

FIVE WOMEN. FIVE STORIES. ONE NIGHT.

# L A I L A

# I N

# H A I F A

A FILM BY  
AMOS GITAI



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2020  
Official Selection

HANWAY PRESENTS LAILA IN HAIFA A FILM BY AMOS GITAI CASTING: TSABU HALEVI, MARIA ZREK, KHAWLA IBRAHEEM, BAHIRA ABLASSI, HANNA PPEIS, HANNA LASZLO, MANRAM J. KHOURY, CLARA KHOURY, HISHAM SHEHRYAN, TOM BAUM, AMIR KHOURY, ASHER LAY, ANURZAJ SEWERYIN, FAYEZ ABU HAYA, MUSTAFA JABER, AYMAN SAFTYEH  
CINEMATOGRAPHY: ERIC GAUTIER, SOUND: ANICHEL KHARAI, ART: ARIE WISS, COSTUME DESIGNER: SHANI BAR NESS, EDITOR: YUVAL ORR, MUSIC: ALEXY KOCHEVNIK, EXECUTIVE PRODUCERS: RITVEN NASEL, CASTING: ILAN MOSCOVITCH, ASSISTANT DIRECTOR: TSPORI BAR YOSEF, LINE PRODUCERS: LAURA SAMARA, GADI LEVY, SHUKI FRIEDMAN  
EXECUTIVE PRODUCER: RIVVA MARKOVITSKY, PRODUCED BY: AMOS GITAI, LAURENT TROUCROT, CATHERINE DOUSSART, MOSHE EDEBY, LEON EDEBY, EXECUTIVE PRODUCERS: AMOS GITAI, MARIE-JOSE SHANSSAUME, DIRECTED BY: AMOS GITAI, A PRODUCTION OF: AGAV FILMS, COP, UNITED KING FILMS, IN ASSOCIATION WITH: PATRICK, JEANNERET, ANDREA DI NARDO, RUTH & STEPHEN HENDEL  
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Production Notes

# LAILA IN HAIFA

A film by Amos Gitai

2020. Israel, 97m

Arabic, Hebrew with English Subtitles.

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## **Synopsis**

Over the course of one night, we witness the interweaving stories of five women through a series of encounters and situations, defying all categories and labels in their relationships and personal identities. With an ensemble cast of both Israeli and Palestinian actors, *LAILA IN HAIFA (A Night in Haifa)* is a drama with wry humour set over one night in a club in the port town of Haifa. The film presents a candid snapshot of contemporary life in one of the last remaining spaces where Israelis and Palestinians come together to engage in face-to-face relationships. The club itself is vital to the fabric of the film.

With this film, Amos Gitai delivers a sensitive and distinctly humanist reflection of life in the region. *LAILA IN HAIFA* is a *lieu de rencontres*, a moment of dialogue, in a region that otherwise suffers from chronic violence and hatred. Posing the questions: how can the arts create a space in which people can express their different identities but are looking for ways of mutual and peaceful coexistence? How can the language of cinema using juxtaposition of fragments of stories create a common human tissue?

### **Director's Statement (Note of Intention)**

It's a heavy dark and humid evening in the port city of Haifa. We are entering a bar, supposedly to see an exhibition of photos by a militant Israeli photographer. Gil meets the director of the gallery Laila (which is an Arabic first name and in Hebrew a word that also means night). He is carried away into a labyrinth of human relationships. This club Fattoush is a refuge for people of all origins: men and women, straight and gay, Jews and Arabs, radical and moderate.

We learn that we can be different, but we don't need to kill or destroy the other. Every society needs the "Other" among us. This is a feature of modernity, beyond the Middle East. And after all we, the artist, the filmmaker, the wanderer, can just cast another brick in the wall.

### **Longer Note of Intention**

My most recent film LAILA IN HAIFA (A Night in Haifa) is a comedy-drama that was filmed entirely in an Israeli and Palestinian nightclub in my hometown Haifa, a port city in northern Israel wedged between Mount Carmel and the Mediterranean.

With humour, the film presents a series of encounters and situations that take place on one night at this club, which is also one of the last places where Israelis and Palestinians engage in face-to-face relationships.

Throughout the night, we witness 14 characters' interweaving stories. They have no interest in categories or labels, neither in their relationships nor their personal identities.

This film continues the chain of cinematic works I've been doing, trying to assemble on the same plateau Palestinian and Israeli stories and narratives, and attempting that the film itself and also the process of creating it will be a lieu de rencontres, a moment of dialogue, in a region that otherwise suffers from chronic violence and hatred.

