



XLXII MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA VENEZIA 1995

דְּבָרִים

DEVARIM

a film by Amos Gitai





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D E V A R I M

A film by Amos Gitai
After a novel by Yaakov Shabtai

Starring

Assi Dayan	Amos Gitai
Amos Schub	Lea Koenig
Riki Gal	Michal Zoharetz
Sharon Hacoen	Maya Kadishman
Samuel Calderon	Galia Spring
Menachem Golan	Azaria Rapoport

Running Time: 1H50
35mm Color

Production

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World Sales

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37, Rashi St. Tel-Aviv, 63265
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Mikado Films
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Devarim • A film by Amos Gitai • Produced by: Shuki Friedman for Agav Films • In association with: Agav Films (Paris) • Intereurop (Paris) • Mikado Films (Rome) • F.T.S •

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Synopsis

Yaakov Shabtai's novel, published in English under the title *PAST CONTINUOUS*, is one of modern Hebrew literature's strongest works. It represents a formidable challenge for a contemporary film-maker. The novel explores, within a nine month timespan, the infinite range of sensations which make up lived experience, simultaneously evoking an allegory of the city of Tel Aviv and its mythologies.

The narrative starts on a warm day in April. Caesar and Israel learn that the father of their friend Goldman has died. They set out to attend the funeral of the old man, although they are aware that Goldman's relationship with the tyrannical old man had been very distant. Since they do not know where the funeral is to take place, they arrive three hours late.

Gradually, as the narrative unfolds, the three characters are revealed. Caesar is a photographer, about 40 years old, who devotes all his energies to the conquest of women, using sex as a means to justify his existence. Israel, a man in his thirties, lives a rather withdrawn life, as if a profound disappointment overwhelmed and drowned him. He dreams of learning to play the organ but does nothing to achieve this aim and prefers to let Caesar, with whom he lives, support him.

Goldman is a little older and dreams of a great love which would give meaning to his life. In the meantime, he lives in his parents' apartment and leads the humdrum life of a lawyer.

The three heroes lead rather self-enclosed, emotionally sterile lives which condemn them to an ineluctable disintegration. They despise their environment but are beset by an intense nostalgia for their past and that of their city. A city swept by the hamsin, a wind that brings madness, pushing people into either depression or frantic hedonism.

The script tells a tale of wandering, a road movie without movement in which biographies criss-cross both in the past and in the present of Tel Aviv. A whole gamut of apparently unimportant events combine to elaborate on the texture of the relationships between the characters and their histories.

Caesar compulsively moves from one woman to another without ever being able to satisfy his thirst for conquest. He visits his ex-wife who tells him of her worries about the health of their nine year-old son, and, soon afterwards, he makes love to a married woman who is prepared to get a divorce and marry him.

Meanwhile, Israel wanders through Tel-Aviv, waiting for the couple to vacate his flat. His love life is stricter than Caesar's but doesn't give him any satisfaction. He keeps his distance from the beautiful woman who is in love with him, and as a result, he loses her.

Goldman, obsessed with his physical appearance, is a fitness fanatic subjecting himself to training sessions every day. A contemporary Sisyphus, he bears his existence like a burden and ends up committing suicide nine months after the death of his father, bringing the narrative to a circular ending.

The linear progression of the story is interrupted by both the insignificant and the important events which have led the characters to their current condition and gradually, a tableau of the city begins to emerge through the collisions between its different epochs, its various mentalities and temperaments, its ideals and its multiple biographies. The narrative relies on an associative method, juxtaposing the characters' different trajectories along with their peculiarities, their habits, the objects with which they surround themselves, their most "insignificant" reactions, the places and the stages which mark out the journey of their existence.



Menachem Golan, Amos Schub and Amos Gitai

Cast

Assi Dayan	Caesar	Galia Spring	Elah
Amos Gitai	Goldman	Menachem Golan	Nelo
Amos Schub	Israel	Azaria Rapoport	Erwin
Lea Koenig	Stephana	Dan Hardan	Max
Riki Gal	Ruchama	Zvi Stolper	Manfred
Michal Zoharetz	Eliazara	Veronica Gottlieb	Paula
Sharon Hacoheh	Tirza	Shmuel Wolf	Guard
Maya Kadishman	Dita	Natalia Vitelvitsh	Zina
Samuel Calderon	Besh	David Cohen	Zvi

Credits

<i>Screenplay:</i>	Amos Gitai with the participation of Gilad Evron & Madi Levy <i>After a novel by Yaacov Shabtai</i>	<i>Production Designer:</i>	Eytan Levy
<i>Director:</i>	Amos Gitai	<i>Design Advisor:</i>	Thierry Francois
<i>Production:</i>	Shuki Friedman	<i>Costumes:</i>	Laura Dinulescu
<i>Associate Producers:</i>	Laurent Truchot Roberto Ciccuto	<i>Make Up:</i>	Michal Eshet
<i>Director of Photography:</i>	Renato Berta	<i>Production Manager:</i>	Uzi Cohen
<i>Music:</i>	Uri Ophir	<i>1st. Assistant Director:</i>	Haim Rinsky
<i>Piano:</i>	Isac Lubelsky	<i>2nd. Assistant Director:</i>	Ilan Moskovitch
<i>Editing:</i>	Zohar Sela	<i>Continuity:</i>	Nitzana Ben Lachsini
<i>Sound:</i>	Yochai Moshe	<i>Head Electrician:</i>	Philip Cadeau
<i>Mixing:</i>	Jane Stuart	<i>Head Grip:</i>	Shimon Sabach
		<i>Stills:</i>	Jackie Matitiahu
		<i>Production Coordinator:</i>	Michal Zeiden Eleonor Feneux

