

2020 STUDIO DAROM WORKSHOP

OUR LADY OF THE FLOWERS • HAAMADONA SHEL HAPRAHIM

MAIN DATA

Category: Drama
Length: 100 min
Language: Hebrew
Shooting format: 16mm
Shooting location: Israel
Expected date of completion: August 2022
Stage of production: In development

PRODUCTION

Budget: 327.050€
Financing in place: 10.000\$
Production company: Sima Films
Workshops & platforms attended: Studio Darom - PAS

DIRECTOR • Omer Tobi

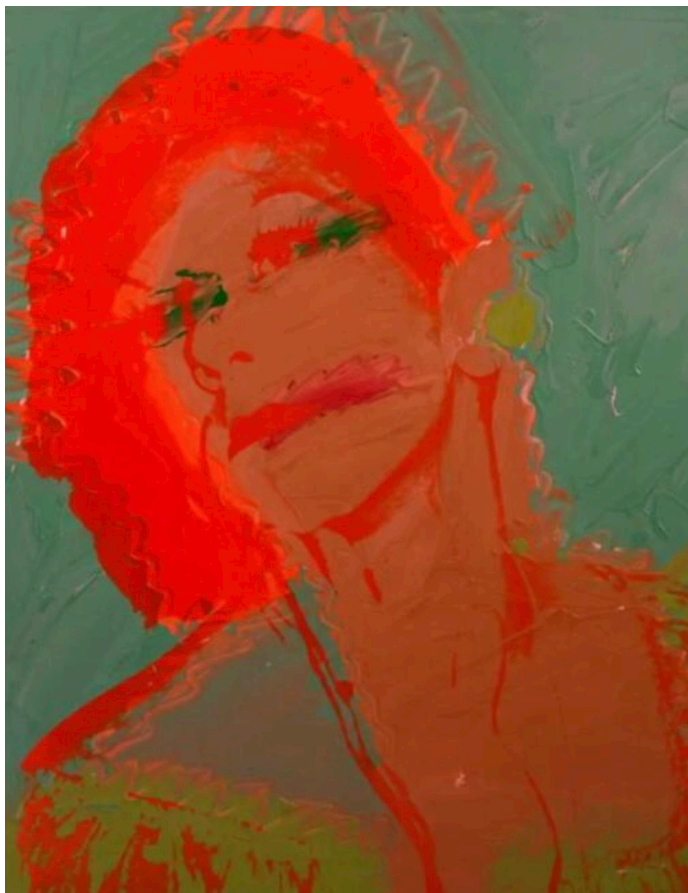


Writer/Director Omer Tobi was born 1989 in Tel-Aviv to parents of Moroccan Tunisian origin. His recent short film, Set me as a seal upon thine heart, had its international premiere at 2018 Sundance festival, was screened at Locarno Festival and in many festivals around the world. In summer 2018 Tobi attended two weeks of workshops at Locarno Filmmakers Academy. His previous short film, Hounds, won a number of awards, among them: Best Comedy at Aspen Shorts fest, Special Jury Mention at the AFI Fest, Best Independent Short at Haifa International film, and screened at more than 40 film festivals around the world.

PRODUCER • Gil Sima



Gil Sima is a film and TV producer, owner of Sima Films: an independent production company founded in 2015 and based in Tel Aviv and currently also in California. He attended the "Minshar" film school in Tel Aviv and studied film and History at the Open University. Sima Films' different projects have been screened in major film festivals worldwide, such as Sundance, Locarno, AFI, BFI, and more, and have been broadcasted in various television platforms, including Amazon Prime Video (US), Fandor (US), Yes Docu (IL), Channel 8 (IL), Canal+ (EU), and more.



SYNOPSIS

Eden Alfasi (40), a hard of hearing transgender sex worker, lives in a loft in HaTikvah, one of the city's more impoverished neighborhoods. Her mother's passing and the rough conditions life as a trans sex worker entails, send her on a tragically agonizing and neverending search for love, a sense of security, family and belonging.

