

THE SAM SPIEGEL
INTERNATIONAL
FILM LAB

2018

MANIFESTO

WE BELIEVE in a cinema that shatters stereotypes.

WE BELIEVE in a humanist cinema, a cinema of heroes, of conflicts.

WE BELIEVE in a mainstream cinema that is popular as well as experimental.

WE BELIEVE in a cinema that is entertainment and industry and
a cinema that is art house – and everything in-between.

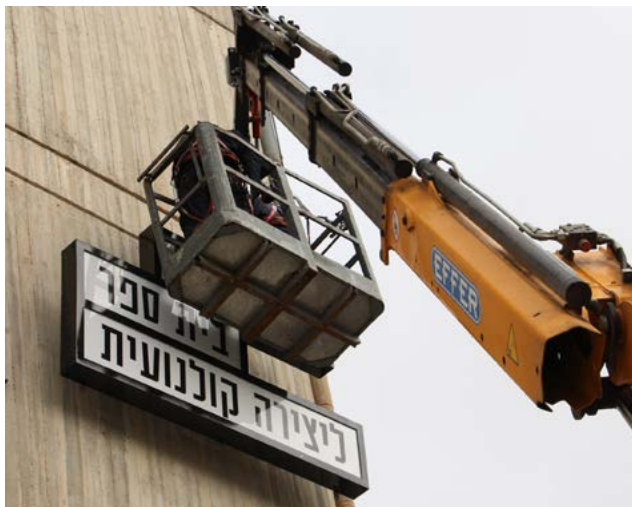
WE BELIEVE in the locale, in the location and its multitudes
of voices and infinite stories.

WE BELIEVE that the role of the director is not only to work with the
screenwriter, the actors and cinematographer – but to direct the audience.

WE BELIEVE that the more local the cinema is, the more universal it will be.

WE ARE a doula, a midwife to the rosebuds of our people.

WE ARE BELIEVERS.



2018 SPECIAL THANKS

Ifat Tubi, Beki Probst, Hengameh Panahi,
Michèle Halberstadt, Dylan Leiner

SELECTION COMMITTEE INTERNATIONAL 2017

Gilli Mendel Festival Programmer

Ariel Richter Programmer JSFL

SELECTION COMMITTEE ISRAEL 2017

Ronit Weiss-Berkowitz Writer,
content & literary editor

Orit Azoulay Casting director

Renen Schorr Director & Producer



THE SAM SPIEGEL
INTERNATIONAL
FILM LAB 2018

LET THERE BE LIGHT

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The Sam Spiegel
Foundation



EVENTS SUPPORTERS



yes.



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In Your Eyes Tour

Force of Nature in Filmmaking Award

The Lab Projects / Awards

Work in Progress Projects / Awards

The Rosebud One-Line / Awards

Upcoming Israeli Producers

Slow Food Dinner Awards

JULY 5-9, 2018

LET THERE BE LIGHT IN YOUR EYES

Into the Blinding Light of Jerusalem's Sunset

A One Hour Walk

In Your Eyes is not another guided tour. The opposite is more correct. It is an assembled invitation for a private journey into the world of Jerusalem's distinct light. **In your Eyes** is an echoing call, from afar, to all light lovers, to reencounter the magic of our art's nucleus; light.

We invite you to walk alone yet together, still utterly solitary — from historic and ever conflictual **Jaffa Gate** to Jerusalem's most earthly vivid location **The Machane Yehuda** food market. A walk with a camera in hand — in mind to make cinema with the fugitive, treacherous yet sensual light of Jerusalem's sunset on Friday evening as Shabbat descends on Jerusalem.

We invite you to discover and state what we call, idiosyncratically: **Your Light Signature**. What is a **Light Signature**? It is the one still or video (10 sec. most) image you are asked to create, during the walk, with regard to which you feel it represents your most intimate impression of that moment's

distinctive light as you were able to capture it on your camera.

The setup is dramatic but never too obvious: Jerusalem's backstreets. It's an East-to-West walk therefore the sun, at this time of the day, will always be **In Your Eyes**. Our lead characters inevitably are shadows, highlights, mid-tones; sharp and soft contrasts, oblique sun rays, deep shadows, and the blinding light **In Your Eyes**.

We depart from Jaffa Gate, where the Lumière's camera person brilliantly captured, in 1897, the vibrancy of this, then, forsaken spot on earth and through a carefully designed route and stations, we end where the rare moments of Shabbat evening light and sounds close down. The last station is the historic Bezalel Art School, where the Israeli artistic endeavour began in the early 1900's.

This unique tour was created for the 2018 Lab by prolific Israeli documentarist **Dr. Dan Geva** and producer-director **Itay Akirav**, both graduates of the JSFS.

Sponsored by
**The Jerusalem Foundation &
The Israel Ministry of Foreign Affairs**

NEW

3

Film clips from films shot in Jerusalem, by the Lumiere Brothers, Chris Marker and David Perlov, will be uploaded to the participants phones/ devices and then screened in real time in the real locations.

Beginning in October 2018, **In Your Eyes** will be incorporated as an annual tour and part of three day cinematic study in dozens of locations, day and night, for all incoming students of the School.

Bring your cameras. Let there be light in your eyes..



Jaffa Gate, Shot in April 1897 by Alexandre Promio;
Released in November 1897.

2018

THE YEAR OF THE MANIFESTO

I can't get no satisfaction... cause I try is written in neon lights on the wall at the entrance to the cinemas at the Jerusalem Sam Spiegel Film School (JSFS) where student exercises and films are screened over and over by teachers who are at times "healers", sometimes "killers" and rarely both.

The successes of the School and Lab do not confuse us...

Since its inception in late 2011, the Sam Spiegel International Film Lab has been a believer in and a hub for some of the most echoing new films in the past years including Academy Award winner *Son of Saul* by Laszlo Nemes, Cannes winner *The Kindergarten Teacher* by Nadav Lapid, and many more.

The Lab was born out of the storytelling energies of the School and is the only one initiated and led by a film school. We are very proud of the Lab. We are leaping towards a broadening of our values and conflictual storytelling setting our insights on international feature-length films.

We are believers. We believe in a cinema that breaks stereotypes. We are a hard-working school, a hard-working lab. We are believers in deadlines. We go up against our own stereotype, shattering it. We are critical internally and externally. We are dissatisfied though 70% of films developed at the Lab have been produced - and we are consistently fighting for more. Moreover, up until now, the Lab has brought 250 filmmakers to Jerusalem, many for the first time. These include not only director-writers of numerous projects, but also producers from 32 nations, and stellar juries and top decision



makers who every year make Jerusalem into a center of international filmmaking dialogue.

When we celebrated 25 years of the School, I was asked by our board of directors to brand the School and the Lab. I hate branding. Yet, "squeezing the lemon", we asked not what is the image the School projects, but what is our DNA, what is our light, what is our rosebud. The simplest thing, and the "low budget point of attack" was to write our manifesto. In 2018 for the first time - and with some of our graduates "who came running", together we wrote our past-present first **manifesto**, a work-in-progress manifesto.

We question ourselves:

In 2015, after **Laszlo Nemes** won at both Cannes and the Academy Award, we reran the tape from the 2014 pitching event. He was sweating. Laszlo did not know how to answer the jury's "attack" questions. His script seemed too theoretical, and he insisted on not showing any visuals. He walked out of the session with some anger, not taking any award or special mention. The rest is history.

The morning after, we decided to give 2016 directors and producers better knowledge of their film to be in the form of directing a scene, which in turn elevates the "heated" discussions of the jury and decision makers - to give an award, or to enter into a partnership, to take out the checkbook and to sign. To believe that the film should be made, with urgency.



CAUSE I TRY

The Lab is a cooperative venture of the Jerusalem Sam Spiegel Film School, the **Beracha Foundation**, **The Jerusalem Film and Television Fund**, the **Sam Spiegel Foundation**, and **the Jerusalem Foundation**.

Special thanks - Israel Lottery Fund for their support in the first six years.

The results were evident already last year and led to an essential choice of the jury and decision makers, which was based on their experiencing the heart and the style of the film to be. In 2018 we are adding another tool highlighting another pre- dialogue of the producer-director, a sketch of the poster of the film to be.

In search of meaning, we dubbed this year's Lab **Let There Be Light!** with its Biblical sound.

This year we are preaching **six new layers and lights:**

The Force-of-Nature in Filmmaking Award

to a daring platformer in the realm of education, finance and exhibition

The WiP Award

enabling Lab produced projects to be completed with cash awards

The Rosebud One line

to bypass finance of development money

Masterclasses

the rosebuds of producers

Upcoming Israeli Producers

based on manifestos

In Your Eyes

A one hour tour of Jerusalem as the light descends on Shabbat

The Slow-Food Dinner Awards

Once in a lifetime meetings

And while rosebudding...

I once had the pleasure of meeting the fabled Italian editor Roberto Perpignani. He told about his wild youth, when he would stay up all night and wake up at the late afternoon. Until a **chance meeting with Orson Wells**, where he heard his rosebud and fell under his spell and began working with him.

"The meeting with Wells changed the metabolism of my life" he said. "It was then that I understood that I have no time to waste. I started going to sleep in 3:00am. I understood that my life has meaning".

So, let us go for **slow dating**. Let us allow ourselves to build a bonding amongst ourselves, without hierarchies during these intense days of the Lab - a bonding between us all.

Let us bring the light. Let there be light, in your eyes.

The Lab was conceived by Renen Schorr, the Founding Director of the Jerusalem Sam Spiegel Film School and the founder of the Jerusalem Film and Television Fund. He serves as the Lab's director, alongside Lior Sasson - Associate Director.

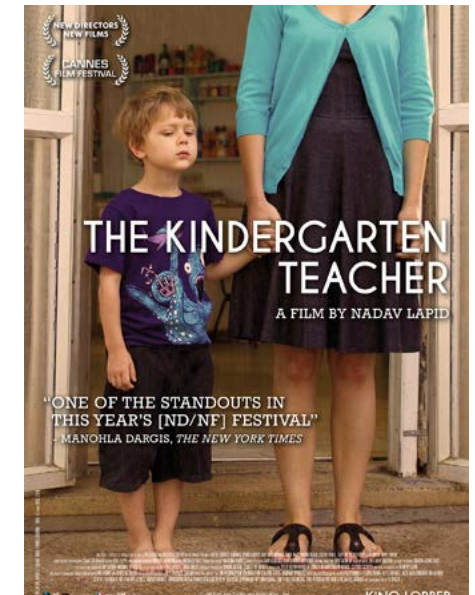
THE LAB'S FILMS

70% of films developed in the Lab
have been produced worldwide.

11 films to be released in **2018-2019**



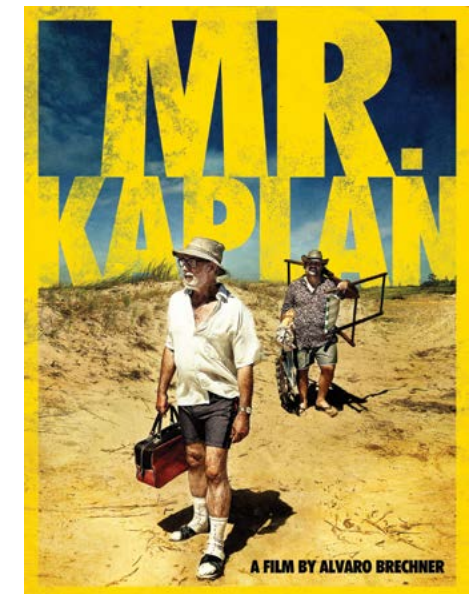
R U N
Philippe Lacôte (Ivory Coast)
2014 Cannes Un Certain Regard



THE KINDERGARTEN TEACHER
Nadav Lapid (Israel)
2014 Cannes Critics' Week



IMPERIAL DREAMS
Malik Vitthal (USA)
2014 Sundance NEXT



MR. KAPLAN
Alvaro Brechner (Uruguay)
2014 Busan Film Festival



SON OF SAUL

Laszlo Nemes (Hungary)
2016 Academy Award for Best Foreign Film
2015 Cannes Grand Prix



BANAT

Adriano Valerio (Italy)
2015 Venice Critics' Week



APPRENTICE

Boo Junfeng (Singapore)
2016 Cannes Un Certain Regard

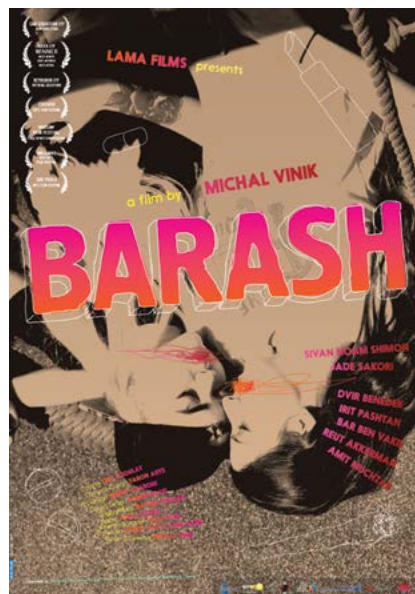


THE BLACK FROST

Maximiliano Schonfeld (Argentina)
2016 Berlinale Panorama

2015

2016



BARASH

Michal Vinik (Israel)
2015 San Sebastian New Directors



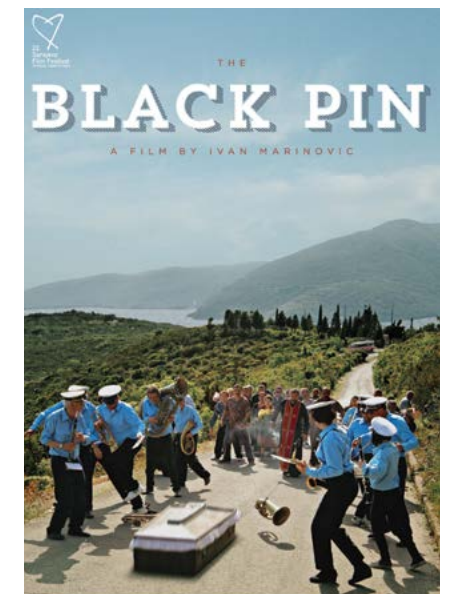
WE ARE YOUNG. WE ARE STRONG

Burhan Qurbani (Germany)
2015 Tribeca Film Festival



ONE DAY AND A WEEK

Asaph Polonsky (Israel)
2016 Cannes Critics' Week

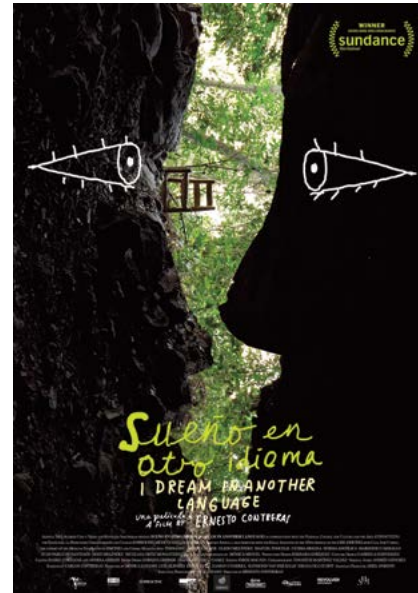


THE BLACK PIN

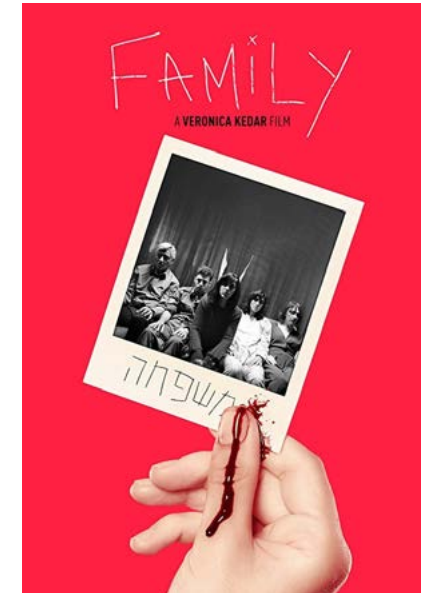
Ivan Marinović (Montenegro)
2016 Sarajevo Film Festival



