



REMEMBER TO BREATHE

(Tizkeri Sheat Noshemet)
Studio Darom 2018

Main data

Category: Drama feature film
Lenght : 90'
Language : Hebrew
Shooting Format : HD
Shooting location : Israel
Shooting dates : 2019
Expected dates of completion : 2019
Stage of production : development stage

Production

Budget : € 428 000
Financing in place : € 0
Workshops and platforms attended : ---
Current situation : Development stage

Yifat Prestelnik Producer



Since 2003, Yifat Prestelnik is a boutique production company specializing in feature films and television series. Its feature films *Three Mothers* (2006), *The fifth Heaven* (2012), and its television series *Weeping Suzanne* (2009) and *Mekimi* (2013) have all participated and won prizes in international festivals. Its feature *Don't forget me* recently swapped Turin Film (November 2017) Festival awards including best film, best actor, best actress, Avanti prize, special mention for best performance.

Aharon Shem Tov Director



Born (1973) and lives in Tel Aviv. Graduated of Camera Obscura film school. Director of the documentary *Aline and I* (52 minutes) which was screened in 2004 on commercial channel and participated in several international festivals. As a researcher co-operated with Niv Hachlili in a research for HA'ARETZ newspaper about public housing in Israel (2011). Writer and director of the short film *Ana Min El Yahud*, with Niv Hachlili that won jury special mention at Cinemed Montpellier (2017). From the beginning of 2016, teaches filmmaking in MA'ASYAHOO prison.

Niv Hachlili Director



Niv Hachlili is a Jerusalem based investigative-journalist, writer and director. a graduate of the Sam Spiegel school (screenwriting) and the Jerusalem international film lab. Writer and director of the short film "Ana Min El Yahud" ("I am from the Jews"), with Director Aharon Shem-Tov. Co-writer "Sound of the sea" - director Shai Carmeli Pollak (feature, 90 min. pre-production). Co-creator/writer/research of the documentary "Holes", with director Shirly Berkovitz and producer Noam Pinchas. (channel 8. post production). Co-writer/research "Lea Tsemel, advocate" - director Rachel Leah Jones (channel 8, documentary. in production).

Contacts

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Synopsis

Maya, a single mother, 31, has two girls and one dead baby. While she's waiting for the social housing flat, she's living at her sister's, Dominique, and her husband Moti. Trying to juggle between her work as an assistant care worker in an elderly people home, confronting the Israeli welfare bureaucracy, and raising her daughters, she has no time left to breath. If she could just hang on for a little longer. If she would just be able to tolerate the daily survival struggle, the harassments, the disgraceful poverty, the constant feeling of shame and guilt, the unstable life she has to endure. When Maya meets Ameen, the handyman that renovates the neglected public housing flat that might be hers, she can suddenly share her dream for a place of her own. But her dreams can't be farther away than reality. Maya needs at least 3 living children to be entitled a social house, and the house has been already promised to another family without her knowledge. Even though Maya is not willing to back down or give up, she and her daughters deserve a safe place they can live in.

Director's statement

« A short article in the newspaper, more than 8 years ago, have led us one morning to a small poor, peripheral town, where a family of seven was evicted from their public housing flat onto the street. Since that morning, we took upon ourselves to research the story of Israeli public housing, accompany and document the people we met through our travels. This journey, not less emotional then geographical, exposed us to the deepest, most delicate, unseen, complex layers that make up the stories of the people who opened their doors, allowing us to look into their lives. We were especially touched and connected to a group of women who gathered to fight for their rights to either be acknowledged as entitled to public housing, or not to be thrown out of the public houses they live in. These women were perceived by majority of the public as ignorant, weak, lazy, promiscuous women, and were subjected to constant abuse and ridicule, but weren't willing to give up. As time passed we got closer, they were sharing their constant life struggles. Many of them carried history of sexual and mental abuse, violent partners, racial discrimination, exploitation of labor, and lack of any social-personal safety-net, struggled to build stable ground out of the uncertain reality they had experienced. They were survivors and, as such, carried stamina and vision we could only admire. Their stories, as their strength, were astounding to us. Once we started a dialogue with them we understood we want to create a fictional film that is based on those real stories, experiences, pains and hopes. Through such a film, we are hoping to evoke an emotional experience as close as possible to the one we have went through while diving deeper into the lives of those amazing women. »