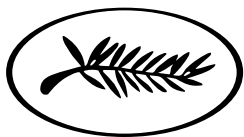


A film by **Dani Rosenberg**

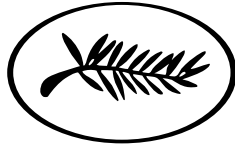


FESTIVAL DE CANNES  
OFFICIAL SELECTION  
2020

**The  
death of cinema  
and  
my father  
too**

**Marek Rozenbaum  
Roni Kuban  
Natan Rosenberg  
Ina Rosenberg  
Noa Koler  
Sabina Rosenberg  
Ruth Farhi**

Written and Directed by **Dani Rosenberg** Additional screenwriter **Itay Kohay**  
Producers **Stav Meron Morag, Dani Rosenberg, Carol Polakoff** Co-Producer **Edgard Tenenbaum**  
Cinematography **David Stragmeister** Editing **Nili Feller, Guy Nemes** Casting **Maya Kessel**  
Costumes **Rachel Ben Dahan** Makeup **Ziv Katanov** Sound Design and Mix **Neal Gibbs**  
Colorist **Yoav Raz** Gaffer **Gal Rumbak** Sound Mixer **Zohar Cheppa**  
1st Assistant Director **Ayelet Michaeli Walk** Production Designer **Vera Grinblat**



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**The**  
**death of cinema**  
***and my father***  
***too***

a film by **Dani Rosenberg**

2020 - Israel - Comedy, Drama - 1.85 - 100 min

**Screenings**

**TUE JUN 23rd - 11:30 - RIVIERA 13**

**THU JUN 25th - 13:30 - RIVIERA 8**

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## Synopsis

A father and son try to freeze time through cinema. While the father is unsentimental in his approach toward his last days, his son disconnects from reality in a desperate attempt to see his father as a hero. Although in the fictional story, Tel Aviv goes up in flames the father's real world does not end with a bang but a slow vanishing whimper.

## Crew

Director	<b>DANI ROSENBERG</b>
Screenwriter	<b>DANI ROSENBERG, ITAY KOHAY</b>
Production Company	<b>PARDES FILMS</b>
Producers	<b>STAV MORAG MERON, DANI ROSENBERG, CAROL POLAKOFF</b>
Co-producers	<b>EDGARD TENEMBAUM</b>
Cinematographer	<b>DAVID STRAGMEISTER</b>
Editor	<b>NILLI FELLER, GUY NEMESH</b>
Casting	<b>MAYA KESSEL</b>
Sound Designer	<b>NEAL GIBS</b>

## Cast

Yoel Edelstein	<b>MAREK ROZENBAUM</b>
Assaf Edelstein	<b>RONI KUBAN</b>
Nina Edelstein / Herself	<b>INA ROSENBERG</b>
Zohar Edelstein	<b>NOA KOLER</b>
	<b>NATAN ROSENBERG</b>
	<b>SABINA ROSENBERG</b>
Sabina Edelstein	<b>RUTH FARHI</b>
Gideon Edelstein	<b>URI KLAUZNER</b>



## Director's Notes

**“As a boy, I used to marvel that the letters in a closed book did not get scrambled and lost overnight”—*The Aleph*, Jorge Luis Borges**

The desire to preserve time is to believe in eternity, use the camera to stop the future, much like Scheherazade told her stories to postpone the inevitable end. My father, unlike me, upon learning of his impending death, accepted the fleeting nature of the moment and fought against the notion of commemoration. This lies at the heart of the central fight which repeats itself in the film, where he refuses to be documented. In his final decision, to have his ashes scattered at sea, it seemed he had achieved his “checkmate” over me—he would not leave a trace behind. He was wrong. Several months after his death, I resumed work on the film in which he had been meant to act, and went looking for the man who would replace him.

I cast one of Israel's best-known actors and reshot the opening scene with him. The actor, who wore my father's clothes and sat on the couch in his spot, gave a wonderful performance, as expected; everything appeared to be “working.” But I did not want to see this stranger in the frame where my father should be. I did not see the point in shooting it at all, the point in continuing this tale, which I had constructed for the sole purpose of saying goodbye to my father. I looked at the monitor, as my mother peeked over my shoulder, and I had a feeling, in that moment, that cinema itself was crumbling in the face of reality, in the face of time.



I rewrote the screenplay, out of a desire to pick apart this collapse, to describe my inability to continue making the film without my father as its hero.

I wanted to depict the clash between the structure of a story and the river of time, to pit the linear, horizontal trajectory of Yoel's journey, the father trying to save his family and, later, the fictional life of a father and son, against the fractured timeline depicting the last months of my father's life. The meeting of pathos and everyday life—these are the primary forces at work in the film, pushing against each other. I tried to empower and emphasize this with all the cinematic tools at my disposal, to crystalize the gap between the narrative storyline, kept somewhat at arm's length, accompanied by a score and voice-over, and the shaky nighttime journey, and the chaos of the documentary footage. Between the darkness of the nighttime "escape film" to the bright glare of the last days of Yoel's life.

Yoel and his son's subconscious attraction to catastrophe, as they create the fictitious journey through the night, covers for the fact that the true disaster, Yoel's death, is not grandiose at all. The fear, which might explain the hidden lust for disaster, the urge to explode, crash, catch on fire, is in complete contrast to the slow erosion of the body.

