

FILMOPTION INTERNATIONAL PRESENTS

"EASILY ONE OF THE YEAR'S MOST IMPRESSIVE-LOOKING ISRAELI FILMS...
WELL CAST, INTENSELY ACTED, GORGEOUSLY RENDERED PICTURE" *VARIETY*

6 NOMINATIONS
ISRAELI ACADEMY AWARDS
W I N N E R
BEST SUPPORTING ACTOR



**HONORARY
MENTION**
B E R L I N
FILM FESTIVAL 2011

W I N N E R
B E S T F I L M
H A I F A
FILM FESTIVAL 2010

RONIT ELKABETZ

MICHAEL MOSHONOV

YOAV ROTMAN

A FILM BY GUY NATTIV
AND NOA BERMAN HERZBERG

MABUL THE FLOOD



**A film by Guy Nattiv
And Noa Berman Herzberg**

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WHAT THEY ARE SAYING ABOUT MABUL

Berlinale 2011

- Special mention, Generation Kplus

Outaouais Film Festival 2012

- Critics' Choice Award

Montreal World Film Festival 2011

- Official Selection

Haifa International Film Festival 2010

- Best full-length Israeli Feature
- Best Cinematography
- Award for unique artistic contribution in the Israeli feature Film Competition – Yoav Rotman

The Jury (Haifa): «Guy Nattiv's control of the cinematic language is skilled and confident. This is a moving film that avoids sentimentality, a metaphoric film that despite its use of biblical symbolism creates sadness and anxiety, rage and joy, that cross the boundaries of the metaphor to create a touching reality. The film's selection shows our vote of confidence in the talent and future of the filmmaker.»

The Israeli Academy Awards

- Nominated for Best Film, Best Actor, Best Actress, Best Supporting Actor, Script, Soundtrack
- Winner – Michael Moshonov – Best Supporting Actor

Quotes from the media:

“Well cast, intensely thesped, gorgeously rendered pic... Newcomer Rotman is a rare find, delivering a performance that is completely natural and convincing. Working in a fluid, lyrical style in which the visual provides even more information than the verbal, Nattiv (“Strangers”) confirms his directorial chops. Easily one of the year's most impressive-looking Israeli films, “The Flood” owes much to the superlative camerawork of France-trained, Quebec-based lenser Philippe Lavalette and the poetic editing of Tali Halter-Shenkar. Other craft contributions are first-class.”

- Variety (Alissa Simon) Oct. 14, 2010

“...the movie contains several lovely as well as extremely powerful scenes. And it has one other great virtue - Yoav Rotman as Yoni, Tomer's younger brother. Rotman demonstrates the skill of an experienced actor, shifting between fury held in check and expressed compassion. His presence sets the entire film going and sweeps viewers into its world so they identify with its human life.”

- Haaretz (Uri Klien) Oct. 4, 2010

*“MABUL: The Flood proved to be a warm, crowd-pleaser, with superb performances especially from veteran actress Ronit Elkabetz (**The Band's Visit**) and Michael Moshonov (**Lebanon**). The biggest surprise was Nattiv's mature and moderate pacing -- a fluid directing hand... Nattiv rises to the occasion, delivering a delicate and moving film.*

- Ioncinema (Eithan Wei) Oct. 11, 2010

MABUL

SYNOPSIS

Feature film - 101 minutes

Everything in Yoni's life is complicated. He's almost 13, a gifted student, but physically undeveloped and desperate to change before his Bar Mitzvah. He does pull ups every night with heavy weights tied to his legs and seeks out ways to deepen his voice so that the class bullies will stop calling him Helium.

With his parents on the verge of a breakup, Yoni's autistic older brother Tomer, hidden away for years in an institution, returns home. His sudden arrival not only turns Yoni's life upside down, but also shakes the already unstable foundations of the entire Roshko family.



