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THE MARKET



ENGLISH / FRENCH / ITALIAN PRESS NOTES

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Screenings in Locarno:

Sun 10 Aug	16:00	Rialto 3 (industry)
Tues 12 Aug	14:00	Kursaal (press screening)
Weds 13 Aug	14:00	Fevi (official)
Thurs 14 Aug	21:30	La Sala
Fri 15 Aug	09:00	Otello

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TABLE OF CONTENTS:

	Page
<i>Key Cast/Crew, Technical information</i>	1
<i><u>English</u> Synopses</i>	2
<i><u>French</u> Synopses</i>	6
<i><u>Italian</u> Synopses</i>	8
<i><u>English</u> Background Notes</i>	10
<i><u>French</u> Background Notes</i>	15
<i>Cast Biographies</i>	21
<i>Crew Biographies</i>	22
<i>Full Credits</i>	25

Key Cast

Mihram
Fazil
Elif
Mustafa
Singer

Tayanç Ayaydın
Genco Erkal
Şenay Aydın
Hakan Şahin
Rojin

Key Crew

Written and Directed by
Producer
Co-Producers

Co-Producers

Director of Photography
Editor
Sound Recordist
Sound Design
Composer
Production Designer
Costume Designer

Ben Hopkins
Roshanak Behesht Nedjad
Gulnara Sarsenova
Hans W. Geißendörfer
Nikki Parrott
Ceyda Tufan
Konstantin Kröning
Alan Levy
Jacob Ilgner
Lars Ginzler
Cihan Sezer
Atilla Yılmaz
Zeynep Sırlıkaya

Running time: 93 minutes

Colour

35mm

Shooting format: Classic Cinema (film 16 & 35mm)

24fps

6 reels

ENGLISH SYNOPSES

Log Line

A smart small-time blackmarket trader has a great idea for a new business but lacks the capital to fund it. So he starts gambling...

Synopsis

Mihram is an inventive small-time trader in a provincial town in Eastern Turkey. He has many ideas for good business deals, but never enough capital to realise them. But one day the hospital supply truck is robbed and in desperation the local GP hires Mihram to find medicine on the black market. Finally, Mihram sees an opportunity to make a life-changing deal, but to do so he will have to gamble with the community's money. If he loses, he will be an outcast. If he wins, he will have a good start-up business. But he hasn't reckoned with two things – the local mafia, and the inscrutable rules of the marketplace.

Long Synopsis

Somewhere in Turkey near the border of Azerbaijan in the mid 1990s. An Oriental storyteller introduces our main character, MIHRAM. Her song tells of a traveller and a trader in exotic and precious goods, a "merchant of four seasons"... a song about our hero...

Cut to MIHRAM, a poor, low-level trader who makes small profits with a few slightly dodgy deals. MIHRAM is also a half-hearted Muslim. He goes to the mosque, he prays and he asks God for a streak of good luck, and, after prayers, makes a few sales to locals on the steps outside and gets a drink at the bar. MIHRAM is also sharp. He sees that his region is on the brink of a new era. Engineers are moving in, putting up antennae to allow the mobile phone network to extend to this remote-ish area. MIHRAM wants to tap into this "growth sector": he has found an empty shop on the market place, but needs capital for the "start-up package" to become an official mobile phone trader - money he simply doesn't have. Local Mafia operator MUSTAFA is aggressive in his offers of 'help'. But MIHRAM resists - he wants to remain an independent trader, "an island".

One day the local DOCTOR asks MIHRAM for help: the hospital supply truck has been robbed. She will give MIHRAM money to buy the children's medication that they desperately need on the black market. MIHRAM senses that this is his chance to turn his luck around. He will invest the DOCTOR's cash in some chemicals which he can buy "under-the-counter" from a contact at the Canadian mine; chemicals which he can sell at a good profit over the border [in Azerbaijan] and where he can purchase the medicine for the DOCTOR. In other words, he will gamble with the hospital's money to make enough to procure the medicine and pocket the difference to rent the shop and a mobile phone retail licence. And all without having to borrow money from MUSTAFA...

MIHRAM sets off to the other side of the border together with his uncle FAZIL who is a nervy, moany old man; a comic character who is depressed about everything. The plan gets off to a good start and the dynamic duo make a substantial profit.

