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JA TAIL PICTURES, WARRIOR POETS, SHINE GLOBAL, K5 INTERNATIONAL and
BABY GEORGE PRODUCTIONS
Present

DANCING IN JAFFA

A FILM BY HILLA MEDALIA



Directed, Produced and Written by Hilla Medalia
Produced by Diane Nabatoff and Neta Zwebner-Zaibert
Executive Produced by Morgan Spurlock and Jeremy Chilnick, La Toya Jackson & Jeffré Phillips,
Nigel Lythgoe, Dan Setton, Jody and John Arnhold, Robert Machinist, Jonathan Shukat.

In English, Arabic and Hebrew with English Subtitles
TRT: 84 MINUTES

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DANCING IN JAFFA

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SYNOPSIS

Internationally acclaimed ballroom champion Pierre Dulaine was born in Jaffa in 1944 to a Palestinian mother and an Irish father. He lived there until 1948, when his family fled to Amman. After many years as a successful dancer, Pierre introduced ballroom dancing to New York City's public schools, a process immortalized in the film *Take The Lead*, starring Antonio Banderas. He started with 30 children in 1994, and since then his program, Dancing Classrooms, has impacted over 350,000 children.

Pierre now returns to Jaffa for the first time since his childhood to fulfill his lifelong dream of teaching Jewish and Palestinian-Israeli children to dance together. Pierre's goal is to bring the two communities together and teach them mutual respect as he trains them for the final competition. The children of Jaffa have lived side by side for generations without engaging in any constructive or meaningful interaction. The beauty of ballroom dance is that it forces two people to move as one. Through dance, Pierre teaches them life skills: confidence, self-esteem, discipline, respect, and etiquette.

Pierre has 10 weeks to reverse years of ingrained beliefs and hatreds, culminating in a final competition with Jewish and Palestinian-Israelis working as a team. Pierre believes if you can shift the paradigm for the children, you can change the future. Hatred, racism and prejudice are global concerns. This program, easily replicable worldwide, has the ability to break down long standing walls of hatred. The film also gives a rare glimpse into the world of Palestinians living in Israel.

Pierre visits Jaffa's five schools and teaches ballroom dancing to 150 fifth graders, ultimately picking 84 children to participate in a final competition. Two of these schools are Jewish, two Arab, and one school has a mixed population. At first the teachers and principals are extremely skeptical about Pierre's program.

The film, **DANCING IN JAFFA**, focuses on three children, a teacher, and Pierre's dramatic story. The main protagonists come from dissimilar backgrounds and struggle with varying identity issues. They are also all dealing with different challenging home lives, with parents succumbing to drugs, or suffering from unemployment.

- **Noor** is a Palestinian-Israeli girl whose mother was born Jewish but converted to Islam when she married a Palestinian man.
- **Alaa** is a Palestinian-Israeli Muslim. He lives in a shack in the Ajami neighborhood of Jaffa, now undergoing gentrification.
- **Lois** is a Jewish twin whose mother decided to have children on her own. She is a good dancer working hard towards the final competition. Unlike the other kids, she is very open from the beginning and makes a big effort to connect with the kids from the other community.

- **Ms. Rachel** is a teacher in one of the rare mixed schools in Israel. She is very conservative in her background and beliefs; she is a religious Jew who keeps Shabbat and her father was a rabbi. Although her brother was severely injured in a suicide bombing, she dedicates her life to building coexistence between the communities. She finds an ally in Pierre in their shared beliefs.

They know that only through programs like this is change possible. She wants her kids to win the competition and she forces them to work very hard to succeed.

At first it is unclear if Pierre can affect any change at all. The children are extremely resistant, spitting on each other, pulling down their sleeves, and refusing to touch each other. Pierre has taken time off from his New York studio to create this program on a volunteer basis. He knows in his heart he cannot go home having failed, but he is unprepared for how difficult this turns out to be. After the first few months and despite the many problems each child faces at home, they begin to bond with Pierre. What's common to all the children is that despite the many difficulties they experience, once they get over the shock of the program, they never miss Pierre's class and feel very connected to both Pierre and dancing.

As the class progresses they feel more confident about who they are and being in their "own skin." Noor was angry and violent at first. Through the program, she evolves and finds a father figure in Pierre. Over 10 weeks, Pierre's program transforms her – it boosts her self-esteem and confidence. Now every morning she is eager to go to school and has many friends. Initially, Alaa is not interested when he hears that students will be taught to dance by a new instructor; he has no time for distractions. However, when he meets Pierre he starts to love dancing. He begins dancing with Lois who came from a very modern secular Jewish family, and they become close.