MABUL

THE STORY

Everything in Yoni's (Yoav Rotman) life is complicated. A gifted student, he's almost 13, but physically undeveloped and desperate to change that before his up-and-coming Bar Mitzvah. He's selling his homework so that he can buy a bodybuilding "wonder powder". Every night, Yoni does pull-ups with heavy weights tied to his legs and he's trying to find a way to deepen his voice so that the class bullies will stop calling him *Helium*.

On the eve of his Bar Mitzvah, Yoni has no choice but to "become a man" when he's faced with the unexpected return of his autistic brother who he has not seen for almost a decade. Tomer (Michael Moshonov), 17, has been hidden away in an institution which is about to be shut down. His sudden arrival not only turns Yoni's life upside down, but also shakes the already unstable foundations of the entire Roshko family.

During his fast journey into adulthood, Yoni finds out painful truths about his dysfunctional parents. His father, Gidi (Tzachi Grad), a former crop-duster pilot has been fired for smoking pot but continues to leave the house every morning as if he had a job to go to. Yoni's mother, Miri (Ronit Elkabetz), works in a kindergarten, joyfully taking care of the young children in her community. But, this can never compensate for the pain in her personal life – her disconnection from her husband and the son that she had to send away. When Tomer comes home, Miri has no choice but to confront these issues head on.

Miri and Gidi are hardly able to communicate with each other and with their son Yoni who longs for their attention as he goes through the paces of adolescence.

As the only real adult in the family, Yoni ends up having to deal, on his own, with the brother he hasn't seen for ten years. Tomer becomes enraptured with the «Tale of Noah's Ark» which Yoni chants every night in preparation for his Bar Mitzvah. As the ceremony approaches, the brothers grow closer, united in a world of make believe centered around the biblical story of Noah's Ark, while the real world around them seems to be falling apart, bit by bit.

When Tomer comes home to his family in this small community in Israel, he is met with ambivalence. But, somehow he makes his way as he revels in this homecoming and the peaceful world around him. In the end, Tomer's presence brings to light what really matters in our lives.

MABUL

Sometimes it takes a flood
To save a family

MABUL

DIRECTOR'S STATEMENT – GUY NATTIV

MABUL is a project that has been brewing for 9 years, ever since my 2002 short film by the same name. The short film dealt with the relationship between two brothers; one of them a little strange and dreamy, the other approaching his Bar Mitzvah. The feature film deals with four characters in a family falling apart. A family which stands to be dismantled but is 'saved' with the arrival of their autistic son who enables them to communicate for the first time and maybe even to forgive themselves and each other.

Relationships are something that you understand more and more as you get older, but my real intent in creating MABUL was to understand what parents of an autistic child go through when they discover their son is autistic or moreover, how they cope, or fail to cope, with such a complex relationship.

I was not personally familiar with autism. None of my family members suffer from autism and until writing the script, I had never met a family with an autistic child. In order to write and direct an accurate film dealing with the subject and so as not to make embarrassing mistakes, we carried out extensive research. This included meetings with low-functioning autistic teenagers and their families. We came to understand what autism is, what it means, we learned about the subject and introduced our talented and sensitive cast to families who had been touched by autism and disbanded in the midst of such a complicated, fragile and difficult situation.

The lengthy research period (almost 2 years) exposed us to an entirely new world which most of us are unaware of. It connected all of us to the script which continued to evolve up until the first day of shooting. We arrived at that day totally prepared, each bringing his own viewpoint and charges.

In creating MABUL I needed to connect to the period of my own adolescence from the age of 13. It seems that the complex processes at the time of adolescence can only be apprehended with twenty years of hindsight. When a mature mind is trapped in the body of an 11-year-old, the consequences are far more dramatic in the proceeding dissection.

MABUL signifies another phase in my creativity and the acceptance of an unsolved period of my own adolescence. As with every work, this project comes from a personal place.

Guy Nattiv

MABUL

PRODUCTION NOTES

The making of MABUL

An interview with Writer/Director Guy Nattiv and Writer Noa Berman-Herzberg

1- Can you tell us a bit about the inspiration for the film?

