in the Locarno Film Festival, and won CILECT top five films award for 2010.

After his filmmaking studies, Benjamin studied Structural Linguistics (B.A.) and currently he is an M.A. student in Generative Linguistics and Cinema Studies at the Hebrew University of Jerusalem.

Nowhere Man, Benjamin's first feature film, won the ARTE Prix for most promising project at the Jerusalem Film Festival Pitch Point 2012.



**HAIM
MECKLBERG**
Producer
Israel

Haim Mecklberg, the owner of 2-Team Productions, is chairman of the Israeli Producers Forum Economy Committee and a member of The European Academy. Recent productions: *The Human Resources Manager* by Eran Riklis (Locarno Public Award, Toronto Official Selection, Israeli Academy Award for BEST FILM), *Five Hours from Paris* by Leon Prudovsky (Toronto Official Selection, Haifa-Best Film award).



**ESTEE
YACOV
MECKLBERG**
Producer
Israel

ACE producer, Israeli Academy Award winner and co-owner of 2-Team Productions, Estee Yacov-Mecklberg focuses both on the production of feature films and documentaries. Her latest production, Moshe Alpert's *Land of Genesis*, the first Israeli nature feature film, was an overnight box-office hit.

Production notes

Production Company

2-Team Productions

12 Rival St. Tel Aviv 6777847 Israel
T +972 3 687 5111
www.2teamproductions.com
office@2teamproductions.com

Production budget

€850.000



SYNOPSIS

Nahman Ruzumni lives on the fringes of the ultra-Orthodox community in Bnei Brak. As a “driver” he takes beggars to wealthy people’s homes, and helps them find the right way to tell their story in order to inspire philanthropy. For his services he gets a cut of the money, and records their stories in his notebook. He spends the rest of his nights in makeshift casinos and dining halls where the more questionable members of this pious society spend their nights.

When his wife leaves suddenly, Ruzumni is left alone with his 12-year-old daughter. Terrified of this new responsibility, he tries to find someone to take her off his hands, from his sister to his in-laws; he even goes as far as his ex-wife. But somewhere along the way, as he and his daughter rediscover childhood memories together, Ruzumni comes to realize that with all the stories in his old notebook, he has yet to write his own.

DIRECTOR’S NOTE

In all my years as a member of the ultra-Orthodox community, and also as an observer of this society, I found myself drawn to those living in the margins, who live an ambivalent existence of faith in God but experience God in a fog of estrangement and ambiguity. This film will not be about someone conflicted between religious and secular life, but rather an intimate portrait of a unique character: an eternal nomad living in the ultra-Orthodox world, who believes in God but has a complex, loving, angry and disappointed relationship with Him.

This film is the journey of a father and daughter that moves from the holy to the comic, from the pathetic to the humane.



**YEHONATAN
INDURSKY**

Director
Israel

Yehonatan Indursky, born in 1984, lives in Jerusalem. He studied at the highly acclaimed Orthodox school, Yeshivat Ponevezh, in Bnei Brak and later at the Sam Spiegel Film & Television School, Jerusalem.

His graduation film, *Driver*, won the best film and best acting awards of the Sam Spiegel School, 2011 and also participated in the Jerusalem Film Festival.

His full-length documentary *Ponevezh Time*, a rare and intimate look at the world's leading yeshiva, premiered in official competition in the Haifa Film Festival 2012.

As a screenwriter he wrote (with Uri Alon) the highly acclaimed 12- episode drama series, *Shtisel*, for YES, Israel's satellite television network.

Ruzumni will be Yehonatan's first feature film.



**TALIA
KLEINHENDLER**

Producer
Israel

Talia Kleinhendler has a wealth of experience in international co-productions and has produced several award-winning feature films. Recent credits include *The World is Funny* by Shemi Zarhin, *The Human Resources Manager* by Eran Riklis, and *Ajami* by Scandar Copti and Yaron Shani, which was nominated for the Best Foreign Language Film Oscar.



**OSNAT
HANDELSMAN-
KEREN**

Producer
Israel

Osnat Handelsman-Keren, a graduate of the Tel Aviv University Film department, began her career in international commerce. In 2003 she joined the Israeli distribution company Shapira Films where she served for eight years as vice president of acquisition, distribution and marketing. In 2011 she joined Talia Kleinhandler at Pie Films.