DANCING IN JAFFA tells two parallel stories – Pierre's homecoming and his students' journeys which happen to mirror his own. From a young age, he was torn from his homeland, raised in two very different countries, and now living in a third as an adult. As he is reunited with the place he grew up, he works to bring together the conflicting cultures of Jaffa. As Pierre's story unfolds, we watch the students go from hating each other and refusing to engage, to holding each other and respecting each other. We witness a kind of magic as Pierre teaches the children, against all odds, how to put aside their differences and begin to live together in harmony. At the final competition, we see how his work has touched the entire community. Five hundred people attend and we see veiled Muslim women sit next to and exchange phone numbers with Jewish women. Following the children's lead, the community has been brought together.

DANCING IN JAFFA is about defying expectations and believing that change is possible.

DANCING IN JAFFA **A FILM BY HILLA MEDALIA**

DIRECTOR'S STATEMENT – HILLA MEDALIA

In making **DANCING IN JAFFA**, the journey with Pierre was a rare opportunity for me, as a director, to watch Pierre's unique teaching methods and their results; he succeeds not only in turning the children into remarkable dancers, but also into exceptional human beings. Pierre drew us all into his dream for a better future for the children of Jaffa. We had the opportunity to watch this special man work his magic and take two groups of kids from opposite sides of the "Jaffa courtyard" to teach them, against all odds, how to live together in harmony through dance and laughter.

I met Pierre through our producer, Diane Nabatoff who also produced 'Take The Lead' with Antonio Banderas, a narrative film about Pierre's life. When she heard that Pierre was traveling to Jaffa, she started looking for a director to join her on this journey and she contacted me. I was actually shooting in China at the time. Upon my return to Israel I met Pierre. I wasn't sure about the project at first, there are already so many films about Palestinian and Israeli kids being brought together and secondly, the current situation is that there are in fact fewer and fewer programs such as Pierre's bringing kids together and there is a whole debate about the whole concept of "normalization." Additionally, there is a general feeling that, in light of the current state of separation, the gap has become so wide that it is now impossible to bridge.

However, as soon as I met Pierre, I realized that this was something else entirely. First of all, Pierre himself is a symbol of the "golden rule." Despite what happened to his family, he is determined to look forward and focus on the future rather than linger on the agony of the past. Secondly, because of his undeniable charm and the uniqueness of his program, I really felt that this, unlike anything else that was ever done, could work for the children of Jaffa and I knew it would be the perfect story for me to tell. It is a story of hope for a region that desperately needs it.

DANCING IN JAFFA follows three young children who are the heart and soul of the film. At the same time, the film also tells the dramatic story of Pierre reconnecting with his roots. He has 10 weeks to reverse years of ingrained beliefs and hatreds, culminating in a final competition with Palestinian-Israelis and Jewish-Israelis working as a team. Because five schools were willing to take the risk and participate, and the children and their families opened their doors allowing us into their lives, I was able to bring to the screen the children's touching stories alongside Pierre's journey.

There are several aspects of the film that are very important to me personally which exist beyond the main narrative. Personally, this is a film about the power of art in a community with deep-seated issues of segregation, resentment, and prejudice. It is also about the Palestinians living in Israel who are very rarely seen on film. I would like to shine a light on the issue of Palestinians living in Israel, their history, their ongoing struggle, and, unfortunately, the gap that keeps growing, due largely to the political status quo being as tense as it has been in the past years between Israel and Palestine. The last aspect is the unequivocal ability to create change, even in the face of staggering odds.

I would like the audience to know that, although we shot the film in Jaffa, hatred, prejudice

and segregation are very much global concerns. Knowing that this dance program can be easily replicated worldwide and seeing the effect it had on Jaffa's community, I truly believe that this program is a must have in every community, especially ones that are dealing with similar issues.

The main challenge in making this film was the sensitivity of these topics and my struggle to find the right balance, the precise wording, and the footage that would represent my beliefs and at the same time, give the stage to all the different protagonists and their individual voices.

The film deals with these important social issues, however, it is also entertaining. Throughout production, I wanted to make sure the film was also very cinematic. This influenced the entire filmmaking process: from the decision to shoot with the Canon 5D (giving it a depth of field and a cinematic look) to selecting the visual style we chose during production and adhered to through editing.

With its unusual juxtaposition of the very ancient and the super modern, the city of Jaffa presented a great visual background. It boasts a diverse and complex cultural landscape featuring rich and poor, old and young, as well as Jewish, Muslim and Christian neighborhoods living uneasily side-by-side.