THE TASTE OF INK
Morgan Simon (France)
2016 San Sebastian New Directors



I DREAM IN ANOTHER LANGUAGE
Ernesto Contreras (Mexico)
2017 Tribeca Film Festival



FAMILY
Veronica Kedar (Israel)
2017 Jerusalem Film Festival



RED COW
Tsivia Yaakov Barkai (Israel)
2018 Berlinale Generation

2017

2018



BURNING BIRDS
Sanjeeva Pushpakumara (Sri Lanka)
2016 Busan International Film Festival



THE SWAN
Ása Helga Hjörleifsdóttir (Iceland)
Toronto International Film Festival



VIRGINS
Keren Ben Raphael (Israel)
2018 Tribeca Film Festival
Winner Best Leading Actress Joy Riger



DRIVER
Yehonatan Indursky (Israel)
2018 Cinema South
International Film Festival



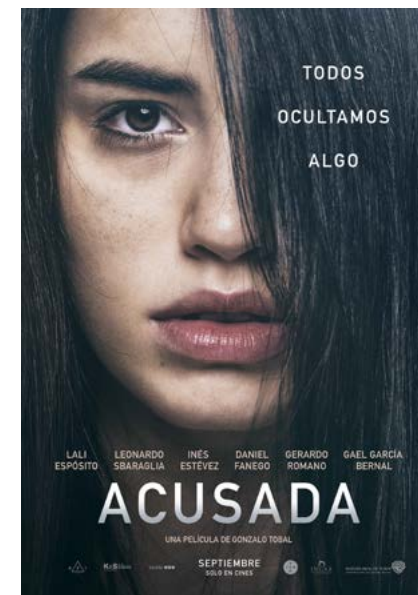
FIG TREE

Aälām-wärqə Davidian (Israel)
Awaiting International Release



ECHO

Amikam Kovner, Asaf Snir (Israel)
Awaiting International Release



ACUSADA

Gonzalo Tobal (Argentina)
Awaiting International Release



TOO LATE TO DIE YOUNG

Dominga Sotomayor (Chile)
In post-production

2018



PHOTOGRAPH

Ritesh Batra (India)
Awaiting International Release



THE STORY OF A SUMMER LOVER

Paul Negoescu (Romania)
Transilvania International Film Festival



PASSED BY CENSOR

Serhat Karaaslan (Turkey)
In post-production



THE DEATH OF BLACK HORSES

Ferit Karahan (Turkey/Kurdistan)
In post-production

JERUSALEM SAM SPIEGEL FILM SCHOOL

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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 School's 20th Anniversary (March, 2011)

At the school's inception in 1989, the Israeli film industry was in a deep crisis that drove away audiences. The new film school, with founding director Renen Schorr at the helm, began by asking new questions never before posed to Israeli film students:

■ **Is the film you wish to make relevant?**

■ **Is it original?**

■ **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?**

■ **Will its meaning traverse countries and cultures?**

THE EXTRA MILE SCHOOL PHILOSOPHY

After the School served as the main catalyst for the renaissance in Israeli cinema, and continues to serve as its lighthouse, in 2008, it began developing a unique visionary concept – the **EXTRA MILE SCHOOL**.

The School is a layered entity.

The students are the mile. The core.

The graduates are the extra mile.

We continue to guide our alumni on the mornings after graduation. We challenge our graduates of all times, propelling them to change their professional and artistic life even years after School.

The varied platforms are not only for our alumni, and have changed the infrastructure of Israeli cinema: **New Fund for Cinema and Television** (1993), **Israeli membership in the European Film Academy** (2002), The **Jerusalem Film & Television Fund** (2008), the **Sam Spiegel International Film Lab** (2011), and more.

CHANGING THE INFRASTRUCTURE OF ISRAELI CINEMA

NEW FUND FOR CINEMA & TELEVISION

SINCE 1993

Israel's second film fund initiated by Renen Schorr, the **New Fund for Cinema and Television** was set up in 1993 as an alternative to the Israel Film Fund. The NFCT became the leading film fund for documentaries and changed the Israeli documentary scene. It has also supported some of Israel's leading films, including Academy Award nominees *Waltz with Bashir* (2008), *5 Broken Cameras*, *The Gatekeepers* (2013), EFA nominee *Presenting Princess Shaw*, Tribeca Award winner *The Flat* (2011).

ISRAELI MEMBERSHIP IN THE EUROPEAN FILM ACADEMY

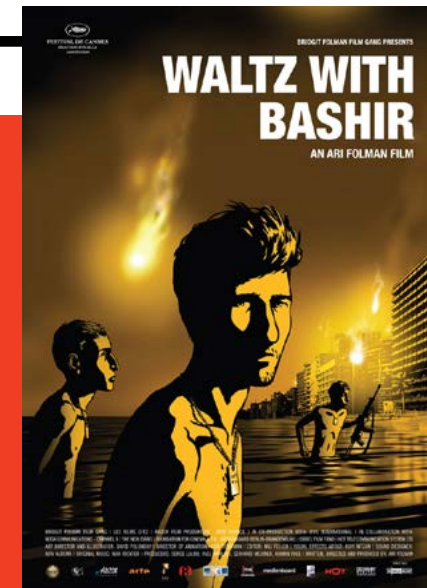
SINCE 2002

During his tenure as president of GEECT, the European Film Schools Association, Renen Schorr worked with the European Film Academy under the presidency of director Wim Wenders and championed the inclusion of Israel as a member of the Academy. Since 2002, numerous Israeli films have been nominated and won the EFA Award, including *The Band's Visit* by Eran Kolirin, *Lebanon* by Samuel Maoz, and Ari Folman's *The Congress*.

THE JERUSALEM FILM & TELEVISION FUND

SINCE 2008

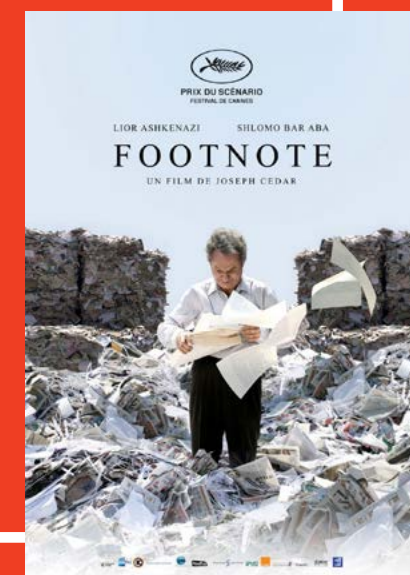
An initiative of the School, the **Jerusalem Development Authority** and the Jerusalem Foundation, the Fund has changed the rules of Israeli public financing. Established as the first regional film fund in Israel, it is the only fund open to television series and international productions in Israel. It has brought to a sharp increase in productions in Jerusalem – up from 5% to 26%, and stimulated the establishment of other regional funds in Israel. The Fund has invested in over 70 films and television series, many of which have gained international acclaim including at the Academy Awards, Cannes, Berlin, Toronto and more.



Waltz With Bashir, Ari Folman



The Band's Visit, Eran Kolirin



Footnote, Joseph Cedar

**THE JERUSALEM SAM SPIEGEL
ALUMNI TRILOGY**

(2013-18)

In 2018, the School will screen the Jerusalem Sam Spiegel Alumni Trilogy, a true heritage project curated by founding director Renen Schorr. Since 2013, the School and its graduates have taken on restoration and homage to three iconic Israeli shorts of the 1960's, creating three feature length films that are contemporary and relevant tributes to pioneers of Israeli cinema.

The first chapter was **Footsteps in Jerusalem**, a tribute to David Perlov's 1963 In Jerusalem, which screened simultaneously on one day in 50 locations worldwide, including MoMA. *"MoMA combed the world, selecting influential, innovative films that we believe will stand the test of time. The 10 films chosen will have a lasting historical significance, and any true cinephile will want to catch them on the big screen. Footsteps in Jerusalem is one of them."* Josh Siegel, film curator, MoMA

To be released in 2018 are **Voice Over**, a tribute to Avraham Hefner's Venice winning short Slow Down, and **The Voice of Ahmad**, a tribute to the first Israeli short to feature an Arab protagonist.

**THE SAM SPIEGEL ALUMNI FUND
FOR FIRST FEATURES**

SINCE 2015

In 2015, the School established the Sam Spiegel Alumni Fund for First Features in partnership with ARP Selection France granting \$100,000 to propel our alumni's breakthrough into the film industry. Recipient of the first Alumni Fund award, **The Day After I'm Gone** by Nimrod Eldar and Eitan Mansuri won the Work in Progress Award at the Sarajevo Film Festival, 2017 and is waiting for international release. Two additional films, **Darwin** (2016) and **Asia** (2017) are in pre-production.

**THE NEW YORK JERUSALEM
BLOOM / SPIEGEL SEMINAR**

SINCE 2016

The School launched a partnership with SONY Pictures Classics/Marcie Bloom Fellowship for its outstanding producing graduates along with Marcie Bloom Fellows in NY. Four School graduates and four Marcie Bloom fellows meet with directors, media influencers, producers, screenwriters and inspiring mentors, connecting East Coast and Israeli filmmakers, creating new dialogues in entrepreneurship and contemporary storytelling in all media. The seminar, with the support of our partners the Israel Film Fund and **Tadmor Entertainment**, takes place annually during the Tribeca Film Festival in April.



Footsteps in Jerusalem, The first chapter of the Jerusalem Alumni Trilogy (2013-2019)



The Day After I'm Gone, Work in Progress Award, Sarajevo Film Festival 2017



2018 Participants of the New York Jerusalem Bloom/Spiegel Seminar

RESONANCE

700 graduates' local and worldwide achievements include:

76% working in the Israeli film and television industry

3 alumni nominated for the Academy Awards

46 alumni nominated for the Israeli Academy Award

29 Israeli Academy Award winners

16 "Best Film School Program" awards in Student Film Festivals

450 international and local awards

2 First Place wins at Cannes Cinefondation

69 prizes at the Jerusalem Film Festival

195 international festival retrospectives and tributes

56 countries

1 MoMA first-ever tribute to a film school

1 Cambridge University Tribute - the first highlighting a Middle Eastern cultural institution

120 film schools worldwide teach the school's films

160 high schools teach the School's films in Israel

CROSSING BORDERS

“

The Sam Spiegel School is sending Israeli cinema in a new and exciting direction; its spirit is crossing borders, and its films are a most welcome presence invigorating the international scene.

MoMA Chief Curator Larry Kardish opening the School's tribute, MoMA, NY (Nov 1996)

In 1989, the Israeli film industry and film schools were located in Tel Aviv and were in crisis. Against all odds, and in "far-away Jerusalem", the Jerusalem Film School was established as a hub for believers. Founded by the **Israeli Ministry of Education** and Culture and the **Jerusalem Foundation**, as Israel's first independent, national School for film and television, the School was later named for the multi Academy Award winning Hollywood producer **Sam Spiegel**. Relentless and highly energized, the School cultivated new Israeli film talents, while turning Jerusalem into an alternative and dynamic film center, changing the course of the Israeli film scene.

The School achieved this primarily by way of its manifesto, endorsing an engaged cinema that makes you laugh and cry, a cinema that is both art-house and has broad appeal - the School championed storytelling that is universal. Paraphrasing the words of Hitchcock: *"The task of a film director is not just to work with the screenwriter, the actors, the cinematographer, the editor and the composer, but to direct the audience."*

The Sam Spiegel conservatory set up a new model: the **triangle**. Three tracks working in synergy: **Directing**, **Screenwriting** and Israel's first and only **Producing** track all work in tandem, and later changing the industry from within.

Among the School's most prominent alumni are Academy Award nominated directors **Mihal Brezis** and **Oded Binnun** (*Aya*, *The Etruscan Smile*), Tribeca winner **Talya Lavie** (*Zero Motivation*), Berlinale winner writer-director **Nir Bergman** (*Broken Wings*, *In Treatment*), groundbreaking Orthodox director **Rama Burshtein** (*Fill the Void*, *The Wedding Plan*), award-winning director **Nadav Lapid** (*The Kindergarten Teacher*), writer-director **Keren Margalit** (*The A Word*, *In Treatment*, *Sleeping Bears*) Peabody Award winner **Ra'anan Alexandrovich** (*The Law in These Parts*), Venice winning producer **Eitan Mansuri** (*Foxtrot*), **Gilad Tocatlly** producer and chief director of *Uvda*, Israel's 60 Minutes; cinematographer **Sharone Meir** (*Whiplash*), New York Times Noted List author **Ayelet Goshen-Gundar**, and leading industry personas **Koby Gal Raday** Chief Content Officer at YES Satellite, Israeli Academy of Film and Television director, **Dana Blankstein**, Jerusalem Film Fund founding director **Yoram Honig**, and Yoav Abramovich artistic director of the Rabinovich Film Fund.

GREETINGS



NIR BARKAT
MAYOR OF JERUSALEM

Dear Friends,

It gives me great pleasure to welcome all participants to the seventh annual Sam Spiegel International Film Lab in Jerusalem.

