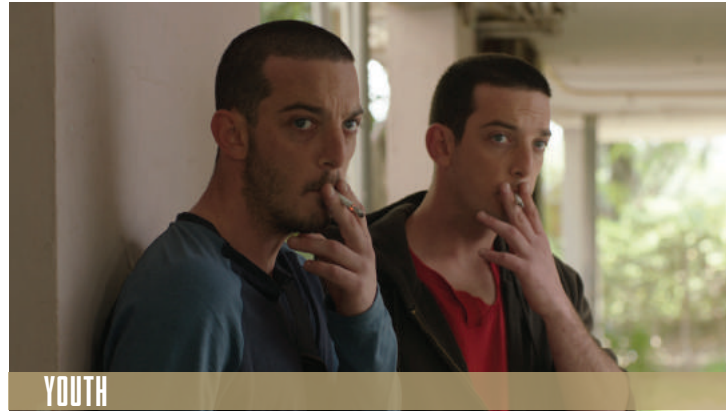


THE 12TH ANNUAL JERUSALEM PITCH POINT

PITCHPOINT PAST PROJECTS



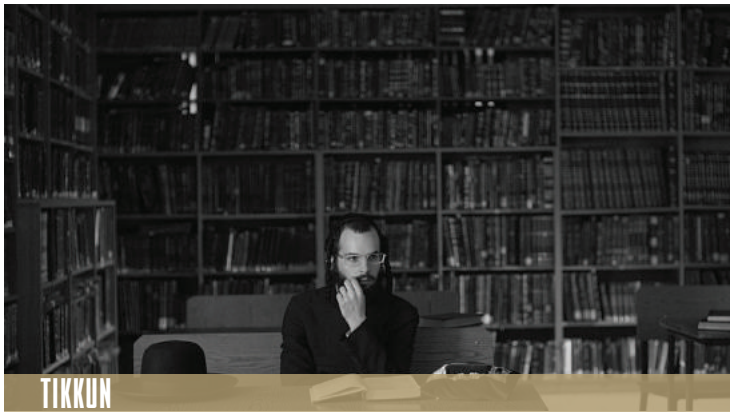
SAVING NETA



YOUTH



FILL THE VOID



TIKKUN



IN BETWEEN



SCAFFOLDING



THAT LOVELY GIRL



ZERO MOTIVATION



POLICEMAN

SCHEDULE INDUSTRY DAYS EVENTS 2017



SUNDAY, JULY 16TH

10:00-12:15

Pitch Point Production Competition
Open to the general public
Theater 4, Jerusalem Cinematheque

13:00-18:45

Industry Panels
Open to the general public
Theater 4, Jerusalem Cinematheque

13:00-14:30

One Film, Many Platforms - A Distribution Panel

The "Digital Revolution" has had an effect on every aspect of our lives, including our industry. Alongside groundbreaking advances in filmmaking, film distribution is in the midst of a digital transformation. But is this revolution in the filmmaker's best interest? Is it in the filmgoer's best interest? Will classic theatrically released film distribution be a thing of the past as we move forward or are streaming services a parallel platform for storytellers to share their stories? And what should filmmakers take into account?

Industry leaders **Mike Goodridge** (Protagonist Pictures), **Matthijs Wouter Knol** (Berlinale EFM), **Dylan Leiner** (Sony Pictures Classics) and **Michal Steinberg** (Entertainment One) discuss this ever changing world, its prospects and its dangers.

Moderated by **Craig Emanuel**

14:45-15:45

How Design Defines, Helps or Hurts Your Film – A Graphic Design Master Class

Before professionals and audiences ever screen a film, they will learn of its existence from a poster, an advertisement, a catalogue, an email. How the material communicates and the way it is designed will go on to play a major role in defining a work of cinema - influencing the key decision of whether someone decides to see the movie, and reflecting the identity of the film. As designers, marketing consultants and international publicists passionate about the role and state of marketing and design in the industry - **WOLF Consultants** (*Train to Busan*, *Raw*) will interrogate these issues in an open, interactive format, jumping off from the close

reading of a trade publication from the recent Marché du Film in Cannes, and the large variety of advertising contained within.

Are there absolute rules to be followed or mistakes to be avoided? How does one stand out from the crowd? How can design allow a project to reach or create an audience without betraying its artistic spirit and creative integrity?

16:00-17:30

Based on a True Story – A Documentary Panel

Finding a new subject for a documentary film can be very exciting. But after the precious story is found, how do you tell it? **Sinai Abt** (Kan - Israeli Public Broadcasting Corporation), **Joëlle Alexis** (Film Editor), **Osnat Trabelsi** (Israeli Documentary Filmmakers Forum) and **Maya Zinshtein** (*Forever Pure*) discuss the ups and downs of "writing" reality, from the blank page to the editing bay.

Moderated by **Osnat Trabelsi**

17:45-18:45

Jerusalem Through the Director's Viewfinder - The Quarters Panel

Four acclaimed international directors – **Todd Solondz** (*Happiness*), **Anna Muylaert** (*The Second Mother*), **Mohsen Makhmalbaf** (*Kandahar*) and **Arsinee Khanjian** (*Ararat*) will share their observations on the city and discuss their ideas of filmmaking, as part of their collaboration in the film *The Quarters* - where each will be directing a short film located in the old city of Jerusalem.

Moderated by **Elad Keidan** (*Afterthought*, *Anthem*)



MONDAY, JULY 17TH

10:00-12:30

Pitch Point Work in Progress Competition
By invitation only
Theater 4, Jerusalem Cinematheque

NIR BARKAT



Dear Friends,

I am pleased to welcome the participants and guests from around the globe to the 2017 Jerusalem Pitch Point at the Jerusalem Film Festival.

The Pitch Point has become a yearly tradition for film industry professionals from around the globe who look forward to meeting one another in Jerusalem and discovering opportunities for collaboration and joint ventures. This year we are proudly celebrating the 12th year of the Pitch Point, which includes awards for the best pitches and a gala event celebrating the film industry, in the attendance of the jury and film industry guests from across the world and an impressive array of Israeli projects.

This year's Pitch Point features master-classes that will take place in Jerusalem's Cinematheque and the historic Hansen House, including leading figures in the international film industry arena. The talent and creativity of the artists and filmmakers attending the Pitch Point meetings is perfectly matched by the inspiration that the city of Jerusalem and the film professionals that work here have to offer.

I would like to thank the Israel Film Fund and the Jerusalem Film and Television Fund for their support of this event. I would also like to congratulate the organizers of the Pitch Point, as well as our partners in Israel and abroad, for their contribution to the thriving business of film and television production in Jerusalem.

Sincerely,

Nir Barkat
Mayor of Jerusalem



On behalf of the Cinematheque, I would like to greet the participants in the Jerusalem Pitch Point event, being held for the 12th time in the framework of the Jerusalem Film Festival.