DIRECTOR'S STATEMENT

I've often wondered about the death of queer cinema in Israel. The 1980s and early 1990s have brought a very bold queer message with them. It was a message of personalized gender, and it flourished. This is dazzlingly apparent in the inimitable films of Amos Guttman, intended to inflame the passions, but also in Ayelet's Menahemi's landmark short film "Crows." Suddenly, there was a sense that personal, queer narratives in Israeli cinema offered a significant alternative, paralleling those works focused on themes pertaining to the Jewish nationalist experiment. LGBTQ film suffered a devastating blow with Guttman's premature death. Since then it seems as if LGBTQ representation in film has come to be dressed up in nationalist themes. Film and television alike have since come to be evaluated through military parameters and fertility (such as marriage or childbirth). On the other hand, a more introspective narrative, focused on the complexity of the queer condition has all but disappeared. No longer is there a cinema focused on the uniquely extravagant nature of queer culture, and the dark and turbulent circus that defines its travails.

LGBTQ normativity in Cinema came with a steep price. In order to gain admittance into Israeli society, every alternative queer work that happened to be thrashing about was abandoned. The form itself practically vanished from the Israeli cultural map. This includes works that were especially important to me – particularly as I dealt with my own emergence as a young gay man and artist. The process of developing this project is a miracle in itself. The producer and I approached Guttman's family to gain access to his archive hoping to have a glimpse at his creative process and possibly find some more interesting materials that would shed light on his life and oeuvre. Soon after the family sat us down to peruse what was left of his writings, we discovered what turned out to be an unpublished manuscript: an inspirational unfinished project.

These social spaces, this project insists are brimming with life; it is, indeed, a tribute to those individuals that inhabit those oft-forgotten social spaces.

CONTACTS

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Gil Sima • Producer: boshes87@gmail.com

2020 STUDIO DAROM WORKSHOP

HOME • BAYIT

MAIN DATA

Category: Drama
Length: 90 min
Language: Hebrew, English, Ukrainian
Shooting format: 4K
Shooting location: Israel & Ukraine
Expected date of completion: January 2022
Stage of production: In development

PRODUCTION

Budget: 1 160 962 €
Financing in place: N/A
Production company: BARYO
Workshops & platforms attended: Torino Film Lab ; Studio Darom - PAS

DIRECTOR • Or Sinai



Or is a graduate of the Jerusalem Sam Spiegel Film & Television School, a Berlinale Talents 2015 alumnus and winner of the 2nd prize at the Jerusalem Sam Spiegel International Film Lab 2018. During her film studies, she wrote and directed a few fiction shorts, and a 50-minute documentary. She directed the short film Anna, which won the Cinéfondation Award at the Cannes Film Festival 2016, the Israeli Film Academy Award for Best Short Feature Film 2016 and an Honorable Mention at the Toronto International Film Festival 2016, among others. Or worked as an editor for different TV series and documentaries, such as Mr. Gaga by Tomer Heymann (2015). All her films tell stories about women from the outskirts of society, struggling to liberate themselves from social conventions, and to be free. Home is her first feature which got the CNC honorable mention at the Torino Script Lab 2020.



PRODUCER • Adi Bar Yossef



Adi is a graduate of the "Sam Spiegel School" in Jerusalem. Winner of the 2008 Production award and 2011 cinematography award. In 2019 Adi founded BARYO - a film and TV productions house. As an independent producer she produced the films **Four Mothers** (2020) a documentary directed by Rafael Levin and Dana Kedar for HOT cable TV, premiered at the 2020 Docaviv film festival and **The Little Things** (2019) a documentary directed by Michal Aronzon, with the support of the NFCT, premiered at 2019 Docaviv film festival. Between the years 2016 to 2019 Adi co-produced together with Greenproductions several feature films; **Shake your cares away** by Tom Shoval - In post production, **Electricians** (2019) by Boaz Armoni, **Scaffolding** (2017) by Matan Yair, screened at the Cannes Film Festival and won the best film at the Jerusalem Film Festival and Voice Over (2016) directed by 5 Sam Spiegel School Alumnus. Since 2020 Adi joined as an Executive producer to Endemolshine Israel and produced TV series such as; **Malkot** season 2 By Gal Zaid for HOT cable TV (will be aired 2021), **The shop that has everything** By Uzi Wiel for KAN Israel public channel (will be aired 2021).

SYNOPSIS

50-year-old Bella has been working devotedly for the Bar family in the affluent Caesarea, in Israel, for almost 15 years now, and regularly sending money to her husband and two children in a poor village in Ukraine. Bella convinces herself that the only reason for the temporary affair she is having with Avraham, the Ethiopian security guard of the rich neighborhood, is to help her deal with her homesickness. Despite the geographical distance, Bella feels she is still connected to her family and involved in their lives. One day she discovers that her daughter is pregnant, and no one told her about it. Bella is hurt and disillusioned, she decides that it is time to leave everything and go back home to fight for her place in the family. Bella returns to her old life as a different person, searching to rediscover herself and to reunite her family. But slowly she realizes that for her, there is no way back home. When she left her home the first time, she had to tear herself from her family in order to provide them a better future. Now she decides to leave her home a second time, with a heavy heart, but with the realization that the "temporary" identity she had built herself back in Israel has become her sole identity.

