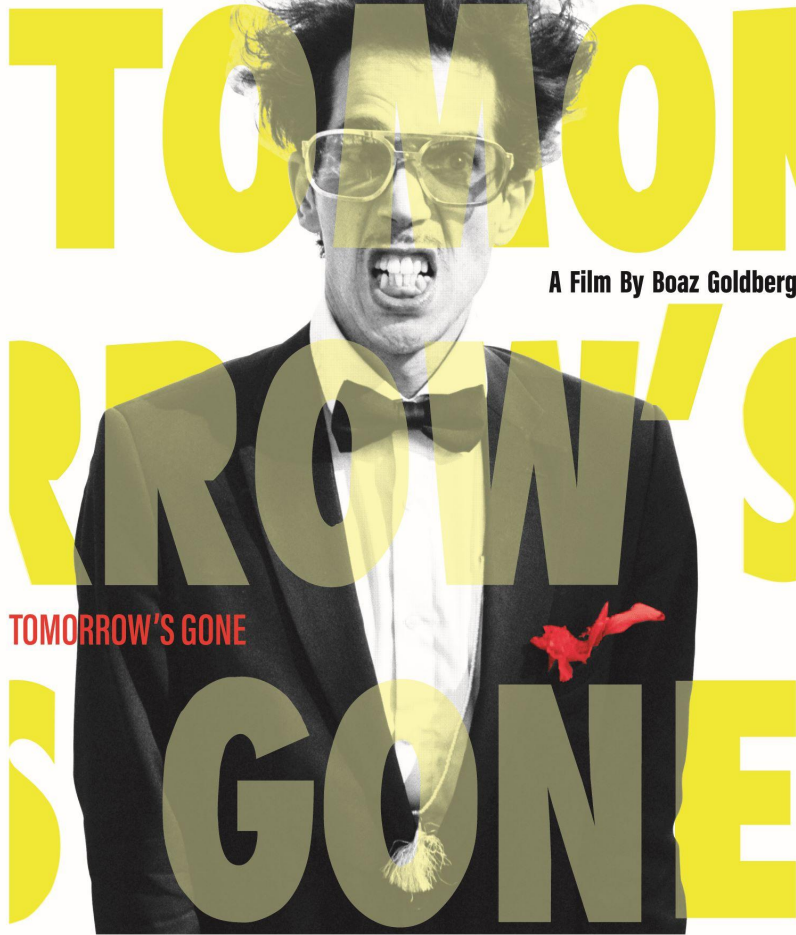


Tomorrow's Gone

A Film by Boaz Goldberg

Sparklehorse Productions & Eyal Datz Presents



A Film By Boaz Goldberg

TOMORROW'S GONE

Director, Editor & Photographer **Boaz Goldberg** Production **Eyal Datz** Script **Boaz Goldberg & Eyal Datz**
Design & Animation **Dotan Goldwaser** Sound Design & Mix **Michael Emeth** On Line **Yoni Passy**



Photo: Courtney Chavanel | Design: Uor Gal, Nave Knafso



Director, Editor & Photographer: Boaz
Goldberg
Producer: Eyal Datz

*Official Selection - Docaviv Film Festival
2019 (Israel)

*Official Selection (DocFilmMusic
Competition) - Krakow Film Festival 2020
(Poland)

*Best Feature Movie - Sonic Scene Music Film
Festival 2020 (Italy)

*Best Editing - 10th Dada Saheb Phalke Film
Festival 2020 (India)

*Best Documentary - East Northeast
International Film Festival 2020 (U.S.A)

*Best Movie Award - Indie Visions Film
Festival 2019 (United States)

*Official Selection - Miami Jewish Film
Festival 2021

*Official Selection - Rock And Metal
International Film Festival 2020 (U.S.A)

*Official Selection - Madrid International Film
Festival 2020 (Spain)

*Official selection - International Sound & Film
Music Festival 2019 (Croatia)

*Official selection - Abuja International Film
Festival 2019 (Nigeria)

*Official Selection - Rock Horror in Rio 2020
(Brazil)

*Official Selection - Tokyo Lift Off 2020
(Japan/UK)

*Official Selection - Southeastern International Film & Music Festival 2020 (U.S.A)

About the movie:

*"The most beautiful cinematic love letter I've seen recently, between a straight man and another straight man."