Pitch Point was started with the aim of creating a secure and fruitful environment for dialogue between filmmakers currently working on films, film industry people and the general public. This framework reflects the broader aim of the festival: to promote and foster filmmaking in Israel in a variety of ways, alongside the Israeli film competitions, special screenings, master classes and international encounters involving the Israeli film industry.

At Pitch Point this year 7 promising and fascinating scripts of feature-length Israeli dramas and 4 outstanding Israeli films in rough-cut stage will be presented to the international jury of the competition. The Pitch Point also includes workshops and master classes conducted by our international film industry guests.

I would like to thank our partners in Pitch Point- Yoram Honig, director of the Jerusalem Film & Television Fund, Katriel Schory, director of the Israel Film Fund and the prize donors: Van Leer Group Foundation, YAPIMLAB, The Wouter Barendrecht, Cinelab, DB Studios and Opus Digital Lab.

Many thanks to the esteemed jury members of the competition for their participation and heartfelt gratitude to Ariel Richter, and Tal Meiri, and to all the staff members involved, who seek to provide the best possible platform for Israeli filmmakers and their works.

We invite you to take an active part in the many festival events and wish you an enjoyable and successful Pitch Point.

Noa Regev
Director, Jerusalem Film Festival



Dear Friends and Colleagues,

We are happy to welcome the guests and participants of the Jerusalem Pitch Point at the 34th Jerusalem Film Festival.

Over the past decade, opportunities for co-productions between Israeli and international producers have significantly increased. We witnessed the realization of Israeli films produced as international co-productions and their commercial and artistic success.

The aim of the Jerusalem Pitch Point has been to create a forum for Israeli filmmakers to meet with key members of the European and international film industry, in order to encourage and promote international co-productions of full-length feature films.

Every year over the course of two days, the Jerusalem Pitch Point has become "the place" where old and new friends, colleagues and partners, meet to discuss new ideas and initiatives from Israel and abroad and where producers and directors present their projects in a short open pitch and in one-on-one meetings. Commissioning editors, directors of film funds and leading European and North American film producers, distributors and sales agents discuss each project and evaluate its chances of becoming a co-production.

The production of films is a joint venture, and we, like our colleagues in Europe and throughout the world, are always on the lookout for good and reliable partners.

We hope that the projects selected this year will raise interest and find partners, and we look forward to seeing them on the big screen. We are especially proud that a number of the projects presented throughout the years in the Jerusalem Pitch Point have found partners and were co-produced.

We wish to express our appreciation for the many years of support and partnership of international organizations, broadcasters, and funds. We would especially like to thank our international guests who have accepted our invitation to meet Israeli filmmakers and become acquainted with the Israeli film industry.

We would like to thank the Jerusalem Film Festival team. Special thanks to this year's Pitch Point director Ariel Richter.

The Jerusalem Pitch Point is a joint initiative of the Jerusalem Film Festival, the Israel Film Fund, the Jerusalem Film & Television Fund and the Rabinovich Foundation.

Katriel Schory
Executive Director
The Israel Film Fund



Dear Friends,

On behalf of the Jerusalem Development Authority and the Jerusalem Film and Television Fund, we are proud to extend our warmest greetings to the participants of the 12th Jerusalem Pitch Point.

This wonderful professional event is yet another opportunity toward the transformation of Jerusalem into a key venue in the cinematic discourse in Israel and worldwide. The Jerusalem Film and Television Fund, the first leading regional film fund, has created a new possibility for the local and international film industry.

We do hope that soon, your screenplays will evolve into significant feature films. We are proud to support the Jerusalem Pitch Point and its important role in your professional and artistic journey.

With best wishes,

Yoram Honig, Director
Jerusalem Film and Television Fund

Eyal Haimovsky, CEO
Jerusalem Development Authority



The Rabinovich Foundation for the Arts, Cinema Project greets the guests and participants of the 12th Jerusalem Pitch Point at the Jerusalem Film Festival. The foundation is proud to be a partner in the production of many of the films participating in this year's Pitch Point, as well as many of the successful participating films of past events.

The process of fundraising for production is, on the one hand, one of the less familiar aspects of production to the general public, and occasionally, even to filmmakers themselves. At the same time, it is one of the most important aspects, if not the most important. Fundraising is virtually impossible without personal, face-to-face contact and without a direct verbal presentation of the film to potential investors. In this sense, the Jerusalem Pitch Point provides a golden opportunity to Israeli full-length feature films. Moreover, aside from the goal of fundraising, the personal encounter holds the added value of enabling Israeli filmmakers to hear the views of potential investors from abroad, thus providing them with a better understanding of the desires and needs of foreign audiences and, occasionally, even offers a refreshing perspective on the film itself, from a new and unfamiliar point of view.

We hope that the Jerusalem Pitch Point will continue, as it has in the past, to aid the Israeli film industry in achieving success in Israel and abroad and with the filmmakers taking part in the success and fruitful encounters.

Sincerely,

Giora Einy
Director, The Rabinovich Foundation for the Arts

MIKE GOODRIDGE



Mike Goodridge is Chief Executive Officer of UK-based production, finance, and sales company Protagonist Pictures which has established itself as one of Europe's leading independent film outfits since it was established in 2008.

Goodridge took over the company in 2012, and he has been responsible for stepping up the scale and budget of films in which the company is involved. Under his aegis, Protagonist Pictures has doubled in size and delivered such hit films as *Love & Friendship*, *The Lobster*, *American Honey*, *Hunt for the Wilderpeople*, *71*, *The Selfish Giant*, *Calvary*, and *Maggie's Plan*.

The current slate includes new films from Pawel Pawlikowski, Julie Delpy, Sean Baker, Michel Franco and Clio Barnard.

Goodridge took the reins at Protagonist in 2012 after 22 years as a film business journalist and film critic.

MATTHIJS WOUTER KNOL



Matthijs Wouter Knol was born in the Netherlands in 1977 and studied contemporary history at Leiden University and at the Royal Netherlands Institute in Rome. He worked as a freelance journalist until 2001 before joining Pieter van Huystee Film, a renowned and internationally award-winning production company in Amsterdam.

After becoming head of development in 2004, he focused on developing, financing and internationally co-producing documentary film projects.

As the associate producer of various documentary films, he worked with acclaimed filmmakers, such as Heddy Honigmann and Mani Kaul. With Arte he also co-produced the DVD edition of Johan van der Keuken's digitally re-mastered works, which was awarded the Cahiers du Cinéma prize in 2006.

In 2007, Knol started working for the International Documentary Film Festival Amsterdam (IDFA), spreading his activity between the co-production and sales markets, and the IDFAcademy training program. As head of the latter, he initiated the IDFAcademy Summer School. From 2008 to 2014, he was program manager of *Berlinale Talents*.

Matthijs Wouter Knol has served as Director of the European Film Market since June 2014.

MARIA KÖPF



Having studied in Berlin and New York, Maria Köpf worked in several fields of film production and exploitation before producing projects such as the Tom Tykwer films *Winter Sleepers*, *Run Lola Run* and *Heaven* with X-Filme Creative Pool in Berlin. In 2007 she became Executive Director at Zentropa Entertainment Berlin; film productions include *Love Is All You Need* by Susanne Bier and *A Royal Affair* by Nikolaj Arcel.