Unlike the dramatic, nearly-biblical scope of the story of saving a family from the threat of missiles—a story that echoes ancient tales of Noah and Jonah—for the "realistic" versions of Yoel and Asaf, the drama is a constant part of existence, just as the anti-drama is a part of it. The two are interwoven. In these moments, there is nothing religious or mystical, and yet that is where Yoel, the ultimate heretic, experiences his few moments of divine grace: In the music carried over the wind from the distant stadium, in the gaze from the sea to his beloved wife, in the frying of schnitzel in a pan bringing back long-lost memories.

In the third part of the film, Yoel was meant to be replaced by a new actor, with whom Asaf would complete the shoot. In editing the film, I understood it was right to return to reality itself. The new actor is Marek Rozenbaum, who replaced my father. I went back to the documentary footage I had from my father's last days, which included our attempts at filming the escape movie. The editing process was reopened, and with it the war between reality and fiction, which moved to its final arena, with the gloves and the filters off—between tightly edited, meticulous sequences and flashes of consciousness from the past; between 4K footage shot on an Alexa and footage pulled from a smartphone camera. The combination of these two aspects brought me closer to the ambition I had when I originally embarked on this path, to keep him alive, an attempt doomed from the start.

These characters, the fictional ones and the realistic ones in the film, will never achieve a sense of peace; they can get close to the memory but never touch it; they will continue to march in the dark. This is death—the vanishing.



## **Dani Rosenberg** (Director)

Dani Rosenberg is a director and writer who graduated from Sam Spiegel Film School-Jerusalem. His award winning short films have been screened in dozens of international film festivals, including Cannes Cinéfondation Competition (Fence, part of the Border Project), Berlinale International Short Competition (Susya and Don Quixote in Jerusalem), Clermond-Ferrand, Oberhausen and Fipa-Biarritz (The Red Toy) , HotDocs and IDFA (Susya). He's also created acclaimed television series (Queens and Milk & Honey which was adapted by Germany and purchased by Channel 4), co-created a documentary (Zohar, The Return), and most recently adapted God of Vengeance for Israel's leading theater The Cameri. The Death of Cinema and my Father Too is his first feature film.

### **Director's Filmography:**

The Death of Cinema and My Father Too - *Full Length*

The Red Toy - *Short*

Don Quixote in Jerusalem - *Short*

Beit Avi - *Medium Length*

Susya (co-director) - *Short*

Zohar, the return (co-director) - *Documentary*

Fence, part of the Border Project - *Short*

Milk & Honey - *13 episodes, TV series*







## Producer's Notes

Working on this film felt like sewing and stitching a red satin fabric, an intricate handmade piece of art that is thoughtful and delicate at the same time. The greatest challenge we faced was to remain loyal to the work and its story while searching for a unique and uncompromising cinematic language.

Thanks to Dani Rosenberg's rare creative mind, he was able to imbue each and every moment in the film with a cinematic magic that penetrates the deepest corners of the human soul.

## Stav Meron (Producer)

Stav Meron graduated with honors from the Sam Spiegel Film and Television School. In 2015 she founded the production company "Pardes Films".

Meron has produced dozens of short films, including "Why" by Nadav Lapid, as well as documentary films including "Pepe's Last Battle" and "The Voice of Ahmad."

"The Death of Cinema and my Father Too" is her first feature film as producer.

### Producer's Filmography:

Love Letters to Cinema - *10 Short Films* 2015

Pepe's Last Battle - *Documentary* 2017

The Voice of Ahmad - *Documentary* 2019

The Death of Cinema and My Father Too - *Full Length* 2020





## **Roni Kuban** (Assaf Edelstein)

Born in Ramat-Gan in 1979, Roni is a graduate of the screenwriting program at the Sam Spiegel Film & Television School in Jerusalem and one of Israel's most prominent journalists, renowned especially as an interviewer in his long-running TV talk show *A Rendezvous with Roni Kuban* (*Pgisha Im Roni Kuban*).

A director and writer, Roni's TV shows and documentaries have won many national and international recognitions, among them Awards of the Israeli Television Academy for three consecutive years. His role in the film "The Death of Cinema and My Father Too" is his first significant role in cinema.

## **Marek Rozenbaum** (Yoel Edelstein)

After graduating in Social Work and Film from Tel Aviv University, Marek Rozenbaum quickly rose to become one of the most experienced and prolific film producers in Israel today with over 40 feature films, documentaries, TV series and international co-productions, among them award-winning films that have received worldwide recognition. He has also directed two feature films, *Haboleshet Hokeret* (2000) and *Lirkod* (2006) and acted both on TV and on the big screen. Marek Rozenbaum is the Chairman of Public Steering Committee of Film & Television at the Israeli Export Institute and Acting Chairman of the Israeli Academy for Cinema and Television. Previously, for 6 years Marek Rozenbaum held the position of Chairman of Israel's Film and Television Producers Association where he remains a Member of the Board.

## **Ina Rosenberg** (Nina Edelstein)

Born in Bucharest in 1955, Ina Rosenberg immigrated to Israel with her family in 1960. She is the mother of the director Dani Rosenberg. A construction engineer in her real life, her role in *The Death of Cinema and my Father Too* is Ina Rosenberg's first appearance in cinema.

## **Noa Koler** (Zohar Edelstein)

Noa Koler is one of Israel's leading actresses and has starred in numerous films and TV shows, including *Srugim* and *Milk & Honey*. Among many other recognitions for her work, she received the Israeli Academy Award for Best Actress for her role in *Through the Wall*. She has been a member of the Gesher Theatre Group in Israel since 2007.



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