Ruchama to Goldman

*Look for it in my purse
look for it in my blouse
Be strong, be strict with me, don't ever give in
I may be hiding a grenade
I may be hiding a bomb
Or, maybe, I'm hiding something...something else
Search me in front
Search me in the back
Don't be lax, keep searching, never stop
Grove around, be confident
One button at a time
Towards my ticking heart
Search for it with your hands
With your burning lips
Search me with your body
With your eyes!
Suspect me, be harsh
Suspect me, be whole-hearted
Suspect me from now to eternity
Search me today
Search me tomorrow
Be strong with me, don't ever give in
If you didn't find a thing...
It's still not too late...
You may still find in me...
Something else!*



Text by Hanoch Levin

Riki Gal

From "Absalom in Israel" by Irving Howe

On the novel *PAST CONTINUES* by Yaakov Shabtai

The book takes off from one of the conventions of Western literature: a myth of historical and moral decline. It is by no means a straight account of Israel's recent condition, but offers something more complex and ambiguous: a voice of the culture quarreling with itself, an evocation of buried yearnings and regrets. Like Faulkner, Shabtai subjects to merciless scrutiny the very myth upon which his book rests. In the forefront stand three men in early middle age who can be seen as "representing" a generation that has inherited the life of Tel-Aviv but not the strength of its founders, a generation that in moments of self-pity feels crushed by that strength. As in all myths of decline, the sons have been weakened.

Through these younger characters Shabtai reaches towards the older generation. Men and women in their sixties and beyond, consisting of an elite in an advanced stage of decomposition. These are the cadres of labor Zionism, who came from Eastern Europe and settled in Israel with expectations as wildly improbable as they are affecting: to establish a Jewish nation, to live by an egalitarian ethic, and to create a new kind of Jew, standing erect, doing his own work with his own hands. What was really involved was a tremendous yearning for social and moral transfiguration, a leap through history, a remaking of souls. But for the plebeian veterans of Tel Aviv, the very process of realization brought disappointments. History gave a little but not enough, and now it has left these people - Shabtai's people - with a grief they cannot comprehend or shake off.

The text is an unbroken flow of language: nothing can be heard or seen except through the voice of the omniscient narrator. The opening sentence sets the bounds of time - between Goldman's father's death in the spring, and Goldman's own death in the winter - and the present consists of the months between the two deaths, with the speaker leading us back, through his own associations, to events in the past. As the relatives



Michal Zoharetz and Amos Schub

and friends of Goldman's father, Ephraim, gather after the funeral, there begins an unraveling of shared memories. There are dozens of characters, glimpsed rather than developed. Shabtai offers only sparse physical descriptions of these people, yet one soon comes to feel that one "knows" a good many of them, for his is an art of the representative, an art of the group. A community is releasing its experience, a generation is sliding toward extinction: the community, the generation of "labor Israel," socialist Zionism, which was central in the creation of the young country but has by now succumbed to old age and debility. If there can be such a thing as a collective novel, then *Past Continues* is one.

From The New York Review of Books.

Stephana to Goldman

It's no wonder that, confronted by the absurdities of existence, and particularly by death, people need that mystical entity they call "God". I mean, one could say it is, in essence, a function of suffering and death. And because suffering and death are eternal, so is He. I could also put it the other way around, and say, since suffering exists, and man was born to die anyway, what significance can he possibly see in the existence of God?

Goldman to Israel

Pity I didn't join the navy after military service. I'm too old now, If I'd taken up zoology, I'd have been happy, like Avinoam who opted for farming. It'll be alright. It's going to be a scorching day tomorrow. I envy Caecar. For him, life is a game, nothing bothers him. Everyone dies, eventually. Ten years more or less wouldn't make any difference. But I would've liked to understand Death. To make friends with it, so to speak, to reach it. Not to fear it, to forget that the world will go on without me for many thousands of years. I'll be lying deep in the ground, in the dark, while people swarm outside, go swimming, have talks, eat, fall in love, keep dreaming, observe trees, cars, movies, read the papers. No, you can't live twice. Even Dostoevsky only lived once. But you can commit suicide. That is, beat death at its own game. Trouble is, you can't change your mind afterwards. In short, you'd hardly call it victory.