Since 2016 Maria Köpf has acted as Managing Director at Filmförderung Hamburg Schleswig-Holstein, the regional film funding institution of the two most Northern German federal states with an annual funding budget of about 11 million EU and parent Company to Filmfest Hamburg.

DYLAN LEINER



Dylan Leiner is Sony Pictures Classics' Executive Vice President, Acquisitions & Production. Since 1997, Leiner has overseen the Acquisitions and Production Department responsible for a broad range of films dating back to *In The Company of Men*, *Run Lola Run*, *The Spanish Prisoner*, *Pollock*, *Dogtown and Z-Boys*, *The Triplets Of Belleville*, *Crouching Tiger, Hidden Dragon*, *Cache*, *Friends With Money*, *The Lives Of Others*, *Frozen River*, *The Wackness*, *Rachel Getting Married*, *The Class*, *Waltz With Bashir*, *Coco Before Chanel*, *Broken Embraces*, *An Education*, *The White Ribbon*, *A Prophet*, *The Secret in their Eyes*, *Get Low*, *Animal Kingdom*, *Inside Job*, *In a Better World*, *Midnight in Paris*, *The Guard*, *Take Shelter*, *A Separation*, *Rust and Bone*, *Amour*, *Searching For Sugar Man*, *The Gatekeepers*, *Before Midnight*, *Blue Jasmine*, *Mr. Turner*, *Whiplash*, *The Lunchbox*, *Son of Saul*, *Toni Erdmann*, *Elle*, as well Michael Haneke's upcoming *Happy End*, Luca Guadagnino's *Call Me by your Name*, and Sebastian Lelio's *Fantastic Woman*.

Dylan oversees Sony Pictures Classics' physical and post production services. During his tenure, Dylan's films have garnered over 100 Academy Award nominations. Dylan has been named by *The Hollywood Reporter* as a member of its 35 under 35 "Next Generation Group" and by Crain's New York Business among its 40 executives under 40. Dylan is a member of the Academy of Motion Pictures Arts & Sciences, the British Academy of Film & Television and the European Film Academy. Dylan co-founded the Marcie Bloom Fellowship in Film, a New York based mentorship program. A former college soccer player, he also co-founded the New York Film and Entertainment Soccer Tournament (NYFEST) and Los Angeles Film

and Entertainment Soccer Tournament (LAFEST) to benefit underserved youth and recently further bridged the worlds of film and soccer by creating the Young Filmmakers Initiative (YFI) to introduce storytelling through short form filmmaking to middle school New Yorkers in each of the 5 boroughs. YFI is a collaboration with the New York City Department of Youth and Urban Development and Mayor's Office of Entertainment and Media.

TANJA MEISSNER



After studying Film and Theatre at the Humboldt Universität in Berlin, Tanja Meissner started her career in 1995 as a film PR agent.

Until 2000 she assisted Wieland Speck, head of Panorama at the Berlinale. Simultaneously, she worked in the Press and Guest Office at the Viennale, as well as a freelancer carrying out international PR for multiple films selected in Cannes and Venice. In January 2001 she moved to Paris and started working as a sales agent at Celluloid Dreams. Since 2007, she's been heading the Sales Department at Memento Films International.

Launched in 2005, Memento is a select sales company designated to track and accompany high-profile, director-driven independent films. Memento selects only 8 to 10 projects a year and can offer tailor-made synergies and business expertise. Memento also acts in production and in French distribution, according to the specific needs of each project. Recent productions with renowned and award-winning filmmakers include Nuri Bilge Ceylan (Golden Palm - *Winter Sleep*, 2014), Asghar Farhadi (*The Salesman*, *A Separation* - Foreign Language Oscar, 2017 and 2010), Laurent Cantet (*The Class* - Golden Palm, 2008), Richard Glatzer and Wash Westmoreland (*Still Alice* - Oscar and Golden Globe for Julianne Moore), Pawel Pawlikowski (*Ida*, *Woman In The Fifth*), as well as Luca Guadagnino, Cate Shortland, Joachim Trier, Bruno Dumont, Xavier Giannoli, Dominik Moll, Jim Mickle, Kelly Reichardt, Jia Zhang-ke, Ursula Meier and Olivier Assayas.

Memento's dynamic team is devoted to promote rather than only sell with a maximum of commitment. Whether it is high-end arthouse fare or cutting-edge genre from emerging talents, we take a close look at the originality of the plot as well as the cinematographic vision of the director.

MICHAL STEINBERG



Michal Podell Steinberg is a dealmaker and strategic negotiator with over 17 years of experience in business and legal affairs in the entertainment industry. In August 2016 Michal joined Entertainment One as Executive Vice President, Business Affairs for the Global Film Group, where she directs all content-related business and legal affairs activities for the Film Group on a global basis, encompassing development, acquisitions, production, financing, and output partnerships.

At Entertainment One, Michal works with the distribution teams in the United States, UK, Australia/New Zealand, Canada, Spain, and Benelux, as well as affiliated companies such as The Mark Gordon Company and Sierra Pictures, and first look producing partners to identify, develop, acquire, and finance motion pictures, including the upcoming *Molly's Game* written and directed by Aaron Sorkin and starring Jessica Chastain and Idris Elba.

Prior to joining Entertainment One, Michal spent over a decade at The Weinstein Company, most recently as its Executive Vice President of Acquisitions and Business Affairs. While at the Weinstein Company, Michal led the company through a wide range of transactions encompassing all aspects of the development, production, acquisition, financing, and worldwide distribution of motion pictures and television programming including award winning projects such as *The King's Speech*, *The Artist*, *The Imitation Game*, *Silver Linings Playbook*, *Carol*, and *The Hateful Eight*. She helped run the company's international sales and distribution team including closing multi-territory output deals and new media and technology distribution agreements.

Michal obtained her bachelor's degree at Amherst College and then started her legal career as a foreign clerk for the Israeli Supreme Court after graduating from Harvard Law School. She spent several years in Los Angeles as an associate in the entertainment and media groups of law firms Katten Muchin Zavis Rosenman and Sheppard Mullin, representing clients such as Focus Features, Sony Screen Gems, and Pathé Pictures as well as other independent producers and financiers. Michal then joined New Line Cinema as a business and legal affairs executive working on development, production, and acquisition of feature films before leaving for The Weinstein Company.

MEINOLF ZURHORST



After studying Art History, Film, Television, and Anthropology, Meinolf Zurhorst worked as a film critic and authored almost 20 books about cinema. In the 1980s, co-founded a production company which produced special interest programs for German TV, in particular for Voice of Germany. In the late 1980s he co-founded a second company for post and film-production. Co-writer and director of several documentaries.