Production notes

Production Company
PIE FILMS
T +972 3 5280836 F +972 3 6205131
18 Yossef Karo st.
Tel Aviv 67014, ISRAEL
osnat@gmail.com
talial@piefilms.co.il

Production budget
€ 1.100.000



SYNOPSIS

1944, Auschwitz-Birkenau.

Two days in the life of Saul Kaminski, a member of the Sonderkommando, the group of Jewish prisoners isolated from the camp and forced to assist the Nazis in the machinery of large-scale extermination. While working at one of the crematoriums, Saul finds the corpse of a boy in whom he seems to discover his son, and decides to carry out an impossible deed: save the child's body from the flames and find a rabbi to bury it. While the Sonderkommando can be liquidated at any moment, Saul turns away from the living and their plans of rebellion to salvage the remains of a son he failed to care for when he was still alive.

DIRECTOR'S NOTE

S.K. is an ambitious project to be carried out in an economical manner. We want to take an entirely different path from the usual approach of historical dramas, their gigantic scope and multi-point of view narration. This film does not tell the story of the Holocaust, but the simple story of one man caught in a dreadful situation, in a limited framework of space and time. We follow the main character throughout the film, reveal only his immediate surroundings, and even less -- a process I have been experimenting with in my short films -- and create an organic filmic space of reduced proportions, closer to human perception. Depicting an accurate world with no compromise, the events and places of the horror will only be shown in fragment, leaving room for the imagination of the viewer.



LASZLO NEMES
Director
Co-writer
 Hungary

Born in 1977 in Budapest, Hungary. After studying History, International Relations and Screenwriting in Paris, he started working as an assistant director in France and Hungary on short and feature films. For two years, he worked as Béla Tarr's assistant and subsequently studied film directing at New York University's Tisch School of the Arts.

His shorts *With A Little Patience*, *The Counterpart* and *The Gentleman Takes His Leave* have been awarded 30 prizes (Angers, Bilbao, Odense, Lisbon) and participated in more than 100 international film festivals (including Venice, Palm Springs, Ghent, Gijon, Milan).

S. K. will be Laszlo's first full length-feature film.

Co-writer: Clara Royer (France)



GABOR SIPOS
Producer
 Hungary

Gabor Sipos was born in 1977 in Budapest. After graduating from Eotvos Lorand University's faculty of English and Italian Literature and Linguistics, he founded Laokoon Filmgroup with Gabor Rajna in 2002.

His first short film, *Overborder*, premiered in Venice (2004). His feature film *Happy New Life* was screened at the Berlinale Panorama section (2007) and won Special Mention. His co-production *Tender Son – The Frankenstein Project* was in competition in Cannes (2010). His latest short film, *Beast*, premiered in Cannes' Director's Fortnight (2011) and won the best short film award at the Shanghai, Stockholm and Kraków Film Festivals, and was nominated for the 2012 European Film Academy Awards.

Gabor Sipos is a member of ACE.

Production notes

Production Company

Laokoon Filmgroup
 Hungary-1136, Budapest, Balzac u. 37.
 T +36 1 3540491
 C +36 30 9400025, +36 30 9258565
 www.laokoonfilm.com

Co-producer

Elie Meirovitz
 EZ Films - France, www.ez-films.com

Co-producer

Eitan Mansuri
 Cinema Group LTD - Israel

Production budget

€ 1.400.000



SYNOPSIS

Alejandra, a young woman who seems to be lost, reaches the Lell Brothers farm. She tells them she's come there to die. The brothers make room for her to stay in their house. All around, the fields have been devastated by a frost storm that has been killing the plantations, turning them black. It is due to strike their farm soon.

Meanwhile, Alejandra rummages through every corner, and sends smoke signals. Nobody really understands why she is sending them, but in times of lost hope they start to see her as someone able to make the black frost end. People come around to worship her like a saint. Alejandra takes the opportunity to take money from them. But then slowly she stops rummaging and sending signals.