It poses the question "how can the arts create a space in which people can express their different identities but are looking for ways of mutual and peaceful coexistence". LAILA IN HAIFA has as its main cast Israeli and Palestinian actors and I love the sincerity they all generously gave me in order to compose this film.

After all my work as a filmmaker is inspired by an *esprit citoyen*. I remember my conversation with Bassam Shakaa the Palestinian mayor of Nablus, who was the victim of a terror attack by the Israeli extreme right. In my film FIELD DIARY in 1982 I asked him: "are you optimistic or pessimistic?" His answer still resonates in my work: "We cannot afford ourselves to be pessimistic. It is a luxury we cannot afford".

Let's try to work through works of art, with texts and cinema to feed hope because after all we are just one brick in the wall.

## **Q&A with Amos Gitai**

### **What is LAILA IN HAIFA about?**

The film is about women and men who search their autonomy through encounters beyond definitions of class, gender, religion or national identities. This experience of involving my actors in the process of searching for the meanings of the film, asking for their participation, integrating parts of their own biographies is part of the answer to the question.

So when I started discussing with Behira Ablassi, Khawla Ibraheem and Maria Zreik, three young Palestinian actresses about the meanings of their roles, I understood that they also wanted to speak about how they feel as women in their own society.

It is Behira's first feature film while Maria, Khawla are at the beginning of their careers. They play next to experienced actresses and actors and this mixture of authenticity and experience was nourishing the film. It was also the first time I worked with Naama Preis, who is an Israeli actress and a dancer.

### **Why did you choose five female figures for the lead roles?**

The Middle East is so dominated by male characters who in many cases promote war and conflicts, so since my very early works 35 years ago, I chose to focus on female roles at the centre of these films: *Esther* (1985), *Berlin Jerusalem* (1989), *Kadosh* (1999) *Free Zone* (2004), *Promised Land* (2005). These works are a meeting place between very experienced actresses like Jeanne Moreau, Juliette Binoche, Rosamund Pike, Annie Lennox, Anne Parillaud, Hanna Shygulla, Yael Abecassis, Ronit Elkabetz, Hana Laslo, Hiam Abbass, Natalie Portman, Léa Seydoux, next to first time actresses like Diana Bespechni, Behira Ablassi, Simona Benyamini and others. The very fact of putting a female role at the centre of the film is by itself putting a question about the social arrangement in the society in which we live.

### **How would you describe the roles of Gil (Tsahi Halevi) and Kamal (Makram J. Houry)?**

Makram J. Houry is a Palestinian actor, a friend and a native of Haifa. We share many hours of family dinners, conversations about the destiny of this land. Recently I did a short film *Letter to a friend in Gaza* as well as a series of theatrical performances inspired by this short film in which we both performed and that played in the USA, Paris and London. I have discussed LAILA IN HAIFA many times with Makram and he was also the first actor I took with me to visit Club Fattoush and to hear his advice. In the film Makram is playing Kamal, the disarrayed husband of Laila (Maria Zreik) who is herself involved with Gil (Tsahi Halevi). Tsahi is a talented Israeli actor and musician who already performed in Bethlehem and Fauda and recently married Lucy Aharish, a Palestinian Muslim-Arab news presenter on mainstream Hebrew-language Israeli TV. This is again the way the personal intimate biography spills over again and again into our fictionalized drama structure. When I was looking for the role of the partner of Khawla Ibraheem, Tsahi recommended his friend Hisham Suliman. Hisham on his part recommended Maria Zreik for the lead role of Laila. I found that this chain of friendships between Jewish and Arab actors is a light of hope in a region that is so much contaminated by discrimination and hatred.

### **This is the third time that you have worked with Hanna Laslo. Can you tell us how the closing scene was created?**

Hanna Laslo is a stand-up comedian born in Jaffa to Holocaust survivors. Her vitality and sense of humour keep her rolling. She invented this scene in which she comes to the Fattoush club looking for a date. I'm not sure it would be productive to tell you what follows. She is an autonomous figure and that was my experience when she played with Hiam Abbas and Natalie Portman in *Free Zone*.

### **What did you learn while doing the film?**

I always remember what Jeanne Moreau told me once when we were preparing a theatrical project for the Avignon festival: Jeanne said that she would decide to take on a project, a film or a theatre play, only if she could learn from it something that she did not know already.