We have two major sources of inspiration: First of all, MABUL is based on our short movie by the same name (MABUL, 27 min., 2001, winning of the Crystal Bear award in Berlinale, 2002). The “beating heart” of the short, as well as the feature, is the relationship between two brothers – one is on the verge of maturity (Bar Mitzvah ceremony) and the other is trapped in eternal childhood. The switch of roles between them is one of our «big themes».

Secondly, we have the biblical «Tale of Noah» that our story is constantly connecting and disconnecting from. MABUL contains many of the original story ingredients for this tale, but it reverses their meaning and morals; our righteous man is autistic, our animals are worms and ants, our boat is a dangerous trap instead of a rescue and our sinners aren't punished, but get a chance for forgiveness. Our family is indeed trapped on a rickety boat, floating on stormy waters, but it is saved only after it nearly drowns.

2- We understand that there was an intense research period. Can you tell us a bit about this process...

Noa: *When I first started to develop the character of Tomer for our short movie - I met a psychotherapist who specializes in autism in children and teenagers. From her I learned about the wide spectrum of autism and about the regular and irregular behaviors within this spectrum, and realized that although there are many similarities and mutual patterns of behavior – each autistic person is an individual. Like any other individual – he has a unique mixture of traits and qualities, abilities and disabilities, weaknesses and strengths. During the long years that MABUL has been a part of my life - I've constantly searched for the delicate balance between the personal and the «clinical» characteristics of Tomer. In order to create an authentic character I've read articles and books, met with parents of autistic children and visited, together with Guy, special homes for autistic teenagers. When we were working on our feature screenplay – the internet forums and blogs of parents of autistic children – became an enlightening, sometimes overwhelming, source of information.*

3- How did you get into the heart and head of an autistic character? This must have been quite challenging.

Noa: *In the early stages of research I realized that I practically had no chance of understanding what it's like to be autistic. Unlike other characters – I felt that my regular keys couldn't open the gate to his heart, head and soul. I had to invent a new set of tools, based on what I figured out, imagined, read or heard. I tried to imagine for example a world based on close-ups and no long-shots, or the experience of being dropped into a foreign country or planet, where the only things I can recognize are certain sound or light. Something like «a stranger in a strange land». Another tactic I used was to study Tomer through the characters around him – to figure out his reflection in their eyes. It might seem like a paradox, but Tomer's character is one of the characters that changed the most from draft to draft during the years of writing. He matured eventually through the work of the actor Michael Moshonov with the delicate guidance of Guy.*

4- What were you like at 13? Is there anything similar between you and Yoni?

Guy: *There are certainly similarities between Yoni and me. I was the shortest kid in class, I had a squeaky voice, and I hadn't matured, physically nor emotionally. My Bar Mitzvah celebration, which I reluctantly had, symbolized my lack of maturity, quite the opposite of its actual meaning. Only when I reached 17 did I start to close the gap. When I saw Yoav as Yoni on set, it was like going back in time, but with a different perspective. Quite therapeutic...*



MABUL

5- What does MABUL say about Israeli society? The state of the family unit?

Guy/Noa: *The Israeli society in general and the family unit in particular is often characterized as «warm» and «giving». It consists of sharing, involvement and responding to each other constantly, often crossing the lines between private and public, between «I» and «We». We're a verbal society – people talk a lot and express their thoughts and feelings on a daily basis. The Roshko family stands out as the total opposite – they hardly communicate and therefore are somewhat autistic, not only within their own world, but also in relation to the community they live in. They are breaking the “myth” and thus – allow us to question who we really are. The Roshko's give us an opportunity to examine the relationship between the community and its outsiders in a place where «togetherness» is a cherished value. And at the same time – they enable their «ark» to be transformed to any place in the world, thus their own private drama becomes a universal story.*

6- Can you tell us a bit about the casting process — how and why you chose each cast member: in particular, Michael Moshanov, Ronit, Yoav Rotman and Tzachi Grad...

