

יום YOM
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DAY AFTER DAY

A FILM BY AMOS GITAI

סרטו של עמוס גיתאי



MOSTRA INTERNAZIONALE D'ARTA CINEMATOGRAFICA DI VENEZIA 1998

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A film by Amos Gitai

with

MOSHE IVGI	HANNA MARON
JULIANO MERR	DALIT KAHAN
YUSSEF ABU WARDA	NATALY ATIYA
ANNE PETIT-LAGRANGE	SHMUEL CALDERON
GASSAN ABASS	KEREN MOR

Running time: 1H39

35 mm color

 **DOLBY** In selected theaters

Agav Films	Cinema Factory
37 Rashi st. Tel-Aviv 63265	11 Chayey Adam st. Tel-Aviv
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YOM YOM A film by Amos Gitai

Produced by: Eyal Shiray & Laurent Truchot for Agav Films & Cinema Factory

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Promotion of Israeli Films • Haifa Cultural Foundation • Raanana Symphonet Orchestra.

SYNOPSIS

YOM YOM DAY AFTER DAY

YOM YOM tells the story of a family in Haifa. The film observes with irony the almost absurd situations in which the principle characters find themselves interwoven like pieces of a puzzle.

At the center of the story we find Moshe (Moshe Ivgi), a hypochondriac in his forties who works in the family bakery. He is married, more or less happily, to Didi (Dalit Kahan), is having an affair with Grisha (Nataly Atiya) and fantasizes about his doctor (Anne Petit-Lagrange) with his childhood friend, Iole (Juliano Merr) he shares his most intimate secrets, including the untidiness of his life and an obsessive fear of death. Moshe doesn't know that they also share a woman.

Over the course of several days, through the life of this Jewish-Arab family, we discover that we are really dealing with the reality of Israeli existence. The parents, Hanna (Hanna maron) and Yussef (Yussef Abu Warda) have founded a bi-national family. Yussef is an Israeli-Arab and is facing a true dilemma: Should he sell the last family plot of land, the one that his parents house is built on, in order to make room for a super-modern Israeli shopping center? Should the land belonging to the Arab branch of the family be sold to Israeli real-estate agents? This question preoccupies our characters and reveals the complexity of their relationships. Hanna, meanwhile, still feels obliged to bring some order and reason into the life of her son, Moshe-Mussa.

Moshe, like all comic heroes, has a problem: survival. His mother calls him Moshe, his father, Mussa and others call him Mosh. It is no surprise that he doesn't know who he is and where he is going. The film is constructed like a mirror-gallery that reflects the daily reality of the city of Haifa. At the center of the kaleidoscope, we find Mimi (Keren Mor), Hanna's niece, an urban traffic controller who observes the unfolding of the story on large screens. She is simultaneously a character in the film and its first spectator.

moshe

MOSHE IVGI

hanna

HANNA MARON

jule

JULIANO MERR

didi

DALIT KAHAN

yussef

YUSSEF ABU WARDA

grisha

NATALY ATIYA

doctor

ANNE PETIT-LAGRANGE

shmul

SAHMUEL CALDERON

nadim

GASSAN ABASS

mimi

KEREN MOR

produced by

EYAL SHIRAY

LAURENT TRUCHOT

producers

MICHEL PROPPER

ROBERTO CICUTTO

DAVID MANDIL

MICHAEL TAPUACH

executive producer

ILAN MOSCOVITCH

director

AMOS GITAI

screenplay

JACKY CUKIER

AMOS GITAI

director of photography

RENATO BERTA

sound

MICHEL KHARAT

art director

THIERRY FRANCOIS

designer

MIGEL MARKIN

costumes

HEFI BOHEM

editing

NILI RICHTER

RUBEN KORNFELD

music

PHILIPPE EIDEL

JOSEF BRADANASHVILY

sound designer

JOHN PURCELL

ISRAEL DAVID

In "Yom-Yom" (Day after Day), winner of the Wolgin Prize, Amos Gitai uses his native Haifa as a backdrop for an offbeat comedy about characters who drift in endless circles - much like the state of modern Israel itself. In Amos Gitai's new film, "Yom-Yom" (Day after Day), which won the Wolgin Prize at the recent Jerusalem Film Festival, Moshe Ivgy plays the son of Hanna the Jew (Hanna Maron) and Yussef (Yussef Abu Warda), an Arab. His mother calls him Moshe, his father calls him Massa, and others call him Mosh. It is not surprising that he doesn't know exactly who he is and what he wants to be.