(Lisa Peretz, Sohen Tarbut, Kan11, Israeli TV)

*"The story doesn't have thousands of talking heads talking of Charlie's importance - he has the music to do that."

(Maurice Bursztynski, See Hear Podcast)

*"One of the most interesting rock films ever made here, and a must-see for lovers of the local scene."

(Nadav Menuchin, Walla Culture)

*"Essential viewing for Charlie Megira's fans as well as anyone who sees music or creative pursuits as life raft in troubled times" (Cliff Pusher, Reddit)

*"Different, sensitive, gentle and beautiful film that finally breaks the draw in the Israeli doc-music scene."
(Einav Schiff, 102fm)

*"A delicate, stripped down and sincere film, that opens a window into the turbulent and wounded soul of the eccentric singer-guitarist, who gained a cult status while still living."
(Niv Hadas, Friday Gallery, Haaretz)

*"A documentary that doesn't align with any other documentary you've seen. Broken, stuttering, eloquent, rocky, autistic, and as vulnerable as his main character."

(Nissan Shor)

*"Sensitive, Poetic, without ranting - and full of love".

(Ben Zilcha)

*"A lovely and touching movie that has been with me for days."

(Gideon Levy)

*A unique and different film about a unique and different artist

(Amit Itzcar)

*"A fascinating glimpse into the image of the Israeli indie prince."

(Nirit Enderman, Haaretz Gallery)

*"An abstract reflection on friendship between people whose music connects them as closely as possible."

(Nadav Menuchin, Walla Culture)

*"Great movie."

(David Peretz, Israel Today)

*"Lamentation-Doco"

(Sharon Glick)

*"Go see this wonderful movie. An exciting little movie recommended for every Rock and Indie lover."

(Lori Stadmauer)

*"A beautiful movie that teaches something about Rock 'n' Roll, life and love, or in short - about Rock 'n' Roll."

(Roy Chicky Arad)

*"One of the most special and exciting films I've seen lately. It's not worth missing out."

(Ari Libsker)

*"Beautiful and sad."

(Dan Shadur)

*"Amazing movie, charming, exciting, full of great music. The film manages to penetrate Charlie's eccentric, quirky and creative personality."

(Ami Goldman, KZradio)

*"Excellent movie, A movie that grabs you."

(Frederick Langrath, Gaffa Magazine, Sweden)

*"It's not a Rock Docu, It's a real film about people trying to survive" (Shane McKenzie, viewer)

*The most beautiful love-letter to a friend I've ever seen." (Viewer)

About Charlie Megira:

*"One of the most talented musicians ever."
(Ben Shalev, Haaretz)

*"To say that there was no one else like him would not be a compliment, but a fact."

(Einav Schiff, Yedioth Ahronoth)

*"An extraordinary original man. Brilliant, diverse, one who was constantly searching and trying."

(Ari Folman)

*"The kind of musical genius you no longer meet."

(Max Richter, one of the top soundtrack musicians in the television industry today)

*"I've never met such music, that sounds so healing and so broken at the same time."

(Frederick Langrath, Swedish journalist, Gaffa Magazine)

Summary

Gabi Abudraham/ Charlie Megira's story must begin at the old Rasco shopping Center in Beit Shean, the city where he was born and raised. He himself set that score. One of the songs on his debut album is called "Rasko," and it allows us to peek into his creative apparatus and be impressed by his unwavering ability to combine his songs between reality and imagination, between belonging and foreignness. Between the periphery and the big dream of conquering America.

In the early 2000s, journalist and musician Boaz Goldberg began documenting his friend Gabi Abudraham - a dreamy young man from Beit

Shean with an obsession with Elvis, an attraction to mystical teachings and virtuosic musical abilities. The shy Abudraham, a stranger in Tel Aviv, an oriental "Mizrahi" in a scene dominated by people growing up in the center and the posh north of the city, creates an eccentric character named Charlie Megira, embarks on a tumultuous musical journey and reaches some big stages in the United States. Along with his struggle for global artistic recognition, Abudraham had to constantly deal with the internal demons he was trying to silence with the larger-than-life character he created. At the same time, Goldberg fights his own internal demons with the aim of completing the film, which moves over a two-decade timeline and examines what happens when an artist crosses the boundaries he set for himself.

