

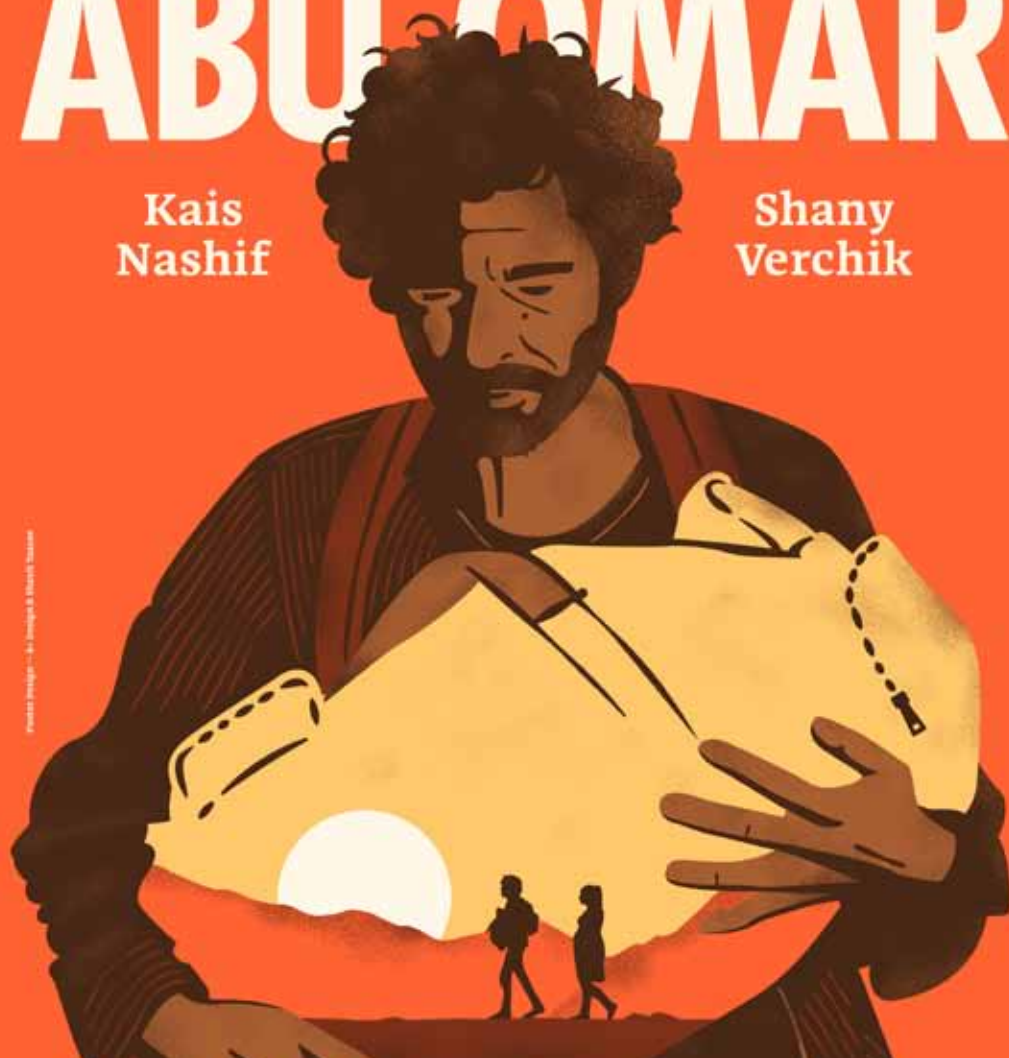
Laila Films in Co-Production with Da Prod



ABU OMAR

Kais
Nashif

Shany
Verchik



Poster design - A. Joseph & David Sauer

A Film by Roy Krispel — אבו עומר

Producer Itai Tamir Director & Screenwriter Roy Krispel Co-producers Fred Bellaïche, Jérémy Sahel, Ami Livne, Roy Krispel
Actors Miki Leon, Hila Metzger, Tal Bartov Cinematographer Matan Balalty Editor Oz Guttman Screenplay Editor Rona Segal
Production Designer Tamar Gadish Sound Recorder Daniel Muallem Sound Designer Michael Goorevich Gaffer Conrad Levac
Make up artist Neta Shoshan Costumes Yabell Avichazar 1st Assistant Director Guy Shoval Line Producer Ami Livne
World Sales Alpha Violet



ABU OMAR

A film by Roy Krispel

World Premiere

33rd Tokyo International Film Festival - Tokyo Premiere 2020



Israel / France – 2020 – 110 min – HD – 2.35:1 – Hebrew & Arabic
First Feature

original and international title: ABU OMAR



SYNOPSIS

Under a very strict military curfew Salah, a grieving father, sets out on the road to cross the Israeli border carrying his dead son Omar in a duffel bag. Miri, a pregnant single woman, decides to help him out at all costs while fending off the terrible heat.

A brief and tender journey where two lonely souls become partners for a few days.

Starring Kais Nashif ("Tel Aviv on Fire", "Paradise Now", "Limbo"), winner of Orizzonti Award for Best Actor at the Venice Film Festival 2018.