So if I interpret Jeanne Moreau, the film can help us to extend our knowledge and understanding. In *LAILA IN HAIFA* I wanted to know something about my hometown Haifa which is the only big city in Israel which gives shelter to people from all origins. I wanted to deepen my understanding of this city by making this film.

How can one feel free to act, to love, to feel attracted or repulsed without being barred by all sorts of conventions? In a way this club Fattoush next to the railway in downtown Haifa, which is a real place, is a kind of an island or a refuge, which tolerates all people from all origins. I like to observe microcosms who can serve as a metaphor for some hope.

### **On the origin of the story**

I went to visit this particular club with one of my actresses, a Palestinian actress from my previous film, *A Tramway in Jerusalem*. She wanted to show me the nightlife in Haifa, we saw all the most hot, bustling clubs in Haifa. I found in this club Fattoush a mixture of Jews and Arabs, Israeli, Palestinian, straight and gay people. It is a kind of a refuge, this hub, for people of different of origins. This is quite unusual in a country where when we read the news, all we hear is the hostility, the conflict, the war, the killing. That night in that club gave me a sense of human exchanges between people just relating to each other - not always being in agreement - but relating to each other in a non-violent manner.

I loved this evening that we spent in these bars and I said, "okay as of now I'll start writing a story about this microcosm." I will do the entire film in this bar. I loved the location, which is next to the railway, and the fact that there is always this laconic intervention of the train in the narrative of the film.

### **On the location**

Wadia, the owner of Club Fattoush, is a Palestinian who created it as an act of resistance against our previous Minister of Culture who closed the only Arab theatre in Haifa. He decided that he would design it according to his taste and make it a meeting place and a refuge for all the Haifa people from all origins.

### **On the team in front of and behind the camera**

When I do casting, it's not just for the actors, it's also for the crew. I asked the Haifa Palestinian producer Laura Samara to work with me on this project. This created a good atmosphere of confidence and gradually we integrated my usual "private kibbutz" of people who have been cooperating in my works for many years.

### **On the writing process**

My co-writer Marie-Jose Sanselme has been writing together with me since my film *Kippur*. *LAILA IN HAIFA* is at the same time a local story of the Club Fattoush and its characters and in some way inspired by *The Man Without Qualities* by Robert Musil who also tells us about human relationships in a country at the edge of conflict.

Sometimes Marie-Jose, who is French, will challenge me saying "Listen Amos, it's very nice that you think this way it may be clear to you as an Israeli but it's not clear." I find it very productive and stimulating to be challenged and to try to articulate the meaning of this complex and contradictory country to other cultures.

The film is shot simultaneously in three languages: Hebrew, Arabic and English and sometimes, English would be used as an exterritorial field, as a neutral ground when people would like to communicate without assuming one culture or another. These are some of the considerations with which I was continuously concerned.

## **CAST BIOGRAPHIES**

### **Maria Zreik - LAILA**

Maria Zreik is a Palestinian actor, who made her debut in *Villa Tourma*. The film received accolades at both Venice Film Festival and Toronto Film Festival, and she won the Best Actress Award at Reggio Calabria Film Festival. More recently, Zreik starred in the Oscar nominated *Ave Maria*, and in 2017 was selected as part of Screen International's 'Arab Stars of Tomorrow'.

### **Khawla Ibraheem - KHAWLA**

Khawla Ibraheem is a Syrian / Palestinian actor, who began working in theatre at the age of 13. In 2017, following many years as an actress, Ibraheem began working as a writer and director at the Palestinian National Theatre. In 2019 Ibraheem was awarded Best Director and Best Script for her play *London-Jenin* and joined the Sundance Theatre family the same year.

### **Bahira Ablassi – BAHIRA**

Bahira Ablassi, 26 year old, born and raised in the old port city of Jaffa, Israel. "My paradise and my war zone". Grew up in the shades of crime, poverty and racial tensions, and been fighting in my own ways against these ever since. Great love for animals, art, fashion and cinema." LAILA IN HAIFA is her first feature role.

### **Naama Preis – NAAMA**

Naama Preis is an Israeli actress and dancer, who had her first film role in 2013. Previous roles include *God of the Piano*, *Azimuth* and *Heroine*. "Last December I met Amos Gitai on the set of LAILA IN HAIFA. While rehearsing the scenes we found ourselves discussing political and ideological issues. Naturally we both share the urge to create a profound dialogue between Arabs and Jews. What struck me was Amos' capacity to transform discussions into scenes, political thoughts into artistic acts, turning a debate into a cinematic form."