Guy: *We auditioned about 70 children before we met Yoav. It seems like a cliché, but we were actually getting worried since no one seemed to fit the very clear image of Yoni I had in mind. When he entered the room, we simply knew it. After his completely natural and convincing audition there was no doubt - he was Yoni. An amazingly intelligent, serious professional actor. Ronit was a different story. I was very passionate about working with her, one if not the leading actress in Israel, powerful and challenging. I simply knew Miri's role would be fully expressed through her, and that it would be intriguing to see her in a very different role than her previous parts. I practically chased her, manoeuvring everything to meet her tight schedule, and convincing her to take time for our movie. I thought she did a wonderful job and learned a lot from her approach to the character. I've seen Tzachi's previous work, and thought he was perfect for the rundown character of Gidi. He brought a great combination of humor and sensitivity to his part, and to the movie as a whole. Michael Moshanov was actually my first choice for Yoni when I did the short «MABUL». At the time, he refused as he wasn't sure he wanted to be an actor... 10 years later I gave it another shot, this time for Tomer's role. By then Michael had made up his mind, and was a few years into a very impressive acting career. I knew he was an intelligent actor that would handle beautifully and accurately the role of an autistic young man. He went through a long, fascinating period of research and rehearsal to prepare for the part.*

7- We understand that Michael spent quite a bit of time “getting into character” -- meeting people with autism and so on. Can you please tell us about this.

Guy: *Michael took Tomer's part very seriously. He visited an autistic children's institution twice a week, getting to know their daily routine, understanding their perception of life and of course the physical manifestations of their autism. There was a young boy Michael strongly connected with, who was his main inspiration for Tomer. It is his gestures that Michael finally chose and literally incorporated. He kept in character for very long periods of time, maintaining an autistic state of mind, till it seemed to become natural to him.*

8- Tell us why you decided to work with Philippe Lavalette. What did he bring to the film?



Guy: *I met with about 20 wonderful Canadian DOPs, who all did great work. I was introduced to Philippe by his daughter, a well-known Quebec filmmaker, at the Taipei film festival. He was her DOP. I was amazed to discover his sensitive handheld camerawork. His intelligent, accurate photography for this low budget film (Le Ring) seemed so great and impressive. Philip managed to convey the story and pain of the characters through his lens, and after seeing what he was capable of I had no doubt he was the one I needed for MABUL. When we met half a year later to prepare for MABUL, we had such great chemistry, I knew I made the right choice. This was once again proven when we shot the film. A year later, Philip won the Best Cinematography award at the Haifa Film Festival. He is such a pleasure to work with.*

9- Tell us about your experience with Patrick Watson.

Guy: *I admire Patrick. Pure and simple. I knew his work before we met, and the thought of working with him seemed to be a dream. When I saw the Canadian film *It's not me I swear* for which he composed the soundtrack, I felt I needed that same kind of soul in my movie, and that anything else would be a compromise. Through our*

MABUL

Canadian producer, Ina Fichman, we managed to get in touch with him. We had to wait for his return from a tour in Australia for 3 months but I suppose the outcome proves it was totally worth it. Working together, I got to know his ability to hold the characters' sorrow within his notes, without losing the melody and flow of music the film needed. His unique choice of instruments and sounds, such as broken glass or a bicycle wheel, as well as a vast collection of instruments from around the world, created MABUL's sensitive and moving soundtrack.

10- What was the most memorable moment of the shoot for you? Can you share a few anecdotes--- some challenges you faced in making this movie, some great moments with your cast and crew.