The next day, when he arrives at the pharmacy from whom he'd arranged to buy the medicine, MIHRAM is horrified to discover that there's been a rush on it, and that it's sold

out. The shortage in MIHRAM's home country has increased demand this side of the border. The only place left to buy the medicine is the hospital in Ezren.

MIHRAM approaches the hospital dispenser BARAN, expecting a straightforward negotiation. But it seems BARAN is as much an "operator" as MIHRAM. He assesses well how much MIHRAM is desperate for the sale. MIHRAM barter wildly with the man but BARAN is torn between the money and his conscience. Finally, BARAN is spared the decision when he is called away to an emergency. Left alone in the dispensary, MIHRAM has a moment of madness and steals the medicine. Whilst making his escape, MIHRAM walks into a children's ward and is riddled with guilt, but he's gone beyond the point of return.

Back at home, MIHRAM drowns his self-loathing in drink but an unpleasant encounter with MUSTAFA soon sobers him up. MUSTAFA reveals that it was he who bought up all the medicine over the border. He tells MIHRAM that he knows he stole the drugs and makes him a proposition. Either he offers MUSTAFA a 50% share in his phone business or MUSTAFA will share his information with the police. MIHRAM staggers off into the empty market place and falls asleep. Here, over his unconscious body, the storyteller sings a final song; "Where does the moon get its light?"

In the morning MIHRAM wakes to the activity of the market, the shouting, bartering, haggling, the ceaseless activity; people who win, people who lose, the activity he used to love so much, but which now seems to him a battle. He sees his wife, daughter and UNCLE FAZIL starting work on the shop and goes to join them.

FRENCH SYNOPSES

Résumé du film

Un petit négociant travaillant sur le marché noir a une idée géniale pour lancer une nouvelle affaire, mais il manque de capitaux pour la réaliser. Il commence donc à jouer...

Synopsis

Mihram est un petit marchand inventif qui réside dans une ville de province dans l'est de la Turquie. Il a de nombreuses idées pour faire du commerce, mais il manque de capitaux pour les réaliser. Cependant, un jour, le camion de fournitures hospitalières est volé. En désespoir de cause, le médecin du coin embauche Mihram pour obtenir des médicaments au marché noir. Finalement, Mihram y voit l'occasion de changer totalement de vie. Mais, pour atteindre son but, il devra jouer avec l'argent de la communauté. S'il perd, il sera rejeté de tous. S'il gagne, il pourra lancer une toute nouvelle affaire. Il a toutefois oublié deux points essentiels : la mafia locale et les règles incompréhensibles du marché.

Synopsis long

Quelque part en Turquie, près de la frontière de l'Azerbaïdjan, au milieu des années 1990. Une narratrice orientale présente le personnage principal, MIHRAM. Sa chanson parle d'un marchand ambulant de produits exotiques et précieux, un « marchand des quatre saisons »... une chanson sur notre héros...

Plan sur MIHRAM, un pauvre marchand qui gagne mal sa vie en faisant des affaires un peu louches. MIHRAM est également un musulman peu pratiquant. Il va à la mosquée, il prie Dieu pour que la roue tourne enfin. Après les prières, il vend quelques produits sur les marches extérieures de la mosquée et va boire un verre au bar. MIHRAM est également intelligent. Il est conscient que la région où il vit est à l'aube d'une ère nouvelle. Les ingénieurs s'affairent à installer une antenne pour relier cette région reculée au réseau de téléphonie mobile. MIHRAM veut profiter de ce « secteur de croissance » : il a découvert un magasin vide sur la place de marché. Il a besoin de capitaux pour démarrer et devenir un vendeur officiel de téléphones mobiles, mais il n'a pas cet argent. Le chef de la mafia local, MUSTAFA, propose de « l'aider », mais de manière agressive. Mais MIHRAM résiste. Il veut rester indépendant, comme une « île ».

Un jour, la DOCTORESSE demande à MIHRAM de l'aider : le camion de fournitures hospitalières a été volé. Elle donnera de l'argent à MIHRAM afin qu'il achète des médicaments au marché noir pour les enfants qui en ont terriblement besoin. MIHRAM sent que la roue pourrait enfin tourner. Il investira l'argent de la DOCTORESSE dans des produits chimiques qu'il peut acheter « sous le comptoir » auprès d'une mine canadienne ; des produits chimiques qu'il peut vendre à bon prix de l'autre côté de la frontière (en Azerbaïdjan) et où il pourra acheter les médicaments de la DOCTORESSE. En d'autres termes, il va jouer avec l'argent de l'hôpital pour le faire fructifier et ainsi acheter les médicaments, louer le magasin et acquérir la licence de téléphonie mobile. Et tout cela, sans avoir à emprunter d'argent à MUSTAFA...