I wasn't sure if Pierre would be successful, considering he was going into a conservative community. In fact, everyone told us that the Arab schools wouldn't open their doors. But I truly believed in Pierre. Pierre told me at one point, "when a door is closed, God opens a window for me." Pierre managed to overcome all of the obstacles laid in front of him and truly transformed the lives of these children and their families.

I am hopeful that we will be able to get the film out to audiences, have a successful theatrical run, and, more importantly, I hope that students and educators watch the film and take something positive from it.

DANCING IN JAFFA is a fun and entertaining film, but at the same time it deals with extremely important global social issues including: gentrification, racism, hate and identity vs. assimilation. Pierre is giving much needed hope and inspiration to the Middle East and his message that change is possible is relevant around the world. This is a story of transformation. Jaffa is a microcosm of life issues, representing the deep gaps that need to be bridged through mutual understanding and openness – and in this case, through dance and laughter.

Hilla Medalia
Director

DANCING IN JAFFA

A FILM BY HILLA MEDALIA

PRODUCER'S STATEMENT – DIANE NABATOFF

I first met Pierre Dulaine in 2000 when I optioned his life rights. I had just started my production company, Tiara Blu Films, and this was my very first project. I was so fortunate to find a poignant and inspirational story that was as entertaining as it was socially relevant. This was the beginning of my collaboration with Pierre.

The feature film, ***Take The Lead***, starring Antonio Banderas and released by New Line, depicted Pierre's struggle as he brought ballroom dancing to the public schools of New York City in 1994. He started with 30 reluctant students and, against all odds, has now taught over 350,000 children, transforming each and every one of their lives. I have witnessed firsthand the extraordinary impact Pierre and his program have had on these children and their families. In seemingly hopeless situations, he uses ballroom dance to teach life lessons, bridge long standing rifts, and shift rigid preconceptions that have been ingrained for generations. Pierre is one of the unsung heroes of our time.

In December of 2010, Pierre called to say he was returning to Jaffa to fulfill his lifelong dream of teaching Israeli and Palestinian children to dance together. Pierre had not been to Jaffa since he was a small child, but he wanted to give back to the community where he was born. It was his gift to the children of Jaffa. There was no question that I had to join him and document his journey. While I am primarily a feature producer, I knew I had to share Pierre's story with a broader audience. I had only two months to assemble a team and the financing.

I had to find a director who understood the nuanced Israeli-Palestinian relationship and could start shooting immediately. I was introduced to Hilla Medalia and her partner Neta Zwebner-Zaibert and we began our odyssey. None of us knew if Pierre would be successful, but we hoped that even the smallest movement would be a beginning. Amazingly, it was a life changing experience for everyone with whom Pierre connected - participants and spectators alike.

Pierre taught a 10-week program building to a final competition. When he started, the children were spitting on each other and pulling down their sleeves so their skin wouldn't touch. By the end, they were holding each other, touching each other and respecting each other. 500 people showed up at our final competition and we saw veiled Muslim women sitting next to Jewish women exchanging phone numbers – unheard of before the program.

Pierre went into a city filled with hate and conflict and in just 10 weeks created change. Within these schools, he found a way to stop the hate and shift the paradigm.

Although we shot the film in Jaffa, hatred, prejudice and segregation are global issues. What Pierre has done is extraordinary. He created a simple program, easily replicable worldwide, that changes how people feel about themselves and others.

Imagine if his program was put in every school in the world; perhaps we could affect the landscape of war and politics. At a minimum, we could alter the acceptance of the status quo. One thing is clear: If you change the children you change the future.

DANCING IN JAFFA is the next step in a line of films previously made about Pierre and his program. The non-fiction feature, ***Mad Hot Ballroom*** documents Pierre's program Dancing Classrooms in New York City, and the narrative feature ***Take The Lead*** shows Pierre's personal struggle to implement his program for the first time in the New York City Public Schools.

DANCING IN JAFFA brings a unique view of the real man introducing his program into a city that sees no value for it. Nonetheless, he overcomes the obstacles and successfully transforms lives.

As a producer, I have the opportunity to create change in the world through my films. I took on this project to help spread Pierre's message and demonstrate that social change and understanding are possible even in the face of impossible odds.