In 1992 became commissioning editor in the Cinema Department at ARTE Strasbourg, an in 1994 director of this department. Since 2000 has served as head of the ARTE Film ZDF department (one of ARTE's shareholder, acquires and co-produces movies), since April 2017 head of fiction ARTE. Consultant for EAVE and ACE, jury member at several international festivals, lecturer at Film Factory, Sarajevo.

ZDF/ARTE's recent and upcoming co-productions include: *Refuge* by Eran Riklis, *Western* by Valeska Griesebach, *The Square* by Ruben Östlund, *Pyromaniac* by Erik Skjoldbjærg, *Mr. Long* by Sabu, *Foxtrot* by Samuel Maoz, *La région salvaje* by Amat Escalante, *Light* by Barbara Albert, *Jupiter's Moon* by Kornél Mundruczó, *Remainder* by Omar Fast, *Game Count* by Agnieszka Holland, *Grain* by Semih Kaplanoglu, *Khibula* by George Ovashvili and *Where Life is Born* by Carlos Reygadas.

ARTE has been on air since 1992 and is a French-German Cultural TV-Channel. It's unique in Europe as it is public, ambitious, and quality driven. The shareholders, who produce and deliver all the programs, are ARTE France and in Germany the two public broadcasters ARD and ZDF. ARTE's program presents different formats for documentaries, TV-dramas, and series in particular director-driven, European and international movies.

ARTE seeks out originality in mass media television, and works with interesting talents all over the world with a focus on European films. The station wants to be (and is) a driving force in the (co-)production of feature-length documentaries and artistically high-aiming movies.

ARTE is best known for its engagement in films. Around 40 films per year are co-produced either by ARTE France or ARD and ZDF for ARTE. These films are regulars in the competition of the major festivals like Berlin, Cannes, and Venice.

03

PRODUCTION COMPETITION



ASIA



Director: Ruthy Pribar

Screenwriter: Ruthy Pribar

Producers: Yoav Roeh, Aurit Zamir

Genre: Drama

Production Status: Financing

Time: 93 min

Languages: Hebrew, Russian

Estimated Budget: 750,000 EU

Existing arrangements & Source: 600,000 EU

Israel Film Fund, Jerusalem Film
& Television Fund, YES

Production Company: Gum Films

Street Address:

18 Ben-Avigdor St., Tel Aviv, Israel

Tel: +972-3-620-5194

Email: yoav@gumfilms.com

Web Site: www.gumfilms.com

SYNOPSIS:

Asia is 35-years-old. She has her whole life ahead of her. Her only daughter Vika is just 17, and she's dying. Vika's worsening condition forces Asia to finally accept her motherhood and to take responsibility - first for Vika's life, and eventually, for her death.



Director: Ruthy Pribar



Producers: Yoav Roeh, Aurit Zamir

DIRECTOR'S BIOGRAPHY:

Born in Israel in 1982. Ruthy graduated with honors from The Sam Spiegel Film & Television School in 2012. Ruthy's Diploma Film, *Last Calls*, was screened and awarded at numerous festivals including Montreal, Beijing, Uppsala, Fribourg, and Jerusalem. *The Caregiver*, Ruthy's most recent short film, will premiere at the 2017 Jerusalem Film Festival. Ruthy's first feature film, *Asia*, was chosen for the Cannes Film Festival residency program and for Rotterdam's CineMart. *Asia* will be shot in Jerusalem during the fall of 2017.

DIRECTOR'S STATEMENT:

Asia's motherhood is not an obvious instinct but more of an ongoing struggle. Asia devotes herself to caring for Vika but still cannot quite understand what she, as a mother, can offer her daughter. Asia's failed attempts at helping Vika, eventually brings them closer. Asia gets to know her daughter; her fears and her longings. She learns that what Vika needs most, is her unconditional love. This is

a film about motherhood, sacrifice, and love. It's about the ability and the choice to take responsibility for another person's life. Even when it means letting go of your loved one.

COMPANY & PRODUCERS' PROFILE:

Gum Films' founders, Yoav Roeh and Aurit Zamir, graduated from The Sam Spiegel Film & Television School and have been involved in the filmmaking world for over ten years. Their projects include *The Testament* (post-production) by Amichai Greenberg, *Manpower* by Noam Kaplan (Cinemart, Cannes Atelier, Palm Springs), *Cupcakes* by Eytan Fox, *The Cursed* by Haggai Levi.



GREAT LIGHT



Director: Idan Hubel

Screenwriter: Idan Hubel

Producer: Kobi Azran

Genre: Detective Drama

Production Status: Financing

Time: 90 min

Language: Hebrew

Estimated Budget: 850,000 EU

Production Company: Shtuka Sanook

Street Address: 77 Matlon St., Tel Aviv, Israel

Tel: +972-525-408-911

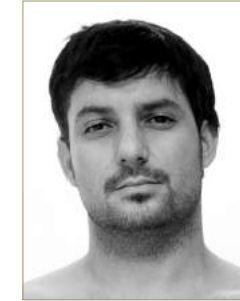
Email: azran25@gmail.com

SYNOPSIS:

Shlomit is investigating the disappearance of Or, 15. Although Or's body was found hanging in the forest and the evidence seems to indicate suicide, Shlomit manages to prove that the father murdered his daughter. But the story of the murder is also the economic tragedy of a family that tried everything in order to protect their daughter, while desperately trying not to succumb to poverty. Shlomit's investigation broke up the family. Or's little brother is in danger of neglect and abandonment. His distress forces Shlomit to help him. He opens up to her and enables her to recognize her own fragility, letting the light shine through.



Director: Idan Hubel



Producer: Kobi Azran

DIRECTOR'S BIOGRAPHY:

Idan Hubel graduated with honors from the Sam Spiegel Film & Television School, Jerusalem. His feature film *The Cutoff Man* premiered at the Venice Film Festival. His short, *Daily Bread* (2014), was nominated for the European Academy Award.

DIRECTOR'S STATEMENT:

Great Light is a detective film. The detective genre allows me to examine social elements that I've dealt with in my previous films, *Daily Bread* and *The Cutoff Man*, and delve deeper into characters living on the fringes of society. My goal is to use the construct of a "whodunit?" thriller in order to examine the individual's struggle with the tragic randomness of everyday life.

COMPANY & PRODUCER PROFILE:

Shtuka Sanook is an Israeli film production company specializing in art house films for a diverse crowd. The company's producer is Kobi Azran, a graduate of The Sam Spiegel Film & Television School, Jerusalem, who accompanies every production from the development of the script, to the marketing of the final film in Israel and abroad. Fellow directors include: Idan Hubel, Hagar Ben Asher, Dafni Leaf, Amikam Kovner, Yaniv Segalovich, Oren Adaf, David Waxman, and many others creating uncompromising cinema in diverse and exciting genres. In a short period of time since the company's establishment, many of the films produced have won a variety of large festivals (Venice, Brussels, Washington, and more) and received nominations for the EFA awards. Presently the company is in the midst of developing three feature length films.

Shtuka Sanook - a Buddhist combination of the balance between ambition and tolerance, matter, spirit, and journey.