Moshe has a friend, Juliano, played by the actor Juliano Merr, who is the son of a Jewish mother and an Arab father. The question is, of course, why didn't Gitai choose Merr for the main role. But this is the way the film works.

It looks directly at the daily reality it describes, and at the same time draws us aside to observe this reality from a different angle, a bit oblique, even crooked. There is a reason why this film is defined as a comedy. "I didn't choose Juliano to play the main role because the result would have been one-on-one and that's less interesting," Gitai says. Instead, there is a feeling in the film that Merr is examining Ivgy who plays a role identical to him, yet different, and that the audience is examining both actors. The whole film breaks up into a series of mutual reflections that contradict and complement each other and constitute the routine, daily reality described in the film. The main observer is Mimi, a traffic controller played by Keren Mor, who follows the action on large screens and enters the plot only to ask questions about what is happening, using her characteristic dry humor.

She is also us, who find ourselves in the film and at the same time view it from the outside, as do I: I've watched the film and now I am meeting the director to ask him about it. **Where did the idea come from?** "The film takes place in Haifa, where I was born and live" says Gitai, and even though it has been the subject of some of my documentary films, especially "Wadi", I have never used it as a backdrop for a film since "Esther" in 1985. I wanted to make a film that took place in Haifa that would be part of a trilogy of portraits of the three large cities-Tel Aviv, which I dealt with in my last film "Devarim" (Things), present-day Haifa, and Jerusalem, in my next film. Despite their geographic proximity, each of these cities represents a completely different Israeli way of life. It is my hope that the three films will together sketch a broader picture of the present Israeli reality."

The similarity between "Yom-Yom" and "Devarim" is one of the most surprising aspects of Gitai's new film.

Despite the difference in genres, the two films document the uncertainty of the moment and describe a reality of constant wandering that takes place only in the present. Gitai is aware of a similarity and says the fact that "Devarim" was based on the book "Past Continuous" by Ya'akov Shabtai, while "Yom-Yom" is based on an original script, is only a marginal factor in the comparison between them.

"The script is never a complete creation", he says. "It is a working tool, that stimulates me to the same extent as the place where I film, or the historical events that occur while I'm filming. Shabtai's book for me is another factor that I had to deal with while making the film. In "Yom-Yom", there was no factor of that sort, but there were others that affected the result and determined what appears on the screen in the end. The result from my point of view, is like chamber music," continues Gitai. "There are 10 characters in "Yom-Yom" whose biographies I follow in part. I separate them, bring them back together again, etc. They are located in Haifa, and their daily lives move forward as ours do, from work to reserve duty, from birthdays to funerals. Cinema has the ability to describe a situation and build characters. That is what I try to do in "Yom-Yom", create a very particular mood out of the elements that make up the film.

Gitai says that this is a film of searching, and "even if the viewers don't ask themselves throughout the film 'what's going to happen next?' because it isn't that kind of film, I hope they will want to know whether this search is completed. The film presents a personal story but at the same time it can be considered an allegory that deals with the situation in which we find ourselves today. The whole film, for example, is made up of different kinds of negotiations between the characters, the purpose of which is to bring about coexistence between them."

How do you maneuver between the supposedly personal and the allegory?

"I would not like to talk about that, actually, because if the film does have an allegorical message, I would like the viewers to discover it themselves. It is part of the dialogue I want to carry on with them, and in this dialogue one has to avoid didactics. I am trying to create dialectic, not didactic cinema.

You define the film as a comedy. Why?