Since its founding 3,000 years ago, Jerusalem has been a center of creativity and innovation. Four billion people around the globe take inspiration from the city's unique landscape, its blend of modern and ancient, and our incredible human diversity.

The Sam Spiegel International Film Lab has greatly contributed to Jerusalem's flourishing cultural renaissance. Since it was established, the Film Lab has played a crucial role in solidifying Jerusalem's place as a thriving hub for the international film industry.

I wish the best of luck to all of the filmmakers and would like to thank everyone who has contributed to this event. I look forward to hearing about your future achievements and successes.

Sincerely,

Nir Barkat
Mayor of Jerusalem





DR. TAL YARIV MASHAL
DIRECTOR | BERACHA FOUNDATION

Every year, when spring comes along and Renen has an idea of the people, the ideas and the potential of the work in the upcoming International film Lab, we meet for an update. In the Seven years since we were lucky to partner with Renen Schorr and the Sam Spiegel Film school in initiating the Sam Spiegel International film lab, there was never an updating meeting that was not intriguing, promising and rich in enthusiasm and pride.

When I met Renen this year, he opened the meeting declaring that this year we will be celebrating the "Bar Mitzvah year of the lab". Bar Mitzvah is the Jewish celebration of the transition of young boys and girls from childhood to adulthood, a ceremony that symbolizes the fact that from now on they become accountable for their actions. This usually happens at the age of Thirteen...Renen thought that the lab is old enough now, at the age of Seven.

It took me some days of thinking about it when I finally realized: indeed, the Lab went through such remarkable growth over the seven years since it was initiated, that it is time to be accountable for its actions, and outcomes. It is time to be free of the childhood fears, let go of the supporting strings, and walk steadily (without forgetting those fears...) towards new worlds and opportunities.

By now, we already know that the potential of the Film Lab is great. Some alumni of the program have produced fantastic films around the world, received numerous awards, and achieved professional success. The Sam Spiegel International Film Lab has taught us to raise our expectations way beyond the modest hope to bring great filmmakers to Jerusalem and to help them make wonderful films. We know that the Lab has become an important steppingstone for some of the most promising filmmakers.



Fig Tree, Aälām-wärqe Davidian is awarded the **Beracha Foundation Award** 2014. The film is nominated for 5 Israeli Academy Awards 2018

While working in Jerusalem the artists immerse themselves in this multicultural, highly complex city. Such complexity characterizes so many places and communities around the world today that it has a way of becoming personal even for strangers in the city. And then, through the art of filmmaking, it has a way of becoming an authentic and strong voice that is indeed needed in our global reality today. The Sam Spiegel International Film Lab has a way of creating the opportunity for these young artists to sound and show their way of understanding complex realities, and create an audience for them.

The Beracha Foundation donates funds to promote art and culture in Israel because we believe that artistic creativity is crucial for a healthy society. We use arts and culture to reflect on ourselves, our relationships, our communities, and our lives.

It is with great pride and hope that we watch the lab mature and grow, raising its own standards and creating even more expectations every year.

We congratulate everyone involved in this unique and important venture.

Tali Yariv Mashal
Director | Beracha Foundation

FORCE-OF-NATURE

IN FILMMAKING

AWARD

DIETER KOSSLICK

The Take-Off

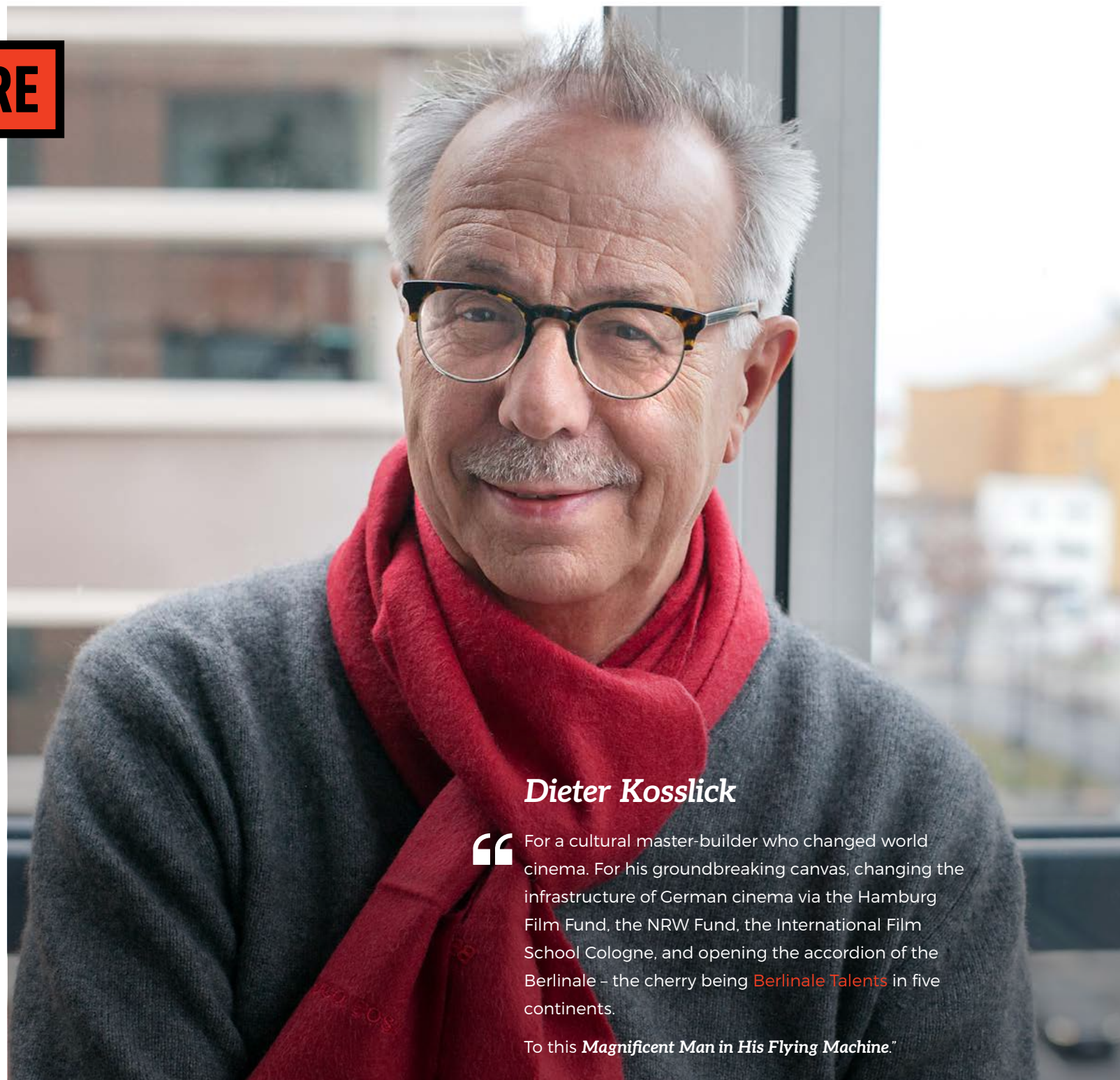
Who are our community's platformers? Who are the international billiard-players? Who are the smiling risk-takers? Who are those who change the lives of many thousands in the realms of education, finance, curation and exhibition? Who defeats their own stereotype?

Who are *Those Magnificent Men in Their Flying Machines* (Ken Annakin, 1965)?

Who will be our future platformers?

The Sam Spiegel International Film Lab would like to take off annually, to empower those who inspire and empower us.

Photo Credit: Ulrich Weichert



Dieter Kosslick

“For a cultural master-builder who changed world cinema. For his groundbreaking canvas, changing the infrastructure of German cinema via the Hamburg Film Fund, the NRW Fund, the International Film School Cologne, and opening the accordion of the Berlinale – the cherry being *Berlinale Talents* in five continents.

To this *Magnificent Man in His Flying Machine*.”

Dieter Kosslick

In 2019, Dieter Kosslick will step down as the director of the Berlin International Film Festival where he has been since May 2001 - and one of the key players in German and International Cinema since the 1980's.

Born in Pforzheim on May 30, 1948, Dieter Kosslick studied Communication, Politics and Education in Munich. After receiving his Masters degree, he stayed on at the university in the Bavarian capital as a research assistant before moving to Hamburg in 1979 to work as speechwriter and office administrator for the First Mayor Hans Ulrich Klose and later as press spokesman for the "women's equality" unit. He left this position in 1982 to work as a journalist for the magazine "konkret".

In 1983, he became involved in film funding, firstly as managing director of Hamburg's cultural film fund (Hamburg Film Office). In 1986 he founded the European Low Budget Forum with the cinema "Kino auf der Alster". In 1988 he became managing director of the city's economic film fund (Hamburg Film Fund). The same year, he was a co-founder

of EFDO (European Film Distribution Office) and became the president of this European organisation, a post he held until EFDO's dissolution in 1996.

In 1992 the Land of North Rhine-Westphalia and WDR managed to get Dieter Kosslick to come from Hamburg to the Rhine to head up the barely one year-old Filmstiftung NRW as its executive director. During his nine years in office North-Rhine-Westphalia became the leading German film site and established itself internationally as an important film region.

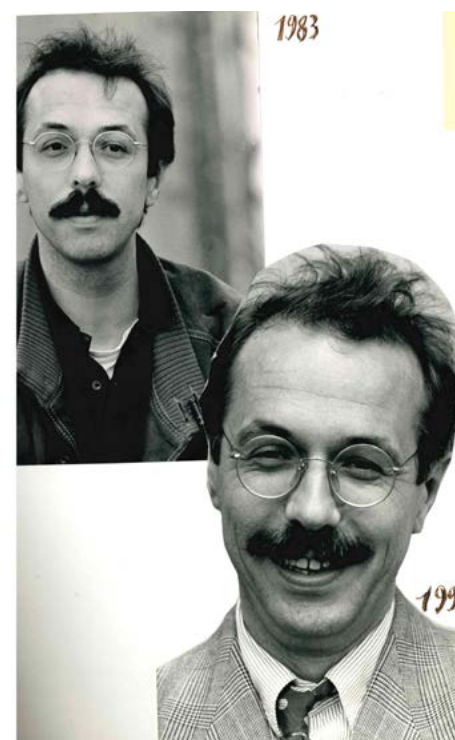
In July 2000 the Land of Berlin and the Federal Government of Germany appointed him director of Germany's prestigious Berlin International Film Festival in 2001. Dieter Kosslick took up his new position in the capital as head of the Berlinale on May 1, 2001.

Dieter Kosslick has received many honours and awards for the diverse ways in which he has promoted film and culture.



Awards

- Bundesverdienstkreuz (Germany's Federal Cross of Merit; 2005)
- Chevalier des Arts et des Lettres
- Chevalier dans l'Ordre national de la Légion d'Honneur on nomination by the president of the republic (2006)
- Golden Screen from the Central Association of German Cinemas
- Schwarzkopf Europe Prize for the "European of the year 2006" from the Heinz Schwarzkopf Foundation
- Eckart Witzigmann Award for the initiative to link film, culinary art and food politics (2006)
- Helmut Käutner Prize of the city of Düsseldorf (2007)
- Honorary professor at the Film & Television Academy (HFF) Konrad Wolf in Potsdam Babelsberg (2008)
- Vicente Ribas Award of the Ibiza International Film Festival (2009)
- Trophée Lalique for his commitment to international gastronomic culture and for the Culinary Cinema awarded by the international organization "Les Grandes Tables du Monde - Traditions et Qualité" (2009)
- The Heart of Sarajevo Award of the Sarajevo Film Festival (2010)
- The Honourary Rhyton Medal from the Bulgarian ministry of cultural affairs (2010)
- The Berlin Bear Cultural Award of the B.Z. newspaper (2011)
- The Order of Merit of the state of Berlin (2011)
- Herbert Strate Prize of the Film-und Medienstiftung NRW and the HDF Kino e.V. (2011)
- Eungwan Medal of the government of the Republic of Korea (2015)
- Prize of honour of the Marketing Club Berlin for outstanding marketing achievements for Berlin (2015)
- **Force-Of-Nature in Film Making Award**
The Sam Spiegel International Film Lab (2018)



His Natural Force

There could be no more apt prize for Dieter Kosslick than one named “Force-of-Nature”. Not only because his work has shifted the landscape of film culture, but also because he is profoundly “natural” – in the way he eats, in the way he cultivates relationships, and perhaps most devastating to many of his country folk, in the way he speaks.

Fifteen years ago, when I was barely 30 years old, I was introduced to this unfiltered, daringly witty German. He seduced me, in the way he seduces all of us who thirst for someone real to learn from and follow in this industry full of fakes. Within a year, I was working for him in Berlin, an ambitious American brown kid in a room full of angry Europeans, trying to advise him on the selection for the Berlinale.

There is no reason in the world my voice should have been heard in that room, let alone have had an impact, but Dieter knows when disruption is needed and who is capable of taking the heat. The years I spent arguing, yawning, shouting and laughing in the little screening room on Potsdamer Platz changed my life, and have resulted in countless screenings, conversations and a book that can be traced back to Dieter and his natural force.

I am but one example of the thousands of individuals that Dieter has lifted up in the film world; be they directors, actors, curators or business people. As he forges his next path, he leaves a rich and diverse legacy garden in his place – organic of course!

Rajendra Roy

The Celeste Bartos Chief Curator of Film
The Museum of Modern Art





OREN MOVERMAN CHAIRMAN
DIRECTOR, WRITER, PRODUCER USA

Academy Award nominated NY based prolific filmmaker Oren Moverman is the co-founder of the newly established Sight Unseen Pictures, which had two films at the 2018 Sundance Film Festival in addition to two films he produced.

Moverman made his directorial feature debut with **The Messenger** (2009). The film won the Berlinale Silver Bear for best screenplay, and was nominated for a screenwriting Academy Award.

Amongst his numerous scripts are **I'm Not There** (2007), **Married Life** (2007), **Jesus' Son** (1999), and **Junction 48**, winner of the Berlinale Panorama Audience Award and the 2016 Tribeca International Award.

Moverman directed **Rampart**, wrote and directed **Time Out of Mind**, winner of the TIFF Critics Award (2014). He wrote and directed **The Dinner**, 2017 Berlinale competition. Moverman was the writer and was producer on the critically acclaimed **Love and Mercy** (2014).

His additional extensive producing credits include Joseph Cedar's **Norman** (2016), and **She's Lost Control** (2014). He recently produced **Kent Jones' Diane** (2018), Best Narrative Feature Award at the 2018 Tribeca Film Festival.