MIHRAM traverse la frontière avec son oncle FAZIL qui est un vieil homme nerveux et

pleurnichard ; un personnage drôle que tout déprime. Le projet commence sous les meilleurs auspices car ce duo dynamique empoche un bon paquet d'argent.

Le jour suivant, quand il arrive à la pharmacie avec laquelle il s'est arrangé pour acheter les médicaments, MIHRAM est horrifié de découvrir que tous les médicaments ont été vendus. La pénurie dans le pays de MIHRAM a augmenté la demande de ce côté de la frontière. L'hôpital d'Ezren est le seul endroit où il pourra acheter les médicaments.

MIHRAM vient voir le pharmacien de l'hôpital, BARAN, en espérant négocier rapidement. Mais il semble que BARAN est tout aussi « malin » que MIHRAM. Il comprend tout de suite que MIHRAM a désespérément besoin des médicaments. MIHRAM marchandise avec acharnement, mais BARAN est torturé entre l'argent et sa conscience. Finalement, BARAN est sur le point de prendre sa décision quand il est appelé pour une urgence. Laissé seul dans l'officine, MIHRAM a un coup de folie et vole les médicaments. Tout en s'enfuyant, MIHRAM traverse un service pour enfants ; il est envahi par la culpabilité, mais il est allé trop loin pour revenir en arrière.

De retour chez lui, MIHRAM ressent un tel dégoût qu'il se noie dans la boisson. Mais, une rencontre déplaisante avec MUSTAFA lui remet rapidement les idées en place. MUSTAFA lui révèle que c'est lui qui a acheté tous les médicaments de l'autre côté de la frontière. Il raconte à MIHRAM qu'il sait qu'il a volé les médicaments et lui fait une proposition. Soit il offre à MUSTAFA une part de 50 % de son magasin de téléphones, soit MUSTAFA ira raconter son histoire à la police. MIHRAM chancelle en traversant le marché vide et tombe endormi. Là, devant son corps inconscient, la narratrice entame la chanson finale ; « D'où la Lune tire-t-elle sa lumière ? »

Au matin, MIHRAM est réveillé par l'activité du marché, les cris, les trocs, les marchandages, l'activité incessante ; les gens qui gagnent, ceux qui perdent, l'activité qu'il adorait tant par le passé, mais qui ressemble désormais à une bataille. Il voit sa femme, sa fille et son ONCLE FAZIL qui commencent à travailler dans le magasin. Il va les rejoindre, résigné à subir les caprices de la vie.

ITALIAN SYNOPSES

TRAMA DEL FILM

Un piccolo commerciante del mercato nero ha in mente un nuovo business, ma gli mancano i fondi... Così comincia per lui una sorta di gioco d'azzardo.

Sinossi

Mihram è un piccolo commerciante ricco di idee, che opera in una cittadina della Turchia dell'Est. Ha molte iniziative per quanto riguarda gli affari, ma non ha il denaro sufficiente per metterle in atto. Ma, un giorno, il camion dei rifornimenti dell'ospedale viene rapinato e il medico locale, preso dalla disperazione, incarica Mihram di cercare le medicine sul mercato nero. Alla fine, Mihram scopre l'opportunità di poter avviare un affare di scambio ma, per fare ciò, deve rischiare mettendo in gioco i soldi della comunità. Se perde, diventerà un emarginato. Se vince, avrà la possibilità di avviare un business florido. Ma non ha preso in considerazione due cose: la mafia locale e le imperscrutabili regole del mercato.

Sinossi lunga

Una cittadina della Turchia vicino al confine con l'Azerbaijan, metà degli anni Novanta. Un cantastorie orientale presenta il protagonista principale, MIHRAM. Il suo canto racconta di un viaggiatore e di un commerciante di merci straniere, un "mercante delle quattro stagioni"... un canto che parla del nostro protagonista...