DIRECTOR'S STATEMENT

14 years after my mother was diagnosed with Parkinson's disease, she agreed to let into the house a worker. A bulldozer dug a deep cavern under the house, to build an underground room for the new housekeeper. Suddenly, there was another woman in the house; she'd be the housewife my mother couldn't be anymore. After meeting her, I became obsessed with exploring immigrant workers' stories around me and discovered a big group of women who've been living on a geographical seam.

In my story, Bella returns to her home after years. It's the confrontation between past and present and how much we change from the person we were, becoming alienated with the place and people we used to call home. People like Bella have been sacrificing everything they have, to build a future that, in the end, might not belong to her.

The gap between the woman Bella was when she left and the woman she is today is the story I want to tell. This gap, in some way, is also the gap within which I live. Caught between the patriarchal conventions I grew up with and the modern liberated woman I am trying to be.

CONTACTS

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Adi Bar Yossef • Producer: adibaryo@gmail.com

2020 STUDIO DAROM WORKSHOP

TOM'S 2ND SUICIDE • *HAHITABDUT HASHNIYA SHEL TOM*

MAIN DATA

Category: Morbid Comedy / Drama
Length: 90 min
Language: Hebrew
Shooting format: Digital
Shooting location: Israel
Expected date of completion: January 2023
Stage of production: In development

PRODUCTION

Budget: 371 785€
Financing in place: 13 000€
Production company: VH Productions
Workshops & platforms attended: Studio Darom - PAS

DIRECTOR • Karni Haneman



Director and writer, graduate of Tel Aviv University with a BFA in filmmaking, where she wrote and directed her short film, "Stairway" (2009). Karni is also a graduate of the Classical Acting Course at the London Academy of Music and Dramatic Art (LAMDA, 2012). Her first feature film, "Fuck You Jessica Blair" (2017), won several awards and screened in various film festivals around the world, such as the prestigious Mar del Plata Film Festival as part of the New Auteurs Panorama, and SCENECS film festival for promising debut directors. In Israel, the film screened at Cinema South Film Festival and TLVFest. Karni gained her MFA at the Royal Central School of Speech and Drama in London (RCSSD, 2019), during which she started working on her first full-length play, which is currently in development.



PRODUCER • Sivan Vardina



Producer, graduate at the prestigious Sam Spiegel Film and Television School in Jerusalem, where she produced and distributed several short films. Sivan worked as the house producer at Black Sheep Film Productions Ltd for several projects, amongst them: "Love Trilogy" (2019), "One Week and a Day" (2016), "Fig Tree" (2018), and the TV series "Split" (2015) -producing it's behind the scenes for Reshet TV. Documentaries: "Ceased to Be" (2018) and "Border of Pain" (2019). Sivan also worked as the Production Coordinator of the Greenhouse project, and as the office manager at the New Fund for Cinema & TV. Tom's 2nd Suicide is the first feature film of her independent production company, VH Hafakot.

SYNOPSIS

Today is March 9, which means it is time for Tom's annual suicide attempt. Tom (32) had accepted two years ago that her life is not going to get any better. Since then, she is doing the best she can to end it. The only problem is that she keeps failing. This year she prepped it so the exhaust pipe will do the job for her, but as "bad" luck will have it, the car fails to start. Moments later, some good luck does come by her way, as the chivalrous Jacob (30) happens to pass by with his car in perfect timing. The pair starts driving together and embark on an extremely weird road-trip, one that is aimed towards ending Tom's life.

DIRECTOR'S STATEMENT

After completing my first feature film, Fuck You Jessica Blair, something felt unfinished on a personal note. Towards the end of the film, my character confesses she wrote a suicide letter: "Just in case". Tom's 2nd Suicide is that suicide letter. I wrote this script to make myself deal with what was the most difficult and best kept secret about myself: my long-life struggle with depression and suicidal thoughts. Instead of actually going through with it, I turned to writing, trying to grasp on to any other way I could find to help get me past it instead of giving up. Every time I felt that I was sinking into these extreme low points, there was still something holding me back. Sometimes it was the "technicality" of it, sometimes it was an occasional random stranger I crossed paths with, and sometimes it was a genuine glimpse of hope. This is where we meet Tom, who is hopeless and wants to end her life, but is holding on to any possible excuse not to go through with it. This script is about that, and it is about the attempt to find humour in that.