"Because for once I have a film in which the audience laughs. In "Yom-Yom", I try to relate to large statements about the situation here with a kind of irony. Haifa is such a complex city as far as its geographical structure, its people, and the social classes that comprise it that



it is impossible to relate to what happens here except with irony. It is also impossible to make one unequivocal statement. This is a happy-go-lucky city detached to a certain extent from the tumult around it. It is, in my opinion the most modern city in the country, despite the detachment and the mediterranean tranquillity in which it exists, because it is made up of minorities, and creates a dialogue between the different people that manage to live here with a certain degree of coexistence”.

Moshe is a comic hero, who like others comic heroes is concerned with survival, and despite his many slips-ups he manages to succeed, according to Gitai. He functions in a reality in which big ideas have collapsed, but this collapse gives reality a human dimension. In “Devarim”, as well as in his other films, Gitai has chosen actors who bring their own image and meaning to their characters. The character of Moshe, for instance, seems like a continuation of the character that Ivgi played in film such as “Holeh Ahavah b’Shikum Gimel” (“Lovesick”) or “Nikmato shel Itzik Finkelstein” (“Itzik Finkelstein’s Revenge”).

“I make sure that every characters is different, and that the dialogue created is not only among the characters but also among the actors playing them,” explains Gitai. “One of the things that characterizes modern daily life is that whatever happens is original, whereas in a film everything is determined. But actually in my opinion, there is a good deal of originality in the meeting between Ivgi and Hanna Maron (who played the girl in Fritz Lang’s “M” and became the first lady of the Israeli theater), between Ivgi and Juliano Merr (who brought something of his personal biography to the film) and between him and Keren Mor.

All of this creates a separate and united reality at the same time, that flows from characters to characters and from event to event, and at the same time goes in endless circles. This is perhaps the most exact description of modern Israeli daily life, within which the movie’s plot takes place”.

It's not easy, Didi.
It's not easy.

You're going in one direction,
I'm headed in another.

So tell me where you're going,
I'd very much like to know.

Do you want a divorce?
-What?

What did you want to tell me?

It's not easy with you.

You always use those aggressive
words
that spoil my appetite.

Go ahead, say it.
-Say what?

You wanted to talk,
so we're talking.

What did you want to tell me?

If it's about you being sterile,
then I know.

I've had my tests, Moshe.

What are you talking about?
What's the matter with you?

What are you getting upset about?

What got into you?
What's all this about sterility?

You're depressing me, Didi.
-I'm sorry.

You're depressing me.
-I didn't mean to.

What's with you? Why are you
talking
about kids all of a sudden?

People see us, hear us,

they'll know what
we're talking about!

Moshe, it's important.
If we want to adopt a kid,

you have to decide
if you're with me or not.

Would you calm down?
Who's talking about adoption?

Who? Where did you get that idea?
From my mother?

Can you see us with kids?
Raising kids?

We don't even know
where we're going.

Besides, if it hasn't happened
so far, there must be a reason.

Everything's fine on my end.

So what do you think the reason is?

We're not headed in the
same direction.
We're getting off the subject.

I don't know, whenever we talk,
it's never fun.

All our conversations
have to be depressing.

Besides, once and for all,
I don't want any kids.

That's that. I don't want to raise
children in this crazy world.

I don't want kids
in this nutty, stupid country

where you never know whether
you'll get up tomorrow morning.

Stop spewing out those
worthless political ideas.

Want to go to Eilat?
-Eilat?

We'll get away,
get a change of air.

Not a bad idea, huh?

Your idea?
-Yes, sure.

Just the two of us?

I'm sure my dad
wouldn't want to come.

If we're with people who love us,
what's wrong with that? What?

Didi, what's the matter?

Nothing.

You mind if my mother comes
along?
Is that it?

What?
-Nothing, I tell you.

What? You don't want
my mother to come along?

Don't put words in my mouth.

I want us to separate.

What?
You want us to separate?

Are you back with him again?

With him? With whom?

You know exactly who I mean,
you bitch.

How dare you bring all this up
with no reason!

You disgust me with your scenes.
I'm leaving!