WISE HASSAN



Director: Tawfik Abu Wael

Screenwriter: Tawfik Abu Wael

Producer: Baher Agbariya

Genre: Drama

Production Status: In Development

Time: 110 min

Languages: Arabic, Hebrew

Estimated Budget: 1,060,000 EU

Production Company: Majdal Films

Street Address: Hillel St. 55, Apt.11, Haifa

Tel: +972-543-008-004

Email: baheir@gmail.com

SYNOPSIS:

Hassan, 27, still lives with his mother and helps her run the small grocery store that provides for them both. He dreams of studying math overseas; every year, he applies for a scholarship and is turned down. A talented and unlucky man, Hassan dreams of changing his fate and becomes involved in a plot to kill Lulu - a collaborator living in Tel Aviv. The murderous assignment begins with the surprise discovery that Lulu is a transgender female who makes a living as a prostitute, and ends with friendship and love. While Hassan tries to find the motivation and courage to kill Lulu, he is swept up in a surprising, rattling, and pleasurable journey on the margins of life in Tel Aviv.



Director: Tawfik Abu Wael



Producer: Baher Agbariya

DIRECTOR'S BIOGRAPHY:

Tawfik Abu Wael was born 1976 in the Palestinian town of Um El-Fahim in Israel. B.F.A in Cinema and Television, Tel Aviv University, 2000. Shorts: *Diary of a Male Whore*, *Growing Old Joyfully*, *Freedom Train* (post-production) Features: *Atash (Thirst)*, 2004, Cannes International Critics Prize (FIPRESCI), Best Israeli Feature, Jerusalem Film Festival, Special Jury Prize, Paris Biennial of Arab Cinema, Best Film, Corsica International Film Festival. *Tanathur (Last Days in Jerusalem)*, 2011, screened at Locarno, Toronto, Haifa Film Festivals; Rencontres internationales du cinema Vincennes.

DIRECTOR'S STATEMENT:

I intend to make a simple and good film by creating cinematic harmony between a classic narrative structure and a surprising plot. Hassan seeks to change his fate and must pay a price for it; he finds himself shifting from one path to another while enduring trials and tribulations, disintegration and revival. Hassan's journey to transform his fate is the film that I want to make.

COMPANY & PRODUCER PROFILE:

Baher Agbariya has worked as a line producer since 2004. Palestinian/Israeli and international films include *Paradise Now*, *Inheritance*, *Tanathur*, *Atash*, *Man Without a Cell Phone*, and more.

In 2012 he established his own production company, Majdal Films. Films include: *Personal Affairs* (dir. Maha Haj, 2016), (producer), *Un Certain Regard*, Cannes Official Selection, Best Feature, Haifa IFF, Critics Prize, Montpellier Cinemed Festival. *The Idol* (dir. Hany Abu Asaad, 2015), (Co-producer). *Omar* (dir. Hany Abu Asaad, 2013), (production services & line), Nominated, Academy Awards, 2014, Cannes - *Un Certain Regard - Special Jury Prize 2013*. *Mars @ Sunrise* (dir. Jessica Habie, USA, 2014), (producer), Best Actor, Alexandria IFF, 2015. *Thirst (Atash)*, (dir. Tawfik Abu Wael, 2004), (Co-producer), Cannes International Critics Prize (FIPRESCI), Best Israeli Feature, Jerusalem Film Festival.



MILK



Director: Maya Kenig

Screenwriter: Maya Kenig

Producers: Gal Greenspan, Roi Kurland, Maya Fischer

Genre: Dark Comedy

Production Status: Development

Time: 90 min

Languages: Hebrew, English

Estimated Budget: 1,300,000 EU

Existing arrangements & Source: 262,500 EU

United King Films, Israel Film Fund, Green Productions

Production Company: Green Productions

Street Address: 13 Sirkin St., Givatayim, Israel

Tel: +972-3-5166868

Email: gal@greenproductions.co.il,

maya@greenproductions.co.il

Web Site: www.greenproductions.co.il

SYNOPSIS:

A dark comedy about breastfeeding, motherhood and femininity in a post socialist world.

Tala, an offbeat musician who just gave birth to her first daughter is starting to work at a dairy for mother's milk, where women sit in working-stations for their breasts to be pumped. The milk is distributed mainly to mothers who don't breastfeed their babies but can afford fresh organic mother's milk. The need to earn a living and support her baby with no dad in the picture has pushed Tala to this awkward job. Tala soon learns the house rules: 100% discretion, strict diet, no drinking, no holidays. The only consolation is the friendship woven between her and the other women— and of course the handsome paycheck. Everything would have worked out just fine if only Tala wasn't Tala: though she tries very hard to make do, her rebellious nature keeps pushing her to confrontations with the administration, which leads her to a bumpy journey that only by the end of it she'll realize was really her initiation into motherhood. Welcome to the jungle.



Director: Maya Kenig



Producers: Gal Greenspan, Roi Kurland, Maya Fischer



DIRECTOR'S BIOGRAPHY:

Director, screenwriter, and editor. Graduated from the London Film School and the Sam Spiegel Film & Television School, Jerusalem. Her first feature film, *Off-White Lies*, premiered at the Berlin FF, screened in Busan, Palm Springs, and many other festivals, and was sold for distribution in France, US, Russia, and Australia.

DIRECTOR'S STATEMENT:

I have always been intrigued by dystopian stories, and thus inventing a dystopia such as this is compelling. It's an opportunity to examine the dissonance between our so-called civilized society and the fact that we are ultimately no more than milk-producing mammals.

COMPANY & PRODUCERS' PROFILE:

GREEN PRODUCTIONS is a film production company dedicated to the creation of quality films by Israeli and international writers/directors. It has a wide range of productions in development, has released films such as *Scaffolding* (dir. Matan Yair, 2017 Acid Cannes, 2016 First Prize JFF Pitchpoint), *A Quiet Heart* (dir. Eitan Anner, Grand-prix 2016 Tallin Black Nights Film Festival), *Youth* (dir. Tom Shoval, 2013 Berlin FF), *Summer Vacation* (dir. Tal Granit and Sharon Maymon, Sundance 2013, shortlisted for the 2015 Oscars®), and has several films set to be released in 2017.



KING KHAT



Director: Uri Marantz

Screenwriter: Uri Marantz

Producers: Elad Peleg, Haggai Arad

Genre: Animated Dramatic Comedy

Production Status: Pre-Production

Time: 70 min

Languages: Hebrew, English

Estimated Budget: 531,000 EU

Existing arrangements & Source: 243,000 EU

YesDocu, The New Fund for Cinema & TV,
The Jerusalem Film & Television Fund

Production Company: Daroma Productions

Street Address: Hadekel St. 116, Moshav
Kochav Michael 79304, Israel

Tel: +972-53-755-5805

Email: elad@daromap.com

Web Site: www.daromap.com

SYNOPSIS:

The true story of an Israeli scientist who became an international drug baron.