La scena si sposta su MIHRAM, un povero commerciante di bassa lega, che fa affari di poco conto e per di più nel mercato nero. MIHRAM è un musulmano apatico. Si reca alla moschea, prega e chiede a Dio un colpo di fortuna; dopo le preghiere, riesce a vendere qualcosa alla gente del posto sui gradini della moschea, poi va a bere qualcosa al bar. MIHRAM è anche un tipo intelligente. Si accorge che la sua terra sta entrando in una nuova era. Stanno arrivando gli ingegneri per montare le antenne che porteranno la telefonia mobile anche in quest'area dimenticata dal mondo. MIHRAM vuole entrare a far parte di questo settore in forte crescita: ha trovato un negozio vuoto nell'area del mercato, ma ha bisogno di fondi per avviare l'attività e diventare così un commerciante regolare di cellulari. Semplicemente, non possiede il denaro. Un esponente della mafia locale, MUSTAFA, si dimostra aggressivo di fronte alla sua richiesta d'aiuto. Ma MIHRAM resiste. Vuole rimanere un commerciante indipendente, "un'isola in mezzo al mare".

Un giorno, il MEDICO locale chiede aiuto a MIHRAM: il camion di rifornimenti dell'ospedale è stato rapinato. Lei darà a MIHRAM il denaro necessario per comprare sul mercato nero le medicine per i bambini che ne hanno un bisogno urgente. MIHRAM sente che questa è una chance per volgere la fortuna a suo favore. Investirà il denaro consegnatogli dal MEDICO in alcuni prodotti chimici che potrà comprare sottobanco prendendo contatti con una miniera canadese. Prodotti chimici che potrà vendere bene fuori dai confini, nell'Azerbaijan, dove potrà comprare anche le medicine per il MEDICO. In altre parole, MIHRAM rischierà con il denaro dell'ospedale in modo da guadagnarne abbastanza per procurare le medicine e da intascarsi la differenza per poter prendere in affitto il negozio e ottenere la licenza per vendere i cellulari. E tutto ciò senza aver bisogno di prendere a prestito del denaro da MUSTAFA...

MIHRAM parte per oltrepassare la frontiera insieme allo zio FAZIL, un uomo anziano

ansioso e lamentoso; un personaggio comico che si deprime per ogni cosa. Il piano ha un buon inizio e i due ottengono un profitto considerevole.

Il giorno successivo, quando MIHRAM arriva alla farmacia, dove ha preso accordi per comprare le medicine, scopre con orrore che è stata presa d'assalto e che non vi sono più medicine. L'unico posto che rimane per poter comprare le medicine è l'ospedale di Ezren.

MIHRAM si avvicina a BARAN, il fornitore dell'ospedale e si aspetta una semplice negoziazione. Sembra che BARAN sia solo un "operatore" tanto quanto lo è MIHRAM. BARAN vede bene quanto MIHRAM sia disperato per la questione delle medicine. MIHRAM contratta pesantemente con l'uomo ma BARAN è indeciso tra i soldi e mantenere la sua coscienza pulita. Alla fine, BARAN si risparmia la decisione perché viene chiamato per un'emergenza. Rimasto da solo nel dispensario, MIHRAM, in un momento di follia, ruba le medicine. Mentre scappa, MIHRAM entra nel reparto dei bambini e i senso di colpa lo tormentano, ma ormai non può più tornare indietro.

Di nuovo a casa, MIHRAM cerca di affogare i sensi di colpa nell'alcol, ma uno spiacevole incontro con MUSTAFA lo fa riflettere. MUSTAFA svela che è stato lui a comprare le medicine fuori dai confini. MUSTAFA gli rivela di sapere del suo furto e gli fa una proposta. MIHRAM deve offrire a MUSTAFA il 50% dei profitti derivanti dalla vendita dei cellulari, altrimenti MUSTAFA rivelerà ciò che sa alla polizia. MIHRAM si trascina fino al mercato, nel negozio vuoto, e si addormenta. Qui, sul suo corpo privo di coscienza, il cantastorie intona il canto finale, "Da dove la luna prende la sua luce?".

Al mattino seguente MIHRAM si sveglia e comincia la sua attività di mercato, di grida, di baratti, di contrattazioni, la solita attività di sempre. C'è chi vince, c'è chi perde; è ciò che ama di più, ma che in questo momento a lui sembra proprio una dura battaglia. Vede sua moglie, sua figlia e suo ZIO FAZIL che iniziano a lavorare nel negozio e va ad aiutarli, rassegnato ormai ai capricci della vita.