It's just stuck there.
It's stuck right there.

Me looking for you in the middle
of the war, thinking a scud hit you.

And you, in the shelter,
screwing my best friend.

Why are you dragging that up? That
was 5 years ago. I've been honest.

Did you sleep with him?

Yes.

Aren't you ashamed of yourself?

How could you?

Moshe, let me think about
what we'll do, okay?

I'll think about what we'll do.
I'll think about what I'll do.

You really screwed up my appetite.

DIDI & MOSHE

YUSSEF TO MOSHE

I met your mother
at the Lebanese border.

I already had a profession,
the family trade.

We didn't exchange a word.

I looked at her.

She was so beautiful.

I couldn't take my eyes
off her.

She was ten years older than I was,
and so beautiful.

Three months later
I settled in Haifa.

We met on the bus.

She talked to me.

Yes, Mussa.
She took the initiative.

Yes... An Arab who reads
Dostoyevski, why not?

Even then she was
full of contradictions.

I told her right away
that I was an Arab.

It wasn't so simple at the time...

with all the hatred around.

Every week I'd go get her from home,
from her father's house.

That went on for two years.

Her father was the one
who brought us closer together.

Your grandfather.

When you were born,
we started to be ashamed.

Each in our own respective way.

Our relationship always
was mysterious, special.

When my father died

I inherited a lot of land.

She wanted to work.

My inheritance allowed me
to help her.

So we bought this bakery.

I miss her so much, Moshe.

How did you know he was cheating?

Excuse me?

He wasn't cheating.

I'm telling you,
he wasn't cheating.

There's nothing to understand.
The guy won.

He won, that's all.

Your arrogance is making you crazy.

You're nuts,
totally nuts, Jules.

Admit it.

And your maladies are better, huh?

Quiet!

Shut your face, asshole.
Fuck you.

Fucking country.

At forty you're stuck in some
shit-hole with a bunch of baboons

Some "peace".

What fucking peace?

We're gonna die here, like flies.

Believe me.

December is better.

What?

December is better.

I forgot my pyjamas.

Gotta tell them.

Who are playing at cowboys?

I'm telling you,
I'm getting out of here.

I'm leaving this shitty country.

Anyway, there's too many people.

They're everywhere.

I'll take the little chicks too.
Talk to him, don't talk to him...

Too many people.

A country of psychos.

I'll take the little chicks too.

A country of psychos.

JULE TO MOSHE



Moshe Ivgi, winner of many acting prizes for parts in film, theater and television, and founder of the Gypsy Theater (1980). Studied at the Nissan Nativ Acting Studio. His major films are Lovesick on Nana street (1996), for which he received the Judges' prize at the 1996 Munich Festival and the Critic's prize for Best Actor: Game over (1996); Max and Moris (1994); Itzik Finkelstein's Revenge (1993); The Patriots (France, 1993); The Breath of Life (England, 1991); Cup Final (1991); Shuru (1990) and others. Some of the plays he acted in are The Captain (1996), Uncle Vanya (1995) and The Uncle From Capetown (1995) - Haifa Theater, Autostrada (1994), Simta Theater; and many others.

Hanna Maron is one of the founders of the Cameri Theater. She acted in over 50 different parts, representing a wide range of original classic and modern plays by such playwrights as Nathan Alterman, Leah Goldberg, Moshe Shamir, Shakespeare, Ibsen, Tchekhov, Shaw, Williams, O'Neal, Miller, Pinter and Beckett. She played the part of Dolly at the Godick Theater in the musical Hello, Dolly. In recent years she has also played at the Habima and Be'er Sheva theaters. Besides her theater roles, she also appeared with several orchestras: in Bernstein's Kadish with the Israeli Broadcasting Authority Orchestra and in Peter and the Wolf with the Philharmonic Orchestra. Hanna directs theater at Tel Aviv University and the Beit Zvi School of Acting. She received the Israel Prize in 1983 and many other prizes. Lately she was given an honorary doctorate by the Hebrew University in Jerusalem.