*Michal Zoharetz, Assi Dayan, Maya Kadishman
and Amos Gitai*

Caesar To Israel

The bitch is getting a divorce! Eliazara. She's only just told me. She waited till it was all settled - the bitch ! Would you believe it: They've already filed the application. And all because I said I'd marry her. Promised her! She practically forced it out of me. I never dreamed then that it would happen. Anyway, it was so long ago. Now I've got myself into a real mess. I'll have to choose between her and Tehila. That's exactly what I don't want to do. I also promised Tehila I'd marry her. Those two complement each other. Tehila's calm, steady, friendly, loyal, I feel safe with her. But I love Eliazara. We're terrific in bed. If we get married, life will be one long party. If I had to choose, I'd go for Eliazara. But I wouldn't want to give Tehila up. But what will I tell her? If I tell her to go to hell, she'll kill herself! It would be too cruel on Tehila. I mean, I lived with her, we lived together, she might have married someone else, if it weren't for me. But I love Eliazara. Yet at the same time, there's something about Tehila. She's decent, dependable. I got really involved with her. I mean, I didn't love Tehila. I just wanted to sleep with her. Then I stayed the night, then another night, and another... I'm not short of girls, but Tehila's something else. There's always something in the fridge... soap and a clean towel in the shower. Besides, she worked nights, so I was quite free. But Eliazara is the one I'll marry. At the same time, I'm scared she might cheat on me. Then there's Gideon. If he ever finds out that she slept with me while they were married, he's quite capable of shooting me in the head. He's alright, really, though he could do with a bit more humour. But what do you expect: He's just a man, isn't he? The truth is he's a jerk - I can't stand him. Besides, there's my son. It's leukemia. He's got leukemia, the kid. I don't understand how a healthy kid can get sick, just like that. And nothing can be done to control the bloody thing! And if there's really no cure, it's all pointless anyway. Truth is, was it really so bad, the way I lived until now? Why do I have to marry Eliazara? Why do these two bitches want to marry me, just when I feel so low? I don't even know why I got divorced. All because of that shithead who was screwing her. I love the summer.



Assi Dayan and Amos Gitai

Interview with Amos Gitai

Ilan: *What interested you in adapting Yaacov Shabtai's novel, 'Past Continuous' into a film?*

Amos: Shabtai, in my opinion, succeeded where many other texts in Hebrew literature failed, in not having brought to the forefront of his novel the mythical existence of the people in Israel. That is, the people in "Past Continuous" are a collection of characters whom he moves between in inner wall of their apartments, between the walls of the streets, in some labyrinth of the city, of summer, of Tel-Aviv. These people, preoccupied with the specific details of their daily life, are in fact on a long journey in search of their identity. Shabtai marked of an area, about one square kilometer in Tel-Aviv, and went into its minutest detail, into the evocative, associative nature of certain elements of that area - elements which relate to earlier chapters of his character's biographies. This text comes very near to perfection of modern Hebrew literature, and in this respect, we take a certain risk once we attempt to adapt such a text to film, a medium with rules of its own.

What interested me when I took up this novel was to find a translation for some of its literary elements, but not for all of them. Shabtai, for example, had written the entire story almost as if it were one long sentence. I obviously was not interested in making the film an illustration of the novel, or to offer a cinematic representation of all the details, but I did want to use some of the author's basic decisions or choices and to remain faithful to them and to the structure of his book. Shabtai had written the entire story almost as if it were one long sentence.

So when we had to create two complementary characters, like Caesar and Goldman, we used different strategies for each. We shot Caesar in a series of continuous sequence shots up to seven minutes each, with the camera constantly moving, following him. For Goldman, a character who is in a state of collapse and disintegration, we chose to use a series relatively short, fragmentary



Amos Gitai

and decomposed shots, which were put together by the editing. So in this respect I've tried to create a sort of dialogue between these two forms.

Ilan: *What other elements did you feel were important to preserve?*

Amos: The translation forced us to address a number of issues. For example this brightness of the Tel-Aviv light requires technological solutions in film. Although today we use raw materials which have extraordinary flexibility and enable much more latitude than in the past, from some point onwards the Israeli light would still begin to burn the image. So together with the photographer Renato Berta, we decided not to try to soften the light, but to leave it "overexposed", in order to retain the violent form characteristic of Tel-Aviv. And then, there is the older generation, the people who came from Eastern Europe, who seem to be hiding from this Middle Eastern light. Their apartments are like the Goldman apartment which is very dark, with hardly any light, like some kind of shelter from this Mediterranean bombardment with its light, with its sounds, with this

directness of contact with the environment. In film, these things sometimes require even more radical solutions than literature.

I also chose to keep the original names of the characters in the book, although people advised me to change them. I wanted to keep the strangeness of the names, like Eliazara and Caesar, along with something of the literary style of the dialogues. I tried to stick as close as possible to Yaacov Shabtai's original text, and avoided using cinematic devices like voice over which are so common in adaptations of novels into film. Here, the dialogue is all spoken directly. This film is a collection of fragments, of pieces of memories, of associations these people brought to this place, to the eastern shores of the Mediterranean, after long wanderings.

Ilan: *This is the first time you ever acted in a film, and a leading role at that. Why did you choose to do this?*

Amos: It was a solution I hadn't planned beforehand. Goldman is a very intelligent character, though I wouldn't say intellectual, with tremendous self-discipline, self-restraint, almost ascetic, a very introverted character. In some of my attempts to find other casting solutions, it seemed to me that actors were really very enthusiastic about playing Goldman. The greater their enthusiasm, the more I felt that Goldman should be underplayed. I had already used nonprofessional actors in some of my other films. For example, Simona Binyamini, who never played in a film before, played the role of Esther in "Esther", and Ophra Shemesh, who is a close friend of mine, played one of the leading roles alongside Hanna Schygula in "Golem". I think such a combination of actors can add an interesting dimension to the film. And in this particular case, the encounter between two actor-directors like Assi Dayan and myself, with another minor part by Menachem Golan and a performer like Riki Gal, for whom acting is not a main occupation either, attracted



me. The tension created by this encounter was productive in the sense that it invested the film with a documentary dimension of the kind already existing in Shabtai's text, which is in itself a document of Tel-Aviv of his time, made up of the biographies of different characters. And as I move on from one film to another, I always look for something new to arouse my curiosity, something I have never tried before. In this case I thought I needed to cross the lines and play the part of Goldman myself.