Gabi, a young Israeli scientist became fascinated by the psycho-active influences of the Khat plant. After a thorough study of the Israeli law on illegal substances he was surprised to find that Cathinone - the active substance in Khat- was not listed as an illegal drug. Following this revelation, he decided to try and synthesize the molecule by himself. What began years ago, as a non-harmful local home experiment, developed into a full-blown international operation that changed the global approach toward drugs in a profound way.



Director: Uri Marantz



Producers: Elad Peleg, Haggai Arad

DIRECTOR'S BIOGRAPHY:

Graduate of the Department of Cinema and Television, Tel Aviv University. Directed the short film *Freeze* (Karlovy Vary Film Festival). After graduation directed the television drama *Daddy*.

DIRECTOR'S STATEMENT:

This full-length animated film deals with designer drugs and legal highs. Our intention is to tell a good story about a 'mega-nerd' who becomes an international drug baron.

COMPANY & PRODUCERS' PROFILE:

Daroma, founded by Elad Peleg and Haggai Arad in 2010, strives to bring the individual back to the center and mainly produces feature films and documentaries that deal with social issues. Their credits include *Red Leaves* (FIPRESCI and Best Debut Film Jerusalem FF, 2014), *Life According to Ohad* (Special Jury Mention, DocAviv 2014), *Inertia* (Berlinale 2015), *Between Worlds* (Busan 2016), *Elish's Notebooks* (Editing Prize DocAviv 2017).



WHEN THE HINDS DO CALVE



Director: Tali Ohaion
Screenwriter: Tali Ohaion
Producers: Hillel Roseman, Yael Abecassis, Schaul Schertzer, Jean-Philippe Reza
Distributor: United King Video
Genre: Drama
Production Status: Pre-Production
Time: 90 min
Languages: Hebrew, French
Estimated Budget: 900,000 EU
Existing arrangements & Source: 450,000 EU
 Geshar Multicultural Film Fund, United King Video

Production Company: Cassis Films
Street Address: 2 Barzilai St., Tel Aviv, Israel
Tel: +972-52-393-4697
Email: hillelpilpel@gmail.com
Web Site: <http://www.cassisfilms.com>

Production Company: Thaleia Productions (France)
Street Address: 216, Boulevard Saint-Germain, Paris, France
Tel: +33-611744809
Email: thaleiaprod@gmail.com

SYNOPSIS:

The story of Hadar, age 42, a "born-again Jew," who creates films on mystical subjects, and her pretty sister Zohar, age 38, who suffers from cerebral palsy, mental retardation, and traces of autism. The sisters are bonded in soul and destiny. Hadar feels a profound emotional and predestined obligation to devote herself absolutely to Zohar, and derives tremendous vitality and strength from her. Hadar meets her soulmate Omer thanks to Zohar. Zohar's dramatic departure to an institution after 38 years at home and her worsening cerebral palsy attacks, challenge Hadar's faith, and raise questions on the purpose of torments and justice of Divine Governance.



Director:
Tali Ohaion

Producers:
Hillel Roseman, Yael Abecassis, Schaul Schertzer, Jean-Philippe Reza

DIRECTOR'S BIOGRAPHY:

Jury at the International TV Festival – Bar Montenegro 2015. Directed and produced documentary films: *Lea Koenig's Loves* (2012), *The Burdensome Stone* (2009), *Dunkel's Last Film* (2005), *Absurd Under War* (2002). Casting Director: *To Take a Wife* (2004), *Live and Become* (2005), *My Father my Lord* (2007). Owner of Talia Inspiration LTD. B.A in French Literature, Theatre Arts, Jewish Philosophy. Studied at the Department of Film and Television, Tel Aviv University. M.A Studies in Jewish Philosophy, Ben-Gurion University.

DIRECTOR'S STATEMENT:

Hadar and Omer, through the prism of "born-again" Jews, embody a mystical-Kabbalistic perception of brain-damaged individuals as lofty and noble souls. The film deals with the question of evil in the world and the justice of Divine Governance. The film underscores language, the opportunities made available through speech impediments, and the power of words/prayer to create reality till the point of becoming a double-edged sword.

COMPANY & PRODUCERS' PROFILE:

Cassis Films Production House, founded in 2011 by actress Yael Abecassis and producer Hillel Roseman. The company produces feature films and documentaries with a focus on female and social issues. Films include, *Why Hast Thou Forsaken Me* (dir. Hadar Morag), Venice FF 2015, Best Feature Haifa FF 2015; *Aya* (dir. Mihal Brezis & Oded Binnun), nominated for the Best Live Action Short Film, 2015 Oscars®.

Schaul Scherzer is a graduate of the Faculty of Law, Hebrew University of Jerusalem. Specializes in the accompaniment of productions, television, cinema, new media, intellectual property. Commercial and business law for 27 years.

Thaleia Productions is a Paris-based production company, founded and owned by Jean-Philippe Reza in 2004. The activities of the company are film, television production, and theatre. Co-produced the first feature films by Ronit and Shlomi Elkabetz, *To Take a Wife* and *Shiva*.



DECOMPRESSION



Director: Yona Rozenkier

Screenwriter: Yona Rozenkier

Producer: Kobi Mizrahi

Genre: Drama

Production Status: Financing

Time: 92 min

Language: Hebrew

Estimated Budget: 635,000 EU

Existing arrangements & Source: 45,000 EU
The Sam Spiegel International Film Lab

Production Company: KM Productions

Street Address:

1 Simta Almonit St., Tel Aviv, Israel

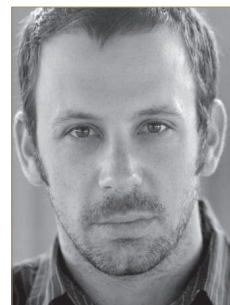
Tel: +972-525-785-388

Email: kobmiz@walla.com

SYNOPSIS:

Ben, depressed and unemployed, arrives for a short visit to his native kibbutz in northern Israel, accompanied by his wife and baby. He plans to ask his old, ill, drunken father, Albert, with whom he has no contact, to help him claim a lost family flat in Warsaw. But Albert has other plans; he has just placed a bet in front of half of the kibbutz that he can drive a tractor all the way south - to Eilat, within a week.

Albert leaves at dawn. Ben, who must obtain his father's signature, reluctantly joins him, and so, the two embark on an odd and unexpected journey, through rural and forgotten Israel. This is a sad comedy, about a father who never knew how to be one and a son who fled his shadow.



Director: Yona Rozenkier



Producer: Kobi Mizrahi

DIRECTOR'S BIOGRAPHY:

35, graduated from Tel Aviv University, Film and TV Department.

Writer and director of two shorts screened at Venice, Busan, Clermont Ferrand, Shanghai, and more. 2016 - Commissioned to write a daily drama for HOT (Israeli cable).

The Dive will be Yona's debut feature film, shooting in September 2017.

Decompression, his second feature, won First Prize at Sam Spiegel's International Film Lab 2016 and was selected for the Cannes Atelier 2017.

