

2-Team Productions and Rosamont  
present



# PINK LADY

A film directed by NIR BERGMAN

Written by Mindi Ehrlich

With Nur Fibak & Uri Blufarb

2024 – ISRAEL, ITALY – DRAMA – HEBREW – 106'

**mk2**  
FILMS



## IN COMPETITION

17<sup>th</sup> November 2024

10:00 at Apollo Kino Coca-Cola Plaza, 8. saal - **Press Screening**

17:30 at Apollo Kino Coca-Cola Plaza, 1. lukksaal - **World Premiere with Q&A**

20:00 at Apollo Kino Tasku, 1. saal

22<sup>nd</sup> November 2024

19:15 at Kino Artis, Saal 1

**WATCH CLIP**

# SYNOPSIS

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In an ultra-Orthodox Jewish community in Jerusalem, Bati has a seemingly perfect life. She is happily married to Lazer and the young couple have three children. But their world starts to crumble when Lazer is blackmailed and Bati discovers his secret affair with his male study partner. Desperate to protect her family and keep the man she loves, she supports Lazer as he attempts to "cure" his homosexuality, whilst uncovering her true desires.

# DIRECTOR'S STATEMENT

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The first step I took coming to direct *Pink Lady* was to shed all my modern secular concepts. I had to travel back in time, taking along my actors, who play Bati and Lazer, into a world that hasn't changed much in the last few centuries. A world where God is so powerful and mighty that he can change Lazer's sexual orientation and make him desire Bati. This world coexists next to us, so close and yet so far. It's only when we bridge the gap between our secular perceptions and those of Bati and Lazer, that we will see how close the themes of the film are to our own hearts.

We all want to protect our families and our children. We dread losing our community or our extended family. And we are all afraid of bad-mouthing that can ruin our lives. We can all sympathize with the strong friendship and great love in which Bati and Lazer protect their family and fight for their parity. And we can all sympathize with them when they give up at the end, realizing that if God created them this way, He probably loves them this way.

On the road to this understanding, we join Bati in her journey of self-discovery. A journey that will enable her to uncover her femininity and reach the simple understanding that she too deserves love. Mindi Ehrlich, the writer of the script and my partner in making the film, greatly helped me with all this and much more. Mindi tells her personal and inspiring story up close. Over the years we have been working together I have come to know and love her, her extended family, and her community.

# ABOUT DIRECTOR NIR BERGMAN

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Nir Bergman was born in Haifa, Israel in 1969. He graduated with honors from the Sam Spiegel Film and Television School in Jerusalem in June 1998.

His debut film, *Broken Wings*, released in 2002, was a major success, won several international awards and was distributed by Sony Classics in the US.

Since then, Bergman has written and directed several award-winning feature films as well as successful TV series, among them he co-created and directed *BeTipul*, the original series which later became *In Treatment* (HBO). Bergman is one of Israel's leading film and TV writer-directors, as well as a prominent film teacher in the Sam Spiegel Film and Television School.

## **SELECTED FILMOGRAPHY - Directing Credits**

### 2024 PINK LADY

- Tallinn Black Nights Film Festival, Official Competition

### 2020 HERE WE ARE

- Winner of 4 Ophir Awards from the Israeli Film Academy, including Best Director
- Best Actor Award (Shai Avivi), Valladolid International Film Festival
- Cannes Official Selection

2019 **JUST FOR TODAY** (TV series)

- Special Jury Prize, Series Mania
- Best International TV Series, Zurich IFF

2016 **SAVING NETA**

- Audience Award, Jerusalem IFF

2014 **YONA**

- Best Directing Award, "Imaj" Film Festival, Brussels
- Best Asian Film, Kerala IFF

2010 **INTIMATE GRAMMAR**

- Grand Prix for Best Film, Tokyo IFF
- Best Film Award, Jerusalem IFF

2007 **WALK THE DOG** (Mini-Series)

- Best Mini-Series, Best Director & Best Writer at the Israeli TV Academy Awards

2005 **IN TREATMENT** (TV Series)

- Best TV Drama at the Israeli TV Academy Awards

2002 **BROKEN WINGS**

- Winner of 9 Ophir Awards from the Israeli Film Academy, including Best Film
- Best Writer and Best Director at the Jerusalem IFF
- Grand Prix at the Tokyo IFF
- John Schlesinger Award, Palm Springs IFF
- Panorama Audience Award, CICAE Award & Ecumenical Jury Prize, Berlin IFF

## WRITER'S STATEMENT

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I was born as the eldest daughter of a privileged and well-known Hasidic family in Jerusalem. The eldest of ten brothers and sisters. As a privileged ultra-Orthodox, I was a great promise. The matchmakers offered me the most revered guys in the yeshiva world. At the age of 17, after just one meeting, I got engaged to an 18-year-old yeshiva boy. We were a glittering match. At the age of 19 I was already a mother.