FRÉDÉRIC BOYER
TRIBECA FILM FESTIVAL USA

Paris based Frederic Boyer has been artistic director of the Tribeca Film Festival since 2012 and of the Les Arcs European Film Festival since 2009. Prior to that he was the artistic director and member of the selection committee for the Directors' Fortnight at Cannes Film Festival for six years.

Boyer's infatuation with cinema began when he frequented the Cinematheque Française in his youth. He attended the masterclasses of critics of the French New Wave at the Universities of La Sorbonne and Censier. In order to experience the different aspects of filmmaking, he assisted in diverse and small jobs on various sets. He later co-created Videosphere in 1994, the largest video library in Europe with more than 60,000 titles including a wide range of arthouse films.



CLAAS DANIELSEN
MDM FUND GERMANY

Claas Danielsen, is a filmmaker, lecturer and festival director in Leipzig. He made seven documentaries, which won international awards and were sold to European broadcasters.

In 1999 Danielsen became Head of Studies of Discovery Campus (nowadays Documentary Campus). From 2004 till the end of 2014 he was artistic and managing director of DOK Leipzig, which he developed into one of the leading international doc festivals. In 2016 he was appointed managing director of the MDM Mitteldeutsche Medienförderung, the regional film fund.

Claas Danielsen was a board member of the German documentary filmmakers' association AG DOK and the European Documentary Network EDN. He is a member of and an advisor to the European Film Academy, board member of the Balkan Documentary Center and has served on numerous German and international festival juries.



DIANA ELBAUM
PRODUCER BELGIUM

Since her beginning in advertising and then film production, Diana Elbaum has produced a wide range of award-winning films that were showcased and awarded in major festivals. These films include **Thomas in Love**, **Winds of Sand**, **Elle**, **Nos Femmes**, **La Tierra Roja** and more.

Elbaum launched her first company, Entre Chien et Loup, in 1989, where she worked with talents such as Chantal Akerman, Mahamat Saleh Haroun, Paul Verhoeven, Raoul Peck, Nabil Ben Yadir.

In 2017, Diana Elbaum opened her new company, Beluga Tree, in association with the Caviar Group, working with Ari Folman, Eran Kolirin, and newcomer, Solange Cicurel.

Elbaum is deeply committed to developing the European film industry and spends time tutoring at the EAVE and EP2C.

In 2009, she received the European Oscar for best producer (with co producer Jani Thiltges).

In 2017, she set up le Boost Camp, the first French speaking workshop for women directors.



GEORGES GOLDENSTERN
CANNES FILM FESTIVAL FRANCE

Georges Goldenstern was at the beginning of the cultural channel ARTE and create Arte France Cinema. As General Director, he co-produced during fifteen years more than 250 films from Europe.

Since 2022, he is the executive director of the Cinefondation created by Cannes Film Festival.



KEREN MARGALIT
WRITER, DIRECTOR ISRAEL

Keren Margalit is an award-winning screenwriter and director, and a leading Israeli television creator. A graduate of the Jerusalem Sam Spiegel Film School (1998), her graduation film, **A Great Kid**, won Best Script Award at the Munich Student Film Festival.

Margalit's 2002 debut film, **All I've Got**, was purchased by Paramount Pictures for remake. She was a screenwriter on **B'Tipul** (2007), which took all possible awards in Israel. The series was sold to HBO as **In Treatment**, and went on to receive several Emmy and Golden Globe awards and was remade in 32 countries.

Her series as director-writer, **Yellow Peppers** (2010) won the 2011 Israeli Television Academy Award and was purchased for remake in the UK (**The A-Word**). It was screened at the UN as part of autism awareness day in 2011.

Sleeping Bears, her most recent series, premiered at the Berlinale 2018 to rave local and international reviews.



FIGORELLA MORETTI
DISTRIBUTOR FRANCE

Paris based Moretti was born in Lima and studied communication in Mexico. After directed the communication department of the Cultural Center PUCP in Lima, she joined Mantarraya, one of the leading independent production companies in Latin America. For nine years as head of production, Moretti collaborated with filmmakers Carlos Reygadas and Amat Escalante.

In 2007, she took over as head of distribution at Mantarraya, building one of the most important art house distribution companies in Mexico.

In 2015, along with Hedi Zardi, she launched Luxbox, a production and sales company based in Paris. Luxbox represents the latest films of directors Karim Aïnouz, Mohamed Ben Attia, Sharunas Bartas, Jonas Carpignano, Bruno Dumont, Oliver Laxe, Alonso Ruizpalacios, among others.



PETER ROMMEL
PRODUCER GERMANY

Peter Rommel was born and raised in Stuttgart. He began his career as a bookseller in Berlin and worked at the box office of a local cinema which led him into the film business. After working with director Fridrik Thór Fridriksson on his Oscar nominated feature **Children of Nature**, he founded Rommel Film to coproduce international features like **Movie Days**, **Sweetie Barret** and **Devil's Island**.

Night Shapes, by Andreas Dresen, was his first self-developed production. Further award-winning collaborations with Dresen followed, including **Summer in Berlin**, **Cloud 9**, and **Stopped on Track**.

In 2013 the adaption of Charlotte Roche's controversial novel **Wetlands**, premiered at the Locarno Filmfestival and was invited to Sundance. In 2013, Erwin Wagenhofer's **Alphabet** premiered at IDFA.

In 2016-17, Rommel produced 3 documentaries by upcoming German talents.

In 2017, Rommel received the Max Ophüls Festival-Lifetime Achievement Award.



KATRIEL SCHORY
THE ISRAEL FILM FUND ISRAEL

Katriel Schory is one of the leading architects of the renaissance of Israeli cinema.

He studied at the New York University Film School and returned to Israel in 1973 to join Kastel Films, at the time the leading production company in Israel. In 1984, Schory formed his own company, Belfilms Ltd, and produced over 120 films including award winning feature films, documentaries, T.V dramas, and international co-productions.

In 1999 Schory assumed the role of the executive director of the Israel Film Fund, the leading fund in Israel, which supports and promotes Israeli feature films. In this position he authorized the support of more than 250 new Israeli feature films and led the making of international co-production agreements between Israel and the world. Schory was the chairman of Israel's Film and Television Producers Association (1989 -1994) and lectures at the Tel Aviv University since 1985 and at the Sam Spiegel International Film Lab.

In 2017 he was the recipient of the Special Medallion at the Telluride Film Festival and in 2018 he was awarded the Berlinale Camera Award.



JOANA VICENTE
IFP - INDEPENDENT FILM PROJECT USA

Joana Vicente has been the Executive Director of the IFP - the oldest and largest non-profit organization for independent filmmakers in the U.S - since 2009. Vicente also co-founded three separate and unique film production entities over the course of her career. These include Open City Films, Blow Up Pictures, the first digital production company in the United States, and HDNet Films.

Vicente and her partner Jason Kliot produced or executive produced over 40 films by acclaimed directors including Jim Jarmusch, Miguel Arteta, Brian De Palma, Hal Hartley, Steven Soderbergh, Nicole Holofcener, and Todd Solondz.

Vicente served on the Venice Film Festival Jury in 2008, the World Cinema Jury for the Sundance Film Festival in 2013 and on the Tribeca Film Festival jury in 2015. She is on multiple advisory boards, including the Feirstein Graduate School of Cinema, Brooklyn College and the Jerusalem International Film Lab.

SCOUT



ISABELLE FAUVEL FRANCE

After six years spent working at Flach Film where she co-produced several films, including Jean-Claude Lauzon's **Leolo** (1992, Cannes Film Festival), Isabelle Fauvel founded Initiative Film in 1993.

Fauvel is the interlocutor of writers, directors and producers, French and international, working along with them on a short-term or long-term scale.

Furthermore, with the team she established, Fauvel often scouts subjects. Taking advantage of a large database (newspapers extracts, web research, books), she provides ideas and conducts tailored researches making her a key partner for literary adaptation.

Her activities also include lessons, tutoring, conferences and creating ties between cinema and literature. She has contributed to the programs of Thessaloniki's Crossroad, Sofia's Meeting, Istanbul's Meetings on the Bridge, Namur Co Production Forum.

She is a regular trainer at La Sorbonne and acted as a consultant for the French National Center of Cinema (CNC), the International Office of French Publishers (BIEF) and ACE. She is also a partner of the Torino Film Lab for the Adapt Film Lab, which she co-founded.

Scout Assistant: **Hakim Mao**

SCRIPT EDITORS



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.

Downs has been an integral part of the Sam Spiegel International Film Lab since its inception in 2011.

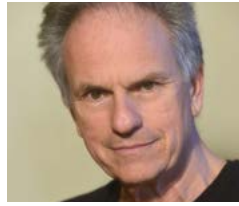
**JACQUES AKCHOTI** FRANCE

After his studies at the NYU film school, Jacques Akchoti has worked in different areas of film production with directors such as R. Bresson, JJ. Beineix, L. Von Trier, and more.

He then became a screenwriter, script consultant, and headed the development of many French and international films for cinema and television, which obtained selections and awards at major film festivals. Most recently, **A Screaming Man** by Haroun Mahamat Saleh, recipient of many awards, notably the Jury Prize at the 2010 Cannes Film Festival.

He has directed a feature film for television and written several screenplays. His latest script, **Don't Look Back**, a film by Marina De Van featuring Sophie Marceau and Monica Bellucci, was part of the Official Selection of the 2009 Cannes Film Festival.

Jacques has been teaching writing and directing at the Femis (National French Film School) since 1988 and has facilitated many international screenwriting and development workshops, including EAVE, Sud Ecrature, DV8 films, Vision Cinema, Ekran, Interchange, etc. He has been an integral part of the Sam Spiegel International Film Lab since its inception in 2011.

**AVI NESHER** ISRAEL

The corpus of Avi Nesher's films as director-writer have netted multiple Israeli Academy Award wins and over two dozen nominations. His most recent four features - **The Secrets**, **The Matchmaker**, **The Wonders** and **Past Life** - had its world premiere at the Toronto International Film Festival and was greeted with critical accolades.

Nesher's earlier films include **Turn Left at the End of the World**, which was the biggest Israeli box office of the decade; his debut feature **The Troupe** has become a cult classic and the politically charged **Rage & Glory**, was selected by the Lincoln Center Film Society as one of the most important Israeli films.

After seeing **Rage & Glory**, producer Dino De Laurentis convinced Nesher to come to Hollywood, where Nesher wrote and directed **Timebomb** for MGM and **Doppelganger** for 20th Century Fox. Nesher also wrote, produced and directed the independent feature **The Taxman** which opened to rave reviews.

Avi Nesher has received the Cinematic Excellence Award at the Haifa Film Festival, and the Outstanding Achievement Award at the Jerusalem Film Festival.

PITCHING TRAINER & MODERATOR

**GABRIELE BRUNNENMEYER** GERMANY

Having worked as a journalist and film critic, Gabriele Brunnenmeyer has acted as an artistic adviser for the Edinburgh based training for writers and directors Moonstone International.

She has developed the East-West-Co Production Market Connecting Cottbus at the Film Festival Cottbus, which she ran as Artistic Director until 2010.

Since 2005, she has worked for the Kuratorium Junger Deutscher Film, a funding body for first and second films by German young talents as a script advisor. Furthermore, she works as a consultant for script development, packaging and project presentation for Berlinale and Sarajevo Talents, Robert Bosch Co Production Prize and others.

Currently, she is managing the BLS Südtirol Alto Adige Co Production event.

Since May 2013, she is the Head of Studies for the MEDIA supported training program for emerging producers, the Italy based Maia Workshops.

MASTER OF CEREMONIES

**LAMIS AMMAR** ISRAEL

Born in Acre, Israel, Lamis Ammar graduated from the Orthodox College, Haifa and went on to get her BFA at the theater department at Haifa University.

From 2012 she has participated in Israeli and Palestinian theater productions and acted in various student films and television series.

In 2015 she was nominated for the Israeli Academy Ophir Award for the leading role in the Sundance winner **Sandstorm** by Elite Zexer.

In 2018, Lamis is starring in Amos Gitai's newest film **Jerusalem Light Rail**.

THE PITCHING EVENT PARTICIPANTS & PROJECTS

2018



Awards

— The Beracha Foundation \$70,000 Awards

— Slow Food Dinner Awards

Jean-Claude Carriere | Films Boutique

AINU MOSIR

ROSEBUD

Kanto, 14, a descendant of Japan's indigenous Ainu people, decides to visit the hole in the forest, a path to the other side of the world – where dead people live, hoping to see his deceased father.

SYNOPSIS

Kanto is a 14-year-old boy and a descendant of Japan's indigenous Ainu people. He lives in the small town in Northern Japan, Hokkaido, where Ainu people embrace tourism to keep the culture alive and to create jobs.

Kanto has been struggling with the loss of his father a year ago. He used to be an active participant in Ainu cultural activities with his father, but has stopped. The radical Ainu community leader, Debo, becomes concerned about Kanto and

tries to bring him back to the community.

As Kanto reconnects to the Ainu culture with Debo's guidance, he gradually builds a spiritual connection to his deceased father and comes to terms with his loss. One day, Kanto finds out about Debo's plan to revive the traditional ritual of Iomante, where a bear cub is raised for a year before being sacrificed. Kanto opposes the idea of the ritual and challenges his mentor.

DIRECTOR'S NOTE

Ainu are indigenous people who have primarily resided in the northern Japanese island of Hokkaido and have a unique philosophy and culture deeply rooted in nature. They were subjected to forced assimilation over generations. Official research says that the number of Ainu people today is only about 17,000, although the actual number may be around 10 times this amount, as many still choose to hide their Ainu background.

Growing up in Hokkaido, I had friends and distant relatives who were Ainu, but none of them spoke openly about it.

I am passionate about making this film and bringing attention to the Ainu's unique worldview and the challenges they face. I believe this is a universal story that will resonate with people regardless of their backgrounds.



TAKESHI FUKUNAGA
DIRECTOR JAPAN

Takeshi Fukunaga is a Japanese filmmaker currently based in New York

His first feature film, *Out of My Hand*, premiered in the Panorama section at Berlinale in 2015 and was later released through Ava DuVernay's Array.

The film won the US Best Fiction Award at the Los Angeles Film Festival and was nominated for the Independent Spirit John Cassavetes Award in 2015.

Takeshi was selected for Cannes Film Festival's Cinéfondation Residency in 2017.

Ainu Mosir is his second full-length feature film.



ERIC NYARI
PRODUCER JAPAN/USA

Eric Nyari is a producer based in Tokyo and New York. He has produced a number of successful Japanese and American films such as *Cut* by Amir Naderi, the opening film at the Orizzonti section at Venice in 2011, and *Odayaka na nichijou* by Nobuteru Uchida, which was an official selection at Rotterdam, Tribeca, Busan and Tokyo Filmex in 2013.