Yussef Abu Warda, born in the village of Gush Halav in the Upper Galilee, comes from uprooted family from the village of Bar'am. Studied theater and acting in the Beit Zvi School of Acting, and acted in productions of the Be'er Sheva and Haifa theaters. He played in some 100 plays, including Blood Tie, Help, Ghetto, A Jewish Soul, The Helper, and Waiting for Godot. His film roles include parts in A Silver Plate, A Very Narrow Bridge, Nadia, A Wedding in the Galilee, Final Cup, The Milky Way. In 1983 he was awarded the prize for Actor of the Year for his role in the film A Silver Plate. Yussef Abu Warda is one of the founders of the Arab Theater, and was its artistic director.

Keren Mor studied acting at the Nissan Nativ Acting School. She played in many theater productions, including "The Jerusalem Syndrome", "The Marriage of Figaro", "Tartuffe", "Brothers in Arms", "Angel in America" and others. She played the role of Shimrit in the highly acclaimed feature film, Shuru, and is a leading figure in the well-known satirical television comedy program, "Hachamishiya Hakamerit" (The Cameri Five).



Juliano Merr played in the films The Little Drummer Girl, Rage and Glory, Bar 51, Wedding in the Galilee, Not Exactly Jerusalem, The Kidnapped, Nightmare, Tel Aviv Stories, Zohar, Under The Domim Tree (based on the book by Gila Almagor), and in the Canadian film Streetfighter in the leading role. He had a one-man show in the 1990 Akko Festival named The Naked Rebel, and appeared in various street performances. He appeared in the plays Everybody's Girl at the Beit Lessin Theater and Hostages at the Haifa Theater. He recently played a leading role in the drama by Menashe Noy, Opening 1812.

Nataly Atiya was born in 1975. She studied theater in high school, and began her career as a model. She is also trained in acting, singing and classical and modern dance - having been a member of the Bat-Dor Dance Company for ten years. She plays a leading role in the film in 1972 There Was No War, in the television dramas The Shadow of Your Smile and A whale on Sheraton Beach, and in the television series Lethal Money and Paris Cafe. She writes, edits, acts in, hosts her own cable television program on fashion, music and art, and hosted a children's program on Israeli television's Channel 1, called Zap To 1. She appears regularly on Gil Sassover's television entertainment program, An Extraordinary Evening. She also hosted CENE MAGAZIN's fashion week (London).



Dalit Kahan was born in Tel Aviv in 1968 to Argentinian parents, and spent parts of her childhood in Nicaragua and Costa Rica. After returning to Israel as a young teenager, she joined the Tel Aviv Youngsters group; she later started her own punk-rock band in which she was lead singer. She served in the Israeli Army in the Intelligence Corps, and after her discharge, designed jewelry for a living. She studied acting for three years at the Nissan Nativ Acting Studio; a short time after graduating, in 1995, she starred in the film *The Song of the Siren*, in the role of Talila, which brought her to the public's attention. Since then she acts in theater, film and television productions.



Born in Jerusalem in 1950, Samuel Calderon is a graduate of Nissan Nativ's Studio for Actors. He played in the Haifa Theater, in plays such as "Bereavement and Failure", *Final Treatments*, *The Joker*, *Krum*, *The Chosen*, and *Help*. He then went into business for 15 years. He later worked as an art therapist and wrote a one-man play by the name of *Touch Wood*. In the past three years he played in several films, including *Devarim*, *The Arena of Murder*, *The Brief History of Lovers*, and in the television drama *What Now?*

Gassan Abass was born in Um el Fahem. He completed his acting studies at Tel Aviv University in 1979, and played in the Haifa Theater in such plays as *Chattering Over the Nile* and *Prison Bars*. Other plays include *Them* at the Neve Tsedek Theater, and *The King is King* and *Blood Ties* in the Arab Theater. Abass played in various films and television series.