### **Tsahi Halevi – GIL**

Tsahi Halevi is an Israeli film and television actor and singer. In 2013, Halevi starred in *Bethlehem*, the film won Best Picture at Ophir Awards, and he won Best Supporting Actor. Since then, he has starred in a number of television series in his home country such as *Metim LeRenga*, *Full Moon* and *Fauda*.

### **Makram J. Khoury – KAMAL**

Makram J. Khoury was born in Jerusalem and has been acting for over 50 years in a career that spans 117 plays, 46 films, 7 television series and 13 plays as director. His most recent role saw him playing Shylock, in the Royal Shakespeare Company production of *The Merchant of Venice*. Khoury was awarded the Israel Prize for acting in 1987, which is regarded the highest cultural honour.

### **Tom Baum – TOM**

Tom Baum is an Israeli actor and TV presenter, who has hosted shows including *MTV Israel*, *X Factor Israel* and *The Voice Israel* to name a few. Baum has performed in Israeli national musicals such as *Cinderella*, *Mary Lu* and *The Yiddish Playhouse*. Most recently, he has collaborated with Teddy Productions on two TV shows: *Celeb for Celeb Celeb* and *Hollywood Baby*.

## **Hana Laslo – HANNA**

Hana Laslo is an Israeli actress and comedian. In 2005, she won a Cannes Film Festival Award for Best Actress for her performance in the film *Free Zone* by Amos Gitai. She has also received four Ophir Award nominations.

## **CREW BIOGRAPHIES**

### **AMOS GITAI - Director**

Amos Gitai is the son of the Bauhaus-trained architect, Munio Weinraub, who fled the Nazi regime in 1933, and the intellectual and teacher, Efratia Gitai, a non-religious expert on Biblical texts, who was born in Palestine in the early 20th century. He belongs to the first generation born after the foundation of the State of Israel, which was also strongly influenced by the major anti-establishment youth movements of the 1960s.

While still a student studying architecture, Gitai was wounded during the Yom Kippur War (1973), when a medical evacuation helicopter in which he was traveling was hit by a Syrian missile. His entire oeuvre then went on to draw inspiration from these biographical, family and generational themes, as well as the trauma he suffered during the war, and the sense of a victorious life.

After receiving a PhD in architecture from the University of Berkeley (California), Amos Gitai devoted his first film, *House* (1980), to the construction of a house in West Jerusalem. This documentary, which was immediately banned in Israel, set the tone for the filmmaker's antagonistic relationship with the authorities in his country, which was soon exacerbated by the fresh controversy provoked by his film *Field Diary* (1982). Gitai settled in Paris and shot several films, both fictional works and documentaries, including *Esther* (1986), *Berlin-Jerusalem* (1989) and *Golem, the Spirit of Exile* (1991).

Amos Gitai returned to Israel in 1993, the year in which the peace agreements championed by Yitzhak Rabin were signed in Washington. He directed a three-city trilogy: *Devarim*, shot in Tel Aviv (1995), *Yom Yom* in Haifa (1998) and *Kadosh* in Jerusalem (1999). Four of his films were shown in competition at the Cannes Film Festival (*Kadosh*, *Kippur*, *Kedma*, and *Free Zone*), and a further six at the Mostra in Venice (*Berlin-Jerusalem*, *Eden*, *Alila*, *Promised Land*, *Ana Arabia*, and *Yitzhak Rabin: the Last Day*).

In 2010, he published his mother Efratia's correspondence, which was read by Jeanne Moreau at the Odéon-Théâtre de l'Europe and on the France Culture radio station. In April 2018, the filmmaker donated his entire paper and digital archive of almost 30,000 items on Yitzhak Rabin to the Bibliothèque nationale de France (BNF).

On 8th October 2018, a performance of *Yitzhak Rabin: Chronicle of an Assassination Foretold*, which was developed for the Festival d'Avignon in 2016, will be presented at the Philharmonie de Paris, notably featuring the soprano Barbara Hendricks.

Amos Gitai's work has received numerous awards, including a Leopard of Honour in Locarno for his lifetime's work (2008), the Roberto Rossellini Prize (2005), the Robert Bresson Prize (2013), and the Paradjanov Prize (2014). He has been awarded the distinctions of officier des Arts et Lettres and chevalier de la Légion d'honneur.