Diane Nabatoff
Producer

DANCING IN JAFFA A FILM BY HILLA MEDALIA

SUBJECT BIOS

PIERRE DULAINÉ

Pierre Dulainé was born in Jaffa, Palestine, but his family fled in 1948 at the creation of the State of Israel when he was four – first to the United Kingdom and then to Amman, Jordan.. Because of the 1956 Suez Canal crisis in Egypt and the troubles that flared up in the region, Pierre and his family fled yet again, this time for good, to the United Kingdom.

It was in Birmingham, at the age of 14, that Pierre began to dance, first at the Jean Johnson School of Dancing and later on at Bill Bocker's. By the time he was 22, now in London, his career was on an upward trajectory: winning the Duel of the Giants at the Royal Albert Hall, and that same year also winning the All England Professional Latin American Championships, with Rita Pover ... all with the help and coaching from his teacher and mentor John Del-Roy. London's West End nightclub appearances including the popular Talk of the Town cabaret, and performances in venues ranging from Germany, East Africa and the Caribbean soon followed. By 1972, Pierre ended up in New York City for what was to have been a two-week holiday. But the holiday turned into a longtime love affair with the city, where he still maintains a home.

He and his dancing partner, Yvonne Marceau were the first couple ever to receive a 'standing ovation' on Thursday evening at the British Dance Festival in Blackpool in 1977 after winning the Exhibition Competition. They were asked to repeat their performance the following evening during the Professional Ballroom Championship. The same request happened again in 1978, 1979 and in 1982 having been undefeated and winning the title 4 times.

In 1984 Pierre and Yvonne founded The American Ballroom Theater Company and as the Artistic Directors they performed with the company all over the USA, at Saddlers Wells in London, and numerous countries around the world. In 1989 they performed in Tommy Tune's "Grand Hotel" on Broadway for 2½ years, and were awarded the "Fred Astaire Award for Best Dancing On Broadway". The *New York Times* dubbed Pierre a "Dancer and Teacher Extraordinaire." "Grand Hotel" moved from Broadway to London's Dominion Theatre in the West End, much to Pierre's delight for five months. In addition to teaching and being on the faculties of George Balanchine's School of American Ballet, the Alvin Ailey American Dance Theatre, American Ballet Theatre and the Juilliard School, Pierre founded *Dancing Classrooms* in 1994 to build social awareness, confidence, and self-esteem in children through the practice of social dance.

In 2005 *Mad Hot Ballroom*, the hit documentary based on Pierre's work with the New York City Public Schools children through *Dancing Classrooms* was released and in 2006, Pierre's life was the focus of a major motion picture called *Take the Lead*, with Antonio Banderas portraying his work with children.

Pierre's latest project took him back to his birthplace of Jaffa ... a documentary called *Dancing in Jaffa* is to be released in 2013; it follows his efforts to use dance to help Israeli-Palestinian and Israeli-Jewish children – and their families – to peacefully coexist.

Numerous awards have been bestowed on Pierre. The two most recent are the *Americans for the Arts* Award for Arts and Education and the prestigious *Ellis Island Medal of Honor* in homage to the outstanding qualities he brings to America while preserving the richness of his own heritage.

Dancing Classrooms is in numerous cities around the USA and multiple countries around the world. Since the program was founded in 1994, it has served over 400,000 children. Pierre himself has trained over 500 Teaching Artists in the Dulaine Method, and the numbers keep growing.

YVONNE MARCEAU

Yvonne Marceau began her professional ballroom dance career as the partner of Pierre Dulaine. Together they were four times British Exhibition Champions, and received numerous awards during their 20 year partnership of active dancing including; The Dance Magazine Award for Lifetime Achievement and the Astaire Award for Best Dancing on Broadway in recognition of their work in Tommy Tune's Broadway show, *Grand Hotel*.

Following their retirement, Ms. Marceau was instrumental in helping Mr. Dulaine set up the in-school social dance program, currently known as *Dancing Classrooms* and the topic of the 2005 hit documentary film *Mad Hot Ballroom*. She was recognized with an Americans for the Arts, Arts Education Award in 2005 as well as the prestigious *Ellis Island Medal of Honor* in 2013. Proudly, *Dancing Classrooms* currently operates in 200 schools in NYC, with 23 sites across the country and 3 international sites.

On her own, Ms. Marceau choreographed for the Julia Roberts film *Mona Lisa Smile*, taught and continues to teach at the Juilliard School, and NYU, as well as the Knickerbocker Cotillion Society. Her entry on ballroom dance appears in the International Encyclopedia of Dance, and she reviewed *The Tango Lesson* for the Nation.

