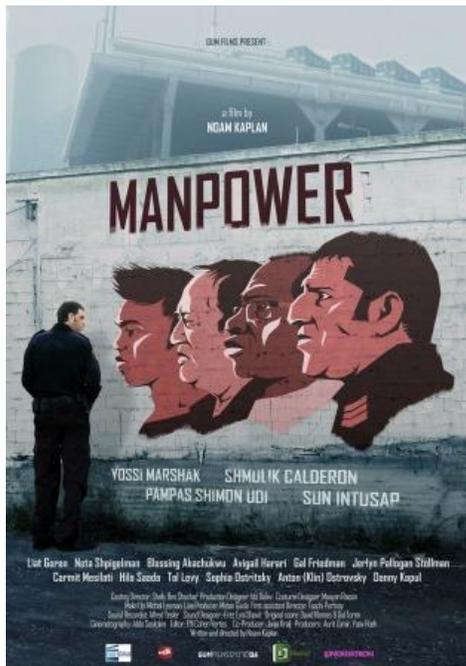


MANPOWER by Noam Kaplan – press kit (last update - 1/12/14)



Original title: MANPOWER

Director: NOAM KAPLAN

Written by: NOAM KAPLAN

Production Company: GUM FILMS

Producers: YOAV ROEH, AURIT ZAMIR

Co-producers: JANJA KRALJ

Financers: ISRAEL FILM FUND, HOT, RESHET

Cast: *YOSSI MARSHAK, SHMULIK CALDERON, SUN INTUSAP, SHIMON PAMPAS UDI.*

Crew: EFFI COHEN VERTES – Editor, IDDO SOSKOLNE – Dop, IDO DOLEV – Art Director, Erez Eyni Shavit - Sound Designer, MATAN GAIDA – Line Producer, SHELLY BEN SHAHAR – Casting, MAAYAN RASIN – Costumes, TSACHI PORTNOY – First AD, MICHAL LESMAN – Make Up, ALFRED TESLER – Sound Recordist, David Klemes & Gal Toren – Original score

Shot on:

Aspect ratio: 1: 2.39

Languages: Hebrew, Igbo(Nigerian) and English.

More info: www.gumfilms.com/manpower

Contact information:

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LOGLINE :

Immigration police officer Meir, returns from a tour to Buchenwald concentration camp ,a prize for decorated policemen, to a brutal deportation of African labor immigrants.

A story of manhood in crisis, Manpower is an ironic yet compassionate film about belonging and upheaval, exile and immigration, home and family.

SYNOPSIS :

Manpower is the story of four men in crisis. By chance, or possibly not, the four men live in the same neighborhood, which teeming with foreign workers, is an identity crisis in itself.

The story pivots round immigration police officer MEIR, who returns from a tour of decorated policemen to Buchenwald concentration camp. The "Leave at will" operation that his unit performs, involves a brutal deportation of African labor immigrants. Meir's chief commander defines their mission to send the foreigners back home as "the new Zionism". Stuck in a financial dead end, and under emotional pressure, Meir daily confronts his own values as a human being.

Other plotlines intertwine with Meir's story: an Israeli-Filipino boy fighting for recognition, a taxi driver whose children are migrating to a distant country, and a veteran migrant worker who's forced to decide whether to leave or to hide until trouble passes.

This film by Noam Kaplan ("Blue White Collar Criminal") delicately sketches a portrait of four men in crisis. Between scathing realism and subtle irony, it raises questions of belonging and uprooting, exile and emigration, home and family.

FESTIVALS AND AWARDS:

World premier (Oct. 2014) : Haifa international FF – FEDEORA federation of film critics of Europe and the Mediterranean competition – Special mention

International premier (Jan, 2015): Palm Springs international FF – in competition.

PRESS REVIEWS:

In English:

Complex reality - Hannah Brown 24/10/14 the Jerusalem Post

"The movie is fascinating, funny, intricately plotted, lively and quite moving drama about a complicated situation most of us would prefer to ignore."