He has worked with Jeanne Moreau, Juliette Binoche, Natalie Portman, Yael Abecassis, Samuel Fuller, Hanna Schygulla, Annie Lennox, Rosamund Pike, Léa Seydoux, Ronit Elkabetz, Mathieu Amalric, Hiam Abbass, Makram J. Khoury, Liron Levo, Hanna Laslo, Henri Alekan, Renato Berta, Nurith Aviv, Éric Gautier and more.



Retrospectives of his complete works have been presented at numerous institutions worldwide: Centre Pompidou; Cinémathèque française; Jerusalem Cinematheque; New York Museum of Modern Art (MoMA); Lincoln Center (New York); British Film Institute (London); Museo Reina Sofia (Madrid); Mostra São Paulo; State Film Museum (Moscow); Japan Film Institute (Tokyo).

### **MARIE-JOSÉ SANSELME – Co Writer**

Marie-José Sanselme is a French screenwriter and editor and graduated in comparative literature at the Sorbonne, in Paris. After living and working in Israel (1994-1998) as a cultural attaché, she began in 2000, with the film *Kippur*, a collaboration, uninterrupted since then, with Amos Gitai and in particular co-wrote two of his theatre plays and 14 fiction films including *Laila in Haifa*.

### **ÉRIC GAUTIER – Cinematographer**

Éric Gautier is a French cinematographer. He has received numerous accolades for his work, including a César Award for *Those Who Love Me Can Take the Train*, an Independent Spirit Award for *The Motorcycle Diaries* and a Lumière Award for *Into the Wild*. Gautier has collaborated with Amos Gitai on several projects including *Rabin, the Last Day* and *A Tramway in Jerusalem*.

### **ALEXEY KOCHETKOV - Musician**

Alexey Kochetkov was born in Smolensk, Russia and is a violinist, composer, and music producer. Having previously lived in Israel and now residing in Berlin, Kochetkov has worked as the musical director for projects such as Berlin Oriental Group, The Wedding Orchestra for Middle Eastern Music, and the Husam Al-Ali Ensemble. Kochetkov has previously collaborated with Amos Gitai on several film and theatre projects.

### **MICHEL KHARAT – Sound Mixer**

Michel Kharat studied cinema at the ENPC (École nationale de photo et cinéma Louis Lumière) and IDHEC from 1968-1970 and shot his first film in 1970 directed by Robert Bresson. He has worked on 160 films with numerous directors including Jacques Doillon, Claude Pinoteau, Bertrand Blier, Jean-Paul Rappeneau, Arthur Penn, Samuel Fuller, John Frankenheimer, Claude Goretta, Roberto Benigni, Marco Ferrero, Jonathan Demme. He has collaborated on many of Amos Gitai's films since they first worked together in 1998 on *A house in Jerusalem*.

### **YUVAL ORR – Editor**

Yuval Orr is a film editor, of both documentary and fiction works, from Israel. He has previously worked on award winning films such as *Skin*, which won the Academy Award for Best Short in 2019 and *Strangers* which won Best Short at both Sundance Film Festival and Tribeca Film Festival. Orr has previously worked with Amos Gitai on *Tsili*, *Rabin The Last Day* and *A Tramway in Jerusalem*.

### **RONEN NAGEL - Sound Designer**

Based in Tel Aviv, working as a sound designer and a re-recording mixer, Ronen has been operating for over 20 years in the post-production audio field and has worked on a variety of projects from full-length feature films and high-end television productions with two Israeli Academy Awards, four Israeli Emmy awards, and seven nominations. His credits include award-winning films and TV shows such as the Oscar winning short film *Skin*, *Criminal*, *My Brilliant friend* (HBO), *Big Bad Wolves*, and many more.

### **ARIE WEISS - Art**

Arie Weiss was born in Israel in 1945 and following his army service he studied at Bezalel Art School. After pursuing careers as a Sculpture's apprentice and jewellery maker, Weiss began to work as a props assistant and has now been in the industry for 40 years.

### **ZIV KOREN – Stills Photographer**

Ziv Koren is an Israeli photographer, whose subjects primarily focus on human issues. His photographs have contributed to many exhibitions across the world, and in 2000, Koren's 1995 photograph of an exploded Israeli bus was selected as one of 200 most important images in the last 45 years by World Press Photo. Koren was recently the subject of the documentary *More Than 1000 Words*, which was widely screened at festivals.

### **ILAN MOSKOVITCH – Casting**

Ilan Moskovitch was born in Akko in 1966, as a second son to Jewish immigrants from Romania. He met Amos Gitai in 1995 and since then has assisted him on the casting of many of his film over the past 25 years including *Devarim*, *Yom Yom*, *Kadosh*, *Kippur*, *Eden*, *Kedma*, *Alila*, *Promised Land*, *Free Zone*, *Disengagement*, *Carmel*, *Ana Arabia* and *Rabin The Last Day*.

