



JOSEPH AND JOSEPHINE

Till death did us part

a film by Joseph Tayar and Ronit Tayar

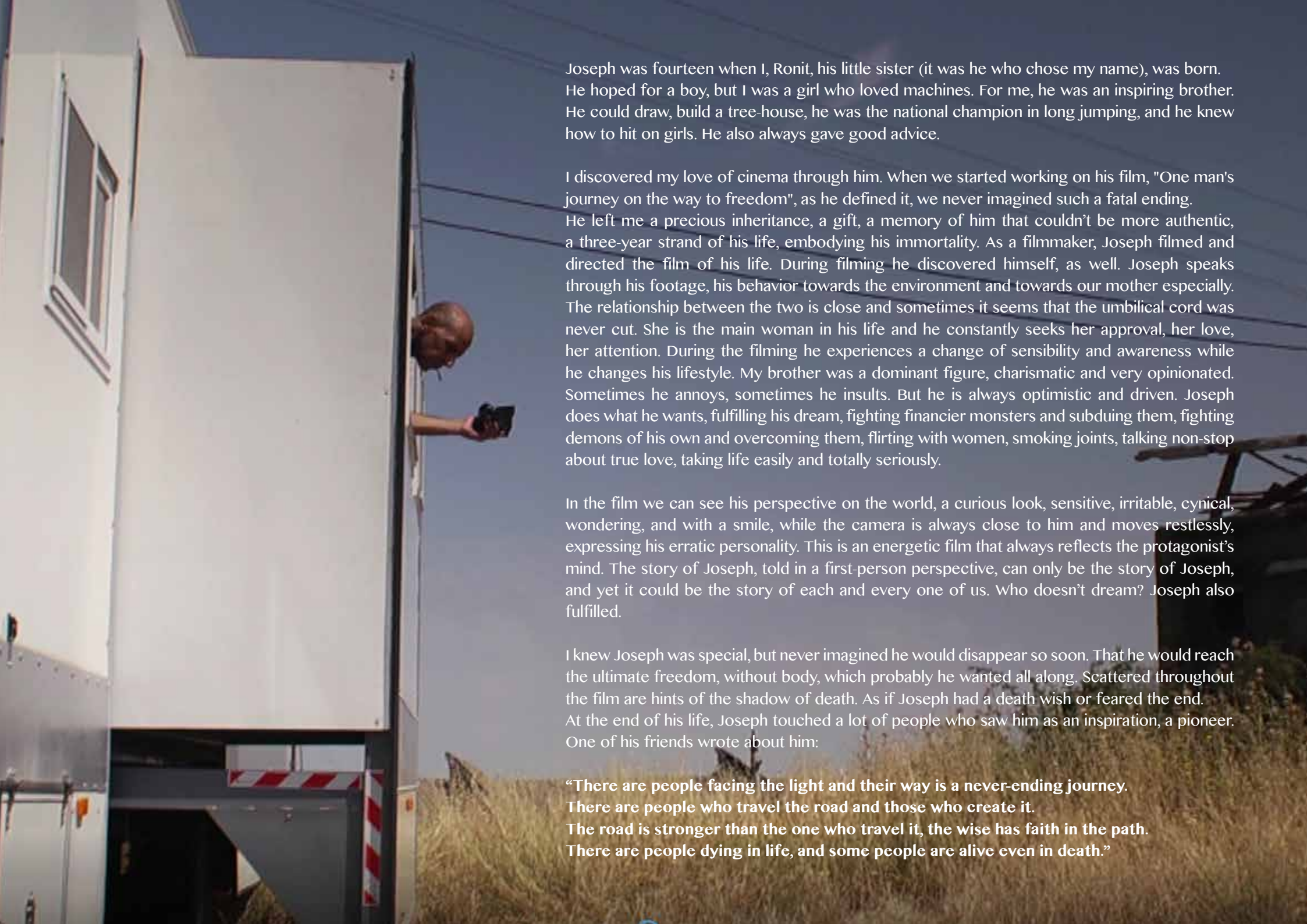


After three years of dedicating my time, thoughts and money, I fulfilled a dream and turned a truck into a luxurious mobile home, the first of its kind in Israel.