Ms. Marceau continues to promote the value of social dance as a means to bring people together. She is Founding Artistic Director of *Dancing Classrooms* and enjoys her work with the children to insure a richer, broader life for them within a stronger cultural fabric of tolerance and acceptance.

PIERRE DULAIN & YVONNE MARCEAU

Pierre Dulaine & Yvonne Marceau founded the professional dance company **American Ballroom Theater** (ABrT) in 1984. The only company to present the full range of social and ballroom dances theatrically on the concert stage, ABrT has performed in major concert halls and performing arts festivals in more than 25 states, in Canada, Europe and the Far East. During the 92-93 season, more than 30,000 people attended the ABrT performances. Millions more have seen the company perform on nationally televised specials including the 1992 the Kennedy Center Honors in tribute to honoree Ginger Rogers, a 1988 performance with the Boston Pops, and on several gala editions of Great Performances for PBS.

Internationally renowned performers and teachers, Dulaine & Marceau are recognized as the finest adagio couple of their generation. 1993 recipients of Dance Magazine's award for excellence, they received the National Dance Council of America Award in 1992 and the Dance Educators of America Award in 1990. That same year, they were awarded the

89-90 Astaire Award, for “best dancing on Broadway” in the roles they created and choreographed as the mellifluous couple in Tommy Tune’s Grand Hotel.

Dulaine & Marceau began their partnership in 1976, have performed throughout the world and are four-time winners of the British Exhibition Championships. Faculty members of the School of American Ballet since 1986, they are guest teachers at the Alvin Alley and Julliard schools. They lecture, coach and teach nationally and internationally and conduct private classes in New York City.

In 1994 the Outreach Program, “**DANCING CLASSROOMS**” was started in the New York City Public Schools. To date approximately 21,000 Fourth and Fifth graders have been taught the social graces that ballroom dancing brings. To learn more about this program go to - www.dancingclassrooms.org

NOOR GABAI

Noor is a Palestinian-Israeli girl whose mother was born Jewish but converted to Islam when she married a Palestinian man. She lost her father when she was 6. In the beginning she doesn’t attend school and is angry and violent. AFTER JUST 10 WEEKS, Pierre’s program has transformed her; it boosted her self-esteem and confidence. Now every morning she is eager to go to school and has many friends.

ALAA BUBALI

Alaa is a Palestinian-Israeli Muslim. He lives in a shack in the Ajami neighborhood of Jaffa, now undergoing gentrification. His father is a fisherman who is struggling to find work, as bigger fishing boats and other fisherman are taking over the smaller individuals. Alaa never believed he would be interested in dancing.

LOIS DANA

Lois is a Jewish twin whose mother decided to have children on her own. She is a good dancer working hard towards the final competition. Unlike the others, she was very open from the beginning and makes a big effort to connect with the kids from the other community.

Ms. RACHEL GUETA

Ms. Rachel Gueta is a teacher in one of the rare mixed schools in Israel. She is very conservative in her background and beliefs; she is a religious Jew who keeps Shabbat and her father is a rabbi. Although her brother was severely injured in a suicide bombing, she dedicates her life to building coexistence between the communities. She finds an ally in Pierre in their shared beliefs.

DANCING IN JAFFA A FILM BY HILLA MEDALIA

PRODUCTION BIOS

HILLA MEDALIA – DIRECTOR, PRODUCER, WRITER

George Foster Peabody award-winning director and producer Hilla Medalia has received three Emmy award nominations, and won the Paris Human Rights Film Festival Jury Award, Fipa Biarritz Jury Award, Golden Warsaw Phoenix Award, Fanto Doc Grand Jury Award, and more. Hilla directed and produced the documentary *To Die in Jerusalem*, a story about a Palestinian suicide bomber and her unlikely Israeli doppelgänger, who died at only 17 years of age in a Jerusalem market. It was broadcasted in the United States on HBO and aired on television around the world, including YES in Israel, RAI in Italy, M6 in France, NHK in Japan, and numerous others. Hilla then directed and produced *After the Storm*, a documentary about a group of New York Broadway actors who travel to New Orleans to offer the remedy of art and expression to thirteen kids in the wake of Hurricane Katrina. The film aired on MTV, broadcasted on Ch8 Israel, participated in film festivals around the world, and won the Audience Award at the Woodstock Film Festival and Crystal Heart Award at the Heartland Film Festival.