ENGLISH BACKGROUND NOTES

Writer/Director's Statement:

Ben Hopkins

Some time in the late '90s, I came across a newspaper story about Moldova. It was a short article mentioning the fact that, after the collapse of Communism, the state delivery system had also collapsed, and that goods were not circulating freely. Entering this vacuum, local entrepreneurs had offered their services, locating and purchasing goods for their clients on a cash basis. These were simple traders, taking a commission to find a washing machine, delivering it, and collecting their profits. It seemed to me like a raw, simple capitalism at work: the provision of goods and services to their communities for profit, in a society without an organised economy.

Of course what eventually happened in Eastern Europe and the former Soviet Union is that local mafias often took the place of their more innocent, entrepreneurial forebears, taking violent and monopolistic control of goods and services, and using the profits to build criminal empires.

These two aspects of capitalism strike me as the paradigm of its conflicted nature: a system that encourages and rewards mercantile creativity and the production of wealth, and also at the same time a system that is easily opened to predatory and exploitative operators, who often end up dominating the marketplace.

Capitalism is too often painted too black or too white – a gateway to heaven where happiness is provided to those who can play the game and reap all its benefits, or as a Hell where the poor and vulnerable are ruthlessly exploited.

In the arts, especially, economics is rarely seen as an attractive subject, which is maybe strange, given that financial and economic questions so substantially dominate our life.

After reading that story, I knew I wanted to write a screenplay that dealt with my conflicting feelings about capitalism – my admiration for its creativity and innovation, and my cynicism that it can ever deliver its benefits without inequality and exploitation.

It can take me a long time to find my characters – sometimes years. Or I find that I have placed one character in the wrong project, and s/he has to be replaced in another one for him/her to work. Slowly, over the months, a kind of mental *dramatis personae* emerges – a group of people who can populate a story and make it work.

So, a note in my notebook, such as “Italian aristocrat who loves complaining, is in love with his own misery, in a comic way” can eventually become Uncle Fazil, and “great popularity of *Only Fools and Horses* – (a very popular British TV series featuring a scurrilous entrepreneur) – audiences love the schemer that fails” can lead to the creation of Mihram.

Whilst working on the cast of characters I was also wondering about where to set the story. Of course I found it difficult to set it in my own country of the UK with its highly developed economy – on the other hand I knew nothing about Moldova or countries from the ex-Soviet bloc.

Since 1999 I had been visiting Turkey, to take part in film festival screenings of my work, and had immediately fallen in love with the place and with its cinema. Especially in the films of Yılmaz Güney I found another writer preoccupied with and fascinated by the workings of economics on society, whether in the failed bartering gamble of *The Herd* or in the get-rich-quick dreams of *Hope*. Through Güney, and through my growing love for the country, I began to focus in on Turkey as a possible location for my story.

Here chance intervened, as it often does at some point in the genesis of a project.

In 2002, I became aware of the story of the Pamir Kirghiz, who had resettled in Eastern Turkey from Afghanistan, and had begun to research their history for the documentary that would eventually become *37 USES FOR A DEAD SHEEP* (2006). As the Pamir Kirghiz lived quite near the Iranian border, and as I needed a Turkish border town for *MARKET*, it was a great serendipity that allowed me to travel for the first time to Eastern Anatolia to research both projects at the same time – an economy in both time and money.

As both projects seemed destined to be shot in Turkey, I set about learning the Turkish language to prepare myself for the trip. Its grammar is fiendishly complicated for a Englishman, but at least, unlike English, it is logical and consistent. It was a great pleasure to learn.

It was also a great pleasure to get to know this new part of the world - somewhat desolate but beautiful, politically and economically troubled, but very hospitable.

After my first research trip, I was ready to write *THE MARKET* and see what kind of story I could create with these characters, the economic themes, and the Eastern Turkish location.

If the impulse to write the story in the first place had been an interest in economics and the dual nature of capitalism, of necessity these grand themes take a back seat when one gets to the detail of writing human characters and stories. Other, more personal, even subconscious influences begin to have their effect.

It was never intended in the outset, but it soon became quite clear to me that, in the character of Mihram, I was creating someone whose main desire is to remain independent, but who is slowly and inevitably sucked into dependency on the system that surrounds him. As so often happens, in some way I was therefore somehow ending up writing about my own situation, or indeed the situation of many artists, small businessmen, independent entrepreneurs – all those who rely on their own individual creativity to see them through in a competitive marketplace. In the end one is almost always forced to choose between staying entirely independent and remaining “smalltime”, or joining some greater capital force as a junior partner, or selling one’s company, patents or ideas in order to move up the next step of the ladder. At the end of our film Mihram succeeds in his dream, but only by losing his independence and his own sense of self-value – he is now “owned”... a cog in a greater machine into which he has had only partial insight on his journeys.