Ilan: *You choose to shoot most of the movie in one location. What did that contribute and why did you choose that particular location?*

Amos: In my opinion Israeli cinema is destined to be intelligent cinema. When we look at the distribution possibilities of films today in the world, we see two types of movies that somehow manage to exist. The first is the Hollywood-type, greased movie in which ten to thirty million dollars are invested, distributed everywhere by high-powered means and reaching us a clear consumer product. Opposite this type of film, our option is not to create Los-Angeles films for beggars, which will immediately look provincial and have no chance to

compete, but instead to make films that use Israeli materials and language, touching upon the social and existential problems we face; not to be afraid to create intelligent films, even though they obviously won't be distributed with the same force, and won't reach the same sized audience as the films in the first category. These films must take into account their own marginality, and even though they are a kind of endangered species, they should nevertheless be made. Middle-of-the-road films, that is, the mediocre kind of French or British films that have hardly any character, are in any case now disappearing. Such economic conditions demand very serious thought both on the creative and the production levels. If we want to produce a film within the constraints of an Israeli film budget we must utilize optimally the small amount of money, manpower, means and time at our disposal. My decision to shoot the film on one location relates both to the aesthetic and the economic possibilities of this type of film. We rented a school building just opposite the apartment where the author Yaacov Shabtai lived, on Frouge Street in Tel Aviv, in a "worker's habitat" designed by Arye Sharon, a Bauhaus architect from the thirties. This is where we set the whole complex of apartment interiors, which not only created a very pleasant working area, but was extremely functional. Costume rooms, decoration rooms, a dining room, offices, an actor's room, a make-up room and above all, the five main sets, were all built simultaneously. Being located in one place gave us extraordinary liberty within the production system, and also created the aesthetic unity of environment needed for the depiction of Shabtaian Tel Aviv.

Ilan: *You chose to work with Renato Berta, who is an excellent European photographer. In the past you worked with other great photographers, such as Henri Alekan ("Wings of Desire"). Tell me about the dialogue with Renato Berta.*

Amos: Renato Berta's artistic expertise was established in the New Wave era. He belongs to a whole group of photographers who do both the lighting and the camera movement. His experience was very significant for this film. He had the boldness to try to use diffuse lighting leaning on the original, extremely violent light, an Israeli light that bursts from the doors and porches, and to complete it with additional lighting. This facilitated the shooting of the long, continuous sequence shots we were interested in.

In every film I make, I find it important to create a heterogenic film crew composed of very diverse people, from different cultures, languages, age-groups, and life



Amos Gitai and Renato Berta

experience. Making a film at the end of this century, one must remember that we no longer have complete or coherent cultures or what one calls "happy tribes"; that is, you won't find a tribe that doesn't drink Coca Cola, even in the remotest island. Societies and cultures that had their own rituals and patterns of social relations are now in a state of decomposition and disintegration. I am not being jugmental, because this crisis of the old frameworks and traditions opens up different options for human communication which are not necessarily based on nationalistic, territorial, religious or ethnic ground. One of the things I enjoy in the process of making a film is to make these conditions manifest in the work-team. In "Esther", my first feature, I enjoyed the fact that the art director, Richard Ingersoll, was an American who worked with the Palestinian Rashid Mashraoui; that a photographer like Henri Alekan worked with an Israeli photographer like Nurit Aviv who did the operating. I mean, you bring together people from different backgrounds, who grew up in different places, on different continents, and they try to unite around and contribute to one common object, which is the movie. This was the case with Renato Berta, who, in this film, had to cooperate and create a dialogue with the Israeli grip, Shimon Sabah, and the film crew. And I find this joint work suits both my political and creative thinking. It manages to destabilize something of the Israeli notion of "we", or "us".

And while this notion is not being ignored, cooperation of this kind at times helps to throw some light onto things that "we" no longer see or notice. For me, this sharpens questions like, what is Israeli cinema? or, what is Israeli culture?

Interview by **Ilan Moskovitch**
August 1995



Assi Dayan

Assi Dayan is an actor, director, script-writer, journalist, producer.

He studied philosophy and English literature. He began publishing his literary work in Keshet Magazine at the age of 15.

His acting career started in 1968 at the Actors Stage (Bimat Hasahkanim) Theatre, and in films; In 1969 he played the lead with Anjelica Huston in the American production of *A Walk with Love and Death*, directed by John Huston.

He also played the lead in international productions such as *Death of a Jew* in 1970, a French production directed by Jules Dassin *Five Days in Sinai* in 1972- a French production, directed by Denis De La Pattier, and *The Sellout* in 1975 - a British production in which he co-starred with Richard Widmark and Oliver Reed.

Dayan wrote and directed his first feature film, *Murder C.O.D.* (Hazmama le Retzah), in 1972, and has since acted in numerous productions, including: *Operation Thunderbolt* (Mivtzah Yehonatan) which was a nominated for "Best Foreign Picture" at the 1972 Academy Award; *Intrigue in Jerusalem* (Mezimoth Be' Yerushalayim); *Moments* (Regayim); *Until the End of the Night* (Ad Sof Hlaila); and *Behind the Walls* (Meahorei Hasoragim) which was also a nominated for "Best Foreign Picture".

Dayan also wrote scripts for the cinema, including *Irith*, *Way of the Eagle* (Derech Hanasher) and *Freedom Fighters* (Lohamei Hahofesh) for Canon Production Company, as well as directing numerous films.

