



Presents

CENSORED VOICES



A Film by Mor Loushy

87' | Israel/Germany | 2015 | HD



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LOGLINE

One week after the 1967 'Six-Day' war, a group of young kibbutzniks, led by renowned author Amos Oz and Editor Avraham Shapira, recorded intimate conversations with soldiers returning from the battlefield. The Israeli army censored the recordings, allowing only a fragment of the conversations to be published. "Censored Voices" reveals these original recordings for the first time.



SYNOPSIS

The 1967 'Six-Day' war ended with Israel's decisive victory; conquering Jerusalem, Gaza, Sinai and the West Bank. It is a war portrayed, to this day, as a righteous undertaking – a radiant emblem of Jewish pride. One week after the war, a group of young kibbutzniks, led by renowned author Amos Oz and Editor Avraham Shapira, recorded intimate conversations with soldiers returning from the battlefield. The recording revealed an honest look at the moment Israel turned from David to Goliath. The Israeli army censored the recordings, allowing the kibbutzniks to publish only a fragment of the conversations. "Censored Voices" reveals the original recordings for the first time.



DIRECTORS STATEMENT – MOR LOUSHY



At School I was brought up with heroic stories of the Six Day War; Victory of the few against the many, we are the righteous and the Arab nations are united to throw us into the sea. This memory fixated in our society, our identity as a people and as a nation. But at the time, one month after the war - the feelings were different. The euphoria of victory settled over the years, but when the soldiers returned wounded and guilt ridden from the battles - their voice was not euphoric, on the contrary – their voice was broken, but clear. This voice was censored, denied and forgotten as the year went by.

Out of the recordings that were hidden for 45 years, appears a different picture of the “Six Day War”. This is a sad picture - a picture of another war. While throughout the country people were dancing in victory, Amos Oz felt the catastrophe and the confusion that Israel was going towards.

He felt this war trampled all moral values that existed in society. The occupying of the new territories and colonizing the civilian population will lead to the collapse of all moral values of our society. Amos Oz looked inside the minds and hearts of a generation of 67’ Fighters and tried to understand our society at this critical moment in history - one month after the war. When we hear these authentic voices (that were so brutally censored at the time) , we can understand how that moment changed the face of Israeli society, how our reality could have been different if only we would have listened to these voice back then. 45 years later, these voices seem more relevant the ever to today’s Israel; Dilemmas of morality and justice in the face of the occupation of a foreign population, deliberations and reflections on Jerusalem and the Western Wall before the Wall has become an axiom. Voices of the will to live a life of peace and in the face of the aggression of the new territories. As an Israeli who is now raising a young boy, I believe it is necessary to expose these recordings, to today’s audience. Because the Occupation has become an axiom and the settlements grow larger and larger, it is critical to stop and listen. Especially today we should look back and see what society have we become in the 45 years following the war. I believe that returning to this authentic moment, will teach us something new about this never-ending conflict. I believe these recordings are a piece of history that must see the light, today, right now.

DIRECTORS BIO:

Mor Loushy graduated from Sam Spiegel film and television school in 2007 and has been working as a freelancer ever since. Her debut film “Israel Ltd” World Premiered at IDFA 2009 (produced by: Yes, VPRO, Radio-Canada, Knowledge- Canada) and has been broadcast in 10 countries worldwide (Yleisradio OY, VRT, RTVS- Slovenia, RTS - Radio Télévision Suisse, Planete Poland)

DIRECTOR Q & A (Realscreen):

***Realscreen:* When you first heard the tapes, what type of film did you envision?**

Mor Loushy: From the very first time I heard those voices I started imagining the film. They were so sincere, so fresh and very unique. I really wanted to use visuals from the Six Day War and give as much respect and room to hear those unique voices as possible. I didn't want to make a film with interviews. I didn't want it to be a nostalgic film of people talking 46 years later about the war. I was a bit afraid at first because it was only a six-day war and Israeli television didn't even exist at the time. When we started the visual research I was shocked at how much footage we found.

We found color and black and white footage and also very cinematic shots. The archival research was a big journey. It took us around three years to finish the film. For eight months I only sat and listened to the voices and it took us another year and a half to edit it with the visuals.

RS: How difficult was it to access the uncensored tapes?

ML: Very. From the moment they were censored back in '67, the editor of the book, Avraham Shapira, just kept all the reels in his closet and didn't let anyone touch it. They are intimate and personal conversations so he was waiting for the right stage for these voices.