CONTACTS

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 Sivan Vardina • Producer: yh.hafakot@gmail.com

2020 STUDIO DAROM WORKSHOP

THE MAESTRO

MAIN DATA

Category: Comedy / Drama
Lenght: 80 min
Language: Hebrew
Shooting format: 4K
Shooting location: Israel
Expected date of completion: October 2022
Stage of production: In development

PRODUCTION

Budget: 443 000€
Financing in place: 15 000€
Production company: Solyo Productions
Workshops & platforms attended: Studio Darom - PAS

PRODUCER • Kobi Azran



Kobi Azran is a Sam Spiegel Film School graduated in 2013.

My passion is to accompany young filmmakers and help them find their unique voice, from the early script stage through to distribution. I specialize as a short film producer as well as a line producer for TV dramas and feature films.

As a short film producer, I've produced:

- 1)** Daily Bread / by Idan Hobel (Jury Award at Venice International Film Festival)
- 2)** The Average Man / by Yaniv Segalovich (the audience's favorite at five international film festivals)
- 3)** Fatherland/ by Amikam Kovner (Best film' winner at Brussels International Film Festival),
- 4)** Ella's Men/ by Oren Adaf (Officially Selected at Locarno)
- 5)** Inter-Galactic Samurai/ by Hagar Ben Asher (Tel Aviv International Student Film Festival winner),

As a line producer, I worked on: *A Very Important Man 2*, *That's it 1-2*, *Ron 2-3*, *The Art of Waiting* by Erez Tadmor 2019, *One in the Heart* by Talia Lavi 2020, *Dirty girls* by Talia Lavi 2020.



SYNOPSIS

Ori (35), a theatre director at Tivon High School, embarks on a quest to fulfill his dream of directing in Berlin. His dream takes a turn when Tal (30), his fiancé and partner for the last six years, breaks up with him. He returns to his country in order to save his relationship. His distressed mental state draw him close to Lynn (17), a student of his. He ignores her romantic hints and the boundaries between them as he tries to replace Tal's absence. His actions complicate his situation. Just before he gives up and flees back to Berlin something stops him from boarding the flight.

DIRECTOR • Yonatan Peretz



Film director, writer and musician whose Films were screened at international film festivals including Montreal World Film Festival, St. Louis IFF, Polish IFF, Tel Aviv IFF etc. Studies include an M. F. A in film direction and production from the Steve Tish Film and Television department at Tel Aviv University and finishing his Masters in Music composition at Haifa University.

DIRECTOR'S STATEMENT

The personal aspect - For the past years I have lived in the Galilee, Israel's north rural region, teaching drama and music at Waldorf schools, focusing on theatrical productions. During these monthly periods of work, many intrigues and tensions arise between the students and teachers. Ori (35) is thrown into this turmoil while he tries to overcome a breakup from his fiancé.

Tragicomedy- alongside the drama and naturalism dominating the film, there are also poetical moments that grow into existential-comic absurdity. In this tragicomedy, where the laughter blends with the drama, Ori is faced with difficult times as Reality manifests itself into Distinct and precise moments of truth. These moments manage to touch both personal and universal aspects.

Hybris and Outsiderity - Uri isn't satisfied with his work as a school director and dreams to succeed in Berlin. This hybris will eventually cost him his relationship with Tal (30) his fiancé. His grief over his breakup, in addition to his Intoxication of power as a director over the students, blurs the boundaries between them. Eventually, he's accused of sexual harassment. As a result, besides getting complicated with the law, he loses his social life and is pushed to Outsiderity.

The Symmetry of Nadav's escorting-

In the beginning, while Ori dreams of succeeding abroad, his fiancé Tal tutors Nadav (16), an autistic Student. On a later stage, after Ori is fired, he begins tutoring Nadav. This supposedly anticlimactic move is in fact part of Ori's inner process. Through the pain of breakup and his moral fall, he pays the price of social exile but undergoes a personal transformation through the eruption of his hybris. Through working with Nadav, he is obligated to learn and practice modesty and to serve the other, which turns out to be what he is really called for.

CONTACTS

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