Anne Petit-Lagrange was born in France. She began her acting career in France's national theater, the *Comedie Francaise*. Afterwards she played leading roles for four years in various theaters. Among her well-known parts are *Nastianka* in Dostoyevski's *Four Nights* and *Victoria* in Arbozov's *4th Street's Volcano*. She also appeared in several television films, including *The Treacherous Wife* based on Albert Camus; and in Leo Carax's successful short film, *Strangulation Blues*. In 1982 she made aliya to Israel and since then has been living near Jerusalem. In Israel she has played several television, theater and film parts.

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 Kippour 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 20 films to his credit, Gitai has recently completed a film on his 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 Sanaa Quarters in Yemen, the Shtetl of Eastern Europe, the Jewish Quarter in Venice, and the Borochoy Urban Cooperative in Givatayim, Israel .

In 1977 he began working for the Israel 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. At the time and onwards, Gitai continued making films throughout the world in Israel, the United States, the Philippines, Bangkok, Japan, France, Germany, and Russia.

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 text from Josephus Flavius The War 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 Theater in London (1985), the Deutsches Film Museum in New York, the Hirshorn Museum in Washington, the Institute of Contemporary Art in Chicago (1989), 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 this 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, 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 Willemsen.

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In 1993, Gitai returns to his native Israel. First, he is occupied with a project of establishing a film school in Haifa. Then he launches on a serie of cinematic projects, documentaries and fictions, film and video. He looks at the destinies of those who compose the past and the present of Israel (Give peace a chance, A House in Jerusalem, Zion, Milim). At the same time, he is searching for a form with which he can observe his own biography (Kippour, War and Peace in Vesoul)

and with Rabin's assassination, (The Arena of Murder). In 1995, he commences with a project of a triptic of three fiction films which are situated in the three main Israeli cities. Devarim (shot in Tel Aviv - 1995), Yom Yom, Day after Day, (shot in Haifa - 1998) and soon Kaddosh (Jerusalem). This body of work is to define a temoignage of his country. In 1998 Les editions Cahiers du Cinema is publishing a book by Lann Lardeau in the serie Auteurs.

1973 **Arts and Crafts and Technology** - 9mn
Detail of Architecture - 9mn.
Talking about Ecology - 11mn.

1974 **After** (Ahare) - 13mn.

1976 **Charisma** - 20mn.

1977 **Dimitri** - 18mn.

1978 **Political Myths** - 30mn.

Wadi Rushmia - 36mn.

Architecture - 39mn- Documentary

1979 **Wadi Salib Riots** (Meoraot Wadi Salib) - 40mn.

1980 **Cultural Celebrities** - 50mn.

1980 **House** (Bait) - 50mn.

Documentary for the Israeli TV. A house in Jerusalem, previously owned by a Palestinian, is the process of reconstruction for a Jewish proprietor. It offers a microcosmos of relations and conflicts between Jews and Arabs.

Presented at the festival of Nantes (1981); Rotterdam (1982); Berlin (1982); "Cinema du reel", Centre Pompidou, Paris (1982); Presented at the Cannes Film Festival for "Journée sur la liberte d'expression" (1982).

1981 **Wadi** - 40mn.

Documentary about a valley (Wadi) near Haifa, that shelters Jews and Arabs in a fragile coexistence. Presented at the festivals of Nantes (1981); Rotterdam (1982);

Berlin(1982). Broadcasted in Sweden, Finland, Germany, Holland, USA, Switzerland and Australia.

1981 **In Search of Identity** - 57mn.

Conversations with Saul Bellow (Nobel Prize in Litterature), A Farbstein (Trotsky's secretary), the Levi Strauss family (makers of blue jeans), on the possibility of defining oneself as a Jew.

1981 **American Mythologies** - 52mn.

Documentary in two parts, dealing with American culture under Reagan. Conversation with Jane Fonda, Francis Ford Coppola, Betsey Johnson, the director of NBC programming, overall assembly of images for mass consumption. Broadcasted in Seweden, Finland and Holland.

