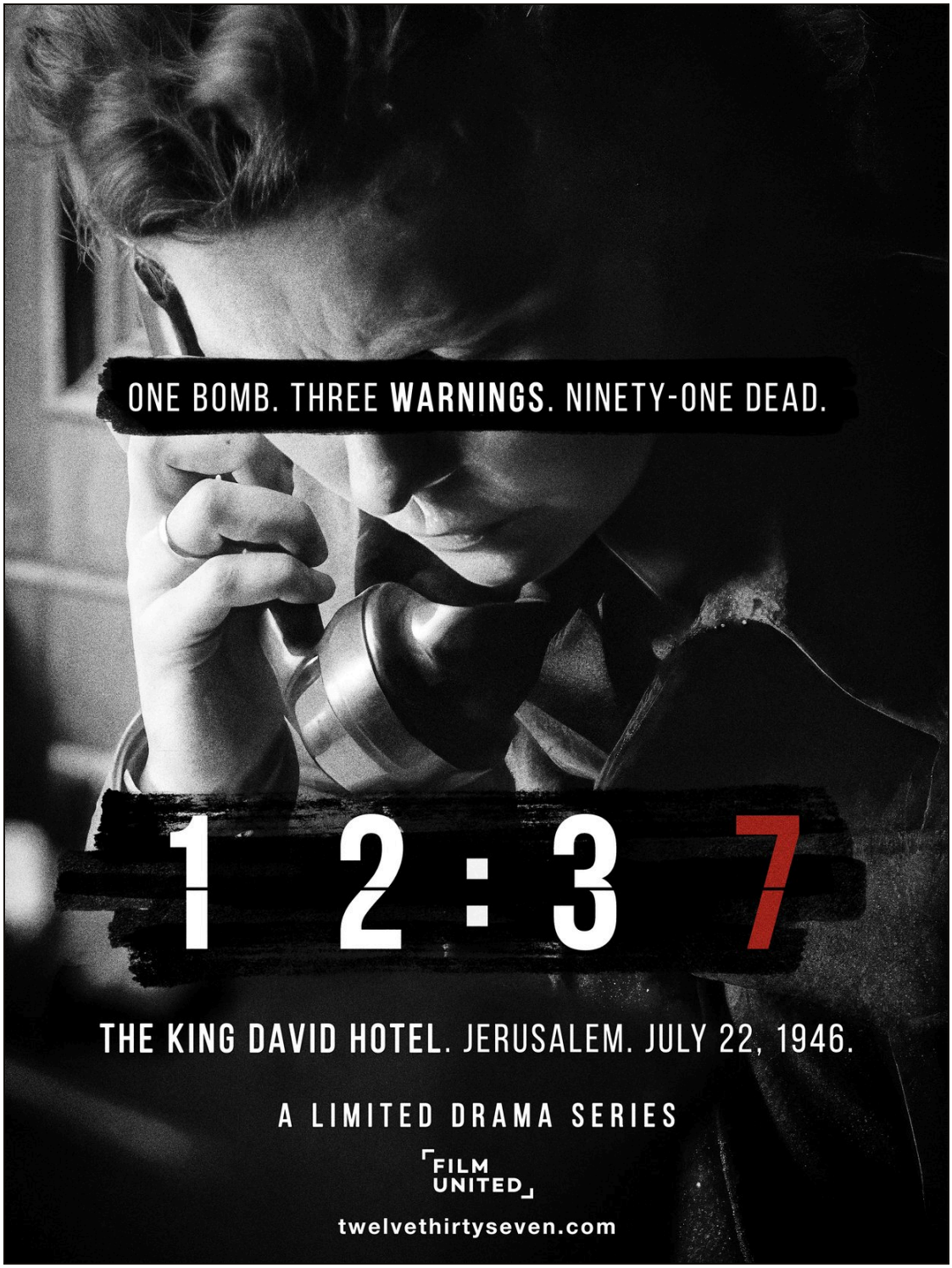
A FIVE-PART PREMIUM LIMITED DRAMA SERIES · JERUSALEM, 1946

12:37 — THE KING DAVID HOTEL

PRESS PACK



GRAND JURY WINNER BEST TELEPLAY RICHMOND INTERNATIONAL FILM FESTIVAL 2026

www.twelvethirtyseven.com

12:37 on IMDb

WINNER STORYLINE 2026 LEO AWARD DAVINCI FILM FESTIVAL

THE SERIES

One bomb. Three warnings. Ninety-one dead.

12:37 is a five-part limited drama series about the bombing of the King David Hotel in Jerusalem on July 22, 1946. Ninety-one people died. The bomb was carried in milk churns. Three warnings were phoned in. The building was never evacuated.