DIRECTOR'S STATEMENT:

My late and brilliant father was born in a cold crypt in occupied France. This forever damaged his heart but gave him a lust for life and an atheistic, existential, humanistic view of the world. The film's tone is inspired from the perception and ideology he taught me: be nice to others, smile when happy, cry when sad, and always remember: in the end, the most important thing in the world is to always know where to find the closest toilet.

COMPANY & PRODUCER PROFILE:

KM Productions is an Israeli production company, focusing on creating a true and sustainable relationship with young innovative directors in order to produce both short and feature films. Currently producing *Flood* by Avraham Shalom Levi (post-production) and *The Dive* by Yona Rozenkier (pre-production).

Kobi Mizrahi, 31, graduated from the Department of Film and Television, Tel Aviv University. He produced Israeli-Palestinian film projects: *Sport* (2015, Rome FF, Mostra Sao Paulo), *Water* (2012, Opened Venice' Critics' Week, Busan), and *Jerusalem Moments 2012* (Jerusalem IFF). In addition, he produced the TV series *24 Hours With...* based on the ITV British format for Keshet Broadcasting (Israel Channel 2), *Flavors from the Golan Heights* (Channel 10), and *The Documentarists* (Channel 1). Kobi also produced 13 award-winning short films which have been screened in numerous international film festivals.

04

**WORK IN PROGRESS
COMPETITION**



NO FUTURE



Director: Roman Shumonov

Screenwriter: Alexander Plavnick

Producer: Itai Tamir

Genre: Drama

Production Status: Editing

Time: 90 min

Languages: Russian, Hebrew

Estimated Budget: 310,000 EU

Existing arrangements & Source: 250,000 EU

Israel Film Fund, Geshar Multicultural Film Fund

Production Company: Laila Films LTD

Street Address:

20 Ben Avigdor St., Tel Aviv, Israel

Tel: +972-54-456-4144

Email: lailafilms.office@gmail.com

SYNOPSIS:

Four young immigrant friends living in a poor neighborhood in the Israeli city of Ashdod. Surviving day to day, they form a rap group and devote their time to rehearsing for an audition to an upcoming international music festival.

Their dream of taking part in the competition seems shattered when Andrey, our main character, suffers a crisis at home. Andrey falls behind on the mortgage payments and racks up a huge debt. The bank threatens foreclosure on his apartment, and social services threaten to take his sister away. Andrey searches for solutions in the world of organized crime. Andrey's bandmates desperately try to help him, risking not only their dream, but their lives.



Director: Roman Shumonov



Producer: Itai Tamir

DIRECTOR'S BIOGRAPHY:

Born in 1984 in the Soviet Union.

Immigrated to Israel by himself at the age of 17.

A Sapir College graduate. His documentary, *Babylon Dreamers*, won the Debut Film Award at the Doc Aviv Festival 2016.

DIRECTOR'S STATEMENT:

This film is about young people who refuse to give in to their circumstances; they try to change their situation and prove their right to exist, as they are, in any way that they can.

COMPANY & PRODUCER PROFILE:

Since its founding in 2010 Laila Films has produced: *Policeman*, *Not in Tel Aviv*, *Sharqiya*, *Alice*, *Arabani*, *Above the Hill*, *Ben Zaken*, *Awakening*, *Everything is Broken Up and Dances*, *Low Tide*, *The Cakemaker*.



ECHOES



Directors: Amikam Kovner, Assaf Snir

Screenwriters: Amikam Kovner, Assaf Snir

Producers: Yonathan Paran, Keren Michael

Genre: Drama

Production Status: Editing

Time: 90 min

Language: Hebrew

Estimated Budget: 600,000 EU

Existing arrangements & Source: 450,000 EU

Israel Film Fund, Dori Media Paran, Sam Spiegel International Film Lab, Channel 10

Production Company: Dori Media Paran

Street Address:

Communication Center, Neve Ilan, Israel

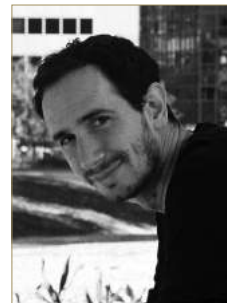
Tel: +972-544-811-007

Email: kerenmich@gmail.com

Web Site: <http://dorimediaparan.me/>

SYNOPSIS:

Avner suspects his wife Ella of having an affair. He secretly records her telephone conversations, turning into a spy in his own house. Following Ella's sudden death in an accident, Avner searches for her lover's identity, listening to the conversations again and again. He becomes more and more engrossed with the investigation instead of being there for his children, Daphne (12) and Omer (9). But while searching for one thing, he discovers another: The woman he listens to is a stranger to him, so very different from the one he thought he knew. He tries to understand that woman, to decode their relationship, and most of all he needs to know: Why?



Directors: Amikam Kovner, Assaf Snir

Producers: Yonathan Paran, Keren Michael

DIRECTORS' BIOGRAPHIES:

Amikam Kovner, graduate of Tel Aviv University Film Department. His short films *Scar*, *The Home Leave*, and *Fatherland* were screened in dozens of film festivals worldwide, and won numerous awards. In 2014 he completed his film *Haven* (Moscow International Film Festival – Official Competition)

Assaf Snir, graduate of Sam Spiegel Film & Television School, Jerusalem. Wrote and directed 3 short films, screened in local and international film festivals. *Echoes* is his first feature film.

DIRECTORS' STATEMENT:

Though disguised as a detective story, *Echoes* is really a film about love. Under the atmosphere of suspense lies the true mystery the film seeks to explore – the one of Avner's relationship with his wife Ella.

COMPANY & PRODUCERS' PROFILE:

Dori Media Paran is an international group of media companies, producing, distributing, and broadcasting TV and New Media. In 2013 Dori Media Paran established a company dedicated to developing and promoting author films in a spirit of high quality meets commercially viable content. Yonathan Paran acts as CEO. Keren Michael is handling the developing and financing.



FIG TREE



Director: Alamork Davidian

Screenwriter: Alamork Davidian

Producers: Saar Yogev, Naomi Levari

Co-Producers: Felix Eisele (Germany) & Sandrine Brauer (France)

Genre: Drama

Production Status: Editing

Time: 100 min

Language: Amharic

Estimated Budget: 1,340,000 EU

Existing arrangements & Source: 943,981 EU

The Jehoshua Rabinovich Foundation For The Arts-Cinema Project, Geshar Multicultural Film Fund & the AVI CHAI Foundation, The Sam Spiegel International Film Lab First Prize, The 2014 Beracha Award, CNC-Cinema Du Monde, MFG, World Cinema Fund

Production Company:

Black Sheep Film Productions Ltd

Street Address: 1 Yagia Kapayim St., Tel Aviv, Israel

Tel: +972-74-703-9009

Email: Info@bsheepfilms.com

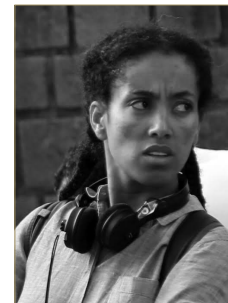
Web Site: www.bsheepfilms.com

SYNOPSIS:

16 year-old-Mina lives in Addis Ababa. Not far from her house stands an ancient Fig Tree. Under the heavy shadow of the Ethiopian civil war – the tree is a safe haven for Mina and her boyfriend, Eli.