Most recently, he produced *Monte* by Amir Naderi, which won Jaeger-LeCoultre Glory to the Filmmaker Award at Venice in 2016, and *Ryuichi Sakamoto: Coda*, which premiered at Venice in 2017.

PRODUCTION NOTES

PRODUCTION COMPANY

CINERIC

630 9TH AVE #508, NEW YORK, NY 10036
ERIC.NYARI@GMAIL.COM | T: +1 (212)-586-4822

CO-PRODUCER

BOOSTER PROJECT

1-4-1 SEIJO, SETAGAYA-KU #410 PRODUCTION
CENTER, TOHO STUDIO, TOKYO, 157-8561
HARUEMIYAKE@GMAIL.COM | T: +81 03-6741-9989

PRODUCTION BUDGET

\$300,000

ANATOLIAN LEOPARD

ROSEBUD

Keeping the same secret, a lonely middle-aged zoo manager and a neglected young female officer form an unlikely bond in Turkey's gray and quiet capital Ankara.

SYNOPSIS

Fikret is the zookeeper at the oldest zoo in the country, which is undergoing the process of privatization. The last obstacle in this process is the oldest inhabitant of the zoo, an Anatolian leopard, which is an endangered species and is protected by law. According to the rules of the privatization process, the leopard should be transferred to another zoo. Trapped in a prison of day-to-day loneliness, Fikret finds his world turned on its ear when he realizes the leopard is dead. Determined to hide this inconvenient

fact, he throws the dead leopard into the dirty stream behind the zoo and tells the police that the leopard escaped from its cage. This lie pushes the already cumbersome privatization process to a deadlock and reminds Fikret of the long-forgotten joy of taking action. The leopard's disappearance sparks wild rumors and attracts media attention. The leopard's fate has serious repercussions and the incident ends up leading to consequences way beyond Fikret's expectations.

DIRECTOR'S NOTE

My country has gone through a decade since the conservatives took power after 80 years and changed the country's destiny by taking it in an utterly different direction, which left behind many broken souls. I chose an Anatolian leopard as a metaphor to illuminate the emotional world of those people who were crushed under the spirit of the time. Their lives are similar to the sad story of this nearly

extinct animal, which is indigenous to Anatolia.

Through the stories of two isolated protagonists facing a surrealistic predicament and an incomprehensible social bureaucratic labyrinth, I will create a Kafkaesque atmosphere that will allow me to explore themes of existential anxiety, alienation and guilt.



EMRE KAYIS
DIRECTOR TURKEY

Born and raised in Ankara, Kayis moved to London after first earning a BA in Law and getting experience as a legal intern.

In 2012, he was accepted into the MA Filmmaking department at the London Film School. After directing two narrative short films, he graduated in 2014.

His graduation film, *The Translator*, which was screened in more than 120 film festivals worldwide such as Sarajevo, Premier Plans, and Palm Springs and won 16 awards. The film was also nominated for the best short film for the 28th European Film Awards.

Kayis is an alumnus of Sarajevo Talents and a member of European Film Academy.

Anatolian Leopard is his first feature-length film.



OLENA YERSHOVA
PRODUCER UKRAINE/TURKEY

Since 2011, Tato Film, owned by Olena Yershova has operated in Ukraine and in Turkey. Her recent credits include *Volcano* (2018); *Frost*, Director's Fortnight, Cannes (2017); *Gogita's New Life*, IDFA Main competition (2016); *Motherland*, Venice Critic's week, (2015); *Blind Dates*, Toronto, Berlinale-Forum (2014).

Yershova has participated in EAVE, and is a member of Asian Pacific Screen Academy and of the European Film Academy.

PRODUCTION NOTES

PRODUCTION COMPANY

TATO FILM

660 STR. #2, D.2, 07070, KONYAALTI, ANTALYA, TURKEY
O.YERSHOVA@GMAIL.COM | M: +90-5373008702

CO-PRODUCER

DONTEN & LACROIX FILMS SP. Z O.O.

PIETRASZEWICZA LOTA STR. 1M3 02-790
WARSAW, POLAND

PRODUCTION BUDGET

\$550,000

CHECKOUT

ROSEBUD

A desperate Mossad spy refuses to check out of his hotel in Istanbul and return home. A thirst for glory begins consuming his soul as a legendary target checks in.



JONATHAN DEKEL
DIRECTOR ISRAEL

Jonathan Dekel grew up in both Israel and Los Angeles. He graduated from the Jerusalem Sam Spiegel Film School in 2013. His graduation film *April Fool's*, was shot on an iPhone and went on to win the Israeli Academy Award for best short, Best Short at the Jerusalem Film Festival (2014) and competed in dozens of international festivals.

Dekel directed and wrote episodes for leading national broadcasters –Keshet, Reshet, YES – and made music videos for some of Israel's top musicians.

Checkout, his first feature film, was initially developed in a Sundance Screenwriters Lab in Istanbul.

Co-writer: Shai Satran



CHILIK MICHAELI, AVRAHAM PIRCHI
PRODUCERS ISRAEL

Established in 2007 by founding partners Chilik Michaeli, Avraham Pirchi and Tami Leon, UCM is one of the leading film production companies in Israel. In the last 11 years they have produced 25 features.

Among their international award-winning films with worldwide audiences are *A Matter of Size* (2009), *Flood* (2010), *Dancing Arabs* (2014), *The Matchmaker* (2010), *Big Bad Wolves* (2013), *Saving Neta* (2016), and *Longing* (2017).

SYNOPSIS

The outskirts of Istanbul, 1990s. Theo, an inquisitive Greek writer, stays alone in a hotel. His days are all the same: breakfast buffet, afternoon nap, people-watching in the lobby. Everything changes when Theo's editor declares: "It's time for you to retire."

Theo can't bear the thought of going home without finishing his novel and begs for more time to "find inspiration." But we soon realize that Theo is called

Dov and not only is he Israeli, he is a spy. The "Editor" he speaks with is his Mossad handler and the "inspiration" he's looking for? A terrorist who must be killed.

Just as a defeated Theo checks out the following morning, a tender man who calls himself Amal checks in. Is he the arch-terrorist Israeli Intelligence has been hunting for decades? Dov is in a race against the clock to discover Amal's true identity.

DIRECTOR'S NOTE

Checkout is a black comedy, based on true stories of the writers' own service in the Special Forces. The writers experienced the boredom and hilarious mediocrity that is an essential part of "gathering intelligence."

Checkout experiments with the notion: "What happens to the guy who was tempted into joining the Mossad by

fantasies of catching Nazis and Jihadists, yet instead ends up like most agents do – waiting and collecting receipts, terrified of retiring?"

As a Sundance Lab mentor put it, "this film is *Lost in Translation* meets *Taxi Driver*." *Checkout* deals with dreamers and their rude awakenings.

PRODUCTION NOTES

PRODUCTION COMPANY

UCM – UNITED CHANNELS MOVIES
MONTEFIORE 40, TEL AVIV, 6520111, ISRAEL
INFO@UCM-FILM.COM | T: +972-3-6276200

PRODUCTION BUDGET

\$850,000

CORK

ROSEBUD

A young, vulnerable couple inherits a cork-harvesting farm in rural Catalonia. As newly fledged landowners, they dream of building a fair and sustainable life, only to find their ideals clash head-on with their dire need to make money.



MIKEL GURREA
DIRECTOR SPAIN



SERGI MORENO
PRODUCER SPAIN

SYNOPSIS

Still recovering from the failure of their dream business, Elena and Ivan, a couple of architects expecting a baby, move to the farmhouse she has inherited in rural Catalonia in search of a different lifestyle. They will renovate the house and try to live self-sufficiently. To get the money to pursue their ideals, they want to reactivate the cork-extraction of the trees on their property. Since they have no men or contacts to help them buy the raw materials, they accept a middleman's offer: 20,000€ for six weeks of work over the summer.

While she plans the renovation, Elena pushes Ivan to join the workers in the forest, but since he is a first-time landowner and an outsider, the men do not trust him. As the work progresses, the couple witness the increasing tension between the local cork peelers and the Moroccan workers. They get drawn into this conflict, and the tension between the couple floats to the surface.

Mikel Gurrea is a writer-director born in San Sebastian in 1985. He graduated with honors in Audiovisual Communications in Barcelona. He went on to receive an MA in filmmaking at the London Film School, where his film, *Chessmates*, was the PRIX Europa award nominee. His graduation film, *Foxes*, received an award at the Montreal World Film Festival. *Suro*, his first feature-length film, was selected by The San Sebastian International Film Festival Residency, 2016 and was awarded the post-production award at the Festival. In 2016, his play *Soka* was commissioned by the European Capital of Culture and it premiered in San Sebastian's Victoria Eugenia Theatre.

Cork is Mikel's second feature film.

Sergi Moreno has spearheaded projects including the feature-length fiction, *Caracremada*, which premiered at the Venice Film Festival, and the multiple award-winning feature-length fiction EFA nominee *10,000 KM* which also won the Goya-Award, Gaudí Prize, and a SXSW award. As a producing partner at Lastor he has developed and produced films such as *Anchor and Hope* (Carlos Marques-Marcet, 2017), *The Substance* (Lluís Galter, 2016), *The One-Eyed King* (Marc Crehuet), and the EFA nominee *The Goodbye* (Clara Roquet, 2015).

Moreno is an alumni of Bienale Cinema College and EAVE.

DIRECTOR'S NOTE

In 2008, I worked as a laborer in the cork-extraction industry in northern Catalonia. There, I found a world rich in textures, sounds and rhythms. The extraction is still done just as it was in the old days. I wanted to write from a place that was close to me, so I focused on Elena and Ivan, a couple in their early thirties who move to the cork-land looking for

a new opportunity: to resume the cork extraction, renovate the old farmhouse, have a baby and live independently. But the contradictions between their ideas and the reality of putting them into practice creates a tension between them that simmers in the background until it explodes.

PRODUCTION NOTES

PRODUCTION COMPANNY

LASTOR MEDIA

C/ GRAN DE GRACIA, 140, 08012 BARCELONA, SPAIN
INFO@LASTORMEDIA.COM | WWW.LASTORMEDIA.COM
T: +34-934430769 | M: +34-667753207

CO-PRODUCER

TU VAS VOIR, FRANCE

PRODUCTION BUDGET

\$1,120,000

THE HEAT OF A DAY

ROSEBUD

Choose a stranger, have sex with him three times and pay him for it – that’s Lena’s plan to get pregnant in mid-life after her three daughters are taken away from her by her ex.



OR SINAI
DIRECTOR ISRAEL

Or Sinai is a graduate of the Jerusalem Sam Spiegel Film School and an alumnus of the Berlinale Talents. Her debut documentary, *Violeta Mi Vida* (2012), won first prize at the Jerusalem Film Festival and awards around the world.

Her graduation film, *Anna*, won the Cinéfondation first prize at the Cannes Film Festival 2016; the Israeli Academy best short feature award 2016; an honorable mention at the Toronto International Film Festival 2016; and dozens of awards around world.

She wrote and directed the short *Rachel*, which will open the Tel Aviv International Student Film Festival, 2018.

The Heat of a Day is her first feature film.



SHLOMI ELKABETZ
PRODUCER ISRAEL

Shlomi Elkabetz is an internationally renowned director-writer-producer, whose films, many made with his late sister, actress-director Ronit Elkabetz, were widely screened at leading international film festivals and won major awards worldwide.

He produced and directed *Testimony* (2011), which premiered at the Venice Film Festival. In 2014, he produced *Gett*, which was the opening film at Director’s Fortnight in Cannes, won the Israeli Academy Award for Best Film and was nominated for the Golden Globe for Best Foreign Film in 2015.

In 2016, his company, DBG Films, produced *In Between* by Maysaloun Hamoud, which was first screened at the Toronto International Film Festival in 2016 and won the Audience Award at San Sebastian, among others. In Haifa, it won the Best First Film and Audience Awards.

SYNOPSIS

Lena does anything she can to protect her three daughters from Rafi, her ex-husband, who is about to move to America and wants to take the girls with him. Lena and her daughters live like a tribe with no boundaries. She loses the girls and finds herself alone and feeling she has lost her life’s essence. Lena understands that the only way out is to have another baby. She goes out, as a hunter, looking at all men as possible “sperm donors.” The factory where she

works turns into her hunting ground. There, she picks up men and offers to pay them to have sex with her. One of the men she meets is Mickey, a simple, sensitive guy, the night watchman at the factory. Mickey is different from all the macho men Lena usually encounters. In her quest to get pregnant, Lena and Mickey slowly build their weird and intimate nighttime relationship.

DIRECTOR'S NOTE

In Israeli society, which revolves around families, a woman is expected to be a mother. Lena takes this convention and breaks everything around it. She is middle aged, she’s divorced, and she wants to pay men to get her pregnant. Sexual pleasure, as Lena knows it, is reserved for men. That’s why she treats sex as a tool.

Seeing the female body as nothing more than a means to give birth is an attitude

that our modern society seems to have been liberated from, but Lena returns to it by choice. In a world where mostly men pay women for sex, Lena turns the tables. Lena is a woman trying to live through motherhood, and she denies everything else. But this solution cannot last forever.

PRODUCTION NOTES

PRODUCTION COMAPNY

DEUX BEAUX GARÇONS FILMS
121A YEHUDA HALEVI ST., TEL AVIV, ISRAEL
GALIA13@GMAIL.COM | T: +972-52-8003385

PRODUCTION BUDGET

\$800,000

INDEPENDENCE

ROSEBUD

It is 1996 and Boaz (22) is strolling through the dark paths of Independence Park, an infamous cruising spot for gay men in Tel Aviv. Boaz isn't looking for sex, but for Meir, his father who left 10 years ago.



MOSHE ROSENTHAL
DIRECTOR ISRAEL

Moshe Rosenthal graduated from the Tisch Film and Television Department in 2012. During his studies, he wrote and directed two shorts, *Clara's Youth* and *The Cities of My Youth*, which were presented at many film festivals.

In 2016, he won the Best Director Award at the Jerusalem Film Festival for his debut short, *Shabaton*. That same year, his innovative web series, *Confess*, was released and received Best Director Award at the Sicily Web Fest and the Grand Prix at the Marseille Web Fest.

His 2018 independent short, *Our Way Back*, starring Lior Ashkenazi, was released theatrically.

Independence is his first feature film.