Three weeks after a British raid kills her sister, an eighteen-year-old dairy worker helps carry seven milk churns of explosives into the hotel. Her fifteen-year-old sister makes the warning calls. Across five interlocking perspectives, hotel staff, British officials, and civilians receive only fragments of the truth. At 12:37, the south wing collapses with everyone still inside.

The timeline is real. The characters inside it are fictionalized. The series does not ask who was right. It asks who paid.

TYPE	Scripted drama series, inspired by actual events. Not a documentary.
FORMAT	5 x 60 minutes
LANGUAGES	English, Hebrew, Arabic and French, with Dutch, German, Greek and Ukrainian where the characters need them
GENRE	A historical procedural thriller and ensemble tragedy
STATUS	In development. All five episodes are written. Read the pilot
CREATED BY	Michael John Fedun & Nick Schönfeld
STORY BY	Nick Schönfeld & Michael John Fedun
TELEPLAY BY	Michael John Fedun
PRODUCED BY	Veronika Lencová, Martin Šebík and Rick McCallum
PRODUCTION COMPANY	Film United, Prague
EXECUTIVE PRODUCER	Harris Tulchin
LEGAL AFFAIRS	Harris Tulchin & Associates
COMPS	Rashomon. Chernobyl. Munich. United 93. Zero Dark Thirty.
WEBSITE	www.twelvethirtyseven.com
ONLINE	Story · Characters · Sources · Maps · Deck · Teasers · Team · Press
IMDB	12:37 — The King David Hotel

SYNOPSIS

Jerusalem, 1946. The King David Hotel is both a grand hotel and the nerve center of British rule in Palestine: kitchens and service corridors below, guests and staff at its heart, British Secretariat offices above.

As an underground unit of the Irgun moves the attack into place, the building continues to function. Telephones ring. Reports circulate. Lunch service is prepared. Upstairs a man argues for evacuation; downstairs his wife orders tea.

Warnings enter the system, but each handoff strips them of force. One is filed as a hoax. One is put on hold. One is answered by a clerk already trained to doubt it. The procedures designed to prevent panic become the mechanism that keeps everyone in place.

At 12:36 the all-clear sounds. At 12:37 the southern wing simply ceases to exist.

The full story, characters and maps: www.twelvethirtyseven.com/story. The history and its sources: www.twelvethirtyseven.com/facts.

SETTING

Jerusalem, 1946. The Second World War is over, but Palestine remains under British mandate. Curfews, checkpoints, raids, bombings, reprisals, identity papers, and rumor define daily life. British authority still exists, but its control is thinning by the day.

At the center stands the King David Hotel: part luxury hotel, part government stronghold, part military nerve center. Diplomats sleep upstairs. Clerks type reports behind locked doors. Waiters cross marble floors beneath chandeliers. Deliveries move through basement corridors. The architecture tells the story before anyone speaks.

Outside, Jerusalem keeps going. Buses run. Markets open. Schoolchildren leave home. Musicians report for work. Tea is poured. Newspapers are printed. The city is divided, but alive and insisting on normality. That is what makes the catastrophe land. It does not explode into a vacuum. It erupts through an ordinary morning that refuses to believe it is ending.

SERIES FRAMING

12:37 is a systems-failure tragedy. The outcome is known from the start. Its tension comes from watching a functioning city fail to understand what is already moving through it. Warnings are logged, routed, translated, deferred, and absorbed into procedure until no one acts in time.

Each episode replays the morning from a different vantage and reveals a new layer of causality. Every group operates within its own logic: liberation, order, duty, survival. Every logic is incomplete. No one sees enough soon enough. The audience does. The explosion is not the show’s payoff. It is its accounting.

FIVE EPISODES. FIVE PERSPECTIVES.

1 THE BLACK SABBATH

THROUGH THE EYES OF THE JEWISH UNDERGROUND AND THE FILES THEY TARGET

A British raid destroys a family. Three weeks later, the surviving sisters join the operation that carries seven explosive milk churns into the building holding their files. The youngest makes the warning calls.

EVA VAN HESSEN. Eighteen and underground. Grief kept under discipline. She leads a mission that will outlive her. *"Today we burn what they know."*

2 THE KING DAVID HOTEL

THROUGH THE EYES OF THE HOTEL'S STAFF, RESIDENTS AND LUNCH GUESTS

Below the level of command, hotel workers fight to preserve order inside a building already under attack. Warnings arrive in fragments. Routine becomes the trap.