He wrote for newspapers and magazines in Israel, including "Yediot Aharonoth" "Monitin" and "Hadashot".

His first Novel, titled *Contentst* (Tochen Hainyanim), was published in 1990 by the "Keter" publishing house.

Assi Dayan was awarded "Best Director" and "Best Script Writer" for his film *Life according to Agfa* by the Israel Film Academy and also won an exclusive directors award in the 1993 Berlin film festival.

In 1994 he wrote and directed *Electric Blanket Syndrom* and was awarded "best script-writer" by The Israel Film Academy.



Amos Schub

Amos Schub was born in 1967. Since graduating from the Tel Aviv University Drama School, Schub he has portrayed a variety of roles for television, theatre and films. He played a leading role in numerous television dramas as well as comedies and thrillers. His first international appearance was in *Love Hurts*, BBC's popular romantic series. Schub's theatrical performances include fringe shows and stand-up comedies alongside more established Israeli Cameri Theatre productions. Apart for his acting career, Schub is a screen-writer. His original screenplay for "The Benny Zinger Show" won critical acclaim at the Munich and Montpellier Festivals for short films. For the past three years, he has gained popularity with children, starring regularly on the Israeli Children's Channel.



Lea Koenig

Born in Poland, Lea Koenig is winner of the Israel Prize for theatre. Her father, Joseph Koenig, was an actor in "Vilner Trophe"; her mother, Dina Koenig, was a well-known actress in Poland and Romania. After World War II, the family moved to Romania. Lea Koenig studied acting at the Art Academy in Bucarest and began acting at 17 at the National Jewish Theatre in Bucarest. She emigrated to Israel in 1961 and a short while afterwards was accepted as an actress in "Habima." Her first important part was Eve in *Genesis* by Aharon Meged. Since then, she has played in more than 50 roles. Among them the mother in "Mother Courage", Philomena in *Philomena*, Nell in *Passion*, Gertrude in *Hamlet*, Kate in *Brighton Beach Memories*, Mira'le Efrat in *Mira'le Efrat*, Renievskaya in *The Cherry Garden*, Sima in *Gold*, The single role in *Sky Without a Stars*, Eileen Polack in "The Magician from Brooklyn" Clara in *The Old Lady's visit*, a Joint production of "Habima" and the "Kameri Theatre".



Riki Gal

Born in Jerusalem, Riki Gal was educated in Jerusalem, Tel Aviv, and in various kibbutzes. As a soldier, she served in the Navy Musical Group, where she began her musical stage career. Today she is one of Israel's leading chanson, rock and pop singers. She played leading roles in the plays *Ghetto*, *Evitta*, *Les Miserables*, *Mother Courage*, and others.



Michal Zoharetz

Born in Bat Yam, Michal Zoharetz is one of Israel's most prominent new generation actors. She began her career as a model, but later switched to acting.

In 1994 she completed her acting studies in Yoram Levinstein's Acting Studio. Since then she has participated in two television dramas, hosted a TV culture magazine about the Israel Festival, and the *Summer on the Beach* television program. Acted the leading role in Michal Bat - Adam's film *Aya: an Imaginary Autobiography*, and acted in the plays *Hostages* and *Friends*.



Maya Kadishman

I was born in England in 1965, to an English mother and an Israeli father. My family is a family of artists. Having danced most of my life, I felt I needed to gain some acting skills to enhance my performance, so I studied Physical theatre at "Ecole De Jacque Lecoc" in Paris. I then decided to acquire proper acting training, so I returned to Israel, and studied acting in Nisan Nativ's Acting Studio. Thus I discovered that acting was my real interest, and became a professional actor. I have acted in dance-theatre performances, in plays *The Comedians*, *Holidays of the Rings*, and in many films, which are my favorite media.



Sharon Hacoheh

Born in 1964 in Tivon, Sharon Hacoheh was a swimmer in her youth. Later on, while still in army service, she studied at Nisan Nativ's Studio for Actors. After completing her studies she began acting in many films. Among the films in which she played the leading female role are: *Shuru*, *Gloves*, *Love Sick- Alex*, *Crossfire*, *Green Fields*, *The Iron Eagle II* and *Buba* - a TV suspense drama. She also acted in several plays: *Black was the Night*, *The End of the Dream Season*, *Conditional Orchestra*, *Hunting Pictures from Lower Bavaria*, and others.



Samuel Calderon

Born in Jerusalem in 1950, Samuel Calderon is a graduate of Nisan Nativ's Studio for Actors. He played in the Haifa Theatre. Among the plays he acted in are: *Bereavement and Failure*, *Final Treatments*, *The Joker*, *Krum*, *The Chosen*, *Help*, etc. He switched to business for 15 years. For the past three years he has been working as an art therapist. This year he has written a one-man play called *Touch Wood* in which he acts with great artistic success.



Galia Spring

Born in 1969 in kibbutz "Hahorshim", Galia Spring is the daughter of a Brazilian father and Indian-Bolivian mother. Her first film-making experience was at the age of 16, when she played in Michal Bat-Adam's movie, *The Lover*. Afterwards she left Israel with her family for a period, "returning to her roots" in South America. From there she returned to Israel to study acting in Nisan Nativ's Studio for Actors.

In 1994 she participated in the Acco Festival for Alternative Theatre, where she played in *Children of the Heart*, an adaptation of David Grossman's book "See Under Love."

She presently acts in the National Youth Theatre and on the Educational Television.