This very musical documentary is narrated by documentary filmmaker Boaz Goldberg, who was a close friend of Megira and his musical partner at the very early days of Megira.

Goldberg began documenting Megira more than a decade and a half ago. Through a personal and intimate VO of Goldberg, the viewer is exposed to the complex relationship of the two, the romantic triangle to which they are caught and the great disconnect surrounding Megira's decision to leave Tel Aviv in favor of Berlin.

The basis of "Tomorrow's Gone" consists of exclusive materials such as a revealing in-depth interview with Gabi/ Charlie, in which he interprets his unique worldview; Live Performances; Intimate moments in Megira's flat and more. After his tragic death, Goldberg also gained exclusive access to home video

footage Megira filmed himself; Rare recordings of a Megira that have never seen light; Radio shows from the United States and more. But it's Goldberg's fragmental approach that mixes together all of the above along with press clippings, still images, poetic cinematic shots and more.

The director's words

Here I am, finally making a movie, and this is my debut film, and the main character is very, very elusive, deep and funny. How do I translate it to cinema? The challenge was huge.

So this is it, I realized that instead of bringing in a battery of "experts" - musicians, artists, journalists and friends - I can bring myself to be an expert journalist (nonetheless, I have been

writing in newspapers devotedly about music for more than a decade nonstop). Then, if I throw myself in as an expert, then that means I'm there as a friend as well. And if I'm there as a friend, then Charlie is there not only as a musician, but also as my kind of guru - as a shaman. And then we get a fuller picture of this one-of-a-kind personality, Charlie Megira.

This movie is a requiem. It moves on a spiral circle, and it's a requiem for Charlie, A Requiem for a certain period and a requiem for the scene. On the one hand, this is a chronological biography that traces Charlie's career, and on the other, there is a mental, inner journey of self-seeking and self-realization through art - for both Charlie and me. The inner struggles and the desire for recognition makes the film one

that deals with life, death and the artistic act itself.

In the editing process, I paid special attention to the relationship between show and tell. I realized that you don't have to bomb with superlatives - the personality of this unusual musician his present and everything is filmed - you just have to edit it correctly and it will float. It was very important to me to bring in Charlie very natural, alive, laughing, thinking, as if we are just meeting him now.

In the spirit of Charlie, constantly moving between East and West, between Morocco and America; As a tribute and a dedication to the elusive character that he created for himself - I aspired to create a film that deviated from the fixed and common pattern. The idea was to

create a mix that ranges from chronological to the abstract, between the interior and the exterior - a musical documentary created first through music and image, and only then through words.

Synopsis

What happens when an artist invents a character and splits himself in two? What are the boundaries that an artist must set for himself? And what happens when the invented character stands up for his creator? "Tomorrow's Gone" brings the extraordinary story of Gabi Abudraham/ Charlie Megira, one of the most interesting musicians ever to emerge in our districts, a unique and enigmatic figure on every scale and the most unusual rocker in Israeli history. From the birth in Beit She'an and the

childhood in Afula, through Tel Aviv, the move to Berlin and the endless tours of the U.S - until his tragic death at 44, in 2016.

* *

Film page on FilmFreeway website - including full Media Kit:

<https://filmfreeway.com/projects/1697422>

Film's Trailer:

<https://www.youtube.com/watch?v=JUMbulwI35g&feature=youtu.be>

As soon as Tomorrow's Gone premiered (28.5.19, Docaviv festival, Tel Aviv) - we set up an IMDB page:

<https://www.imdb.com/title/tt10329506/>

In addition, the film gained a number of items in the press and media:

Article about the film @Miami New Times:

<https://www.miaminewtimes.com/music/miami-jewish-film-festival-2021-tomorrows-gone-introduces-world-to-charlie-megira-12064097>

A recommendation on Tomorrow's Gone:

<https://jewishfilmreview.com/p-r/tomorrows-gone>

Interview with Boaz Goldberg about Tomorrow's Gone - SEE HEAR MUSIC FILM PODCAST:

https://youtu.be/6EviqMs6_yA

Senior Editor-Journalist Lisa Peretz talking about the film (Hebrew):

<https://youtu.be/DJUe4UnGH4Y>

Boaz Goldberg in a radio interview, Ralf Summer, Munich:

<https://youtu.be/21nEvAJ2Odw>

Tomorrow's Gone in "The Catalog of the Israeli Documentary Film":