<http://www.ifat.com/PersonalMail/ShowClip.aspx?clip=HHLGKMMKE&qp=37253166>

Manhood on the margins - Uri Klein 24/10/14 Ha'aretz

"Kaplan has a striking ability to balance drama and restraint, observing events from a distance and yet involving us deeply in what we see; this balance gives his movie much of its power."

<http://www.ifat.com/PersonalMail/ShowClip.aspx?clip=HHLGJHFHI&qp=37253354>

DIRECTOR AND SCREENWRITER PROFILE :

Director and screenwriter Noam Kaplan (b. 1974), was selected for Residence du Festival de Cannes program, getting the chance to write his script in Paris for six months.

Noam is an honorary graduate of The Sam Spiegel Film School - Jerusalem, where he now tutors screenwriting and directing. He also works as a script editor for the Israeli television cable channel HOT.

His first film, Blue White Collar Criminal, is a 50 min. cross-genre drama that was commercially distributed in Israel and participated in international film festivals, winning the audience award in Karlovy Vary Fresh Film Festival, among other prestigious awards.

Manpower is his first feature long film, funded by the Israeli Film Fund, Reshet and HOT.

COMPANY PROFILE :

Gum Films is a Tel Aviv based production house for feature films and documentaries. In addition the company develops platforms and formats for the new media such as the platform Active-U which was awarded the first prize in the Deutsche Telekom international competition for innovation in interactive TV.

The company produced films for broadcasters in Israel and worldwide. Among them: Israel's Channel 2, HOT, YES, France's TV5, Belgium's RTBF, Canada's CBC, UK's BBC, Denmark's DR.

The founders and owners, Yoav Roeh and Aurit Zamir, graduated from the Sam Spiegel Film and Television School, one of the top film schools in the world, and have been involved in the art and business of making movies for over ten years.

Among their films "Off-White Lies" (Berlinale 2012), "Long Distance" (Fipa Silver prize), "Cupcakes" by Eytan Fox, "The Cursed" by Haggai Levi, "The Lab" (Cinema du reel 2013).

DIRECTOR'S NOTE:

This film was born looking outside my window. Chinese men, many of them, leaving early in the morning to build my city, returning to a late tv dinner and then hanging dry their grey and blue work-clothes. Over time these men left to build

another city and new people settled in. They get up early to clean my city and return late to watch tv. But their laundry is colorful, their newborns speak the local language, they hang out downstairs with their mobile devices trying to catch free wi-fi, they come from Africa. They are the new Israelis, they are the future.

Out of a long meticulous research a few characters surfaced and then united under a single story, a way I found essential to present New Israel – Little Africa - a complex of means and ways of living in a neighborhood which every several years enjoys a new wave of migration followed by a wave of deportation. At first, the idea was to present “both sides” of the equation (i.e. La battaglia di Algeri), but as the work progressed it became obvious that there are no clear sides to this story, there is no enemy here but oneself, there is a common ground for all the characters, they are all working class heroes struggling to find a new way of getting by.

So, I sought after this new Israeli man, to put a face behind abstract terms and news headlines of “immigration” and “deportation”. I looked to translate home and homeland to concrete spaces, faces, sounds. To people. The result is a mixed cast of professional and non-professional actors who worked together. The locations surround the heart of New Israel, the Central Bus Station of Tel-Aviv and they are all in spitting distance one from the other. By planting our “dramatic” situations within everyday naturalistic life we aimed to counterbalance “realism”, to get this quasi realistic style, which is based on a straight forward character driven camera motivation, but with enough room for irony and humor to slide in, and enough space to allow the actors and the camera to be and breath, to live. In other words, I looked to inject personal expressiveness into the ordinary.

For many, the “ordinary” contradicts the “dramatic” (or the “cinematic”) and we tried to construct the film in a certain way and pace in which the ordinary becomes dramatic – A change of uniform, a public clinic card, eating, ironing, cleaning, withdrawing money from an ATM – are hopefully can be as dramatic as breaking, hitting, screaming, kissing and deporting.

But mostly, this film matured by looking inside, by finding out how I perceive the human condition under strains, in vulnerable moments, when needs to reface ways and hopes. I looked to manifest manhood in transition, challenged, to test the power of man to adjust and embrace himself.