A lot of major news outlets from Israel tried to take it from him and so did foreign journalists. He never agreed to give it to anyone. I started chasing after him and at first he didn't answer my calls. Finally I went to a lecture that he gave. Immediately he told me, 'OK, come to my kibbutz.' From the first moment we met, there was something there. I don't know how but he believed in me and we started this amazing journey together. He really gave me everything: all the tapes, all the reels. Everything. It was really amazing.

RS: How do you hope the film will be received in Israel? Do you think a documentary can impact public perception of the Six Day War?

ML: I hope so. I can't tell you if it will change the reality but I'm sure it will raise a very important public debate. It also deals with morals and consciousness. That's a discourse that is gone now in Israel. It's so important to hear these sincere voices, to go back to this authentic moment in 1967 and to really hear these very special conversations because after that a lot of politics came and a lot of myths came. We have an opportunity to hear something naked before it became about politics – left, right. These men were the heart of Israel. They were the soldiers. They gave their lives to their country. They built the country. So it's not my story, it's their story. I think it's very important to hear them and raise this debate in Israel. It's not an outside criticism. It's coming from people that gave everything to Israel. I do hope that it will not become about left or right because it's bigger than that.

RS: You show them listening to the tapes, but we never see them speak. Why did you make that choice?

ML: I really wanted to give as much room and space to the incredible raw material I got from these conversations. I wanted also to tell a story of the censorship because these voices have not been heard in Israel. By only showing them listening, that tells a story of how they were not being heard. It also tells the story of the connection between the past and the present. You can understand the whole story through their faces. What was interesting to me was their first reaction to hearing their voices.

RS: How keen were the veterans to participate in the film?

ML: I was very surprised. Everyone was very, very open. They were also very proud to be a part of the book because it is a discourse of morals and consciousness. I think they all wanted this experience of hearing their voices for the first time after 46 years.

RS: This is a film about listening but invariably there will be people talking about it. How do you plan on handling people who are upset by what they hear?

ML: I stand 100% behind my film. I believe in the film and I believe in those voices. I believe that my son, who is two-and-a-half-years-old, needs another future in Israel. I'm fighting for a different future. I'm fighting for a better future – for a future of peace and for a future of two states side by side or any other solution. I don't want to keep being in this bloody circle. I do believe that democratic states should be transparent in our history. If this film is a part of that, then I'm proud to be a part of that. Truly, I'm not afraid.

Director's filmography:

2009 – ISRAEL LTD. - documentary film - Director

Technical info

Screen Ratio:	16:9
Sound:	5.1
Frame Rate	25 or 24

Press:

Israeli film gives voice to soldiers' self-doubts after '67 war - [Reuters](#)

Disillusioned by War, Israeli Soldiers Muted in 1967 Are Given Fuller Voice - [The New York Times](#)

Sundance Women Directors: Meet Mor Loushy - [Indiewire](#)

“The Israeli Public Will Find it Hard to Confront our Misconduct”: Censored Voices - [Filmmaker Magazine](#)

Meet the 2015 Sundance Filmmakers #50: Mor Loushy Assembled 'Censored Voices' Out of Secret, Radical Conversations - [Indiewire](#)

Filmmakers Respond to the Threat of Censorship - [IndieWire](#)

Long suppressed, ‘Censored Voices’ speaks out on Six Day War - [The Times of Israel](#)

Sundance movies explore the terrifying impact of authority on human behaviour - [UK Screen](#)

Berlinale '15: Mor Loushy unearths “Censored Voices” - [RealScreen](#)

Reviews:

'Absorbing' - [The Hollywood Reporter](#)

'Revealing' - [Smells Like Screen Spirit](#)

[Screen Daily](#)

[Slug Magazine](#)

CREDITS

Director - **Mor Loushy**

Producers - **Daniel Sivan, Hilla Medalia, Neta Zwebner**

Co-producers - **Melanie Andernach, Knut Losen, Jenny Raskin**

Executive Producers - **Dan Cogan, Danna Stern, Dagmar Mielke, Nick Fraser, Morgan Spurlock, Jeremy Chilnick, Ethan Goldman**

Editor - **Daniel Sivan**

Original Score - **Markus Aust**

Cinematography - **Itai Raziel, Avner Shahaf**

Sound Design - **Yoss Appelbaum**

Sound Mixer - **Stefan Korte**

Writers – **Mor Loushy, Daniel Sivan, Ran Tal**

Artistic Consultant - **Ran Tal**

Editing Consultant – **Jean Tsien, A.C.E**

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