SALAH HANIFA, 20S. Hotel waiter. Overlooked until crisis. He sees what the hotel refuses to. *"You'd rather kill us than believe us?"*

3 THE BRITISH SECRETARIAT

THROUGH THE EYES OF THE BRITISH OFFICIALS, CLERKS AND TYPISTS UPSTAIRS

Upstairs, the machinery of Empire keeps filing, routing, logging, and delaying. Procedure does not prevent catastrophe. It helps deliver it.

HANNAH WEISS, 20S. Head typist. Warnings cross her desk. She types what no one will say. *"Remember, never cry wolf."*

4 THE STREETS OF JERUSALEM

THROUGH THE EYES OF THE CITY'S CIVILIANS AND THE STREETS THEY SHARE

Across a divided city, civilians move through schooldays, bus routes, newspaper desks, checkpoints, deliveries, and errands. The diversion blast turns the streets into a funnel, driving the wounded toward the hotel instead of away from it.

LEILA CANAAN. Student, eighteen. Her father plays piano in the hotel. She brings her dead mother's dress to an interview there. *"Your file says it wasn't real."*

5 12:37

THROUGH THE EYES OF THE RESCUERS, THE SURVIVORS AND THE BEREAVED

The blast, from everyone at once. Then the night: floodlights, rescue lines, the dig through the south wing, and the work of turning the unknown back into names. Ninety-one by dawn.

GUNNER THOMAS BUCKLE, 19. Armoured-car gunner. Fear behind the rifle. One shot he cannot take back. *"They ever tell you what happens if this thing kills someone?"*

12:37 is built on recognition and recontextualization. A person seen for seconds in one episode becomes the emotional center of another. The episodes do not repeat. They deepen.

IN THEIR WORDS

> “Ninety-one people died in a building that had been warned three times. The series does not ask who was right. It asks who paid. Two festivals on opposite coasts of the United States chose the script on the same weekend. That tells us the story travels. The next job is building the production around it, and Veronika is the partner to do that with.”
>
> **MICHAEL JOHN FEDUN · CREATOR, WRITER**

> “There wasn’t one version of that day. The people who planted the bomb, the people who worked in the hotel and the people who governed from upstairs each walked into the King David that morning for their own reasons, and with their own idea of what was happening. To do the story justice, we felt we had to tell it through all of them.”
>
> **NICK SCHÖNFELD · CREATOR, STORY**

> “This is international television by nature: multilingual, period, precise about the world it recreates, and made for a global audience. Michael and Nick brought us five finished scripts and a structure that holds from every side of the event. We are now assembling the creative and international production package that will bring the series to the screen.”
>
> **VERONIKA LENCOVÁ · PRODUCER, FILM UNITED**

> “The central concept, that tragedy unfolds not because warnings were absent but because of how the warnings were dealt with, is exactly the kind of thinking that elevates this beyond a conventional historical piece. The structure is ambitious and disciplined, and the depth of research gives the world credibility and weight.”
>
> **RICK MCCALLUM · PRODUCER, FILM UNITED**

From the press release of October 8, 2026.

PILOT SCREENPLAY AWARDS

WINNER
STORYLINE 2026
LEO AWARD
DAVINCI FILM FESTIVAL

LEO AWARD

BEST SCREENPLAY · 2026 · DAVINCI INTERNATIONAL FILM FESTIVAL

Awarded September 26, 2026, in Los Angeles, through Storyline, the festival's script competition. Scenes from the pilot were read live by actors at The Writers' Corner, AMC The Grove, with the pages on the cinema screen.

"12:37 took our screenwriting Leo, our highest honor in the category." Chadwick Pelletier, founder and CEO, DaVinci International Film Festival

GRAND JURY WINNER
BEST TELEPLAY
RICHMOND
INTERNATIONAL
FILM FESTIVAL
2026

GRAND JURY PRIZE

BEST TELEPLAY · 2026 · RICHMOND INTERNATIONAL FILM FESTIVAL

Announced September 27, 2026, at the close of the festival's 15th edition in Richmond, Virginia.

"The story is so well written, and the tie-ins of history to what is happening today are fascinating." Heather Waters, producer and CEO, Richmond International Film Festival



Michael John Fedun with the Leo Award for Best Screenplay. DaVinci International Film Festival, AMC The Grove, Los Angeles, September 26, 2026. Photograph: Sheri Determan. Free for press use, courtesy of the DaVinci International Film Festival.