LIRAN ATZMOR
PRODUCER ISRAEL

Liran Atzmor is a prolific leading producer in feature-length documentaries and television series. He is a winner of the Sundance World Cinema Prize and a Peabody Award for *The Law in These Parts* (2011) by Ra'anan Alexandrowicz.

He produced the award-winning *Presenting Princess Shaw* (2016) by Ido Haar (a Magnolia and Participant Media release, Netflix worldwide release), *The Accursed* (2014), a five-part docudrama written and directed by Hagai Levi, and many more. Atzmor served as senior commissioning editor for Israel's documentary channel, Channel 8.

SYNOPSIS

It is 1996 and Boaz (22) is strolling through the paths of Independence Park, an infamous cruising spot for gay men in Tel Aviv. Boaz isn't looking for sex, but for Meir, his father who left 10 years ago.

In 1987, Boaz is 13. He admires his father, but after discovering him with another man in the town pool, Boaz is forced to hide what he knows. When the AIDS virus begins to create mass hysteria, Boaz tries to protect his mother and sisters from the deadly touch of his father. Eventually Boaz

exposes Meir, and his mother throws his father out of the house.

Now, 10 years later, fueled by his financial distress and the stress of taking care of his unstable mother, Boaz seeks out Meir. Boaz follows him to the park, fascinated. A police raid takes place and the two are arrested.

Now, the father and son will have to face the demons that dominated their relationship.

DIRECTOR'S NOTE

Boaz was exposed to his father's sexuality at a time when AIDS had become a mark of Cain on the gay community. For Boaz, finding out about his father's sexual identity turned into a muted trauma. This trauma forced Boaz to suppress all of his feminine and anti-conformist sides out of fear of becoming like his father. Through his journey, he is able to rediscover these sides of himself, which brings him to reconsider his choices and identity.

Independence was inspired by my own experiences coming of age as a boy, growing up in a family of women, lacking a dominant father figure.

The film takes us back to an era when gay people were automatically ostracized by society and forced to lead a double life.

PRODUCTION NOTES

PRODUCTION COMPANY

ATZMOR PRODUCTIONS
86 SOKOLOV ST., TEL AVIV, ISRAEL
ATZMOR@GMAIL.COM | T: +972-52-8003362

PRODUCTION BUDGET

\$1,000,000



MURINA

ROSEBUD

Sixteen-year-old Julija discovers sensuality and violence during a weekend of sailing on the Croatian coast, where she decides to replace her controlling father with his billionaire friend.

SYNOPSIS

Sixteen-year-old Julija prepares to run away from her home on the Croatian seaside when a wealthy family friend arrives and the tides of her life change. Javier is a foreigner, and the former employer of her controlling father, Ante. He sweeps the family into a decadent weekend of sailing and Julija watches her parents change: Ante struggles to impress, while her mother, Nela, blossoms with a forgotten sensuality. Julija feels protected by Javier, who encourages her

to pursue life, and she fantasizes he's her actual father who has come to take her away. But when the group arrives on an isolated island, old tensions give way to dangerous power games and Julija finds herself strategizing alliances to survive. Hiding behind Javier's protection, she sees a true opportunity for her dream of escape, but pursuing it may tear her family apart.

DIRECTOR'S NOTE

Violence channeled through parental figures seeds emotional pain and turmoil that gradually grow within a child, deforming the person he or she becomes. Violence breathes through love – those two emotions are intense and closely related, and they can easily transform from one to another. With **Murina**, I will explore this raw emotional territory through a teenager who often expresses herself without the restriction of social or cultural boundaries we are trained

to follow as we get older. On a semi-deserted island with very little vegetation, nature exposes the characters in **Murina**: as if on a plate, they are burning in the truth of who they are. Nature isolates them from society, permits them to pursue their need for power, violence and love, and reveals that the teenager among them is the bravest and most desperate in this pursuit, the one who can survive the most change and use the experience to transcend her juvenile self.



ANTONETA ALAMAT KUSIJANOVIC
DIRECTOR CROATIA

Antoneta Alamat Kusijanovic is a writer-director born and raised in Dubrovnik, Croatia. She holds an MA from the Academy of Dramatic Arts in Zagreb and an MFA in writing/directing from Columbia University, NY.

Her graduation short, *Into the Blue* (2017), was nominated for a Student Academy Award and awarded a Special Jury Mention at the Berlinale, the Youth Jury Award at Oberhausen, the Heart of Sarajevo at the Sarajevo, and more.

Kusijanovic is an alumnus of the Berlinale Talent Lab, Sarajevo Talent Lab, La Femis Producing Atelier, the Marcie Bloom Fellowship and the Bloom/Spiegel Partnership.

Murina, her first feature film, was developed at the Sam Spiegel International Film Lab and prior to that with support from the Résidence du Festival Cannes, Cinéfondation.

Co-writer: Christina Lazaridi & Frank Craziano



ZDENKA GOLD
PRODUCER CROATIA

Zdenka Gold was born and raised in Zagreb. She graduated from the Faculty of Philosophy, University of Zagreb and participated in many training programs, among them EURODOC, EAVE and ACE. In 2006, she established Spiritus Movens Production.

Films by Spiritus Movens have been screened at all major festivals including the Cannes official competition, with *Sieranavada* by Cristi Puiu; Berlinale Forum, *A Stranger* by Bobo Jelčić and *Belladonna* by Dubravka Turić, which won the Orizzonti Award for Best Short Film at the Venice Film Festival.

PRODUCTION NOTES

PRODUCTION COMPANY

SPIRITUS MOVENS PRODUCTION
HR-10 000 ZAGREB, RAKUSINA 5
M: +98353968 | T: +385-1-5805823
ZDENKA@SPIRITUS-MOVENS.HR
WWW.SPIRITUS-MOVENS.HR

RT FEATURES SAO PAULO, BRAZIL
SIKELIA PRODUCTIONS NEW YORK, USA

CO-PRODUCER

ANTITALENT CROATIA

PRODUCTION BUDGET

\$1,200,000

MY BELOVED TERRORIST

ROSEBUD

In Jerusalem, in the heat of yet another bus terror attacks, three passengers are forced to board a bus, each to resolve a personal crisis, on a journey that could be their last.



NITZAN GILADY
DIRECTOR ISRAEL



SOL GOODMAN
PRODUCER USA/ISRAEL

SYNOPSIS

My Beloved Terrorist examines Israeli society from the perspective of three mother-child relationships. The story takes place during a single day, with Jerusalem on high alert for a possible suicide bomber. A member of a special security unit created to prevent terrorist attacks decides to spend his day off at work, rather than with his annoying mother, who is visiting from overseas.

An American-Jewish woman, who just delivered a stillborn child, rides the bus, contemplating suicide, rather than tell her mother the news. A man who skipped his mother's memorial service but grew a beard to honor her memory finds himself being treated differently because of his "new look." They all board the same bus, on a journey toward an unexpected ending.

DIRECTOR'S NOTE

It all began seven years ago, while shooting a film about an American Orthodox Jewish community. Hoping to fit in and gain people's trust, I decided to grow a long beard. What I soon found was that because of my facial hair and dark skin (I am an Israeli Jew, whose family is originally from Yemen), people started mistaking me for an Arab. Even in Jerusalem, I was treated differently because of my "new look," and it could be embarrassing. One sunny day, I sat at

a cafe, having a drink, when the police arrived and checked my ID. Apparently, another customer alerted them that I looked like a terrorist. I certainly felt humiliated and hurt, but frankly, it didn't surprise me at all. Racism toward Arabs has always existed in Israeli society, but I never experienced the discrimination personally before. It always lay hidden beneath the surface. This script is my response to that experience seven years ago.

Filmmaker Nitzan Gilady is a graduate of the Circle in the Square Academy of Arts, New York.

His documentary films *Jerusalem Is Proud to Present*, *Family Time*, *In Satmar Custody*, and *The Last Enemy* participated in numerous international film festivals and received a total of 13 international awards.

Gilady wrote directed and produced his first feature film, *Wedding Doll*, which won three awards at the 2015 Jerusalem Film Festival. It premiered at the Toronto International Film Festival and went on to receive nine Israeli Academy Award nominations, eventually winning for Best Actress and Best Costumes.

He is the recipient of a grant for cinema arts, awarded to outstanding Israeli filmmakers. *My Beloved Terrorist* is his second feature film.

Sol Goodman studied for three years in the producers track at the Jerusalem Sam Spiegel Film School and is currently working with Academy Award-nominated director Dror Moreh on a variety of projects.

Goodman participated in the Bloom/Spiegel Partnership 2018.

PRODUCTION NOTES

PRODUCTION COMAPNY

ANEMOS PRODUCTIONS
PORT OF ASHDOD, ISRAEL. | T:+972-50-876-5730

PRODUCTION BUDGET

\$950,000

ODE TO JOY

ROSEBUD

“Tax evasion follows you to the grave.” The dispersed children, the ex-wife and the current wife of a respected Renaissance man travel to the snowy north, to lay him to rest beneath the frozen ground and cloudy skies of the Faroe Islands, far away from Danish church taxes.



GABRIEL TZAFKA
DIRECTOR GREECE/DENMARK

Gabriel Tzafka graduated from the Film School of the Aristotle University of Thessaloniki in 2010 with an MA in Film Directing.

In 2010, he was selected to participate at Berlinale Talents and in 2012 at Sarajevo Talents.

Tzafka moved from Greece to Denmark in 2012 to study at the Danish film school SUPER 16. His films have received numerous awards and have participated in over 70 international film festivals.

His debut feature film *Sailor* (2014), a co-production between Denmark and Greece, was awarded the Eurimages Lab Award and Best Film Award - New Cinema (ERT) at the 2017 Thessaloniki Film Festival.

Ode to Joy will be his second feature film.



JÓN HAMMER
PRODUCER DENMARK

Jón Hammer was born and raised on the Faroe Islands and is a graduate of Goldsmiths, London. He started working for Zentropa in Denmark in 2012 where he has produced several internationally successful short films.

In 2017, he financed and produced his first feature film, *Dreams by the Sea*, by Sakaris Stóra, one of only a handful of Faroese language films ever made.

Hammer continues to work as a producer for Zentropa and is also a co-producer with the low-budget powerhouse Adomeit Film.

SYNOPSIS

The last of the homo universalis, Kasper Hansen, has died. His ex-masseuse Thai wife, his retired academic Danish ex-wife, and his three adult children (a priest, a conservative politician, and an artist) come together for the reading of the will, after not having spoken for years. To their shared shock, they find out that Kasper Hansen has not paid his church taxes for years and is therefore not entitled to a church funeral. This motley crew is forced to travel together to the far North, where an old friend of the deceased has agreed to let him rest beneath the frozen ground

and cloudy skies of the Faroe Islands, far away from Danish church taxes. As the wheels of the car spin and the coffin rests on top, the travellers try to recall the man who inspired them to be what they think they are. But they don't always agree on who Kasper Hansen was and they keep gazing to the five different horizons while reflecting on the weight of a shadow.

Ode to Joy is a satire about relations and differences, identity and individuality, and a meditation on our shared identity as citizens of the world.

DIRECTOR'S NOTE

There is something interesting happening in our times and in my generation. I feel that there is a shadow from the past decades of the 20th century, an endless nostalgia and admiration which is expressed in political theories, fashion styles and music/art preferences and reproduction. It seems we are so influenced by the lives and the achievements of our parents and our

grandparents that we are not able to create our own stamp in history. Instead we become fragments of the past.

I want to create a feeling of a cold mirror which will be able to make us laugh when we see that the reality is actually different (and maybe not that bad) from the perceptions of the theoretical approaches created in our heads.

PRODUCTION NOTES

PRODUCTION COMAPNY

ZENTROPA ENTERTAINMENTS3
FILMBYEN 22 2650 HVIDOVRE, DENMARK
WWW.ZENTROPA.DK | T: +45-36-86-87-88

CO-PRODUCERS

KYK PICTURES
VIÐ GRIND 6 960 HÖV, FAROE ISLANDS
KAKAVIAS FILMS-PANAGIOTIS KAKAVIAS
PLOUTARHOU 2, 15344 GERAKEAS, ATHENS, GREECE

PRODUCTION BUDGET

\$1,500,000

PLAZA CATEDRAL

ROSEBUD

An unknown boy, bleeding from a bullet wound, knocks on Diego's door in Panama City. Diego, who recently lost his son, grudgingly lets him in, not suspecting this could be the last good deed of his life.

SYNOPSIS

Diego is a 40-year-old man still grieving over the accidental death of his six-year-old son. He has separated from his wife and moved into an apartment in Plaza Catedral, in the heart of Panama's old quarter. There he meets Chief, a conflicted boy from the streets turned informal parking attendant.

One night, Diego finds Chief lying outside his apartment door bleeding from a bullet wound. He takes him to the hospital but Chief escapes and comes back to his house. Diego reluctantly agrees to let him in.

DIRECTOR'S NOTE

Can we trade guilt for responsibility? Can we take responsibility for the actions that have led us to where we are, and face the fact that the life we have is the one we forged for ourselves? Can we accept that no one will save us, not from the outside world and especially not from ourselves, and only our own actions and some luck will determine the course of our lives?

Diego and Chief, in spite of their differences, start to open up to each other. After three days inside together, Chief disappears unexpectedly, taking the money Diego kept at home. Diego, feeling betrayed, goes out to confront him. The search grows into a frantic exploration of Chief's world, one that is riven with violence and poverty. Diego didn't realize that by trying to save Chief, he will find his own salvation.

These are the thoughts in our protagonist's mind. Diego is a complex, melancholy character, in isolation from his surroundings. This tormented soul looking for salvation in Panama's "tropical paradise" of primary colors and superficial relationships creates rich fodder for the drama of Plaza Catedral to unfold.



ABNER BENAIM
DIRECTOR PANAMA

Director, Producer and Screenwriter, Abner Benaim, based in Panama, studied international relations and economics at the University of Pennsylvania and later film directing at Camera Obscura, Tel Aviv. In 2004, he founded Apertura Films, an independent production company, in his native Panama.

His first feature, *Chance* (2010), was the first locally made film to be theatrically released in Panama in 60 years, and was seen by over 500,000 spectators. His feature documentary, *Invasion*, premiered in IDFA 2014 and was Panama's first submission to the Academy Awards.

His latest documentary, *Yo no me llamo Ruben Blades* (2018), won the audience award at SXSW and will be broadcast on HBO.

Plaza Catedral, his second feature film, was initially developed at EAVE and won the VFF talent highlight award at the Berlinale.



MATTHIAS EHRENBURG
PRODUCER MEXICO

Matthias Ehrenberg has worked in the film industry since the 1990's and has participated in over 30 Mexican and international productions.

