

MM

A JACK FABER FILM



Netherlands Film Academy
Amsterdam School of the Arts



Amsterdam School of the Arts



AA

Feature film project by Jack Faber

Logline

During the last night of their official heritage tour in Poland, a group of Israeli high-school students confronts with themselves - When a not so innocent prank goes out of hand and the violent nature of their present lives resurface.

Short Synopsis

This cinematically condense neo noir, currently under development as my first fiction feature, deal directly with the basis of collective traumas upon which militant societies are founded, namely the way their regimes are often manipulating them to a binary perspective containing only the victim and the perpetrator.

The heritage tour Israeli high-school students are participating in, is perpetuating the situation of occupation in the sieged state of mind. The film addresses the way in which violence is regimented and organized under such conditions. The tours are an extremely efficient catalyst, especially with the mandatory military service coming soon, mixing sexuality with primal power politics.

Being based on actual events, the film forms an intense drama within two closed spaces - the dinning room and the hotel room.

Living in Europe during the last couple of years, I believe that this film could serve successfully to recreate this missing link between the painful past and the impenetrable political present, while projecting a possibility of hope for the future.



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Director's Motivation

In this condense and compact Neo noir, I deal directly with the bases of the militant state of mind. This state of mind is addressed cinematically through the collective traumas upon which contemporary societies, such as the Israeli one, founded and formed - namely the way their regimes are often manipulating the population, through indoctrination, to a binary perspective containing only the victim and the perpetrator.

The heritage tour to the polish death and concentration camps - an integral part of the Israeli education system which high-school students are requested to participate in before enlisting to the army - is an extreme study case of this theme. The tour, like the military draft it precedes, is an initiation ceremony that teenagers are demanded to pass in order to be accepted openly to their society as young adults. It acts as an essential missing link for understanding the Israeli state of mind within the Middle eastern conflict. It's rather impossible to conduct any productive discussion or even refer seriously to the condition of occupation in Palestine without relating to Auschwitz. For deeply inflicted societies, that are in a constant state of being traumatize, there is no clear separation between past and present, the former constantly exist within the latter. The threat still lurks out there. Therefore those teenagers who are schooled constantly to fear the future because of catastrophic collective memories, are embodying that missing link which perpetrate the situation of occupation in the solidify state of mind.

The same logic creates hierarchy and power structures of similar symmetry working within such societies. Although the tour is principally financed by the ministry of education, the students still have to supplement some of the costs, so those who are coming from less solid economic background are usually excluded from participation. The tour is actually acting as a social closed circuit, creating a strong sense of conformity, in which the young adults are geared out of the past to the uncertainties of paranoid political present. In such present, the students have to deal with sexual oppression and repression in their immediate life. As violence is organised, regimented and channeled against any possible opposition through the mandatory military service, so does their sexuality. From the levels of language to the proximity of active service by mixed genders together - in the continuous state of war the enlistment is an extremely efficient catalyst for sexual manifestations and desires being deflected into primal power politics.

The events this film is based upon are rooted in my autobiography. It all happened in my high-school, at my class, with the people I studied with. Although I wasn't participating in that tour, I remember what happened when they returned. I remember the justifications and excuses - and after the original shock, the understanding and acceptance by teachers, parents and students alike. I dropped from that high-school soon afterwards. I decided to dedicate my time and talent to find ways to deal with such deep inherited cultural conflicts. Focusing on surveillance subversion and counter censorship cinematic projects, I learned - living in Europe the last couple of years - that this film could successfully recreate this missing link between the painful past and the impenetrable political present, while projecting a possibility of hope for the future.



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Director's Vision

This feature film is taking place in the intense interiors of two locations within a Polish hotel, as needed by the demands of its study of sieged society psyche. It uses these spaces to map the mental scape in which teenagers are, while on the violent verge of becoming adults in a militant nation. Strong atmosphere of seductive sexuality mixed with dark driven tension forms the foundations on which the film progress in a downward spiral. Those elements are projected into all the sensory levels of the cinematic experience. The great attention to visual details and audial actions creates the infrastructure for this nocturnal narrative of trauma and transgression.