SELECTIONS · 2026

Creative World Awards Screenwriting Competition · Winner, Original TV Drama

SF IndieFest Screenplay Competition · Winner

Save the Cat! Screenplay Challenge · Top 5 Finalist

Stage 32 Period Piece Screenwriting Contest · Finalist

Inroads Screenwriting Fellowship · Finalist

Outstanding Screenplays TV Pilot Competition · Semi-Finalist

Cinequest Screenwriting Competition · Quarter-Finalist

Austin Film Festival Script Competition · Second Round

Finish Line Script Competition · Honorable Mention

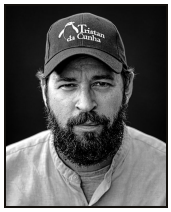
THE TEAM



MICHAEL JOHN FEDUN

CREATOR · WRITER

Michael John Fedun is a Canadian-Dutch writer and producer based in the Netherlands. His producing credits include two films directed by Lee Tamahori: The Devil's Double, starring Dominic Cooper (Sundance Film Festival and Berlin, 2011), and Emperor, starring Adrien Brody. He was named one of European Film Promotion's Producers on the Move at the Cannes Film Festival in 2011. He created 12:37 with Nick Schönfeld and wrote all five episodes.



NICK SCHÖNFELD

CREATOR · STORY

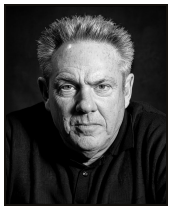
Nick Schönfeld is a writer, journalist and documentary filmmaker with a strong interest in the intersection of history and fiction. He is a fellow of the International Women's Media Foundation, a Pulitzer Center grantee and a GLAAD award-winner, and his work has appeared on NPR, BBC, Al Jazeera and, forthcoming, the New York Times. He develops film and television projects set inside closed communities, and recently spent 16 months embedded on Tristan da Cunha, the world's most remote inhabited island.



VERONIKA LENCOVÁ

PRODUCER · FOUNDER AND MANAGING DIRECTOR, FILM UNITED

Veronika Lencová is the founder and managing director of Film United and a producer with over 20 years of experience across international productions in Prague and abroad. Her recent credits include Blade Runner 2099 for Amazon, A United Kingdom, Britannia, Get Millie Black for HBO, and Army of Thieves for Netflix.



RICK MCCALLUM

PRODUCER · FILM UNITED

Rick McCallum is a producer at Film United, based in Prague. At Lucasfilm he produced Star Wars: Episodes I–III and the 1997 Special Editions, Red Tails, and The Young Indiana Jones Chronicles, an Emmy-winning series filmed around the world. His earlier work with the writer Dennis Potter includes Pennies from Heaven, Dreamchild and The Singing Detective, and he produced Castaway and Track 29 for the director Nicolas Roeg. More recently he produced A United Kingdom.

FILM UNITED

Founded and led by Veronika Lencová, Film United has spent more than a decade producing and servicing international film and television from Prague, including A United Kingdom, Britannia, Blade Runner 2099, Get Millie Black, Army of Thieves, Hanna and The Defeated. The company was founded in 2013 and works with studios, streamers and independent producers across features, series and commercials, from early development through to delivery. filmunited.cz

Legal affairs: Harris Tulchin & Associates. Harris Tulchin is executive producer.

PHOTOGRAPHS AND KEY ART

The photographs, head shots, key art and laurels below may be used free of charge in editorial coverage of 12:37, with the credit shown beside each. Full-size files: twelvethirtyseven.com/press.

IMAGE	FILE	CREDIT
Key art	JPG, 5400 × 7200	12:37 — The King David Hotel. Photograph: unknown photographer, 1943. NTBs krigsarkiv, Riksarkivet, National Archives of Norway. Public domain. The archive picture was chosen for mood. It does not show the King David Hotel, the bombing or anyone in the story.
Michael John Fedun with the Leo Award	JPG, 7200 × 4802	Photograph: Sheri Determan. Courtesy of the DaVinci International Film Festival.
Head shot, Michael John Fedun	JPG, 2400 × 3000	Photograph: Anoek van Nunen
Head shot, Nick Schönfeld	JPG, 2400 × 3000	Photograph: Julia Gunther
Head shot, Veronika Lencová	JPG, 2400 × 3000	Photograph: Lucie Vyslouzilova
Head shot, Rick McCallum	JPG, 2400 × 3000	Approved for press use.
The live reading, AMC The Grove (three photographs)	JPG	Photograph: Veronika Lencová
Laurels, Leo Award and Grand Jury Prize	PNG, white and black	12:37 — The King David Hotel

NOTES TO EDITORS

12:37 is inspired by actual events. Certain characters and incidents have been fictionalized or composited. It is a scripted drama series, not a documentary. The pilot script is available to press on request. The historical record behind the series, with sources, is at twelvethirtyseven.com/facts.

CONTACT

MEDIA

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twelvethirtyseven.com/press

INDUSTRY

Industry members can read the pilot on the Black List:
twelvethirtyseven.com/read

ONLINE

Story · Characters · Sources · Maps · Deck · Teasers · Team · Press