His latest production, the musical drama, *Gloria*, was nominated in 14 categories by the Mexican Academy of Motion Pictures and was honored with five awards.

In 2010, the film *It's Not You, It's Me*, became the highest grossing Mexican film of the year.

He also produced *Rosario Tijeras*, directed by Emilio Maillé, nominated for a Goya award and Julian Schnabel's *Before Night Falls*.

PRODUCTION NOTES

PRODUCTION COMPANY

APERTURA FILMS
PANAMA CITY, PANAMA
WWW.APERTURAFILMS.COM
ABNER@APERTURAFILMS.COM

CO-PRODUCER

BARRACUDA FILMS
MEXICO CITY, MEXICO
WWW.BARRACUDAFILMS.COM.MX

PRODUCTION BUDGET

\$850,000

PROTECTED SPECIES

ROSEBUD

A young Bulgarian forest ranger rebels against his mentor, an older, corrupt colleague who profits from industrialists who destroy nature.



HRISTO SIMEONOV
DIRECTOR BULGARIA



KATYA TRICHKOVA
PRODUCER BULGARIA

SYNOPSIS

Nikola (28) has recently started working as a forest ranger in a poor mountain region. He got the job thanks to his wife's family friend Dimo (55). Due to a lack of money, Nikola lives with his pregnant wife in her parents' house. His daily routine consists of inspections of sites where trees have been felled illegally and encounters with poachers. Nikola and his senior colleague, Dimo, develop a close, almost father-and-son relationship. But very soon Nikola notices that Dimo works

on the edge of the law. This makes him question the integrity of the forest ranger job. After a run-in with some poachers, Dimo saves Nikola's life. He uses this to manipulate Nikola into covering up his illegal actions. Nikola experiences a crisis when he realizes that he's being played by Dimo, whose respect he has been trying to earn this whole time. Nikola returns to the mountain to stop the felling and he stands up to Dimo.

DIRECTOR'S NOTE

Located in the endless skirts of the Balkan Mountains, Protected Species is a moral and emotional labyrinth, at the core of which lies the most ancient conflict: man against man. The story is based around two men who are like two sides of the same coin. Although Dimo is an antagonistic character, he has his own

personal drama and needs. He made his choices in a time when he didn't see another way out. Nikola's refusal to enter the ranks of the complacent citizens who are reconciled to the status quo brings to light the daily struggles that many people face today in Bulgaria, trying to act morally.

Hristo Simeonov graduated with a master's degree in film directing from the South-West University, Neofit Rilski, Bulgaria in 2013.

Later, his collaboration with human-rights foundations in Bulgaria resulted in the creation of multiple documentaries and videos with social agendas.

Hristo's short film, *The Son* (2015), won the Award for Best Short Film at the Bulgarian Film Academy Awards (2016), the Short Film Prize at Cottbus Film Festival (2016), and 15 other international awards.

His most recent short film, *Dimo's Forest*, was nominated for the Jameson short film award for Best Bulgarian film (2018).

Protected Species is Hristo's first feature film.

Co-writer: Konstantin Tzonev

Katya Trichkova had been a producer since 2011 for Bulgarian production companies.

Katya produced and co-produced several fiction films, including *Directions* by Stephan Komandarev (Un Certain Regard, Cannes 2017), *Dogs* by Bogdan Mirica (FIPRESCI prize, Un Certain Regard, Cannes 2016), 2014 *The Judgement* by Stephan Komandarev (Bulgarian Contender for Best Foreign Language Film, 2016 Academy Award).

PRODUCTION NOTES

PRODUCTION COMAPNY

CONTRAST FILMS

1, DOBRUDZHA STR., 1000 SOFIA, BULGARIA
KATYA.TRICHKOVA@YAHOO.COM
WWW.CONTRAST-FILMS.NET | T: +359-885744787

PRODUCTION BUDGET

\$550,000



WORK
IN
PROGRESS



Awards

— The Lab WiP \$25,000 Award

— ARP Selection WiP \$25,000 Award

(for distribution rights in France)

Born In Jerusalem and Still Alive

Directors

David Ofek & Yossi Atia

Writer

Yossi Atia

Producers

Eitan Mansuri

Jonathan Doweck

ISRAEL



SYNOPSIS

Ronen Matalon (35) was born and raised in Jerusalem. He lives near Jaffa Street in the city, and one day he notices a tour-guide leading a group and can't help but interrupt her. He tells the tourists about his experiences of terror attacks on Jaffa Street.

He decides to create his own tour in which he will lead tourists along a route

of terror attack sites. On one of the tours he meets Asia Mulan, an Israeli girl with a lust for life. They get to know each other and start a romantic relationship. At the same time, Ronen has to take care of his father, Meir, who doesn't leave his house and refuses the help of anyone but his son.



David Ofek is one of Israel's leading and most prolific documentary and television series creators. His films and television

series, some written with Yossi Madmoni, have won many Israeli Academy Awards, and include: *Bat Yam - New York, No. 17, Melanoma My Love, The Ulpan, Minimum Wage* and many more.

He graduated from the Jerusalem Sam Spiegel Film School in 1992 and his graduation shorts, *High-Tech Dreams* and *Home*, won many Israeli and international awards.



Yossi Atia studied directing at the Jerusalem Sam Spiegel Film School. He earned his MFA in directing from the Steve

Tisch School of Film and Television, Tel Aviv University

From 2005–2010, Atia created and acted in (together with Itamar Rose) 20 short social and political films that were screened at leading international film festivals.

Death of the Black Horses

Director-Writer-Producer
Ferit Karahan

TURKEY



SYNOPSIS

Yusuf is a doctor in a Kurdish village in the Ottoman Empire in 1915. When Yusuf and his two brothers journey to save their older brother, who is in jail, they confront threats from army deserters, exiles and thieves. As they travel, the brothers reveal their dark sides to each other and buried family secrets emerge.

When they arrive at the prison, they learn that their brother Hamit isn't there. Yusuf is thrown into the crowded, filthy and brutal prison on a pretext. In order to be released early, he takes part in the deportation of Armenians. During the deportation, Yusef and some soldiers tie three people together, kill one and throw the others into the river.



Ferit Karahan was born in Mus in 1983, Turkey. His feature debut, *The Fall from Heaven*, premiered at the Antalya Film Festival, where it won Best Film. It also won the Best First

Film Prize at the Ankara Film Festival, and won more than 10 international awards.

His award-winning short films, *Before the Flood* and *Yusiv's Dream*, have been screened at numerous festivals.

The Gospel According to My Father

Director-Writer
Dani Rosenberg

Producers
Stav Meron
Dani Rosenberg

ISRAEL



SYNOPSIS

When Yoel Adelstein is diagnosed with cancer, his filmmaker son decides to make a comic-tragic film featuring his father as a hero trying to save his family from an imminent Iranian missile attack. They manage to shoot the first part of the film, but the illness worsens and shooting stops.

The second journey, the real one, spans several months. Yoel tries, in his humorous, unsentimental way, to comprehend the meaning of his approaching death and to live in the shadow of the illness.



Dani Rosenberg graduated from the Jerusalem Sam Spiegel School. His short student films were shown at numerous of international festivals including *Don Quixote* in Jerusalem (Berlinale), *Fence*

(Cannes Cinfondation) and *The Red Toy* (Clermont-Ferrand, Oberhausen, Fipa-Biarritz).

His short documentary *Susya* was shown at the Berlinale short competition, HotDocs, IDFA, and many more.

His debut feature film *The Gospel According to My Father* was chosen for the Talent Project Market, Berlinale.

Passed by Censor

Director-Writer

Serhat Karaaslan

Producers

Serkan Çakarer
Serhat Karaaslan,
Undine Filter
Judith Nora

TURKEY



SYNOPSIS

As a prison letter examiner, Zakir's job is to black out objectionable content from the inmates' incoming and outgoing mail. In his free time, he attends a course on writing, which is his secret passion.

When the teacher asks the class to write a short story based on a photograph, Zakir steals one he found in an inmate's letter. He uses the photo of the inmate and his attractive

wife to compose a story that the whole class enjoys.

One day he runs into the woman as she visits her husband and realizes that her story is more complex than he imagined. He becomes fascinated with her to the point of obsession, which causes him to neglect his work and break the rules. As he delves into her world, he comes to disturbing realizations about her and himself.



Serhat Karaaslan was born in 1984 in Varto, Turkey. His first feature film, ***Passed by Censor***, was selected for Cannes Cinefondation Residence 2015 and the Berlinale Talent

Project Market 2015, and was developed at the 2016 JSFL.

His short films have won around 100 awards and have been screened in major film festivals including Toronto, Locarno, Thessaloniki, Montpellier, Sarajevo and Istanbul.

Too Late to Die Young

Director-Writer

Dominga Sotomayor

Producers

Omar Zúñiga
Rodrigo Teixeira
Dominga Sotomayor

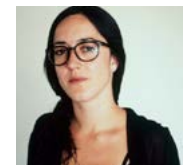
CHILE



SYNOPSIS

During the summer of 1990 in Chile, a small group of families lives in an isolated community right below the Andes, building a new world away from the excesses of the city, in the emerging freedom that followed the end of the dictatorship.

During this time of change, 16-year-old Sofía and Lucas and 10-year-old Clara struggle with parents, first loves, and fears, as they prepare a big party for New Year's Eve.



Dominga Sotomayor is a two-time Tiger Award winner in Rotterdam, with her first feature, ***Thursday till Sunday***, and the short, ***The Island***.

In 2015, she premiered ***Mar*** at the Berlinale Forum.

She studied film at Universidad Católica de Chile, and has a Masters in Directing from ESCAC in Spain. She is a co-founder, director and producer at Cinestacin.

Too Late to Die Young was developed at the 2012 JSFL and is her second feature film.

THE ROSEBUD

NEW

ONE-LINE

In the Elevator Back to the Rosebud

Seven weeks ago, I met with JSFS alum Doron Djerassi at my apartment in Tel Aviv. We were discussing our graduates' political feature documentary project The Voice of Ahmad (to be released in 2019) in which he is taking a voluntary and active part.

Five minutes before our one-hour meeting was winding down he said, "Renen, I want to remind you that I am not only an established documentary director. I made good short fiction films at the School and I want to make my first feature. But I cannot figure out how – I can't write a screenplay on my own, I DEFINITELY can't afford to pay a screenwriter, I can't find a producer out of the very few".

"Doron, it's bloody complicated," I said. "Highly talented directors like you DEFINITELY have the ability but do not get to the ignition point as the system here and in most of European funding is based on the director-writer model".

Even though I was pushing him out the door ahead of my next meeting, he did not give up. He said, "Renen, please. One

minute, please. Let me just say my one-liner"!

I am reluctant about one-liners.

I hate the position shared by so many decision makers worldwide who need to be so focused on one sentence and to evaluate its worth in the elevator. I have heard so many sentences purporting to be one-liners, by rote.

But he is my graduate.
"Ok, give me your one-liner".

He took a quick breath and then said:
"In 1970, four Israeli fighter pilots were captured by the Egyptians and were subjected to cruel daily torture. The Red Cross provided them a rumpled copy of "The Hobbit" by J. R. R. Tolkien. The four imprisoned pilots spent six months translating this fantasy from English to Hebrew. Three years later, their translation was published as "the Pilot's Translation".

...."what do you think?"

he asked still breathless.

I played it Renen. "This is something," I

said. "But I have another meeting coming to my door now. Let's talk on Sunday. I'll call you". He did not believe I would call.

My next graduate was running late, so I then got on the phone to Katriel Schory. I was in high spirits. "This is a rosebud" I recited Doron's lines; a rosebud that made me want to take out my modest checkbook and sign on as a producer, for the film. But I am not. I am a public figure. Yet, I am sure that other decision makers arriving for our upcoming Lab, from various countries, would feel and decide the same as they are the AUDIENCE. They will see the birth of a film on the screen and they will want to be part of it, to invest immediately in development. Not only because it bridges arthouse and mainstream, but they would like to be an active part of it from the very start – to see the film with vivid urgency on the screen.

Katry, playing it Katry, was not as thrilled as I, but did not hesitate, "The hell you're right".

I then decided to build a new platform in seven weeks for the 2018 Lab. A platform for urgent must be made and seen films.

The rosebud platform creates an act of ignition, a potential long-lasting partnership of a diamond in the rough.

Frankly, I still don't know what a rosebud is.

Yet, I do know that the industrial one-liner has become fossilized, an approach whose time has come and gone. And even the good old premise is no longer relevant.

We at the School, and I along with our teachers for 28 years, have been a doula to close to 600 short films – and I have seen their birth throughout the whole process; the idea, the writing, rewriting, shooting, editing and post-production. I am a character-witness here and I say that not more than 10% of these young filmmakers really understood, even a month before closing their film what should be the film's ultimate name and the voyage rosebud.

A rosebud is an act of faith and an ignition of potential long-lasting partnership. We have to insist on a compass to take on our journey through all formats, till we reach any specific port.

Let's come back to the imprinted rosebud that will electrify our engines.

Let's find the diamond in the rough

Let there be light.

THE HOBBIT'S PILOTS

DORON DJERASSI ISRAEL

In 1970, four Israeli fighter pilots were captured by the Egyptians and were subjected to cruel daily torture. The Red Cross provided them a rumpled copy of "The Hobbit" by J. R. R. Tolkien. The four imprisoned pilots spent six months translating this fantasy from English to Hebrew. Three years later, their translation was published as "the Pilot's Translation".



Director and Editor Doron Djerassi graduated from the Jerusalem Sam Spiegel Film School in 2010.

During his studies, he wrote and directed short fiction films and directed *David Lynch in Israel*, a short documentary about the visit to Israel of the acclaimed American film director David Lynch.

His graduation film *Free Improvisation* is a 50 min' documentary about a double bass jazz player who is struggling with M.S. The film competed around the

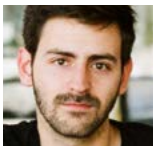
world in film festivals as IDFA, and won First Prize at the student competition at the Minsk International Film Festival and second prize at Docaviv.

Doron's next film *Once Upon a Time There Was a King* (2015), a documentary decoding the life and work of Israel's most important playwright - Nissim Aloni. The film premiered at the DocAviv to rave reviews. It won First Prize at the Israeli Documentary Film Forum competition and was nominated for the Israeli Academy Award.

KING KAHANE

TAL MILLER ISRAEL

NYC, 1966, Rabbi Meir Kahane infiltrates anti-Semitic groups under the alias "Michael King". He obtains inside information, which he then uses to gain the Jewish community's recognition, in the hope of becoming its leader. But his plan takes a turn when he falls in love with Gloria, a brilliant, yet Christian actress.