### **CATHERINE DUSSART - Producer**

Catherine Dussart is established French film producer and founder of two production companies: Les Productions Dussart and CDP. Dussart's has produced award-winning film, including most recently *Irradiated* which won Best Documentary at Berlinale 2020. She has produced or co-produced almost 100 films in 15 countries and has served as a jury member or president in various film festivals worldwide.

### **LAURENT TRUCHOT - Producer**

Laurent Truchot is a French producer who formed AGAV Films with Amos Gitai in 1989, producing all the director's films since then. Truchot has also established a separate production company INTEREUROP, which produces documentaries for cinema and TV.

### **LAURA SAMARA - Line producer**

Laura Samara is a Palestinian producer with over 15 years of experience in film production, most recently *Nowhere* which showcased at BFI Flare Festival, and *Mussolini's Sister* which screened at Doc Aviv. Samara promotes social values through her films, working with youth, women, and NGO's.

### **GADI LEVY - Line producer**

Born in Israel, Levy has been producing feature films and documentaries since 1972, working primarily on international features filming in Israel. Levy joined Amos Gitai on his 2002 film *Kedma* and has worked on almost all his productions since then.

### **SHUKI FRIEDMAN - Line producer**

Shuki Friedman is an Israeli producer, who has worked with Amos Gitai on a number of his productions including *Kadosh*, *Kippur*, *Kedma*, and more recently *Tramway to Jerusalem*. Friedman is the founder of the International Student Film Festival and was a jury member for short cinema at Edinburgh Film Festival and Israel Film Academy 2017.

שחקנים  
تمثيل  
CAST

צחי הלוי  
تساحي هاليفي  
Tsahi Halevi

מריה זריק  
ماريا زريق  
Maria Zreik

ח'אולה איברההים  
خولة إبراهيم  
Khawla Ibraheem

הישאם סולימאן  
هشام سليمان  
Hisham Suleiman

בהירה בלאסי  
بهيرا ابلاسي  
Bahira Ablassi

קלרה ח'ורי  
كلارا خوري  
Clara Khoury

אנדריי סווירין  
أندري سويرين  
Andrzej Seweryn

נעמה פרייס  
نعما بريس  
Naama Preis

מכרם ג'. ח'ורי  
مكرم خوري  
Makram J. Khoury

תום באום  
طوم باوم  
Tom Baum

פאיז אבו חיה  
فايز أبو حية  
Fayez Abu Haya

אמיר ח'ורי  
أمير خوري  
Asher Lax

נאסר ורג' ג'  
جورج ناصر  
Josephine George Nasser

אשר לקס  
أشرف لاکس  
Amir Khoury

חנה לסלאו  
حانا لاسلو  
Hanna Laslo

מוסטפה גאבר (מוזי ראפס)  
مصطفى جابر (موزي رابيس)  
Mustafa Jaber

וואליד מחאמיד  
وليد محاميد  
Waleed Mahameed

איימן ספיה  
أيمن صفية  
Ayman Safiyeh

במאי  
إخراج  
DIRECTED BY  
עמוס גיתאי  
عاموس غيتاي  
Amos Gitai

תסריט  
سيناريو  
SCREENPLAY  
עמוס גיתאי  
عاموس غيتاي  
Amos Gitai

מרי ג'וזי סנסילם  
ماري جوزي سانسيلم  
Marie-José Sanselme

צלם  
مصور  
CINEMATOGRAPHY  
אריק גוטייה  
إريك غوتيه  
Eric Gautier

קול  
صوت  
SOUND  
מישל קארט  
ميشيل كارات  
Michel Kharat

ליהוק וייעוץ אומנותי  
קאסט ואיטשאר פנייה  
CASTING & ARTISTIC ADVISOR

אילן מוסקוביץ  
אילן מוסקוביטש  
Ilan Moskovitch

עוזר במאי ראשון  
מסאעד מחרג אול  
FIRST ASSISTANT DIRECTOR

ציפורי בר יוסף  
טסיפורי באר יוסף  
Tsipori Bar Yosef

מנהל תסריט  
אמתאיע סניאריו  
SCRIPT SUPERVISOR

Anat Golan  
ענת גולן  
ענאט גולאן

עיצוב  
טצמיימ  
ART

Arie Weiss  
אריה וייס  
אריה פאייס

תמונות התערוכה  
צור המערש  
PHOTOS OF THE EXHIBITION

זיו קורן  
זיב קורין  
Ziv Koren

מעצבת תלבושות  
מסממה מלאבס  
COSTUME DESIGNER

שני בר-נס  
שאני באר-נס  
Shani Bar-ness

איפור  
מייק אב  
MAKE UP

כרמית בוזגלו  
קרמייט בוזאגלו  
Carmit Bouzaglo

עורך  
מונאג  
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Yuval Orr  
יובל אור  
יופאל אור