I tried to lead my life according to the good education I received with my young and energetic husband. I was his best friend and loyal partner. What I was certainly not is—a desirable woman. It will be years before I realize that the combination of immature marriage and the fanatical absolute separation between women and men took a toll on our married life.

My husband, who until our wedding had never met a woman up close, did not understand what he was supposed to do with her and preferred to hang around his male friends who had been his natural environment since his yeshiva days. This even made him often forget the night of my deep in the Mikveh (ritual bath), the night when we were supposed to observe the "produce and multiply" commandment. Despite the great love between us, our relationship deteriorated. We were two confused and lost children, who married too soon and became parents while still children themselves. And despite the understanding that we were miserable together, we didn't dare to part. We held on tightly to an unhappy relationship, in an attempt to leave intact the image of what was then the highest value and meaning of our lives - "family."

After failed attempts at maintaining domestic peace, which included invasive prying into our lives, by rabbis and couple therapists, we realized that we had no choice but to give up on the family image we had clung on to dear life and let each other go.

I left the marriage convinced that I am an unattractive woman, that passion is a luxury, and that seduction is a sin. When I tried to move on with my life, I realized that I was living in a distorted reality, one that trampled under my femininity, my passions, my faith and my innocence. I set out to find who I am, what I am, and what it means to be a woman.

The life of Bati, the film's protagonist, is also a reflection of my life, and that of hundreds of ultra-Orthodox couples, who are forced to make impossible sacrifices, under the wings and authority of the rabbis. In the confined Jewish ultra-Orthodox laws world where a gay man's sentence is death, a world where he is deprived of all social and domestic legitimacy - silencing, repression, intimidation, and castration are his lot and inevitably, also the lot of his wife and family.

As someone who was born and lived her entire life in this community, and will always be a part of it, I do not intend to defy, but rather to tell a life story that combines compassionate love and criticism at the same time. A combination that reflects who I am today, a complex woman, who loves her community but also unapologetically criticizes it. Life in a confined and conformist community where there is no way to deviate, is accompanied by unimaginable conflicts and concessions. Pretty much like the film's plot, which is based on a compilation of pieces of life – mine and that of other women and men from the ultra-orthodox community - whose personal and courageous story I shared, adopted and relived while writing the script.

Bati's and Laser's story tackles God, passions and whatever is between. It's about an innocent and pure love that is also impossible. And it's about the secrets and lies that stem from their strong desire to stay together as a family, which is the highest value in their community. And it asks the question: would they, despite their great love, choose the family or themselves?

**Mindi Ehrlich**



## ABOUT WRITER MINDI EHRlich

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Minda Ehrlich is a Sam Spiegel School of Film and Television graduate. She won Netflix's mentoring prize, the Israeli Series Development Award, at the Sam Spiegel International Development Lab in 2022. Minda is currently developing several projects as a creator, screenwriter, and director. She holds a law degree and is a certified lawyer, and her work reflects her personal experiences growing up in the Orthodox world.

# CAST

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NUR FIBAK	Bati
URI BLUFARB	Lazer
ALMA AKUNIS	Haya'le
NUR WINER ILLUZ	Avraimi
SARA VON SHVARZE	Elka
MICHAL WIENBERG	Ester
GAL MALKA	Nataly
ROMI AVIRAM	Haiki
OMRI DEMIRAL	Yehonatan
GILI BEIT HALACHMI	Hani
GAL AHARONOVITCH	Shloimi
SHIFRA MILSHTAIN	Aliza
HADAR GALRON	Frida

# CREW

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DIRECTOR	Nir Bergman
WRITER	Mindi Ehrlich
PRODUCERS	Haim Mecklberg Estee Yacov-Mecklber Marica Stocchi
CO-PRODUCERS	Ygal Mograbi Moshe Edery Tomer Mecklberg
DOP	Shai Goldman
LINE PRODUCER	Ronen Sagih
PRODUCTION MANAGER	Amer Abu Amar
PRODUCTION COORDINATOR	Tal Ini
1ST ASSISTANT DIRECTOR	Dima Konoplev
2ND ASSISTANT DIRECTOR	Yotam Laor
SCRIPT SUPERVISOR	Meir Feldman
FOCUS PULLER	Roberto Tavitz
GAFFER	Lior Perry
KEY GRIP	Ronen Yahalomi
PRODUCTION DESIGNER	Yaara Barzel
SET DRESSER	Eran Gurion
PROP MASTERS	Idan Oren Ben Nachmias
WARDROBE DESIGNER	Chava Levi
WARDROBE ATTENDANT	Tael Credo
KEY MAKE-UP ARTIST	Karin Geva

PRODUCED BY	2-Team Productions
	Rosamont
WITH	Rai Cinema
	United King Films
IN ASSOCIATION WITH	MK2 Films
INTERNATIONAL SALES	MK2 Films

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