Guy: *It's a tough one. Nearly every scene in this movie drained me due to the complexity of the characters and my wish to keep the drama beneath the surface, and bring out the characters not necessarily through dialogue but rather through lack of it. This required great concentration from the whole cast for nearly every scene. Working with teenagers was a challenge in itself, but choosing such a mature and intelligent cast, it was a pure pleasure to work with them and learn from them. One of the most powerful scenes in the movie is the part where Miri bathes 18 year old Tomer, and breaks down at the realization of the gravity of her situation. There wasn't a dry eye on set. It was heart breaking. We all had to take a break after that*

scene in order to be able to continue shooting. I also remember one of Yoav's many memorable scenes, when Yoni explodes in front of the Rabbi. I remember how everyone was taken by surprise of the intensity of his performance. When I called «cut» everyone on set gave him a spontaneous round of applause. A rather tough scene we struggled with was when Gidi slaps Yoni after Tomer's drowning and Yoni confronts his father. The scene had build up, and maintaining the tension between Yoav and Tzachi was very challenging.

11- What do you want audiences to take away from the film? What kind of emotion? Message?

Guy/Noa: *MABUL tells the story of four «isolated islands», four individuals who forgot what it's like to be a family. In more than one way, the film is about their challenging journey toward remembering what this is all about. It is a story about human imperfection, mistakes and disappointments and about finding the strength to rise above them and forgive yourself and the others around you. The people you cherish in your life. Miri needs to forgive herself and Gidi; Gidi needs to forgive himself and Miri; Yoni needs to forgive his parents and Tomer needs to forgive all three. Unlike the biblical flood – our rain gives them all a chance to wash away their past mistakes and sins and open the new road and journey that lies ahead. At the end of the day, MABUL is a story about finding a way to reconnect, therefore it will transmit a message of hope.*





Guy Nattiv

About the director

Biography

Guy Nattiv was born in 1973 in Tel Aviv, Israel, where he currently resides.

He graduated from the film & television department of the «Camera Obscura» School of Arts, Tel Aviv in 2002.

In less than five years of film making he has completed two feature films and three shorts. His films, **MABUL** (short), **Strangers & Offside** (co-written & co-directed with Erez Tadmor) have received over 20 awards at international film festivals including The Crystal Bear at Berlin and Best Short at Sundance.

His debut film, **Strangers** (co-written & co-directed with Erez Tadmor), has won international acclaim and participated in the 2008 official selection competition at Sundance Film Festival, Tribeca and others.

Guy's second feature, **MABUL** won Best Film at the Haifa International Film Festival and an Israeli Academy Award for Best Supporting Actor. It is set to be released in early 2011.

He is currently preparing his third feature **Son of God** (with co-director Erez Tadmor) to be shot in Poland in 2011.

Filmography - Director

MABUL - feature, 101 min (2010)

Co-written with Noa Berman-Herzberg and directed by Guy Nattiv

STRANGERS - feature, 85 min (2007)

Co-directed and written with Erez Tadmor

OFFSIDE - 5 min (2006)

Co-directed and written with Erez Tadmor

MABUL - (The Flood) 28 min (2002)

Written by Noa Berman-Herzberg

STRANGERS - 7 min (2002)

Co-directed, written and produced with Erez Tadmor

MABUL

Noa Berman-Herzberg

Screenwriter

Noa Berman-Herzberg graduated with honors from the Contemporary Literature Department of Tel Aviv University (1996), and the screenwriting department of Camera Obscura, School of Art (2000). Her graduation film **THE FLOOD** (28 min, 2001), directed by Guy Nattiv, received several international prizes, including the **Crystal Bear** award at the Berlin Film Festival, 2002.

During her studies she worked as a literary editor in publishing houses and published several short stories and articles about cinema, design and architecture in local literary and design magazines.

She has written episodes for TV drama series, the fiction episodes for **THE HOUSE ON AUGUST STREET** (a doco-drama by Ayelet Bargur, Eden Productions 2007, winner of the Grand Prix for Best Documentary in the European Prix Circom Awards, 2008) and several original feature screenplays:

MABUL, in collaboration with director Guy Nattiv, based on her short (The Flood, 2002).