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טצמיימ הצור  
SOUND DESIGN

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רון נגל  
רוננין נאגל

מוסיקה  
מוסיקי  
MUSIC

אלכסיי קוצ'יטקוב  
אליכסיי קוטשיניקוף  
Alexey Kochetkov

תחקיר  
בחי  
RESEARCH

רבקה גיטאי  
רפקה גיטאי  
Rivka Gitai

מפיקים  
منتجين  
PRODUCERS

לורן טרושו  
لورون تروشو  
Laurent Truchot

קתרין דוסארט  
كاترين دوسارت  
Catherine Dussart

עמוס גיתאי  
عاموس غيتاي  
Amos Gitai

מפיקים בפועל  
منتج منفذ  
LINE PRODUCERS

Laura Samara  
לורה סמארה  
لورا سمارة

Gadi Levy  
גדי לוי  
غادي ليفي

Shuki Friedman  
שוקי פרידמן  
شوكي فريدمان

COPRODUCERS

Patrick Jeanneret - Genève  
Moshe & Leon Edery - Tel Aviv  
Andrea Dinaro - Rome  
Ruth & Stephen Hendel - New York

ASSOCIATE PRODUCERS

Alexander FEDEROVSKY  
Dan BRONSTEIN  
Eve AMRAN  
George GLAUSER  
Pascal SUTER  
Valérie KIRSCHMANN

SECOND CAMERA OPERATOR

Marie Spencer

STEADYCAM OPERATOR

Haim Asias

FOCUS PULLERS

Slavick Greensh  
Vladimir Truchovski  
Marcelo Silberfaden

CAMERA ASSISTANTS

Mathias Zagoni  
Dani Swartzman  
Sagi Tsimah



BOOM OPERATOR	Sami Merib
COORDINATOR	Hadeel Yawer
PERSONAL ASSISTANTS	Laura Yehiel Rachel Henig
ADMINISTRATOR	Béatrice Hannequin
ACCOUNTANTS	Evelyne Gigli Pascal Benayoun
CAMP MANAGER	Dekel Mashata
PROCUCTION ASSISTANTS	Nashwan Zhralden Mohamed Sgaier Elias Tannous Wafa Awad Mosa Shakour Klod Atmy
SECOND ASSISTANT DIRECTOR	Tha'er Mitwalli Anna Maria Hawa Abeer Lawen
KEY GAFFER	Shuki Paz
BEST BOY	Shlomo Keper
ELECTRICIANS	Shapiro Dmitry Barak Doron-Olek
ASSISTANTS/RIG	Tzahi Sharon Sameer Abu Lail
KEY GRIP	Ofer Almog
GRIPS	Dor Nahmani Denis Nikolaev Baruch Barak Jonathan Klein Karmel Attari
FATOUSH COORDINATORS	Hani Hardal Hamoudi Alshami
ART ASSISTANTS	Isabelle Moratinos Alessandra Jeanneret

STUNT COORDINATOR	Sergei (Kepa) Klimkin
MAKE-UP ASSISTANT	Revital Darom
SOUND SUPERVISOR	Ronen Nagel
DIALOGUE EDITOR	Lee Zohar
SOUND EFFECTS EDITOR	Nati Taub
FOLEY ARTIST	Sergio Basili
FOLEY MIXER	Massimo Rocchi
FOLEY EDITOR	Gianluca Basili
ADR MIXER	Ronen nagel
ADR TALENT STUNT	Eran Muskatel
DIGITAL VIDEO POSTPRODUCTION	LaserFilm
VIDEO POST PRODUCTION SUPERVISOR	Nicoletta Franzè
COLOR CORRECTION	Nazzareno Neri
CONFORMING	Gabriele Ioannucci Claudio Iannazzo
DATA MANAGER	Dario Laurenti / Gabriele Chiti
TECHNICAL COORDINATOR	Mirko Giambartolomei
AUDIO POST PRODUCTION	Laser Digital Film
AUDIO POST PRODUCTION SUPERVISOR	Giancarlo Abiuso
RE-RECORDING MIXER	Francesco Tumminello
SUBTITLES	CapNsub
ACTORS AGENCIES	Zohar Yakobson Yitzug 1 Peri Kafri Shirly Piterman Miriam Etzioni Mama-Agency Add