On a wider, and more personal, level the story shows how difficult any real freedom or independence is to achieve in our human world. In the end, Mihram’s dubious actions are all “for the family”, to improve the lot of him, his wife and children. The family nurtures and

provides, but it is also a kind of system that absorbs and subsumes the actions of the individual.

The models, or reference-points, that kept on coming to mind whilst writing the screenplay, were Yılmaz Güney's films, especially *THE HERD*, Brecht's *Mother Courage* (Courage has a blind faith in her ability to survive in the marketplace and never understands her essential powerlessness) De Sica's *THE BICYCLE THIEVES* and Satyajit Ray's *THE MIDDLEMAN*. This is the unusual godparent-quadtych of the screenplay of *THE MARKET*.

It was my first real attempt at a "realist" screenplay... In the late 90s I had made two features back to back, and then at the beginning of the new decade I was involved in two further British features that never managed to get into production. As this rather depressing period wore on, wasting large amounts of time and energy on projects which were never realised, I began to think that I should start to develop projects abroad on a smaller scale, and develop my stylistic range as much as possible. It seemed that the British film industry didn't have much interest in my work, and that I had little enthusiasm for the kind of films that were now being made there. I had to emigrate and diversify, or lose the momentum of my career.

As I eventually had nothing to do, no films to make, no commissions to write, I found myself with some time on my hands, and decided to use this time to write new projects, in new styles, and set beyond the boundaries of the UK. I set myself challenges – for instance I had never written a screenplay with leading female characters - so I tried this, and wrote the screenplay called *MOTHER*, set in West Bengal. *MARKET* was an attempt to write a classic realist story – like *BICYCLE THIEVES* – a story that depicts a particular society in general through the struggle of one individual to improve his life.

It seems however that I couldn't quite ditch my attachment to fantasy, to expressionism. This tendency of mine persisted in the figure of the singer-narrator – a borrowing from Brecht's late plays such as *Caucasian Chalk Circle* – something that I feel brings an idiosyncratic flavour to this otherwise classically told story.

Casting Process

Six years after beginning the screenplay, I found myself back in Turkey – now a very familiar and much-loved place – to shoot *THE MARKET*. In 2005 I had filmed *37 USES FOR A DEAD SHEEP* – a great experience – and so I had a better idea of what to expect. It had taken three years to arrive at a good draft and and three further years to raise the necessary finance. Those last three years I had been travelling to Turkey on and off, partially to prepare and shoot *37 USES* and partially to find cast and crew for *MARKET*.

Most laborious had been the casting process. It is not that usual in Turkey to audition actors – normally they expect only a brief meeting with the director, and to hand in their resumé – and so most of them are somewhat unpractised at this art. Most British actors know they have their three minutes to impress the director, and therefore try and invest the audition with as much creativity as possible. However many of the Turkish actors played safe, and delivered rather flat auditions. I was looking always for interesting characters, those who could bring an idiosyncrasy to their performance, but most of the time I was meeting with a very straightforward delivery. Eventually I ended up meeting some 600 actors over three years, cherry picking those who seemed to me to be the most interesting and creative.

Tayanç Ayaydin, who plays Mihram, was actually the 7th actor that I met in the first session. He was maybe then a bit young for the part, but I immediately noticed his subtle ability to convey complex, and sometimes conflicting, emotions with minimal effort. He remained the frontrunner for Mihram throughout the three years of casting, and was a very easy choice.

At the end of the first session, which had lasted three or four exhausting days, my casting director Sinan Tuzcu told me that there were still ten people waiting to see me. I said “Sorry Sinan, but I really can’t see any more, I’m too exhausted.” He said “I think there’s one girl that you should see.”

This was Şenay Aydin, a real one-off actress who comes originally from Baykan, where some of the film was later to be shot. She gave an incredible audition, really quite mad and utterly surprising – a far cry from the usual straightforward performances I had been watching. This was another easy choice – you don’t often meet actresses as unique as Şenay.