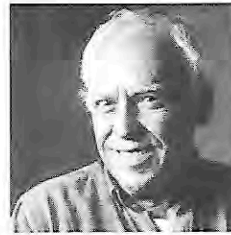


Menachem Golan

Menachem Golan born in 1929, studied theatre in London and film in New York. In 1963 he established the "Noach Films" production company with his brother-in-law, Yoram Globus, and the two became major producers in Israeli film, with Golan himself directing many of their movies. Golan and Globus' efforts to expand into the international market received a great boost at the end of the seventies following the international success of the movies *Eskimo Lemon* and *The Yonatan Operation* (both in 1977), In 1979 the two purchased the unsuccessful film company "Cannon", and quickly became a major element in the American film market.

In 1989 the partnership between Golan and Globus ended, Globus remained in Cannon, while Golan began independent activity in a company called "The 21st Century,"

Among Golan's most prominent films are: As a director and producer- *Eldorado* (1963); *Aliza Mizrahi* (1967) ; *My Margo* (1969); *Queen of the street* and *Katz & Caraso* (1971); *Casablan* (1973); *The Magician from Lublin* (1979) ; *Delta Force* (1986); *Over the Top* (1987), In association with Globus - *King Solomon's Mines* (1985) ; *King Lear* (1987); *Night of Love* (1989).



Azaria Rapoport

I was born in Tel Aviv in 1924. Many years ago, Tel Aviv was also an innocent and charming garden-neighborhood. I still live at walking distance from the place where I was born. And my very being is its landscapes, the scents and colors, the neighbors who never lost their keys because they never locked their houses: the whiteness of Sabbath shirts, while visiting Great Grandfather on Sabbath evening. as white as the sails between the waves of the blue sea. I have worked at many and varied jobs - writing articles and columns in newspapers and describing the seasons: I tried everything that required no effort, and whatever came easy was good for me . On stage and in movies: while doing my share in the duties of my generation, in the underground and out in the open, voluntarily and by conscription. I always carried my city with me as a shield, singing its songs in my heart without knowing the notes. But more than I preserved my city, my city preserved me.

Even when I was far away, on missions overseas, I never lost perspective or became dazzled by the splendor of the metropolitan or the power of water-drenched landscapes. The memories of my small city were like a spirit-level balancing my stability.

Fifty years have passed, and my generation has lost the strength to fight, but I have not lost the strength to dream. and this has always preserved my sanity and brought me to this present day.

Today the man can say without hesitation: my city preserved me and that is the miracle, food for a vision, forgive me for speaking at length - I hadn't the time to be brief : I may have easily written a book, if I had flint-stylus...



Amos Gitai - BIOGRAPHY

Amos Gitai was born in Haifa in 1950. His mother, Efratia Margalit-Gitai, Israeli-born, was a graduate of the Herzelia Gymnasium High-School, one of the founders of the "Mahanot Olim" youth movement, and a Bible teacher by profession. His father, Munio Weinraub-Gitai, born in Poland, was an architect. He studied in the Bauhaus school in Dessau and worked with Mies Van Der Rohe in Berlin until he was arrested in 1933. In Israel he designed dozens of projects and public buildings characterized by the adaptation of modernist concepts to local conditions.

Between 1971 and 1975, Amos Gitai studied architecture in the Israel Institute of Technology, and also created his first 8- and 16-mm films. In the Yom Kippur War he joined an air-borne rescue unit until his helicopter was shot down by the Syrians. He documented the war - until the crash - with a Super-8 camera. With more than twenty films to his credit, Gitai has recently completed a film on this subject. In 1987 he continued his architecture studies at the University of California in Berkeley where he specialized in the theory of vernacular architecture, and received his Ph.D. in 1986. His research concerned the creative processes of material culture in five urban communities: Ghardia in the Algerian Sahara, the San'a Quarters in Yemmen, the "shtetl" of Eastern Europe, the Jewish Quarter in Venice, and the Borochoy Urban Cooperative in Givatayim, Israel.

At that time and onwards, Gitai continued making films throughout the world: in Israel, the United States, the Philippines, Bangkok, Bahrain, Japan, France, Germany, and Russia. In 1977 he began working for the Israeli Television, where he made several documentaries. After two of his films - *Political Myths* and *House* - were censored by the TV authorities, and *Field Diary*, shot shortly before and during the Lebanon War, met with much hostility, Gitai moved, at the end of 1982, to Paris. From Paris, Gitai continued studying themes of exile, emigration and geography, creating films exceeding the bounds of traditional genre definitions of narrative,

documentary and fiction in films such as *Esther* (1985), *Berlin-Jerusalem* (1989), *Golem - The Spirit of Exile* (1992), and "The Petrified Garden" (1993).

In 1992-1993 Gitai was invited to create theatrical - environmental performances: *Metamorphoses of a Melody in Gibellina in Sicily*, and *The War of the Sons of Light Against the Sons of the Darkness* in 1993 at the opening of the Art Biennale in Venice. In both cases Gitai used texts from Josephus Flavius *The Wars of the Jews* and included additional texts - from Oscar Wilde, Rilke, the *Dead Sea Scrolls*, *Ecclesiastes* and others - in the notes and comments questioning the main text. These projects, combining a mixture of languages and accents, attempted, among other things, to study the dialogue the text creates with a specific space and time: the ruins of the city destroyed by an earthquake in the sixties, and the first Jewish ghetto in history.