BORDERLINE, development supported by The Israeli Film Fund and participated in the MFCB workshop, Cannes Film Festival, 2007, the MFD workshop in Marakesh (May-December 2008), and received a CNC writing grant in Moulin D'ande, France, 2009. Director: Ayelet Bargur, Producer: Chaim Sharir «Yzira Ivrit» Productions. Scheduled to be shot on September 2011, in Israel.

DEAD HUSBANDS' DAY, in collaboration with director Derek Curl, winner of a screenwriting competition, Film Bridge, NY and participated in The European Pitchpoint, Berlinale, 2004. Scheduled to be shot on October 2011, in Georgia, USA.

Currently writing **LE MAISON DAJANI**, a feature based on a best selling novel by Alon Hilu, supported by The Israeli Film Fund, for Riki Shelach Productions and **PIGEONS AT TRAFALGAR SQUARE**, a feature based on a novel by Sami Michael, in collaboration with director Dani Varta, for JCS Production, supported by The Israeli Film Fund.

Noa lives in Tel Aviv, raising her two sons and teaching screenwriting in **Bezalel Academy of Art**, Jerusalem.

MABUL

Ronit Elkabetz – Miri Roshko



Ronit is an actress and film maker working in both Israeli and French cinema. She was born in 1964 in Israel. She studied drama at Ariane Mnouchkine's Théâtre du Soleil, Paris.

She has received seven Israeli Academy Awards nominations and has won three for her roles in Shumel Hasfari's «Sh'chur», «Late Wedding» by Dover Koshshvili and the multiple award winning «The Band's Visit» (Eran Kolirin). In 2010, she received the Prix France Culture award at the Cannes Film Festival.

She has starred in several television series including the Israeli legal drama series *Franco and Spector* and *Parashat HaShavua*.

Her cinematic roles include memorable performances in Amos Gitai's «Metamorphosis of a Melody», «Origine contrôlée», André Téchiné's «La Fille du Rer», alongside Catherine Deneuve, «Or» «Ashes and Blood», «Turk's Head» and «Les mains libres».

Elkabetz co-wrote and co-directed along with her brother Shlomi Elkabetz the feature «To Take a Wife» which she also starred in (winner of multiple awards including the Critics Award at Hamburg, the Audience Award and Isvema Award at Venice, Best Actor at Thessaloniki and Best Actress and Best Actor at Mons International). Her second feature, also co-written and directed by Shlomi Elkabetz, «Shiva» (Seven Days), won two Israeli Academy Awards and won Best Actress and the Wolgin Award at Jerusalem.

Michael Moshonov – Tomer Roshko



Israeli born Michael is 24 years old, he is a graduate of the Yoram Levinstein School of Theatrical Arts. He is an actor, musician and television presenter.

He has won two Israeli Academy Awards for Best Supporting Actor in «MABUL», and also for Best Actor in a leading role for his part in «Lost Islands» by Reshef Levy.

His cinematic roles include; Dover Koshshvili's «Late Wedding», «Tehilim», «The Lost Island», Samuel Maoz's award winning «Lebanon» and «Bena». He has participated in several television series including; «Parashat Hashavua», «The Magician», «Efraim's Misery» and «Someone to Run With» based on David Grossman's best selling novel.

In the theatre, his projects include «The Seagull» (Kostya), «Romeo and Juliet» and «The Brighton Beach Memoirs».

Moshonov is also part of the hip hop group «Cohen & Moshon».

Yoav Rotman – Yoni Roshko



Israeli born Yoav is 15 years-old. He is currently studying drama at the Thelma Yellin High School of the Arts.

Yoav was nominated for an Israeli Academy Award for his role in MABUL and won the **award for unique artistic contribution in an Israeli feature Film at the Haifa International Film Festival.**

He played Yakov in the hit television series «Loving Anna». «MABUL» is his cinematic debut.



MABUL

Tzachi Grad – Gidi Roshko



Tzachi Grad was born in Jerusalem and is an actor and a filmmaker.