The camera and sound and constantly dealing with manifestations of inflicted collective memories, those being used as the building blocks of an hidden history of power politics. The cinematic approach is that of an active search, since this tale - based on actual events - is saturated with memory of past events (and films) while constantly reinventing their context. Or if to put it more bluntly - the film uses it's main apparatus, the camera, as a character developing and changing. Beginning with the classically invisible glide cam at the dinning room, the camera becomes the subjective POV in the hotel room, then transforming further into the smartphone video before ending up with a still sequence. This careful arrangement of elements - dictating certain movements, framing and depth of field - enables the spectator to participate in the intensifying drama, while its vehicles are reflecting themselves while taking place on the screen. The same story couldn't be told and participated in while conducted on stage. The escalating crises of the night have to be experienced with the precision and the level of visual and audial detailing only cinema enables us nowadays. That's the possibility to participate in the POV of the captive, for example. Same rules apply to the way dark eroticism is revealed by the camera - as subjected to power plays and ideological intentions, crystallizing clearly through the unravelling of the story. Being very much an actors' piece, the camera is blocking them and structuring itself on intensely ever shifting positioning. The compact setting is becoming claustrophobic while the smooth calculated movements are turning into edgy eruptions of emotion. That's where the audial sphere gets into play - based on surround sound design and hardly using any pre-recorded music, the film focuses on the rhythm created by human actions, the sounds of materials used in these actions and that strange ever presence ambience of foreign places. We hear the sounds the characters perceive - the noises they are making, hearing and feeling. The color palette of the space, being beige, brown, grey and dark blue to contrast with the saturated colors of the teenagers cloths - red, green, yellow and aqua marine - is all presence in the sound.



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On the wall in the Polish hotel dining room



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Hooded teenager cycling with cellular phone, possibly Elijah



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Traveling Poland (picture taken by Michal on the way from the airport)



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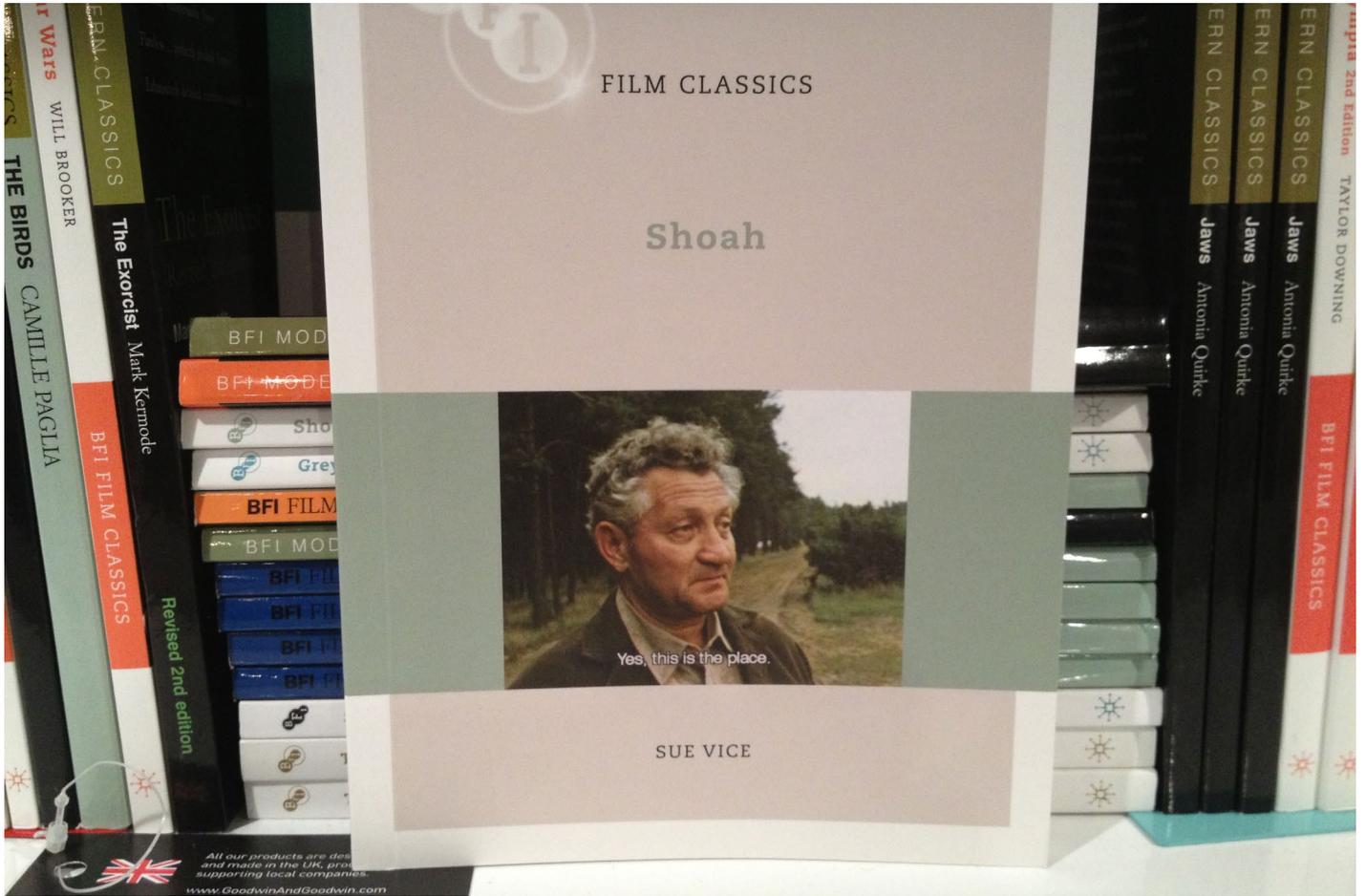
Mood Board