Alejandra's past is revealed when her band of nomads arrives. But she has changed. They steal, kill and leave. Rain falls. Alejandra has been left alone. There will be no more black frosts this winter. But there will be more saints to worship.

DIRECTOR'S NOTE

Some year ago, near the farm where the film takes place, Bruno, a 9-year old boy said to have the ability to contact the Virgin of Lourdes, appeared. The locals approached Bruno, either to seek cures or to purify their souls. Every day, they would travel to the countryside, hoping to find some sort of miracle, as Bruno's mother offered her son for consultations and organized the appointments. This is how *The Black Frost* was born: as a film about believing, about hope, and about the small miseries surrounding a passing cult. But not from the point of view of morals, where things are good or bad. Not at all. *The Black Frost* stands in front of us as we simply are: sometimes as a minor transition to the spirit, and sometimes as a slow return to mother nature.



MAXIMILIANO SCHONFELD

Director
Argentina

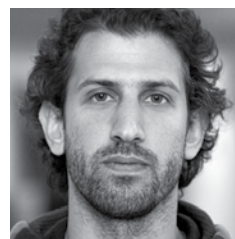
Maximiliano Schonfeld was born in 1982, in Crespo, Entre Ríos, Argentina.

He graduated Film School , Buenos Aires from E.N.E.R.C.

His first feature film, *Germania*, won the Special Jury Award, the Feisal Award at BAFICI's International Competition and many more. It was selected for numerous festivals including the Hamburg, Chicago, Göteborg and Rio de Janeiro.

Moreover, Schonfeld and Estonian director Kadri Kõusaar have directed *Auster*, a mid-length feature for the CPH: DOX program, held by the Copenhagen Film Festival.

The Black Frost (La Helada Negra) presented at BAL (Bafici), was awarded the Arté Development Award, and will be Maximiliano's second full-length feature film.



BÁRBARA FRANCISCO & FERNANDO BROM

Producers
Argentina

Bárbara Francisco and Fernando Brom produced Santiago Mitre's first feature film *El Estudiante*. The film has been honored with more than 20 international awards and has participated in more than 30 festivals around the world, such as New York, Locarno, Bafici and Toronto. It has become the most successful independently distributed film in Argentina.

In 2009 they started working with Maximiliano Schonfeld, from Crespo, Entre Ríos, (Argentina) where all of his projects take place. In 2012 they produced his first feature film, *Germania*. They also produced Schonfeld's first and second TV series, *Ander Egg* and *El Lobo*, winners of Incaa's Fiction Television Series Contest.

PASTO is an independent film production company founded in 2010 by Francisco and Brom, who had formerly worked in Rizoma Films for over seven years.

Production notes

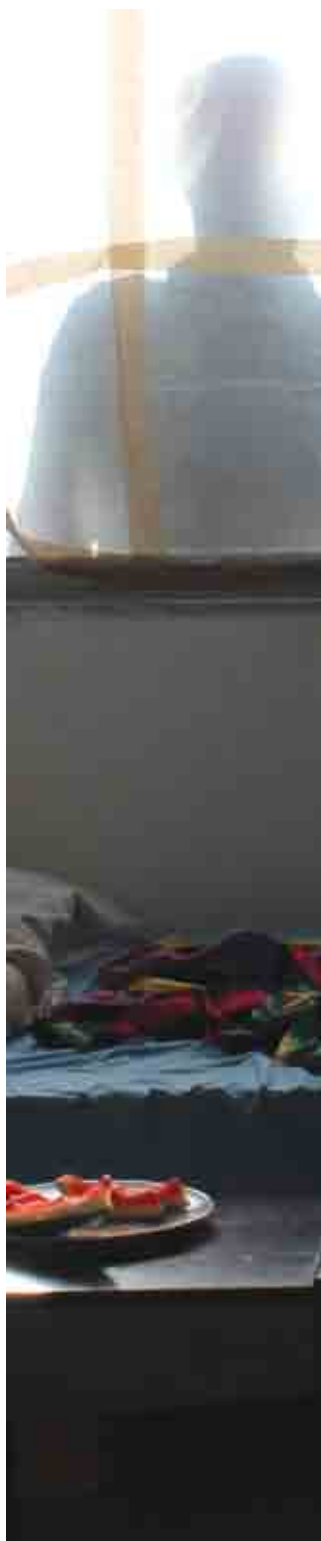
Production Comapny

Pasto

Pasaje Lucero 289
1208, Buenos Aires, Argentina
T +5411 4864 1930
info@pastocine.com.ar
www.pastocine.com.ar

Production budget

€ 450.000



SYNOPSIS

A year from today, Israel is at war. Shlomi, a 27-year-old reserve soldier, flees the battlefield and makes his way back to his apartment in Tel Aviv.