<https://docs.org.il/movie/tomorrows-gone/>

Boaz Goldberg - Sonic Scene Festival - Q & A + WINNER Ceremony (ENGLISH + ITALIAN)

<https://youtu.be/XZI0CNohUKQ>

Tomorrow`s Gone - Best Feature Movie Sonic Scene 2020 - Video Message by Director Boaz Goldberg (ENGLISH)

https://youtu.be/w7K4y_-rgok

KFF - Krakow International Film Festival -
Q & A in Zoom with cinema journalist Kaja Klimek:

https://www.youtube.com/watch?v=hPk2Q9x8A_A&t=623s

“Smile Now, Cry Later” - An article about the film - with Boaz Goldberg intv - The New Order Mag:

<http://thenewordermag.com/tno/charliemegira>

New music Video by Boaz Goldberg, In a tribute to Charlie Megira by Red Axes:

<https://www.ravejungle.com/2020/05/22/red-axes-moonlight-ride-video/>

Tomorrow's Gone | Boaz Goldberg | Filmmakers Cut INTV - ENGLISH (10th Dada Saheb Phalke Film Festival-2020)

<https://www.youtube.com/watch?v=LpKHixeTRkM&t=62s>

<https://www.youtube.com/watch?v=gMrFZvhIgf&t=40s>

Film page on the site of the 2019 Docaviv Festival

<https://www.docaviv.co.il/2019/films/tomorrows-gone/>

Film's page on the NFCT Israeli new fund:

<https://nfct.org.il/blog/movies/%D7%9E%D7%97%D7%A8-%D7%9B%D7%91%D7%A8-%D7%A2%D7%91%D7%A8/>

Interview with Boaz Goldberg, GAFFA Magazine, Sweden:

The Megira Mystery

Published on GAFFA MAGAZINE, September 2019.

Words by Fredrik Langrath

Translated from Swedish by Ari Drucker

Charlie Megira died not once but twice for his art. This is the story of an Israeli artist who went his own way, created a mythical character and broke down along the way.

On November 5, 2016, Charlie Megira was found dead in his apartment in Berlin. He left behind his wife and son Adrian, who was then four and a half years old. Charlie - or Gabi Abudraham, his actual name - was 44 years old when he lost the battle against his inner demons. Apparently

he fought to the very end. When Gabi was found, his guitar was plugged into the amplifier and all the effects were on. Was it even Gabi who died in that apartment? Or had Charlie killed Gabi several years earlier? Perhaps this was just "the last performance of Charlie Megira" as his friend Boaz Goldberg put it at the end of his fragmented documentary Tomorrow's Gone - which is currently screening at film festivals. An enticing portrait of a fragile man, friendship and Rock-n-Roll.

A sound from another planet

It was my friend Rasmus who introduced me to Charlie Megira. Rasmus only likes strange things and normally comes up with strange videos to show me. This time it was Charlie Megira & The Bet She'an Valley Hillbillies performing the song Turn Around at a festival in Berlin. It was unusual, among the most remarkable things I have ever seen or heard. Like a sound from another planet. It was David Lynch's dreams of Elvis and Roy Orbison's lost son. A fair for bastards and stray dogs. I have never ever heard anything that sounded so broken and healing at the same time. Nor have I ever heard music that is so similar to its influences, yet so different from them at the same time.

When I got home, I decided to find out everything there was to know about Charlie Megira, and to buy all his music that I could get my hands on. But the problem was that he did not exist on the internet except for that video Rasmus showed me. Ok I'm exaggerating a bit for the sake of the story, but it's actually not that far from the truth. After spending a few days navigating the internet in search of information about the mystery man from Israel, I discovered the following: an old Bandcamp page with an option to download songs (no information on respective albums whatsoever); A blog post stating that he had died (nothing about how); And a vinyl record on Discogs on sale for SEK 3,000. That was basically it.

It was earlier this year that the record label The Numero Group started releasing some of Megira's albums digitally. Albums which were previously mainly released on CD-R and distributed at live gigs. Numero Group has been very helpful in my quest for answers regarding the mystery of Megira. This way, I also got in contact with musician and director Boaz Goldberg. Boaz and Megira were once good friends, and now he's made a documentary about Charlie Megira. The film recently premiered at the Docaviv film festival in Tel Aviv, where it was positively received, and I hope we get a chance to see it here at the Stockholm Film Festival as well.