Tal Miller is an upcoming Israeli scriptwriter, and a former speechwriter for leading Israeli political figures including the IDF chief of staff, former head of the Mosad, and for the opposition leader.

Tal is a graduate of the Jerusalem Sam Spiegel Film School, screenwriting program.

His graduate comedy series *Vicky and Me*, based on his experiences as a speechwriter, was bought by a leading Israeli broadcaster (Channel 10) and nominated for five Israeli Academy of Television awards. He presented the series last April at Series Mania in Lille.

KILL MY FATHER

AALAM-WARQE DAVIDIAN ISRAEL

At the age of 27, Mestawet finds out that the father she has never seen, and whom she believed died in the Ethiopian Civil War, is alive and living in Israel. Searching for him, she discovers that the man she is looking for brutally raped her mother 28 years ago and she is the fruit of that rape.



Born in 1980 in Ethiopia, Aälām-wärqe immigrated to Israel in 1991. Graduate of the full five-year study track at the Jerusalem Sam Spiegel Film School. Aälām-wärqe has directed six short films all dealing with the lives of immigrant women. Her 2016 film *Facing the Wall* was the winner of Best Short at the Jerusalem Film Festival, and Best Independent Short Film, Tel Aviv International Student Film Festival

Fig Tree, which won the Sam Spiegel International Film Lab award 2016, is Aälām-wärqe's debut feature film shot entirely on location in Ethiopia and is awaiting international release.

THE FORFEIT

AVNER MATSLIAH ISRAEL

The social fabric is ripped. The cure for mortality is found but the treatment only works if you are under 40, and you forfeit the right to have children. Adam (35) can receive the treatment, but for Eve (40) it is too late. Risking both Adam's right for immortality and her chance for a life, she discovers she is carrying his child.



Avner Matsliach is an Israeli writer, director and novelist. He graduated from the Jerusalem Sam Spiegel Film School in 2000, where he wrote and directed *Eight Ball*, winner of Best School Film (2000) and *The Tenant*, which screened at numerous film festivals.

He directed various series and documentaries and published the novel *The Last Creation*.

In 2017, he was the winner of the prestigious Haaretz/JSFS short script competition, which is a direct ticket to the short film competition at the 2018 Jerusalem Film Festival.

THE TIMELESS SOLDIER

YAIR AGMON ISRAEL

Avraham Ziv is a **mundane combat soldier** in the Israeli army enlisted in 1948 and discharged in 2018. This timeless soldier spends **70 years of service**, which by no means were exceptional or heroic. His infatuation with his girlfriend over the 7 decades unfolds the **DNA of Israeli manhood**.



Born in 1987, author, director, and screenwriter, Yair Agmon graduated from the Jerusalem Sam Spiegel Film School. He wrote and published three works of fiction and two of nonfiction to rave reviews. His school short films were screened in numerous festivals and were nominated for the Israeli Academy Ophir Awards.

Agmon's documentary web series, *The Hitchhikers*, had two successful seasons. His first feature-length documentary, *Rachel Agmon*, was screened in Official Competition at the 2017 Jerusalem Film Festival.

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NEW

UPCOMING ISRAELI PRODUCERS

EXPOSURE

BAHER AGBARIA | STAV MERON | ADAR SHAFRAN

MANIFESTOS

WE ARE BELIEVERS



BAHER AGBARIA

Baher Agbariya is a Palestinian/Israeli Producer, living in Nazareth. He received a diploma in Industry Management, as well as a Bachelor Degree in International Business from the college of management in Haifa.

In 2003 Baher began his career in the film industry, and has worked as a line producer for both Palestinian and Israeli films, including *Paradise Now* (nominated for an Academy Award) by Hani Abu Asaad, *Inheritance* By Hiam Abbas, *Tanathur and Thirst* by Tawfik Abu Wael, *Man Without a Cell Phone* by Sameh Zoabi and others.

In 2012 he established his own production company "Majdal Films", and has been independently producing prize winning features, including Hani Abu Asaad's films *Omar* (nominated for an Academy Award) *The Idol* (2015), *Jesica Habie Mars at Sunrise* and *Personal Affairs* by Maha Haj (official selection Cannes film festival, un certain regard) *Freedom Train*, short film by Tawfik Abu Wael and recently executive producer the shooting in Nazareth for the new film by Elia Suleiman.



STAV MERON

Stav Meron, graduated with honors from the Jerusalem Sam Spiegel School/ Entrepreneurial Producers Curriculum. Her graduation project, which she initiated and produced, was the short-film series *Love Letters to Cinema*, bringing together 10 of Israel's top directors. The series premiered at the 2014 Haifa Film Festival and unprecedentedly these short films went into wide distribution in commercial theaters screening before full-length features. *Why*, by Nadav Lapid, part of the series, competed in the 2015 Berlin Film Festival, and circulated at numerous festivals.

In 2015, Meron established her own production company, "Pardes Films".

She produced the full-length feature documentary *The Last Battle of Pepe* by Michael Alalu, which was short-listed for the Israeli Academy Awards, 2017. Meron is currently in post-production with *The Gospel According to My Father*, a feature film by Dani Rosenberg and *The Voice of Ahmed*, a full-length documentary by graduates of the Jerusalem Sam Spiegel Film School - both to be released in 2019.



ADAR SHAFRAN

Adar Shafran began his career as a musician and producer of numerous music videos and commercials.

In 2008 he established his production company Firma Films. Along with commercial ventures, the company has produced leading Israeli feature films. The 2009 film *2 Night* was a runaway surprise at the box-office, followed by his co-produced internationally awarded *The Wedding Plan* (2016) by Rama Burshtein.

Recently he produced the 2017 film *Maktub* - the highest grossing domestic film for the past 32 years.

AWARDS

We are a **doula**. We believe in process, in a gestational period.

We definitely hate the word networking. We believe in **bonding**, in giving and nourishing. We believe in two-way traffic, in talents working with talents to empower talents.

In 2018, to further this eye-to-eye bonding, we will present the new **Slow Food Dinner Awards**:



JC Carrière and JSFS fresh graduate Danielle Chmelnick, Paris 2018

The Jean-Claude Carrière Slow Food Dinner Award

Jean-Claude Carrière (born 1931) is a force-of-nature. Since the 1960's he has written close to 110 feature films and television series. His work is closely associated with Luis Bunel, as well as Jean Luc Godard, Milos Forman and Andrzej Wajda. Carrière served as the president of La Femis. In 2012, he came to Israel to give a master-class at the JSFS.

In 2017, he generously accepted Renen Schorr's proposal to donate three

hours of his time to the student with the School's winning feature length screenplay to his home. And indeed, the winning student spent a life-changing three hours tête-à-tête in Carrière's home in Paris. **Special thanks to the French Institute, Tel Aviv.**

In 2018, he will welcome an alum of the **2018 Lab** - selected by the principal jury, for a slow evening to take place in the next three months.



The Films Boutique Slow Food Dinner Award

Gabor Greiner, head of acquisitions at Films Boutique, Berlin, has participated in all six JSFL pitching events and actively distributes films from the Lab. He will choose out of the 11 projects a director and producer whom he will fly to Berlin during the fall of 2018.



The Danny Krausz Slow Food Dinner Award

Prolific European Vienna-based producer, Danny Krausz will choose one of our rosebuds out the five and donate a flight and stay in Vienna during the fall of 2018.



The Westend Films Slow Food Dinner Award

London-Tel Aviv based Westend Films will choose one of the five rosebuds and donate a flight and stay in either London or Tel Aviv during the fall of 2018.

JUL 05 THURSDAY

Arrival

19:30 Street Dinner

20:30 Sam Spiegel School

Opening
Renen Schorr
 Sam Spiegel Best Kept Secrets

Screening
Koolulam A Social
 Gospel Initiative
 Or Taicher, JSFS Graduate

JUL 06 FRIDAY

Mishkenot Sha'ananim

9:30 Greetings
Renen Schorr

10:00 **Pitching presentations**
 Projects 1-4

11:00 Coffee Break

11:30 **Pitching presentations**
 Projects 5-8

13:00 Lunch

14:00 Force of Nature in Filmmaking Award
Dieter Kosslick

14:45 **Pitching presentations**
 Projects 9-11

16:00 Short Rest

18:00 **In Your Eyes Tour**
 Shabbat Descends on Jerusalem
Dan Geva / Itay Akirav

20:00 Dinner / Mona Restaurant

JUL 07 SATURDAY

Sam Spiegel School

9:30 Master Class
Peter Rommel
 One good pitch

10:30	Work in Progress Screenings 1-3
	Coffee Break
	Work in Progress Screenings 4-5
Master Class Diana Elbaum The art of Co-productions	WiP Voting Decision Makers / Jury

14:00 LUNCH

15:00 **The Rosebud One-line**
 Pitch & Discussion

15:45 Coffee Break

16:00 Q&A
Dieter Kosslick

17:00 **Voice Over**
 World pre-premier
 Feature tribute
 to the short *Slow Down*

18:45 Short Rest

20:00 Dinner

JUL 08 SUNDAY

Sam Spiegel School

9:30
Renen Schorr
 Lab Manifestos Discussion

Exposure
 3 Israeli upcoming producers

10:30	Jury meetings with participants Jury Awards Deliberation	Speed Dating Lab Projects WiP Films One-line Rosebuds
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16:00 Free Time

19:00

Saint Andrew's Scots Memorial Church
Closing Ceremony @ Sunset
 The Lab Awards
 WiP Award
 ARP Sélection - WiP Award
 Slow Food Dinner Awards

Jerusalem Dinner • Bar • Jazz

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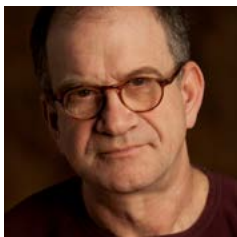
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RENE SCHORR FOUNDING DIRECTOR

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

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. In 2016, the film underwent restoration and became the first Israeli film ever to be picked up for distribution by the Criterion Collection. His short **Wedding in Jerusalem** is an Israeli classic. His second feature-length film as a director, **The Loners** (2007) was nominated for 11 Israeli academy awards. **The Loners** won the Best Actor Award.

In late 1989, Schorr established The Jerusalem Sam Spiegel Film School, Israel's first independent, national school for film and television, and has been its director ever since. Under his leadership, the school changed the storytelling of Israeli cinema and has become a major catalyst in its

renaissance. 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 and initiated the successful conferences "School's Best Kept Secrets" in Paris, Bratislava, Helsinki, Amsterdam, Lisbon and Jerusalem.

Schorr pioneered major platforms and 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). His work revolutionized the fiction and documentary scene.

In 2007 Schorr founded two cinematheques north and south to Tel Aviv - in Herzliya and Holon.

In 2008, Schorr created **The Jerusalem Film and Television Fund**, Israel's first regional fund, as an alternative to the Cinema Board and others in the Tel Aviv area, serving as its first chairman.

In 2011 he founded the **Sam Spiegel**



LIOR SASSON ASSOCIATE DIRECTOR

International Film Lab. In 2015, celebrating 25 years to the school, he fulfilled another dream and established the **Sam Spiegel Alumni Fund for First Features**.

In 2016, an alliance between the school and **Marcie Bloom Fellowship** was initiated by Schorr and SONY Classics' Dylan Leiner. For the first time, an annual collaboration during the Tribeca Film Festival was established for graduates of the Marcie Bloom Fellowship and graduates of the Sam Spiegel Film School for an East Coast and European-Israeli active seminar in New York to create cooperation with leading film schools in the greater NY area.

Lior Sasson is a producer and international project manager, working in the film, broadcasting and culture sectors. Lior holds a B.Sc degree from the Technion and studied in the MFA program of the Film and TV faculty at Tel Aviv University.

Lior started his career as Director of the TLV-LA Film Master Class in 2008 and later produced the Israeli Producers Association International Conference. In 2009 Lior moved to LA and served as the Hollywood liaison and Cultural Attaché for the state of Israel in Los Angeles. Between 2010 – 2015, Lior promoted four Israeli films to the Academy Awards, **Ajami** – Nominated for Best foreign Film, **Precious** – Nominated for Best foreign Film, **Life and A Film Unfinished** - Shortlisted for Best Documentary and **Aya** – Nominated for Best Short.

In 2011 Lior joined Jasmine TV as VP business development in charge of the company's International projects, among others Zuko VOD and TV Channels (Kenya), Kwase Ott (South Africa).

In 2016 Lior provided services to Vonetize Ltd. as project manager of Watch Israel OTT service and Smart VOD Brazil.

In 2017 Lior was named the Director of the Israel Film Pavilion in Cannes Film Festival.

OUR THANKS

The Sam Spiegel International Film Lab thanks
the following organizations and individuals for
their generosity and **heartfelt** support

Jerusalem Municipality Mayor Nir Barkat, Nava Disenchik, Michal Shalem, Eyal Ezri

The Beracha Foundation Dr. Tali Yariv Mashal, Nomi Dror

Jerusalem Development Authority Eyal Haimovsky, Udi Ben Dror

The Jerusalem Film & Television Fund Yoram Honig, Galia Altaratz

The Sam Spiegel Foundation Adam Spiegel, Judge Raya S. Dreben,
David Bottoms, Michael Freedman

The Jerusalem Foundation Anat Tzur, Ruth Diskin, Yinon Oz Ari

Dov & Na'ama Baharav

The Israel Film Fund Katriel Schory, David Lipkind

YES Koby Gal-Raday, Mor Eldar, Itai Amidor

Israel Ministry of Foreign Affairs Vered Heller

The Shuster Polakoff Family Foundation Carol Polakoff

Israel Film Television Producers Association Yifat Prestelnic

Westend Films Sharon Harel-Cohen, Maya Amsalem

The Jerusalem Sam Spiegel Film School Chair Asaf Vitman,
Head of Finance Rami Shemesh, First Year Production Track Students

Sea Horse Winery Orly & Zeev Dunia | **Mishkenot Sha'ananim** Rita Kramer,
Orit Sirkin Silverman | **Dan Boutique Hotel** Ben Yanover, Shuli Elany

Mount Zion Hotel Ilana Beradt | **Mona Restaurant** Moshe Gamlieli

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Editor Cara Saposnik

Producer Lior Sasson

Lab Branding Saar Friedman | OPEN

Graphic and Content Design Adar Debby | GAIN

Visual Research Tova Bordo

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Jury and Guest's Liaison

WIP coordinator Natalia Raz



Exterior of the historical building *Mishkenot Sha'ananim* – a guesthouse for artists, the home of The Lab's Participants.



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Gravity.