When Shlomi discovers that the military elite are convinced he was kidnapped by enemy forces during the fog of war he realizes he is running out of time.

With his picture in the media, Shlomi is no longer hiding from the soldiers he believed were chasing after him but from his own identity, which has become a trap.

In spite of his parents' pleas that he return to his unit before it's too late to undo the damage he's done, Shlomi takes a desperate chance on love, with dramatic consequences.

This is a tragic-comic journey, taking place over a period of 24 hours on the hot and humid streets of Tel Aviv, shifting from terror to hope, from romance to a nightmare.

DIRECTOR'S NOTE

Initially, I wanted to write about love but along the way I realized I was writing about loneliness. I wanted to write about relationships, yet the surrounding violence and sense of chaos penetrated through the window and paved the way.

I want the film to unfold in this space, between a destructive wartime reality and Shlomi's naïve, impossible desire to run away, between the comic and absurd stations of Shlomi's clumsy odyssey in the city and his tragic destiny.

Shlomi's world, as he tries to escape the maze he's gotten into, will depict mostly with an immobile camera, focusing on cracked spaces that beg to be opened up. This claustrophobic feeling will be amplified by expressive use of light. Half of it will take place in harsh, blinding daylight, where a clear distinction exists between strong sunlight and shade. The sharp contrast will intensify when the sun sets.

As the night progresses, Shlomi's labyrinthine journey through the dark city becomes a journey toward the mythical, wild place in his wounded soul.



DANI ROSENBERG

Director
Co-writer
Israel

Dani Rosenberg was born in Tel Aviv in 1979 and graduated with honors from the Sam Spiegel Film & Television School, Jerusalem in 2007.

His first short, *Fence*, was featured in Cannes Cinéfondation Competition 2004. His later shorts were shown in numerous prestigious international festivals including Berlinale (*Susya*, 2011 and *Don Quixote in Jerusalem*, 2006), and were awarded a number of prizes, among them a Special Mention at the Berlinale for *Don Quixote in Jerusalem*, Best Short Film at the Busan Film Festival, a Jerusalem Film Festival award for *Red Toy* and Best Short Film for *Susya* at the Milano Film Festival.

During 2007-2008 Dani directed his graduation film, *Homeland*. The film was chosen by an international filmmaker's jury for the second place of the best films ever from the Sam Spiegel Film School, for its 20th anniversary.

The Vanishing Soldier will be Rosenberg's debut feature film.

Co-writer: Amir Kliger (Israel)



EILON RATZKOVSKY

Producer
Israel

One of Israel's leading producers, Ratzkovsky serves as a chief producer and CEO of July-August Productions.

July-August Productions has been considered one of the fastest-rising production companies in Israel. It has produced numerous feature films and TV series, among them: *The Band's Visit* by Eran Kolirin, the winner of three awards in Cannes (2007) and winner of more than 54 international prizes; *Seven Days* by Shlomi Elkabetz and Ronit Elkabetz, the opening film of Cannes Critics' Week (2008) and winner of the Jerusalem festival (2008); *The Champagne Spy* by Nadav Schirman, winner of Best Documentary at the Israeli Academy Awards in 2007; and *The Exchange* by Eran Kolirin (Venice competition 2011).

Production notes

Production Company

July August Productions

6 Beit Hilel St. Tel Aviv 67017

T +972 35100223

mail@jap.co.il

www.july-august.com

Production budget

€ 780.000



SYNOPSIS

One beautiful Finnish summer day, Antto Perälä shoots himself in the head. Half a year later it's winter, and Antto might be dead, but he sure as hell hasn't passed away.