Retrospectives of Amos Gitai's films were held in recent years by the British Film Institute and the National Film Theatre in London (1985), the Deutsches Filmmuseum in New York, the Hirshorn Museum in Washington, the Institute of Contemporary Art in Chicago (1989), the Montreal Cinematheque (1990), a homage to Gitai's films in the Amsterdam Festival (1991), the Film Museum in Moscow (1991), the National Film Museum in Torino, Italy (1992) and the Warsaw Film Festival (1992). Homages to his work were held at the Forum of the Berlin Festival (1992). and at the Lincoln Center in New York (1993); in New Delhi (1994); and in the Rio De Janeiro Festival (1994).

A complete retrospective, accompanied by an exhibition, was held at the Palais de Chaillot in Paris (1994).

Articles about Gitai's work were published in leading film magazines around the world. In 1993 The British Film Institute published an anthology of his work, edited by Paul Willeman.

Filmography of Amos Gitai

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|------|---|------|--|
| 1973 | <p>Arts and Crafts and Technology - 9mn.
Details of Architecture - 9mn.
Two short films produced and directed for the 15th Triennale of Milan.</p> <p>Talking about Ecology - 11mn.
Short film, co-produced with architect I.D. Goduwitch for the 15th Triennale of Milan.</p> | 1979 | <p>Architecture - 39mn. Documentary</p> <p>Wadi Salib Riots (Meoraot Wadi Salib) - 40mn. Documentary for Israeli TV. A retrospective on the riots of the Moroccan Jews in Haifa in 1959.</p> |
| 1974 | <p>After (Ahare) - 13mn.
A film of personal impressions of the October War in 1973. Special mention by the Jury of the Film News Festival, New York, October 1975. Eisner Prize, University of California, Berkeley, 1978.</p> | 1980 | <p>Cultural Celebrities - 50mn.
Video with Jane Fonda, Francis Ford Coppola, fashion designers Barry Scot and Betsey Johnson, architect Philip Johnson, and American highways. An observation on the images of the 1970s and those who created them.</p> |
| 1976 | <p>Charisma - 20mn.
A film on the relationship between a leader and the every-day problems of reality. Adapted from Brecht's poem, "A Worker Reads History".
Grant by the Institute of Israeli Films.
Eisner Prize, 1978. Selected by the Film Festival of Louisiana, Denmark, 1977. Presented at the French Cinematheque.</p> | 1980 | <p>House (Bait) - 50mn.
Documentary for the Israeli TV. A house in Jerusalem, previously owned by a Palestinian, is in the process of reconstruction for a Jewish properietor. It offers a microcosmos of relations and conflicts between Jews and Arabs.
presented at the festivals of Nantes, (1981); Rotterdam (1982); Berlin 1982, "Cinema du Reel", Centre Pompidou, Paris (1982); Presented at Cannes Film Festival for "Journee sur la Liberte d'Expression" (1982).</p> |
| 1977 | <p>Dimitri - 18mn.
A film on the mime artist Dimitri in the village of Versio in Ticino, Switzerland.</p> <p>Political Myths - 30mn.
Documentary for Israeli TV on the political myth, the veneration of leaders, and its historical consequences.</p> | 1981 | <p>Wadi - 40mn.
Documentary about a valley (Wadi) near Haifa, that shelters Jews and Arabs in a fragile coexistence.
presents at the festivals of Nantes (1981); Rotterdam (1982); Berlin (1982).
Broadcasted in Sweden, Finland, Germany, Holland, USA, Switzerland and Australia.</p> |
| 1978 | <p>Wadi Rushmia - 36mn.
Documentary for Israeli TV on the community of Arab and Jewish squatters in an abandoned district of Haifa.</p> | 1981 | <p>In Search of Identity - 57 mn.
Conversations with Saul Bellow (Nobel Prize</p> |

in Literature), A Farbstein (Trosky's secretary), the Levi Strauss family (makers of blue jeans), on the possibility and impossibility of defining oneself as a Jew.

men are exported to the Persian Gulf countries as cheap labor. Presented at the festivals of Sydney and London (1984). Broadcasted in France, Holland, Britain.

1981 **American Mythologies** - 52mn.
Documentary in two parts, dealing with American culture under Reagan. Conversations with Jane Fonda, Francis Ford Coppola, Betsey Johnson, the director of NBC programming, overall assembly of images for mass consumption. Broadcasted in Sweden, Finland and Holland.

1985 **Esther** - 97mn.
Photography by Henri Alekan, Nurith Aviv. Conceived as an immense tableau vivant narrating the biblical tale of Esther, a girl who wins freedom for her people at the expense of entering into the circle of revenge. Presented at the Cannes Film Festival (Semaine de la Critique), and the festivals of London, Edinburgh, Sydney, Jerusalem and Torino (Grand Prix) (1986), Rimini (1989); Moscow (1991); Berlin 1992, Warsaw (1993); Vienna (1993); Villa Medici (1993). Broadcasted: in Britain, Austria, Holland, Italy.

1982 **Field Diary (Journal de Campagne - Yoman Sade)** - 83mn.
Two documentaries conceived as a field diary on the escalation of violence between Israelis and Palestinians. Nominated, awarded and shown at the festivals of Vittel, Nantes, Orleans, Camerina, Salsomaggiore, Nyon, (Grand Prix, Prix Special du Jury) (1983); Valladolid, Edinburgh, Tyneside, London, Hong Kong, Sidney, Antwerp, Rotterdam (1984). Shown at Semaine de Cahiers du Cinema, France, Cinematheques of Tel Aviv, Jerusalem, Paris, Madrid, Barcelona, Munich, and Quebec. Broadcasted in Sweden, Holland, France, Finland, Austria, Greece, Switzerland, Italy, Britain.