ABU OMAR

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CAST

Kais Nashif

Shany Verchik

Mickey Leon

Hila Mezger

CREW

Director, Scriptwriter

Roy Krispel

Cinematographer

Matan Balalty

Editor

Oz Guttman

Production Designer

Tamar Gadish

Sound design

Michael Goorevich

Producer

Itai Tamir

Co-Producers

Fred Bellaïche, Jérémy Sahel,
Roy Krispel, Ami Livne

Production Companies:

Laila Films (Israel) in coproduction with Da Prod (France)



ABU OMAR

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"This is Salah, and in the sheet, is his son Omar.

He died in surgery and he just wants to go home.

But he can't because of the curfew. So he's been here a few days.

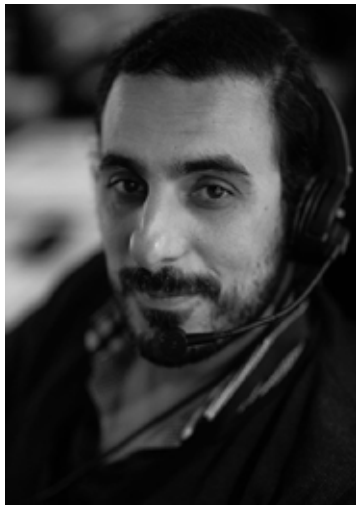
You know what happens to a corpse that's out in the heat a few days.

How do you like our story?"



ABU OMAR

A film by Roy Krispel



DIRECTOR'S BIO & FILMO

Born in Israel in 1979.

He made four documentary films and three short films.

ABU OMAR is his first feature fiction film.

2016

"Broken hearts club"

Documentary

Awarded at Chichester Film Festival (UK) in 2018

2014

"Football in the Valley"

Documentary

Madrid film festival 2015, Ethiopia film festival Addis Abeba 2015, Berlin's sport film festival 2014

Award of Merit - Accolade Film Festival, USA 2014.

2012

"Kumasi – Haifa"

Documentary

Best Doc at Saint-Tropez Film Festival, Nice 2014, Humanity

Explored Film Festival 2012, Barents Ecology Film Festival, Finland-Russia

2013, Awaken, New Jersey Film Festival 2013, San Francisco Jewish Film

Festival 2013.

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2012

"The Last Korczak Boy"

Short Documentary

Manhattan Film Festival 2014.

2011

"Guest"

Fiction (40 min)

Winner - Grand Off, Warsaw 2010

Drama Competition, Haifa Film Festival 2010, Fresh Films Festival, Karlovy Vary/Prague 2010, Syracuse, New York Film Festival 2010, Ebnesse Film Festival, Austria 2011, Valencia Film Festival, Spain 2011.

2009

"Alma"

Fiction (27 min)

Winner - Best Short Drama at NYIFF, New York and Los Angeles 2009.

2008

"Yana's March"

Fiction (50 min)

Audience Favorite – NYIFF – New York Independent Film Festival 2008



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DIRECTOR'S NOTE

It all started with an image. I was at a photo exhibit of journalistic photographs which was titled "Testimony". Among all the photographs, there is one that attracted especially the look in my eyes.

Perhaps the soberest, the most stripped-down of all. As I read the legend, I learned that it depicted a Palestinian man bringing his son home, who died of heart disease in an Israeli hospital, to bury him in his country on a curfew day.

I immediately had the desire to make it the starting point for my screenplay. "Where will reality take him from there?". That's the question that built the film. The man gets on the first bus he sees. He doesn't know where it's going to take him, but he's satisfied because it has air conditioning and, during the journey, he will be able to direct it to the bag containing his son's remains. He will be joined on his journey by Miri, a young Israeli woman who will help him, even clumsily, almost in spite of himself.



ABU OMAR

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As I was starting a second version of the script, I learned that I was going to be a father. This happy event has contradictorily blocked me in my writing process. The story of Salah, carried from right to left with the body of his son, was becoming more difficult to conceive. The confrontation with reality suddenly seemed very concrete, very real to me, almost too much. The identification with Salah's pain then made me change the character. I made him more withdrawn, more muted, less revolted in appearance, the silence weighing more than the words to tell of his pain.

I wanted to put this story into images with gravity and tenderness, so that it could touch people's heart and the humanity, to bring the viewer, regardless of his or her political convictions, religion or nationality, to connect to the human tragedy taking place every day in Israel.

To be as close as possible to Israeli culture, a culture bathed in mourning, certainly, but also of life, the film couldn't be totally black. That's why we can find in this crossing, and this word suits well what Salah is experiencing, a ray of light, of laughter, of humanity and even freedom, behind the tragedy of Salah's journey.

ABU OMAR

A film by Roy Krispel

Characters diverse and singular, picturesque or dark, which arise on the road to Salah and Miri and illuminate it each time differently. But we will also remember, I hope, the relationship that will be gradually weaved between Salah and Miri. A relationship that begins cautiously, and that is gradually reinforced during the course of the film into a strong and deeply human, silent bond.

I hope that this stage of the current editing process, which fully reflects the intentions I had at the stage of the screenplay, will be able to transmit this bittersweet story and, through it, the complexity of reality, the absurdity of the situation, the coexistence of life and death, and the life force, despite everything.

To life.

Roy Krispel



ABU OMAR

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PRODUCTION COMPANY PROFILE

Laila Films was founded by Itai Tamir in Israel in 2010 for producing independent films dedicated to emerging and international israeli filmmakers. Their international success includes films such as "Red Cow" by Tsivia Barkai (2018) and "The CakeMaker" by Ofir Raul Grizer (2017).



World Sales: ALPHA VIOLET



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