Photo: Boaz Goldberg

Chaotic Indie scene

Gabi Abudraham was born in Beit She'an, Israel, on October 10th, 1972. In his film, Boaz Goldberg says that he didn't know much about Gabi when they first met in 1995. He only knew - according to rumors - that Charlie never held a guitar until he was 20, that he served as a military cook and barber, and that he attended boarding school.

In Tel Aviv at the time, Megira played in a band called The Shnek, and Goldberg was a bass player in Knack Pop, a band Charlie loved. During one of The Shnek's gigs, Charlie got hit by a bottle thrown at his head, and continued playing until he fainted, which ended the gig abruptly. Goldberg says it was during this time that Gabi began to develop a character reminiscent of Roberto Benigni in a Jim Jarmusch film, as a way to survive the harsh environment of Tel Aviv's indie scene in the mid-1990s.

When The Shnek dissolved, Gabi disappeared for several months, and he and Boaz lost contact (the first of several times). When Gabi returned, he had a CD-R titled Da Abtomatic Meisterzinger Mambo Chic by Charlie Megira. The character Charlie Megira was born and the ball was now rolling.



Photo: Courtney Chavanell

"His guitar playing sounded like a flower"

When I ask Goldberg about Megira's guitar technique, he replies that Megira's story is like the legend of Robert Johnson, who sold his soul to the devil in exchange for becoming the world's best blues guitarist.

If you just listen to Golgotha Rock, the introductory song on the solo debut album from 2001, it's enough to understand what Goldberg means by that. Megira's haunting, slightly creepy guitar playing is so original and stylish that it's hard to believe it comes from someone who started playing at the age of 20.

- No one played like Megira! His guitar playing sounded like a flower. You know: saturated colors, a shape that feels sculpted and complex, and at the bottom - thorns reminding us of its roots. In this case, punk, garage, dirty and dangerous Rock'n'Roll.

But Charlie's music was so incredibly bursting with influences of everything from dirty rock to jazz, shoegaze, ambient and everything between heaven and earth. How did he connect with all this music? Was he a collector, or just a sponge who heard something once and was immediately able to channel it?

- Charlie was not only an incredible musician, but also the smartest music consumer I've ever met in my life - and I've met quite a few. He had a large collection of records, vinyls and cassettes, but he wasn't just a compulsive collector. He really spent an incredible amount of time just sitting and listening to music.

Created his own rules

Contrary to what many believe, Israel during the 1980s was not at all as isolated from the western world's popular culture as many think. There were record stores and radio channels as well. And if you lived in a more remote place like Charlie did in Bet She'an, pirated cassette tapes were a big thing.

- Charlie was obsessed with Elvis his whole life, and I think his first guitar hero was Johnny Marr from The Smiths. Charlie also read a lot and was heavily influenced by Kafka. He spent some time in a military prison (for refusing to carry a weapon), and that's where his infatuation with Jim Jarmusch's aesthetics in *Down By Law* began to manifest itself in the character he later turned into. This was part of Charlie's greatness as an artist - the ability to create this fusion of different influences that no one else would think of combining.

When Boaz describes his friend, an image emerges of a person who was utterly uninterested in what other people considered to be cool or cliché. He created his own rules. Boaz says Charlie was a person who could go from talking about Elvis's greatness as a singer to suddenly praising Richie Sambora's fantastic guitar technique in Bon Jovi.

How did he get along with other musicians then? Did he find someone who shared or understood his vision or did he work mostly alone?

- There is no doubt that he dictated the vision. He was a dominant band leader, very charismatic. His strategy was to gather inexperienced musicians so that he could "mold" them.

There were rumors that his bandmates would often burn out by the endless rehearsals and repetitions in the beginning. Then at the end of his career, when he toured in the United States, he completely changed his attitude. He dropped the rehearsals and instead just went on stage and kicked ass, a bit like an old rockabilly band from the 1950s.



Photo: Michal Bassad

"I've heard many people say he didn't really want to succeed"

When it came to the recordings, Charlie was in complete control. No digital tools were allowed, only a pure analog chain and manually transferring to a computer.