Hilla was a senior producer for *39 Pounds of Love* (a 2005 HBO and Cinemax film); it won the Ofir Award (Israeli Oscar) and shortlisted for an Academy Award. Other past titles include *Happy You're Alive* (Ch1 Israel) and *Fat Cows, Lean Cows* (Ch2 Israel). Current titles include *Numbered* (Foundation for Jewish Culture, YES, Makor Foundation) which won the Hugo Silver Award at the Chicago Film Festival and Best Debut Documentary at the Israeli Documentary Filmmakers Forum Awards, *Dancing In Jaffa* (Keshet, Righteous Persons Foundation, Fohs Family Foundation, Gesher Fund, Foundation for Jewish Culture, Other Israel Film Fund), and *Caught In The Net* (Impact Partners, Tribeca Gucci, NYSCA, Chicken & Egg, YES Israel). Hilla has a Master's Degree in Film and Television from Southern Illinois University.

DIANE NABATOFF - PRODUCER

In 2000 Diane founded Tiara Blu Films. Since then she has produced **Take The Lead**, and **Narc**, and executive produced **The Brass Teapot** and **Gray Matters**. For television, she executive produced **Knights of the South Bronx** for A&E and **Racing For Time** for Lifetime as well as the series **After Hours with Daniel** for Mojo now on Ovation. She also co-executive produced the pilot for the HBO series **Baseball Wives** and the pilot, **Scent Of The Missing** for TNT. For theater, she is developing several Broadway musicals, including one based on her film **Take The Lead**. Besides **Dancing In Jaffa**, she is also working on a documentary with Stanley Tucci about cancer. In addition, Diane produces the annual Human Rights Watch production, **Cries From The Heart** in Los Angeles. Prior to founding Tiara Blu Films, Diane was a Producer at Interscope Communications, where she produced films that include: **Very Bad Things**, **The Proposition**, **Operation Dumbo Drop**, **Separate Lives**, **Holy Matrimony**, and **Body Language**.

Earlier in her career, Diane was the Senior Vice President of Production for Henry Winkler's Fair Dinkum Productions and Vice President of Vestron Pictures where she executive produced **Hider in the House** and **Fear**. She began her film career as Vice President at The Feldman-Meeker Co. working on **The Golden Child** and serving as Associate-Producer of **The Kindred** and Kathryn Bigelow's **Near Dark**.

Prior to receiving a Masters of Business Administration from Harvard Business School, she earned a Bachelor of Arts degree from Harvard University, where she was the first female producer of Hasty Pudding Theatricals and the founder of The Radcliffe Pitches, the first Harvard female vocal group.

Diane is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild of America.

NETA ZWEBNER-ZAIBERT - PRODUCER

Neta is a feature and documentary film producer. She is currently a producer of the films *Caught In The Net* (Impact Partners, Gucci Tribeca, Chicken & Egg, YES, The New Foundation), *Numbered* (Foundation for Jewish Culture, YES, Makor Foundation), and *Dancing In Jaffa* (Keshet, Righteous Persons Foundation, Fohs Family Foundation). She produced *Fat Cows*, *Lean Cows* (Ch2 Israel, The New Foundation), the film premiered at the Woodstock Film Festival and won a jury award at the Gotham Film Festival. She co-produced the documentary *Happy You're Alive*, a film that provides an intimate look into the psychological effects of war on soldiers and its necessary healing process (Ch1 Israel, Makor Foundation). Additionally, Neta has produced a variety of other films, TV shows, including the reality show *Twenty Four Seven* and *The City*, art projects and a video art project by Shimon Attie for the Aldrich Museum. She worked for the top Israeli company Aviv Giladi Productions Ltd. and on set for one of Israel's most popular TV shows, *The Late Night Show with Dudu Tupaz*. Neta has a Master's of Communication Arts in Public Relations and a Bachelor of Arts in Government, Diplomacy and Strategy.

MORGAN SPURLOCK – EXECUTIVE PRODUCER

Morgan Spurlock is a New York based writer, director and producer. His first film, *Super Size Me*, premiered at the Sundance Film Festival in 2004, winning Best Directing honors. The film went on to win the inaugural Writers Guild of America best documentary screenplay award as well as garner an Academy Award® nomination for best feature documentary. Since then he has directed, produced and distributed multiple film and TV projects, including the critically acclaimed FX television series, "30 Days," and the films *Where in the World is Osama Bin Laden?*, *Confessions of a Superhero*, *Czech Dream*, *Chalk*, *The Future of Food*, *What Would Jesus Buy?*, the WGA Award-winning and Emmy nominated "The Simpsons 20th Anniversary Special: In 3-D! On Ice!," *Freakonomics*, *POM Wonderful Presents: The Greatest Movie Ever Sold*, *Comic-Con: Episode IV - A Fan's Hope*, and *Mansome*. Morgan is currently working on the series *Inside Man* for CNN, as well as the 3D documentary feature following the musical group One Direction, which will be in theaters Summer 2013.