Despite the despair felt at the raging war, and the frequent kidnapping of boys by the military, Mina becomes accustomed to zigzagging between the demands of reality during war time and her desire to live her days of youth.

Due to the fact that they are Jewish, Mina's family is presented with a new opportunity: to immigrate to Israel, far away from the war. For Mina's brother who serves in the civil guard against his will this is a ticket out of hell, for her grandmother, who has been raising her, this is an old dream coming true but for Mina it's a tough blow. Immigrating to Israel means that Mina will have to leave Eli behind and she devises a plan that will force her family to take him along. But, in times of war, plans can go terribly wrong, hurting everybody involved.



Director: Alamork Davidian



Producers: Saar Yogev, Naomi Levari

DIRECTOR'S BIOGRAPHY:

Born in 1980 in Ethiopia, Alamork moved to Israel in 1991. Graduate of the Sam Spiegel Film School in Jerusalem. Alamork has directed 5 short films all dealing with the lives of immigrant women. Her latest work *Facing the Wall* (2016) has already picked three awards and is being screened at numerous international film festivals including Clermont-Ferrand, Palm Springs and Rohde Island. *Fig Tree* is her debut feature film.

DIRECTOR'S STATEMENT:

I wish to create a world similar to the world of my childhood, a world populated mostly by women, as the men were fighting or dying in the war.

Through Mina, I wish to describe the surreal situation of leading a normal life during a chaotic wartime.

Above all, I want to tell the stories of the people that live in my memories, those who stayed behind or died and give a face to "refugees".

COMPANY & PRODUCER PROFILE:

Black Sheep Film Productions Ltd. was founded in 2010 by Saar Yogev and Naomi Levari out of their love for the art of filmmaking after years of proven experience in the film & TV industry. Black Sheep directs a spotlight on the unseen and unheard voices of society and stands for close, personal and creative collaborations with local and international filmmakers in its hand-picked projects.

The company's last release *One Week and a Day* won the Gan Award at Cannes Critic's Week 2016 among 19 other international awards and was released in 9 territories. The company latest TV series *Mama's Angel* premiered at 2016's Series Mania int'l competition, picked up by Wild Bunch and is gaining worldwide success. Currently Black Sheep is in the post production process of the cinematic boundary breaking *Apple of My Eye* written and directed by Academy Award® Nominee Yaron Shani (*Ajam*).



RED HEIFER



Director: Tsivia Barkai

Screenwriter: Tsivia Barkai

Producer: Itai Tamir

Genre: Drama

Production Status: Editing

Time: 90 min

Language: Hebrew

Estimated Budget: 350,000 EU

Existing arrangements & Source: 260,000 EU

Israel Film Fund, The New Fund for
Cinema and TV

Production Company: Laila Films LTD

Street Address:

20 Ben Avigdor St., Tel Aviv, Israel

Tel: +972-54-456-4144

Email: lailafilms.office@gmail.com

SYNOPSIS:

Shortly after the death of Benny's beloved grandmother, a pure red heifer is born. Its birth is a sign that Yehoshua interprets as heralding the time to begin building the Third Temple.

Benny finds herself in the strange role of caring for the sweet creature, upon whom this ominous fate has been inflicted. The relationship between Benny and Yehoshua faces many tests as the story unfolds but, when Benny falls in love with Yael, a young woman carrying out her National Service, she reaches a point of no return. As the events evolve and continue heating up, Benny tries desperately to create a safety bubble for herself and Yael, but, in the nature of bubbles, it too, will burst....



Director: Tsivia Barkai



Producer: Itai Tamir

DIRECTOR'S BIOGRAPHY:

Tsivia Barkai completed studies at the Sam Spiegel Film & TV School, Jerusalem in 2005. *Vika*, her graduation film, participated in several international film festivals, including Berlin (Best Short Film), Jerusalem FF.

DIRECTOR'S STATEMENT:

Benny never stops seeking and believing in a life touched by love. That's the vision I want to give the audience, a vision of love and compassion that is unafraid of what may be painful and demanding.

COMPANY & PRODUCER PROFILE:

Since its founding in 2010 Laila Films has produced: *Policeman*, *Not in Tel Aviv*, *Sharqiya*, *Alice*, *Arabani*, *Above the Hill*, *Ben Zaken*, *Awakening*, *Everything is Broken Up and Dances*, *Low Tide*, *The Cakemaker*.

05
DECISION MAKERS

DECISION MAKERS



Claudia Landsberger

Pitching Coach & Moderator

BaseWorx For Film

After two decades being managing director of EYE International at the Dutch Film Institute, Landsberger has joined BaseWorx For Film as Executive Partner.

BaseWorx For Film is active in the fields of script and project development, international marketing and communications, festival & market strategy and festival programming.

Landsberger was the co-founder of European Film promotion, served for many years on the selection committee of the Berlinale and is a member of the European Film Academy.



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06
ACKNOWLEDGEMENTS & STAFF

ACKNOWLEDGEMENTS

The winning projects will be awarded with the following prizes:

- The Van Leer Award - 20,000 NIS
- The DB & OPUS Award - Post Production Services in the value of in the value of 55,000 NIS
- Cinelab Award - Post Production Services in the value of 15,000 EU
- The Wouter Barendrecht Lia van Leer Award - 4,000 EU
- YAPIMLAB Award - in the value of 5,000 EU

Special Thanks to our Jury, Decision Makers and Panelists:

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Ministry of Foreign Affairs: Raphael Gamzu, Ofra Ben Yaakov, Vered Heller, Yair Nevo

Jerusalem Foundation: Yohana Arbib Perugia, Anat Tzur, Hedva Foguel

Jerusalem Film and Television Fund: Yoram Honig, Galia Altaratz

The Van Leer Foundation: Jacqueline Tammenoms Bakker, Rien Van Ghent, Andre Betting

Cinelab - Post Production Lab: Rodrigo Ruiztarazona, Cornelia Popa

The Wouter Barndrecht Fund: Michael J. Werner, Nelleke Driessen

YAPIMLAB: Zeynep Ozbatur Atakan, Suzan Guverte

DB Studios: Gil Toren, Ronit Shalvi

Opus Digital Lab: Gil Mitrani, Dori Bashan

The Sam Spiegel International Film Lab: Renen Schorr, Ifat Tubi

And a last and very special thanks to our partners

The Israel Film Fund: Katriel Schory, David Lipkind, Haya Nastovic, Avital Beckerman

STAFF

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Artistic Director: Elad Samorzik

Director of Israeli Competitions & Industry Days: Ariel Richter

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