On the toilet wall at the Polish hotel



Mood Board

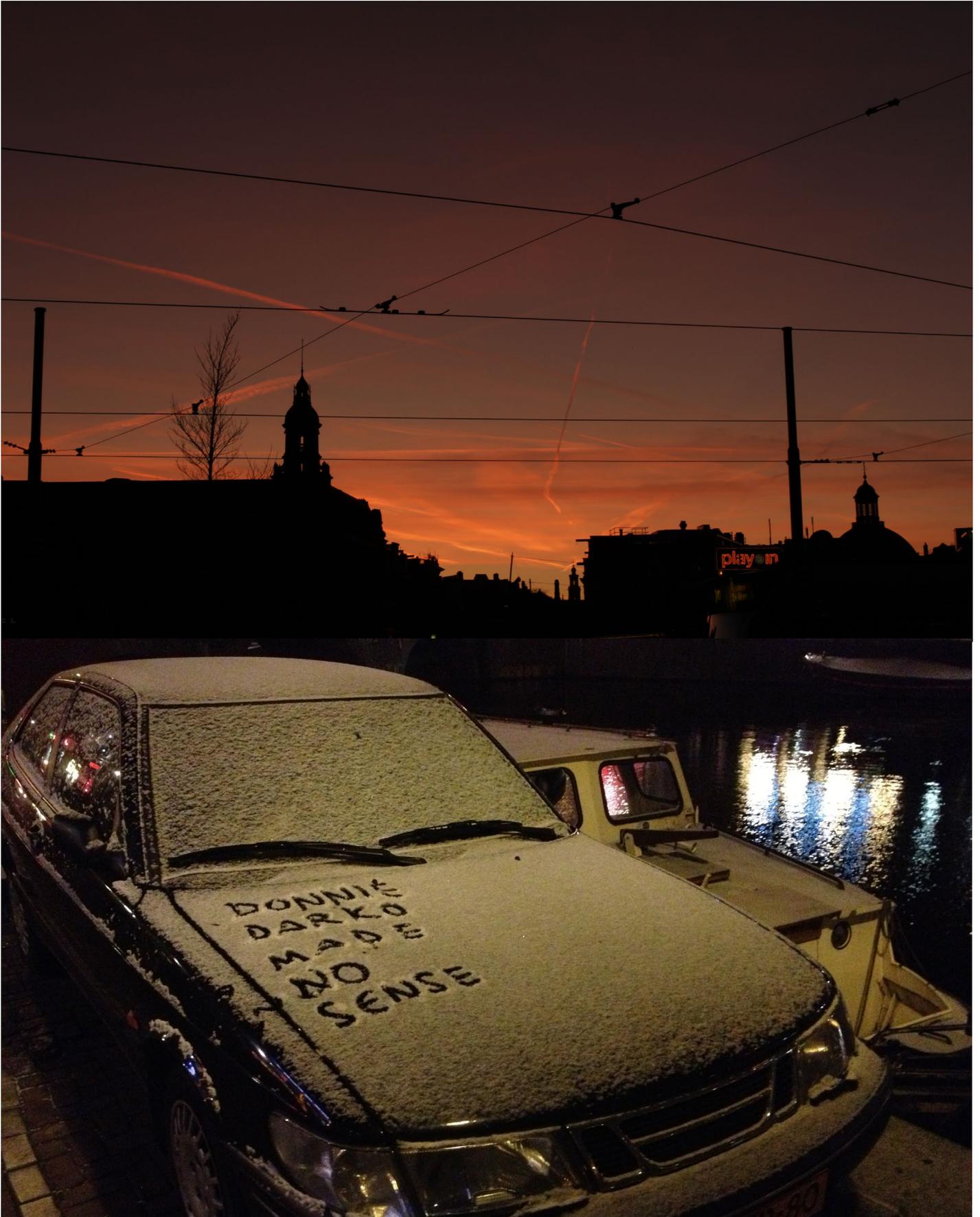


Books none of participants read - the subtitles are the key



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Pictures taken by Benny on his smartphone the night before the film takes place