JEREMY CHILNICK – EXECUTIVE PRODUCER

Jeremy Chilnick is an Emmy nominated film and television producer. He is a partner in Morgan Spurlock's production company, Warrior Poets, where he currently oversees all aspects of production. After co-producing the Shopocalypse-chronicling documentary *What Would Jesus Buy?*, as well as the official Cannes selection *The Third Wave*, Jeremy has gone on to write, produce, and executive-produce multiple films and television shows. Since 2008, Chilnick has co-written and co-produced *Where in the World is Osama Bin Laden?*, *The Simpsons 20th Anniversary Special: In 3-D! on Ice!*, and the documentary adaptation of *The New York Times* best-selling *Freakonomics*. Most recently, Chilnick has produced and co-written the feature documentaries *POM Wonderful Presents: The*

Greatest Movie Ever Sold, Comic-Con Episode IV: A Fan's Hope, as well as Mansome. Chilnick also was nominated for a Writer's Guild of America nomination for his work on The Simpsons 20th Anniversary Special: In 3-D! on Ice!.

PHILIP SHANE – EDITOR, CO-WRITER

Philip began his career with the prestigious documentary company, Maysles Films, and for more than twenty years has been editing, writing and directing films about the world's great artists, scientists, and historical figures.

His most recent film, "Being Elmo: A Puppeteer's Journey" (on which he was Co-Director, Editor & Writer) premiered at the 2011 Sundance Film Festival, where it was awarded the Special Jury Award for Documentary, has won awards at festivals around the world, and is currently in nationwide theatrical release.

Some of his other films about performing artists include "Making Trouble: Three Generations Of Funny Jewish Women" (Sundance Channel, 2007); Paul McCartney's "Wingspan" (2001, dir. Alistair Donald); and "The Last Of The First" (2007, dir. Anja Baron) about the legendary Harlem Blues and Jazz Band. He has also worked with Bruce Springsteen, Carly Simon, and the Boston Symphony.

At ABC News for more than ten years, he worked with Peter Jennings and Senior Producer Richard Gerdau, editing many award-winning long-form documentaries, including Ted Koppel's Iraq War Journal, "Tip Of The Spear" (DuPont Columbia Award for Broadcast Journalism, 2004) and "Martin Luther King, Jr.: Searching For The Promised Land" (Emmy Award for Outstanding Historical Program, 1999). His short film "Witness To History" (2002), about Peter Jennings' personal memories of 9/11, has been placed in the permanent collection of the Smithsonian Institution.

BOB EISENHARDT, A.C.E - EDITOR

Bob is an Academy Award® nominated editor, and has won five Emmy Awards in addition to a Directors Guild of America nomination for Best Direction of a Documentary. He is a Fellow at The Sundance Institute, and a member of the June Lab and the American Cinema Editors. His credits include editor for Dixie Chicks: Shut Up & Sing (2006), a Toronto Film Festival Gala Selection produced and directed by director Barbara Kopple and Cecilia Peck (Weinstein Co.); co-director/editor for Bearing Witness (2005) with Barbara Kopple which screened at Full Frame, Hot Docs, and the Tribeca Film Festival; editor for Lightning in a Bottle (2004, Sony Pictures Classics) directed by Antoine Fuqua which screened at the Berlin and Toronto Film Festivals. He was also editor for Green Chimneys (1997), and Valentino: The Last Emperor (2008).

DANIEL KEDEM – DIRECTOR OF PHOTOGRAPHY

Daniel Kedem is an award winning cinematographer residing in Israel and working globally. At age 15, after a working in construction, grocery delivery, citrus fruit picking and gardening, he got a job as an electric on a TV show and it's been a slippery slope ever since. Daniel learned about film only as an apprentice, first in the lighting department but then also in the camera, grip and sound departments. By age 17, he had left high school to work full time, was a paying union member and at the same time was the national council chairman in the largest youth movement in Israel.

Before commencing his military service, he spent a year in a socialist commune, volunteering as a youth counselor in a deprived community. Daniel's military service was split between a term in the infantry, working with at risk youth and refugees from Kosovo and establishing a video unit in his core. Soon after he left the military, he moved to NY, where he continued to work in film and TV. A shattered leg following a motorcycle accident in Cambodia, where he spent four months filming, brought him back to Israel for recovery. He remains a resident of Israel and an avid biker.