Ever since his demise he has been working as the local Death Angel of Varkaus, guiding the town's deceased to the afterlife and hating every minute of it. He's definitely the wrong man for the job - enraged, embittered, and hostile to the customers. All he wants is to resign and move on.

But Anja, his boss, a smiley 12-year-old punk rocker, who is full of life and has been a Death Angel for over thirty years, thinks differently. Antto pleads with her, tries finding a replacement, tries escaping, screws up as much as he can, but she just won't let him off the hook. She believes in him, and knows that only by learning to do the job right, will he be able to come to terms with life, and with the cause of all his pain – the loss of his only son.

Tonight though, there is one job Antto can't bring himself to do, one customer that's just too much. He will do anything he can to avoid this assignment, anything to make it disappear.

DIRECTOR'S NOTE

A few years back Death came knocking at my door. He entered our home and left with our first born.

He was no stranger before, but until then I managed to keep a safe distance. I was afraid of him, and as most people are, and I ignored and did my best to avoid him. So, when he came for that visit, I was taken by surprise, I was far from ready.

Varkaus is a music-filled, realistically styled, comical and heartfelt fable about one man's struggle with loss. With this movie, I set out to try and bring Death close to home, to give him desires, fears and faults, a human face, to make him understandable and sympathetic, a friend. To make him ever present, and to do so with a smile and a song. Hopefully next time he comes knocking, I will be better prepared.



**IDDO
SOSKOLNE**
Director
Finland/Israel

Born in 1975 and raised in Jerusalem, he graduated with honors from the Sam Spiegel Film & TV School, Jerusalem as a cinematographer and screenwriter.

His graduation films have traveled to numerous festivals including Cannes Cinéfondation, Berlin, Taipei, Clermont-Ferrand, Karlovy Vary, Munich and more.

In 2003 he immigrated to Helsinki where he studied cinematography at the Aalto University, School of Arts & Design.

He taught cinematography at the Sam Spiegel Film & TV School.

As a cinematographer, Iddo shot TV commercials and documentaries both in Israel and Finland. In 2013 he shot his first full-length feature film *Manpower*.

Varkaus will be Iddo's first feature film.



MISHA JAARI & MARK LWOFF
Producers
Finland

Misha Jaari, born in 1972, is a graduate of the Helsinki School of Economics with a long track record as production manager and producer.

Mark Lwoff, born in 1976, is one of Finland's most experienced assistant directors and production managers with over 20 films to his name. He established Bufo in 2007 after both graduating from the Aalto University's Film Department.

Bufo has produced such films as *The Good Son* (Zaida Bergroth), *The Interrogation* (Jörn Donner) and *Concrete Night* (Pirjo Honkasalo) amongst others.

Production notes

Production Company

Oy Bufo Ab

Työpajankatu 2a R1 D
00580 Helsinki Finland
T +358 456 74 02 72
info@bufo.fi www.bufo.fi

Production budget

€ 1.800.000



STEFANO TEALDI

Pitching Coach
Italy

Born in South Africa in 1955, Tealdi graduated university with a degree in Architecture and became head of film and production at the Politecnico di Torino in Italy. He established Stefilm with Elena Filippini and Edoardo Fracchia in 1985 where he develops film projects.

Tealdi has produced the internationally acclaimed films: *Leonardo, the Man Behind the Shroud?*, *Porto Marghera – Venice*, *Rice Girls*, *Citizen Berlusconi*, *Vinylmania* and *Char, No Man's Island*.

Tealdi is an EAVE graduate and has directed 16 editions of the annual Italian workshop Documentary in Europe. He chaired the European Documentary Network EDN, and he is on the board of Documentary Campus and is the Italian national coordinator for INPUT.



DORIT RABINYAN

Pitching
Moderator
Israel

Dorit Rabinyan was born in 1972 in Israel to an Iranian-Jewish family.

Rabinyan's two novels, *Persian Brides* (Canongate, 1997) and *Strand Of A Thousand Pearls* (Random House, 2002) were both international bestsellers and translated into 15 languages.

Rabinyan wrote a television script for Israel commercial television, *Shuli's Fiance*, which won the Israeli Film Academy Award.