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Art works that Michal particularly likes, and wanted to see in Poland



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Ad photo that Shiraz is wishing to imitate (also appearing on Gil's wallpaper)

* from American Apparel advertising campaign archives



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1. Jack Faber : Screenwriter / Director

Education

MA Film, Netherlands Film Academy, Amsterdam

BA (cum laude) Film and Television Art, Sapir Academic College, Israel

Film and Production

2013 - **Drone Drive By** (10:20'), Documentary

2012 - **A Film About Feedback** (55:00'), Documentary

Names (3:10'), Documentary

2011 - **Serpentine** (15:00'), Fiction

2010 - **Dayshift** (5:10'), Documentary

2009 - **Crow** (4:10'), Experimental

2008 - **Endless summer** (4:30'), Documentary

2007 - **Hiding my true motives** (4:40'), Experimental

2006 - **Silent weapons for quite wars** (5:27'), Documentary

Seeing Art (6:00'), Documentary

2005 - **Watchmen** (8:30'), Documentary - censored until 2008

The man in the high castle (8:30'), Experimental

2004 - **Substation** (5:20'), Experimental

Silent siren (5:00'), Documentary

Requiem V (4:10'), Documentary

Examine (2:50'), Experimental

2002 - **Sub Text** (4:50'), Experimental

2001 - **Autoerotique** (5:13'), Documentary

Publications

2003 - Author, **Alcohol in the afternoon**, Novel, SA

1999 - Author, **Slowdived**, Novel, CS



2. Amir Harel : Producer - Lama Films

Feature Films

She's Coming Home

80 min. (2013)

Dir. Maya Dreifuss

Jerusalem Film Festival 2013 – Best First film; Best Photography; Best Actress

Yossi

82 min. (2012)

Dir. Eytan Fox

Tribeca Film Festival 2012

Man without a Cellphone

85 min. (2011)

Dir. Sameh Zoabi

New Directors New Films

Best Film – Montpellier International Film Festival

Tanathor / Last Days in Jerusalem

80 min. (2011)

Dir. Tawfik Abu Wael

Locarno Film Festival / Competition

Toronto Film Festival

\$9.99

83 min. (2009)

Dir. Tatia Rosenthal

Toronto Film Festival

Best Film – MONSTRA Lisbon

Ms. Moscowitz and the cat

87 min. (2009)

Dir. Jorge Gurvich

Montreal Film Festival

Jerusalem Film Festival – Best Actress

Jellyfish

78 min. (2007)

Dir. Etgar Keret – Shira Geffen

Festival de Cannes - Winner – Camera d'Or

Prix SACD; Prix of the Young Critics – Critics' Week

Paradise Now

90 min. (2005)

Dir. Hany Abu-Assad

Oscar nominee for Best Foreign Film

Golden Globe Award for Best Foreign Film

Berlin – Official Competition, 2005

Blue Angel – Best European Film; Amnesty International Prize; Audience Award



2. Amir Harel : Producer - Lama Films

Joy

90 min. (2006)

Dir. Julie Shles

Jerusalem Film Festival – Best Actress ; Israeli Academy Award – Best Actress & Co. Actress

Walk On Water

100 min. (2004)

Dir. Eytan Fox

Opening film – Panorama, Berlin 2004

James' Journey to Jerusalem

87 min. (2003)

Dir. Ra'anana Alexandrowicz

Quinzaine des Réalistes, Cannes 2003

Best film / Fipresci prize – Oslo

Best film – Valencia

Most promising director – New Delhi

Yossi & Jagger

65 min. (2002)

Dir. Eytan Fox

Panorama, Berlinale 2003

Audience Prize – Turin Gay & Lesbian Film Festival 2003

Tribeca Film Festival 2003 – Best Actor

Milan Gay & Lesbian Film Festival 2003 – Audience Choice

Israeli Academy 2003 – Best Drama, Best Actor, Best Score

Documentaries

Garden of Eden

74 min. (2012)

Dir. Ran Tal.

Best Director – Jerusalem Film Festival 2012

Children of the Sun

72 min. (2007)

Dir. Ran Tal.

First prize – Jerusalem Film Festival 2007

Preservation of Audio-Visual Memory Award JFF 2007; Editing prize

Toronto IFF – Official Selection

The Komediant

86 min. (1999)

Dir. Arnon Goldfinger.

First prize – Haifa Film Festival 1999

Israeli Academy Award – Best Documentary 1999