## EXTRAS

אמجد أشقر	מי ایوب	Mijal Walters	سما مخول
کورال غطاس	نرمين غانم	מיכאל ראסין	یافا محمود
جوانا نحاس	علاء حداد	لؤي أبو عيد	Irina Bulanova
مروان عيادي	טליה איפק	رودي خوري	علا ديب
رينا جبران	שרגא ברק	كريستوف ساحوري	أمير عوده
هبه غنايم	ديانا شدافنه	فادي عانق	مرام فخر الدين
سوزان عبد	حداد سلام	انطونيلا عتمه	סרגי צרמיסינוס
هادي الخليل	Louisa A.G	وسيم مخول	ميسان سلمان
راوي خطيب	Raqel Waiseman	uriel maranankin	تشارلي عيسى
سامي سلامه	Renata Lerner	مجدي عساقله	مها إبراهيم
يوليا فوفوب	אדזה טל-מעון	إليسا شقور	يوليا خوري
Ryan	عيسى سعيد	הימו יעקוב	אורלי סגל
גלעד סקר	لؤي قدوره	ליلى	הימו בינימין
ربي ديب	سجا حسنين	Lorena Kaz	لورنس ضو
Mario Saul	إدي ضو	Brenda Cymlich	علا حوريه
نسيم موسى	هبه خطابه	Ferreyarn Debora	نفين بحوث
Kristina Guk	Michael Narboni	Melanie Rvetter	كرم عليان
ارتور كلنر	ענבר אבני	مصطفى حالیه	نتالي قواسمه
ايتن اלקسي	ايلנה كرمال	Alan Courla	أمير نجمه
نيكولاي ملنצובيץ	أيا عوده	كرم حمامه	مروان أبو ورده
سامر فرح	توم ميטב	صالح كردي	طوني خليف
راي فحل	نולה קרן	حمودي عوده	ديנה كوح
נטלי קונסטנטינסكو	סברינה דהריטה	أرام جبارين	גל סוסיסה
يزن شتيوي	Lynn Wilner	عبد قادري	أمير طنوس
وائل قاسم	Debora Branko	Larisa Oltemu	شادي حلبي
باولوس حرب	Samuel An	Terry	אהרון בופר
بيان طه	Michell Bol	نزار مزروي	שי קונפוטی
مريم أبو شقاره	David Fisher	أيه أبو تايه	זיוה רוטמן
باسل أبو شقاره	نعمه عبد الرحمان	ג'יימי יטיב	רותם לוי
שרן بنסון	Madeline James	سامر حزان	בתיה בדנובסקי
דפנה קץ	Darina Mann	جمال مخول	ניס בורצמן
کيטי ديب	Romeo Perlman	Kathi Dyer	منيرفا مزروي
موران الياس	Vanessa	Anna Heil	ربيع شحادة
מיכאל סעאדה	سمر عمار	Robert Balom	وسيم شحادة
طارق عبد العال	عازر شقور	جريس جرجوره	תמר שפר
محمد طاطور	حمادة حج داوود	ניידה פיט	طويل عيسى
بشار مصاروه	שאול באטוט	סופיה קוסל	מלי מרויץ
أحلام خوري	عומר באטוט	sarah Harpaz	صبيحي عمرية
هاني عردات	תמר גולדנר	مازن	رنين نوفاي
خالد كيوان	אלמה שמש	אסיא בידור	محمد صغير
مریا السخل	דורית גופר	Hadi	كلود عتمه
بسام كيلداوي	אשכנזי בתיה	ליאורה ליפיאן	الياس طنوس
يامن عبد النور	חנה קומפל	ريما عيادي	رمسيس شيخ
شيرين بدارنه	אור גוטפריד	رنا دحبور	هيثم بشارة أمير سكس

MAKE UP M.A.C Cosmetics

CATERING Club Fattoush  
Maxim

EQUIPMENT Eric Gautier Equipment  
Utopia Cam Ltd  
Khacophonieilm  
Laser S Films  
C.R.S Hover Cameras Ltd  
Intereurop

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CDP

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ADDITIONAL MUSIC Erik Satie Gymnopedies N°1



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