She has been awarded the Yitzhak Vinner Prize (1996), The Jewish Wingate Quarterly Prize Award (1999), the Prime Minister's Prize (2000) and The Literary Acum Award (2008).



Program

Friday, July 5, Mishkenot Sha'ananim

- 10:00-10:30 Opening performance **Tziporela Ensemble**
Greetings
Renen Schorr Founding Director, Sam Spiegel School
Maj.Gen.(res.) **Uzi Dayan** Chairman, Mifal Hapais
Clare Downs Tutor, the Jerusalem International Film Lab
- 10:30-13:00 Projects Presentation
Alesia Weston Director, Jerusalem Film Festival
- 13:00-14:00 Lunch Break
- 14:00-14:30 Keynote Speaker- **Paulo Branco**, *My Lisbon*
- 14:30-15:45 Projects Presentation
- 15:45-16:00 **Reshef Levi**, Director
Yoram Honig, The Jerusalem Film Fund
Shooting Elephants in Jerusalem

Saturday, July 6

- 10:00-15:00 Speed Dating in Mishkenot Sha'ananim
for the Lab participants and guests:
producers, world sales agents and distributors
- 19:30 Closing and Award Ceremony
(By invitation only)





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First Edition Pitching Event, July 2012



Participant Michal Vinik and producer Amir Harel (Israel)



Participant Malik Vitthal and producer Katherine Fairfax Wright (USA)



Scout Violeta Bava (Argentina) and producer Benjamin Domenech (Argentina)



Participant Chaim Elbaum and producer Haim Mecklberg (Israel)



Participants of the first edition of the Jerusalem International Film Lab



Participant Nadav Lapid and producer Osnat Handelsman-Keren (Israel)



Jurors Michael Weber (Germany) and Vibeke Windelov (Denmark)



Participant Dominga Sotomayor (Chile) and producer Benjamin Domenech (Argentina)



Jurors Tzvika Kertzner (Israel) and chairperson Olivier Père (France/ Switzerland)



Participant Burhan Qubani and producer Leif Alexis (Germany)



Participants Ernesto Contreras (Mexico) and Shimon Shai (Israel)

Award Ceremony, July 2012



Philippe Lacôte (Ivory Coast) and producer Claire Gadea (France) receive the Beracha Foundation Award of \$50,000 for *Run*



Nadav Lapid and producers Talia Kleinhendler and Osnat Handelsman-Keren (Israel) receive the Beracha Foundation Award of \$30,000 for *Kindergarten Teacher*



Juries, guests and participants of the Jerusalem International Film Lab First Edition



Chair of the Jury Olivier Père



Members of the Jury

Award Ceremony, July 2013



LIRAZ CHARHI

Master of
Ceremonies

Born in Israel, from an Iranian family.

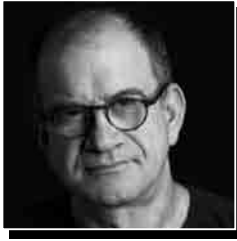
In 2004, Charhi got her start in acting when she starred in Israel's most successful film, *Turn Left at the End of the World*, by Avi Nesher. Charhi was nominated for best actress and the film was nominated for best film at The Israeli Academy Awards.

Charhi got her US break when she was cast as the lead opposite Naomi Watts and Sean Penn in *Fair Game*. She plays the pivotal, role of Zahraa, an Iraqi expatriate whose fate devastates the tough ex-spy Valerie Plame (played by Watts).

Soon after *Fair Game*, Liraz was cast as Pilar, the love interest of Phillip Seymour Hoffman in *A Late Quartet* by Yaron Zilberman, which also stars Catherine Keener and Christopher Walken.



Award Ceremony, July 2012 at the St Andrew's Scottish Guest House



RENEN SCHORR

Founding Director

Renen Schorr has been a key figure in the Israeli film arena since the late 70's as a film director, educator and Israeli film activist.

Nearly two decades ago, Schorr founded the internationally acclaimed Sam Spiegel Film & Television School, Jerusalem and has been its director ever since. Under his leadership, the school has become a catalyst in the renaissance of Israeli cinema, winning the world's Best Film School Award 16 times, and boasting some 175 retrospectives in such international film festivals and museums as MOMA (1996) and Berlin (2004). Schorr was chosen by his colleagues as President of GEECT, the association of 70 European film schools (2000-2004) and led to the entry of Israel to the European Film Academy.