Over the years, Daniel has managed to combine his love of film with travel and adventure. Film projects have taken him to Tanzania, Chile, Canada, Cambodia, India, Argentina, Costa Rica, Jordan, Germany, Poland, Portugal and many more countries. While not filming, he has managed to cover several thousand miles overland across the globe, hitchhiking across Patagonia and Mongolia and hopping on and off the trans Siberian train.

As a cinematographer, Daniel is pleased to work in both the narrative and documentary worlds, receiving different and complimentary gratification from them. He was twice awarded the best cinematography award at the DocAviv film festival (Long Distance - 2009; Under the Rug - 2011). More recently, the film The Garden of Eden, which he shot, received wide critical praise for its cinematography and the directing award at the Jerusalem International film festival. Other documentary films that he shot in recent years premiered at IDFA, Hot Docs, FIPA, Dok Leipzig, Haifa IFF and more. He is currently filming his fifth full-length narrative feature with previous films presented at the Berlinale, Moscow IFF, Haifa IFF and other international festivals.

DANCING IN JAFFA A FILM BY HILLA MEDALLIA

MORE INFORMATION – DANCING CLASSROOMS

DANCING CLASSROOMS

Dancing Classrooms (DC) is an innovative enrichment program that helps NYC school children make great strides in personal-and-social development in a very short time. Founded in 1994 and currently in over 200 schools in the city, DC has a finely tuned social dance (ballroom) curriculum and outstanding teaching artists who quickly establish a strong connection with the students.

Principals, AP's, and classroom teachers consistently report that throughout the 10-week DC residency, their students develop a remarkable degree of confidence, as well as self-discipline and self-control; learn teamwork and collaboration skills; and improve their behavior and manners. (Several principals have based their school cultures around the program.)

Dancing Classrooms delivers standards-based, in-school residencies and afterschool programming to cultivate essential life skills in students through the practice of social dance.

Dancing Classrooms is made up of four main programmatic components:

- 1.) The Core Program, an in-school 10-week residency held twice weekly for a total of 20 hours of instruction by professional Teaching Artists;
- 2.) Dancing Classrooms Academy (DCA), a weekend program designed for students who complete the Core Program series in their schools and wish to continue with their dance education;
- 3.) Colors of the Rainbow Team Match, a competition designed to bring children from around the city together to demonstrate that they are part of a larger dance community; and
- 4.) The Youth Dance Company (YDC), which provides the most promising DCA students the opportunity to perform in prestigious venues such as the Kennedy Center, Madison Square Garden, Lincoln Center, and PBS.

Currently, the Core Program is targeted for 4th/5th and 8th grade students, but participants can remain in the DCA until their high school graduation.

In addition, school officials and parents report that their children become more engaged and more motivated as a result of the program.

For more information – www.dancingclassrooms.com

**DANCING IN JAFFA
A FILM BY HILLA MEDALIA**

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A SPECIAL THANKS TO ALL THE CHILDREN, FAMILIES, TEACHERS AND SCHOOLS
THAT PARTICIPATED IN THE PROGRAM AND THE FILM

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WRITTEN BY GEORGE GERSHWIN AND IRA GERSHWIN
PERFORMED BY ROSS MITCHELL HIS BAND & SINGERS
COURTESY OF THE DANCE AND LISTEN LABEL
PUBLISHED BY WB MUSIC CORP (ASCAP)

“LA CUMPARSITA”

WRITTEN BY PASCUAL CONTURSI, ENRIQUE PEDRO MARONI, GERARDO MATO
RODRÍGUEZ
PERFORMED BY THE TONY EVANS ORCHESTRA
COURTESY OF TEMA INTERNATIONAL LTD
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“WILL YOU DANCE WITH ME”

WRITTEN BY ACHINOAM NINI/NOA & MIRA AWAD
PERFORMED BY NOA AND MIRA AWAD
COURTESY OF MORE MANAGEMENT O.P. LTD
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“FEZ”

WRITTEN BY ANTONIO ARENALAMBERTO MACCHI
ALBUM ETHNOWORLD
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“ESPANA CANI”

WRITTEN BY PASCUAL MARQUINA NARRO
PERFORMED BY GENARO TEDESCO & MAGIC JUAN
COURTESY OF NGEN PRODUCTIONS
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WRITTEN BY PEDRO INFANTE AND RUBÉN FUENTES GASSÓN
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