My name is Yosi Tayar (54) and until recently, I lived in Tel Aviv. Around me were concrete monsters that killed my skyline and blocked the sunlight. I'm single, a father to twelve year-old Shira, my daughter of whom I have joint custody. I work as an animator, surrounded by good friends, a loving family, and mother Geula; the closest person to me, who has a Tripolitan-style talent to get on my nerves.

At the age of fifty, a warning bell started ringing in my head, that it is time for me to mold new content into my life. One evening I saw a TV program about people who turn automobiles into mobile homes. The idea excited me, and with my 'Peter Pan spirit', I decided to build a mobile home and make a film in which I show life through the eyes of a man who wishes for freedom but is limited by conventional fences and Israeli reality. A new spirit swept through my life. It took me three years to build a house on wheels, and what years those were! Like Odysseus, making his way to Ithaca, to his beloved Penelope, so I moved toward the goal I set for myself. Like Odysseus, who overcame every obstacle on his way home, so I overcame any obstacle that stood in my way: the banks, who refused my mortgage requests, because what kind of guarantee is a home on wheels?! Friends who doubted. Professional workers who did not meet deadlines and almost dismantled the project. The need to earn a living, that pushed me to work on television programs for children. My desire to be a super-dad for my only daughter. And my mother, close and loving, that never stopped worrying.

I had no idea what a joy it would be to drive my home truck, Josephine, for the first time. So much pride, so much freedom. But I realized the significance of my achievement on the day my mother Geula, who did not believe in it and thought it was impossible, who begged me to stop sailing and live like everyone else, who was so afraid of my failure, invited strangers to come in and see the house that her son built with his own hands. The success of my Josephine attracted other people like me, with mobile homes, and I found the 'villages on wheels,' a movement that seeks a change in lifestyle. But one Friday night I went to sleep in my truck and did not wake up. The autopsy report said, "A sudden death by fatal disturbances of heart rhythm." My journey on earth ended, or perhaps is beginning again.



Joseph was fourteen when I, Ronit, his little sister (it was he who chose my name), was born. He hoped for a boy, but I was a girl who loved machines. For me, he was an inspiring brother. He could draw, build a tree-house, he was the national champion in long jumping, and he knew how to hit on girls. He also always gave good advice.

I discovered my love of cinema through him. When we started working on his film, "One man's journey on the way to freedom", as he defined it, we never imagined such a fatal ending. He left me a precious inheritance, a gift, a memory of him that couldn't be more authentic, a three-year strand of his life, embodying his immortality. As a filmmaker, Joseph filmed and directed the film of his life. During filming he discovered himself, as well. Joseph speaks through his footage, his behavior towards the environment and towards our mother especially. The relationship between the two is close and sometimes it seems that the umbilical cord was never cut. She is the main woman in his life and he constantly seeks her approval, her love, her attention. During the filming he experiences a change of sensibility and awareness while he changes his lifestyle. My brother was a dominant figure, charismatic and very opinionated. Sometimes he annoys, sometimes he insults. But he is always optimistic and driven. Joseph does what he wants, fulfilling his dream, fighting financier monsters and subduing them, fighting demons of his own and overcoming them, flirting with women, smoking joints, talking non-stop about true love, taking life easily and totally seriously.

In the film we can see his perspective on the world, a curious look, sensitive, irritable, cynical, wondering, and with a smile, while the camera is always close to him and moves restlessly, expressing his erratic personality. This is an energetic film that always reflects the protagonist's mind. The story of Joseph, told in a first-person perspective, can only be the story of Joseph, and yet it could be the story of each and every one of us. Who doesn't dream? Joseph also fulfilled.

I knew Joseph was special, but never imagined he would disappear so soon. That he would reach the ultimate freedom, without body, which probably he wanted all along. Scattered throughout the film are hints of the shadow of death. As if Joseph had a death wish or feared the end. At the end of his life, Joseph touched a lot of people who saw him as an inspiration, a pioneer. One of his friends wrote about him:

**"There are people facing the light and their way is a never-ending journey.
There are people who travel the road and those who create it.
The road is stronger than the one who travel it, the wise has faith in the path.
There are people dying in life, and some people are alive even in death."**



Producer: Aviv Ogni
Director and editor: Ronit Tayar
Script and Content editor: Ruvik Feigin
Animation: Eran Croitoru
Original Score: Itai Tsuk

Joseph and Josephine, Israel 2017



Character Design: Joseph Tayar