Amongst his numerous television performances are roles in several series, such as *Walk the Dog*, directed by Nir Bergman, *Good Intentions* by Beni & Uri Barabash, *The Children from Napoleon's Hill*, directed by Gidi Dar, and *A Touching Distance*, directed by Roni Ninio.

Grad has performed at all of Israel's major theatres, with theatrical roles in productions of *A Few Good Men*, *Othello*, *The Last Wedding*, *Woman*, *Husband*, *Home*, by Shmuel Hasfari, as well as many other plays.

In film, Grad has starred in numerous features, including *Jellyfish*, by Shira Gefen & Edgar Keret, *Made In Israel*, by Ari Folman, *Someone to Run With*, by Oded Davidof, for which Grad won an Israeli Academy Award, *Eyes Wide Open*, *Zion and His Brother*, alongside Ronit Elkabetz, *Restless*, by Amos Kolek, and *HaBodedim*, by Renen Schor, and many more.

Grad wrote & directed *Giraffes*, (2002) www.girafot.com which won the script prize at the Jerusalem International Film Festival and was distributed in Spain. His second feature, *Foul Gesture*, (2007) www.FoulGesture.com had its international premiere at the San Sebastian Film Festival. It won Best Picture at the Haifa International Film Festival, the FIPRESCI award and Special Mention at the Miami International Film Festival. *Foul Gesture* was distributed to countries including the U.S (IFC), Spain, and Brazil.

CREDITS

Cast

Miri Roshko
Tomer Roshko
Yoni Roshko
Gidi Roshko
Yael
Shachar
Rabbi Goshen
Doron
Gurman
Yehudit
Duki
Atsmon
Michal, the counselor
Eti
Netta
Eli
Rafi
Assi

Directed by

Written by

Based on a short film by

Produced by

K5 International Producers

Executive Producers

Director of Photography

Editor

Script Editor

Production Designer

Original Music

Costume Designer

Casting

Sound

Ronit Elkabetz
Michael Moshonov
Yoav Rotman
Tzachi Grad
Lir Katz
Dekel Adin
Yakov Cohen
Yoram Toledano
Shmil Ben Ari
Esti Zakheim
Elrian Or Chen
Liron Koren
Lana Ettinger
Noa Barkai
Noa Bem-Shmuel
Danny Steg
Lir Raz
Niv Tennenbaum
Guy Nattiv
Noa Berman-Herzberg and Guy Nattiv
Noa Berman-Herzberg
Chilik Michaeli, Ina Fichman
Avraham Pirchi, Tami Leon, Moshe Edery, Leon
Edery, David Silber
Daniel Baur, Oliver Simon
Antoine de Clermont-Tonnerre
Elie Meirovitz
Eric Heumann
Philippe Lavalette C.S.C.
Tali Halter-Shenkar
Savi Gabizon
Yoel Herzberg
Patrick Watson
Francois Laplante
Ruth Gazit Argov
Ashi Milo

MABUL

Sound Design

Steve Gurman

Line Producer

Gideon Gadi

Head of Production UCM

Julia Schifter

1st Assistant Director

Idit Jewnin

Gaffer

Clermont Lapointe

Key Grip

Gal Altshuler

Set Decorator

Dror Saragoti

Make Up Artist

Ziv Katanov

Wardrobe Supervisor

John Stowe

Re-recording Mix

Jean-Philippe Espantoso

VFX

Dean Lewis

Length:

101 min

Aspect ratio:

2:35 (Scope)

Exhibition format:

35 mm

Language:

Hebrew with English subtitles

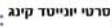
An Israel/Canada co-production

Production:

UCM Films, Intuitive Pictures, Metro Communications in association with K5 Film, MACT Productions, EZ Productions, Ocean Film Distribution, Filmoption International

Supported by:

The Israel Film Fund, SODEC, The Israel Fund for Film Production



MABUL