- I know that Charlie was often dissatisfied with the final result and in many cases wanted to re-mix, or even record the whole thing all over again. It was like an artist who was ready to burn up his paintings as soon as they were complete.

Why didn't Charlie Megira's unique sound reach a broader audience? Was it that he didn't want to break through? Would that be a form of self-sabotage?

- I've heard many say just that, that he didn't really want to succeed. But I certainly think he did! Just look at him and listen to his music. You don't create a character like Megira unless you want people's attention!

In Goldberg's excellent documentary, we hear Megira - as a newborn character - talking about himself and what he wants to achieve. Megira is sitting on a chair with his enormous hairdo - like a young Dylan dressed up as Elvis in a costume party. He's swaying back and forth, laughing a lot and smoking even more. His mannerisms reveal Gabi's burdening shyness. A shyness that is now starting to hide behind a more confident alter ego, which has yet to take over the whole body. In this very early interview, it feels that Gabi is still there in a way, while Megira is gradually growing inside him. In the interview he says he wants to create something extraordinary. That he wants to revive a past that has never existed. And right there and then, it feels like he is articulating his cultural contribution, thus making the mystery of Megira a bit more comprehensible.

- Yeah, that's absolutely correct. Megira was a kind of spiritual being who made a very physical form of rock'n'roll. It certainly had political and social causes as well: there were no Greaser rockers in Israel during the 1950s. It was a completely different world than California or New York. The Mizrahis (Jews who came to Israel from Arab countries) and Ashkenazis (European Jews) lived in vastly different universes. The real 1950s for Jews in Israel were very collective and socialistic. But Megira - the character - sounded and looked like an independent rocker with a lot of attitude. Megira was the reflection of a time that never existed in Israel.

I'll leave it unsaid whether this thought brings us closer to an answer as to why Megira never had a breakthrough. But Megira later moved to Berlin with his wife and son Adrian. I don't know, but I'd assume that the many layers of cultural differences contributed to record companies being sceptical about signing him. Megira was like a fictitious retro-figure, a hypothesis of what an Israeli rockstar might have looked like in the 1950s - if such a culture had existed. So what happens when you move this figure to a place where 1950s rock culture was actually a reality, and retro culture has long been saturated? Of the few interviews available, it becomes painfully clear that many chose to interpret Megira mostly as a comic figure. When in fact it was about life and death seriousness, with only a tasteful touch of humor.



Photo: Alexandra Cabral

On tour with The Strokes singer

Megira nevertheless received some attention in Europe - although it didn't lead to immediate success. Berlin led him forward to tours in the United States. He also toured as opening act for The Strokes singer Julian Casablancas. But listening to radio show interviews from that time with American comedians and music journalists, I get the feeling that already then something very beautiful was about to be destroyed. Like Megira the character has long taken over, and that he now needs to be rescued from himself. The language barrier and cultural clashes sometimes result in interviews which balance on the brink of ridicule. Like the character is so strange that the interviewer takes the easy route - and just assumes that everything is just a joke, a crazy gimmick - even when Megira talks about serious things like the importance of contemplating one's own death. Goldberg also describes how Megira's character took over entirely during this time, and that he himself started calling his friend Charlie.



Photo: Kari Koty

For Megira, it was no joke, but far from it. Actually, he died twice for his art. First as Gabi, the shy boy who had to give way to his alter ego who would realize his vision. Why Megira chose to take his life a second time, we will obviously never know for sure. But Goldberg raises this question at the end of his documentary: What happens when the character you created to protect yourself begins to break down?

Film's Credits:

Director, Editor and Photographer

Boaz Goldberg

Production

Eyal Datz

Screenplay

Boaz Goldberg

Eyal Datz

Additional Photographers

Rano Dick

Kfir Ripshtos

Design & Animation

Dotan Goldwaser

Sound Design & Mix

Michael Emeth

On line

Yoni Passy

Cast

Gabi Abudraham

Boaz Goldberg

Michal Kahan

Miro Abudraham

Eyal Shifron

Max Richter

Johnny Pemberton

Kobi Or

Musa Nahmias

Archives - Additional Photographers

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Suzanne Shifron Abudraham
Zohar Wagner
Billy Levy Nobelman
Herzl Amrani
Lior Astro
Avi Brandwein - Qube
IcedRelics
Orange 'Ear & Down by The River Festival
Oof Teevee
Jim Hall
Jo Wells