1987 **Brand New Day** - 93mn.
With Annie Lennox, David Stuart, Toru Takemitsu, Ryuchi Sakamoto.
A film on the Eurythmics Revenge Tour of Japan. Presented at Edinburgh, London, San Sebastian, Rotterdam, Sydney, Toronto, Montreal, Jerusalem (1987); Rimini (1989); Moscow (1991); Brussels (1992).

1983 **Ananas** - 78 mn.
Documentary about a pineapple can which encapsulates relations between Third World countries. Filmed at plantations in the Phillippines, packing plants in Hawaii, the distributing plant in San Francisco, and the label printing factory in Japan. Presented and awarded at the Festivals of Tyneside, San Francisco, Sydney (1983). Broadcasted in Sweden, Holland, France, Finland, Britain.

1989 **Berlin-Jerusalem** - 89mn.
A fiction film on two women. One is an expressionist poet from Berlin, the other a Russian revolutionary. Their destinies will meet as they travel to Palestine, confronting their dreams of Jerusalem with the real city. With Liza Kreuzer, Rivka Neuman, and the members of the Pina Bausch Company. Photography: Henri Alekan. Music: Markus and Simon Stockhausen. Presented at the Festivals of Venice (Critic Prize) (1989), Toronto, London, Rimini, Montreal, San Francisco (1989), Istanbul (Grand Prize), Taiwan (1991); Moscow; Berlin (1992); Warsaw (1993); Vienna (1994). Broadcasted in Britain, France, Portugal, Italy.

1984 **Bangkok-Bahrein (Labor for Sale)** - 78mn.
Documentary that looks at modern relationship between countries where the products sold and marketed are people, either hired or exported. Women work in Bangkok in the sex trade while

- 1991 **Creation of the Golem** - 60mn.
A Series of episodes evoking the creation of the Golem. With Tonio Guerra, Dominique Sanda, Sapho, Annie Lennox, Henri Alekan, Adina Baron.
- 1991 **Golem - The Spirit of Exile** - 105mn.
A film set in present-day Paris - The story seeks to find modern meanings to the biblical text of Ruth and its commentary on the theme of Exile.
The film draws on the references found in the Spanish Kabbalistic story of the Golem as a spirit of exile and wanderers. With Hanna Schygulla, Ophra Shemesh, Bernardo Bertolucci, Mireille Perrier.
Photography: Henri Alekan,
Music: Markus and Simon Stockhausen.
Presented at the festivals of: Moscow (1991), Berlin, London, Warsaw (1992); Vienna (1993); Goteborg (1994).
- 1991 **Wadi, Ten Years Later** - 97mn.
Documentary relating the transformation of the lives of the Arab and Jewish inhabitants of Wadi Rushmia in Haifa. Filmed in 1981 and again 1991.
Grand Prize of the Festival dei Popoli, Florence (1991).
Presented at the festivals of London (1991); Berlin (1992); Festival of Human Right's, New York, Jerusalem (1992).
Broadcasted in France, England, Italy.
- 1992 **Gibellina, Metamorphosis of a Melody.**
A play based on the texts of Josephus Flavious' "The Wars of the Jews" on the fall of Jerusalem. With Hanna Schygulla, Samuel Fuller, Enrico Lo Verso, Masha Itkina.
Music: Markus and Simon Stockhausen.
- 1993 **The War of the Sons of Light Against the sons of the Darkness** - Opening event of the XLV Exhibition of the Visual Arts Biennale di Venezia. With Hanna Schygulla, Samuel Fuller, Enrico Lo Verso, Masha Itkina, Shuli Rand, Ronit Elkabetz.
Music: Simon Stockhausen.
- 1993 **In the Valley of the Wupper** - 90mn.
A film depicting a racist event in Wuppertal, Germany. Co-produced by Channel Four, Arte, RAI III, Euroimage.
Presented at the Festival dei Popoli, Florence and London Film Festival (1993); New York, Toronto, Lucarno and Berlin Film Festival's (1994).
Broadcasted in Britan, Italy, France, Israel.
- 1994 **The Petrified Garden** - 87mn.
The story of an art dealer who travels to Russia in search of the Golem. With : Hanna Schygulla, Jerome Koeing, Samuel Fuller.
Presented at the London Film Festival (1993); Goteborg and Jerusalem Film Festival's (1994).
- 1994 **In the Name of the Duce** - 57mn.
A film depicting the municipal ellection of Alessandra Mussolini in Naples.
A co-production/keshet Broadcasting (Israel) and RAI III (Italy).
Broadcasted: Israel.
presented at the Taormina, Lucarno and Toronto Film Festivals (1994).
- 1994 **Give Peace a Chance** - 4 hours.
A speical documentary series consisting of four chapters, produced for the French - German Arte Channel discussing the political, cultural, and intellectual processes which led to the Israeli- Palestinian peace agreement. presented at the opening of the Venice Film Festival, With: Yitzhak Rabin, Shimon Peres, Amos Oz, Emil Habibi, Natan Zach and Juliano Merr.
- 1995 **Kippur - War Memories** - 120mn.
Twenty years after the helicopter he flew in the Yom Kippur War crashed, Amos Gitai returns to the people who were with him, reweaving the story of that traumatic event.
- 1995 **Devarim** - 110mn.

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