Schorr has pioneered major developments in the Israeli public film funds as one of the three initiators and founders of The Israel Film Fund (1978) and the initiator of the New Fund for Film & Television (NFCT, 1993). In 2008, Schorr created The Jerusalem Film and Television Fund, serving as its first chairman. In that year he also initiated the opening of two new cinematheques south and north of Tel Aviv – in Holon and Herzliya.

Schorr is a director-producer whose

critically acclaimed full-length feature *Late Summer Blues* (1987), won the Israeli Academy Award for Best Film of the Year and became one of the most successful Israeli cult movies of all times. He was the executive producer of the award-winning films *Miss Entebbe* (Berlin Festival 2003), *James' Journey to Jerusalem* (Cannes, 2003) and the award-winning television series, *Voices from The Heartland* (2001-2003).

His second feature-length film as a director, *The Loners*, (2010) was nominated for 11 Israeli academy awards. It won the best actor award and participated in numerous international film festivals.



IFAT TUBI

Associate Director

Born in 1974, Ifat Tubi is a graduate of Tel Aviv University, where she majored in Social Science and Communication Studies.

Between 2004 and 2011, Tubi was the director of the International Relations & Resource Development Department at the Cameri Theatre, the municipal theatre of Tel Aviv and the biggest theatre in Israel, with an overall responsibility for the theatre's foreign relations, including company touring and guest performances.

During her work at the Cameri, Tubi produced the Tel Aviv International Theatre Festival, the first international theatre festival in the country, hosting major theatre companies from all around the world.

Together with her work at the theatre, she produced the annual event organized by the Ministry of Foreign Affairs and the Hanoach Levin Institute of Israeli Drama, IsraDrama 2007 and IsraDrama 2008 – which brought Israeli drama to hundreds major theatres and festivals.

Since November 2011, she has been the Associate Director of the Jerusalem International Film Lab.

The directors would especially like to thank **Gilead Sher**, Chairman of the school's board of directors, for his support and to **Avishay David Kahana**, the school's graduate who took part in creating the Lab from its very inception.



Participants of 2013's edition
Trip to Massada and the Dead Sea



Our Thanks

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- ◆ Jerusalem Municipality
**Mayor Nir Barkat, Michal Shalem,
Nava Disenchik**
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Moshe Leon, Moty Hazan, Anat Tzur
- ◆ The Jerusalem Film & Television Fund
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Orli Garti-Seroussi, Avinoam Harpak,
Beverley Penkin, Miri Capiluto,
Aviva Merom**
- ◆ Mishkenot Sha'ananim
Rita Kramer, Keren Gadon
- ◆ Machneyuda Restaurant
Asaf Granit
- ◆ Colony Restaurant
Rizi Noam
- ◆ St. Andrew's Scottish guesthouse
Rimon Toubassi
- ◆ The Sam Spiegel Film & Television School
**Yaki Har-Tal, Rami Shemesh, Tamar Kay,
First Year Production Track Students**
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Goldenstern, Olivier Pèrè, Marit van
den Elshout, Roshanak Behesht Nedjad
(Roshi), Arik Kneller, Zohar Yakobson**



Burhan Qurbani on the set of *We Are Young, We Are Strong* (Germany, 2013)

Lab's Staff

Producer Keren Ben-Ari

Webmaster Ariel Richter

Documentation Team Shaked Levi, Talia Gerber,
Tamara Mamom, Elad Schwartz

The Sam Spiegel Film & Television School, Jerusalem

Head of Finance Rami Shemesh

International Relations Einat Ohana

July's Events

Performance Artif, Tziporela Ensemble

Producer Ariel Richter

Guest and Jury's Liaison Keren Ben-Ari

Participants' Liaison Raya Schuster

Production Assistant Gal Nae

The Jerusalem Lab's Book

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Photography Yossi Tzveker, Iddo Soskolne,
Juan Ferrari, Shai Peleg, Stephan Rabold

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