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 Spécial du Jury) (1983);Valladolid, Edinburgh, Tyneside, London, Hong Kong, Sidney, Antwerp, Rotterdam (1984). Shown at the Semaine des Cahiers Cinema (France), Cinematheques of Tel Aviv, Jerusalem, Paris, Barcelona, Munchen and Quebec. Broadcasted in Sweden, Holland, France, Finland, Austria, Greece, Switzerland, Italy, Britain.



1983

Ananas - 78mn.

Documentary about pineapple can which encapsulates relations between third world countries. Filmed at plantations in the Philippines, packing plants in Hawaii, the distributing plant in San Francisco, Sydney (1983). Broadcasted in Sweden, Holland, France, Finland, Britain.

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 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.

1985

Esther - 97mn.

Photography by Henry 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.

1987

Brand New Day - 93mn.

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

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 Compagny. 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.

Creation of the Golem - 60mn.

A series of episodes evoking the creation of the Golem. With Tonio Guerrero, 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: Henry Alekan, Music: Markus and Simon Stockhausen. Presented at the festivals of Moscow (1991), Berlin, London, Warsaw (1992), Vienna (1993), Goteborg (1994).

1991

Wady, 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 Rights, New York, Jerusalem (1992).

Broadcasted in France, England, Italy.

1992

Gibellina, Metamorphosis of a Melody.

A play based on the texts of Josephus Flavius "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 Visual Arts Biennale di Venezia. With Hanna Schygulla, Samuel Fuller Enrico Lo Verso, Masha Itkina, Shuli Rand, Ronit Elkabetz. Music: Simon Stockhausen
- The film is an adaptation of Yaacov Shabtai's novel "Present Perfect" exploring the sensations of its main three heroes (Cesar, Goldman, Israel) in a hot summer of Tel Aviv.
Cast: Assi Dayan, Amos Gitai, Amos Shub, Lea Koenig, Menahem Golan. Image: Renato Berta. Presented at the Venice Film Festival.
- 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 Koenig, 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 election of Alessandra Mussolini in Naples. A co-production/Keshet Broadcasting (Israel) and RAI III (Italy).
- 1994** **Give Peace a Chance** - 4 hours A special 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 - 35mm - Fiction First part of a trilogy on three Israeli cities (Devarim situated in Tel Aviv).
- 1996** **Milim** - 90mn . Documentary Fiction/Theather With Hanna Shygulla, Samuel Fuller, Efratia Gitai... A voyage note in which different routes meet : that of Josephus Flavius at the time of the destruction of the second Temple (70 after Christ), that of the memories of landscape of Poland and that of Ytzhak Rabin, whose assassination reveals divisions, which yesterday like today threatens the Israeli society. Presented at the Venice Film Festival.
- 1996** **The Arena of Murder** - 90mn - 35mm Documentary situated after the assassination of the Prime Minister Rabin and looking at fragments of Israeli biographies . Presented at the Locarno Festival.
- 1997** **War and Peace in Vesoul** - 83mn Improvised Fiction and Documentary. Amos Gitai and EliaSuleiman are invited to the festival of Vesoul. They converse of politics and personal experiences. Presented at the Venice Film Festival.
- 1998** **A House in Jerusalem** - 89mn Documentary. The house which Amos Gitai used as the focal point in his film. "Bait" (House) is today inhabited by new dwellers and the vicinity of the neighborhood , becomes again a metaphor of relations between Israelis and Palestinians in Jerusalem. Grand format for Arte.
- 1998** **Yom Yom, Day after Day** - 100mn. Fiction. Second part of the triptic of the Israeli cities. First Prize in the Jerusalem Film Festival.

No songs of victory, No songs of praise

Can help us now,
So sing a song for peace
Don't whisper a prayer.
Just sing a song for peace
Cry it loud and clear...
Let the sun rise
And the dawn shine
The purest of prayers
Will not awaken us
He whose candle is extinguished
and who's buried in the ground
will not be awakened by sobs
and will not be brought back.
No one will bring us back
from the dark abyss
No song of victory,
No song of praise
will help us now
So just sing a song for peace
Don't whisper a prayer
Just sing a song for peace
Cry it loud and clear...



DESIGN: SHELLY'S POSTCARD