For the role of Uncle Fazil, we approached Genco Erkal with some nervousness – Genco is Turkey’s leading theatre actor, and had not appeared in a film for some 14 years: it was unlikely he would agree to the role. As Genco told me later, he agreed to meet me with the intention of politely turning the role down, as he had read the script and hadn’t found enough in it to tempt him back to work in front of the camera. But somehow, during the course of the meeting, he changed his mind because he liked me and “didn’t want to let me down”. I don’t know what I said to change his mind but it’s an honour for me that he chose to return to cinema on my film.

This was our principle cast.

Production Story

The crew, due to the funding situation, had to come from Berlin or Turkey, so I had to do without many of my usual collaborators. I was allowed to take one crew member from the UK, and so chose my usual editor, Alan Levy. My assistant, İrem, had worked with me on 37 USES, as had location manager Fevzi Bozbay, but all the rest of the crew were new to me: German camera and sound departments, İstanbul-based design and costume departments, and local location, catering and transport people. Add to that our Iranian producer, and it was a truly cosmopolitan shoot: British, Turks, Germans, Kurds and one Iranian in charge...

It made for a happy shoot; all of us together in the far-flung regions of Eastern Turkey, based mainly in Van, but with one freezing week in Doğubayazıt. No other company but ourselves and the odd sheep, little to do but work and play together – we all got on fine, a model of international co-operation.

For me the shoot provided a new set of challenges – this was my first “realist” film, taking place in a real world, at a real time. Before there has always been a fantasy element in my work. The demands of realism are obviously wide-rangingly different from those of fantasy; for instance, the simple choice of a costume... in a film like TOMAS KATZ (2000) which essentially takes place in a world that I invented myself for the film, I of course know whether a costume is right or not, as I am the creator of the visual world of the film. But with a film set in 1994 Eastern Turkey, I have almost no idea – not only whether the costume is

authentic or not, but also exactly what kind of “character signals” it transmits. Often I found myself lost where normally I would be decisive, and so had to rely more than usual on the knowledge of my local collaborators.

There’s nothing I normally like more than to get a hand-cranked camera, smear vaseline on the lens and shoot as if I were a 1920s German Expressionist director. Of course this time I couldn’t allow to indulge myself in these usual tricks and experiments. The focus now had to be on telling the story as soberly as possible, concentrating on character and motivation, following the actors with the camera unobtrusively – all these things that a realist director does out of instinct, but which were like a foreign, exotic practice for me. It was a challenge, but a rewarding one as I could gradually see the characters and the style taking shape, and could feel that I was developing my own style and knowledge.

THE MARKET is maybe a universal story of one man’s quest to improve his lot and yet remain free and independent, but it is set in a specific time and milieu – Eastern Turkey, 1994. But then I think all the best “universal” stories are not truly universal, but fixed in a definite, culturally distinct world. In the viewer’s experience, it is the play and dialectic between that which is recognisable and familiar, and that which is alien and intriguing, that makes a so-called “universal” story interesting.

With THE MARKET I hope to have made a film that accurately reflects the experience of living in Eastern Turkey in the mid 90s, and one that speaks to audiences well beyond the boundaries of this area. On one level the film is a simple story of a man who wants something entirely reasonable – a better future for his family – but who finds that this is only attainable at a compromising price. On other levels, I hope the film depicts something of the complex workings of trade and capitalism, the push and pull of supply and demand, the suffering caused by shortages in the marketplace, the inequalities and distortions of the “fair playing ground” of the market caused by the bigger players ... and so on.

I hope it is a modest, localised and quite simple film that gently points at a much bigger, global and complex world.

FRENCH BACKGROUND NOTES

Commentaires du scénariste/réalisateur :

Ben Hopkins

À la fin des années 1990, j'ai lu une histoire dans un journal sur la Moldavie. Un petit article parlait du fait que, après la chute du Communisme, le système de livraison étatique s'était également effondré, et que les marchandises ne circulaient pas librement. Des entrepreneurs locaux se sont engouffrés dans ce vide en offrant leurs services, en louant et en achetant en espèces des marchandises pour leurs clients. Il s'agissait de simples marchands qui prenaient une commission pour trouver une machine à laver, qui la livraient et récoltaient les bénéfices. Pour moi, cela ressemblait à un capitalisme à l'état brut : la fourniture de marchandises et de services à la communauté pour en tirer un bénéfice, au sein d'un système économique totalement déstructuré.

En Europe de l'Est et dans l'ancienne Union Soviétique, la mafia locale a souvent fini par prendre la place des anciens marchands moins dangereux, imposant violemment un monopole par un contrôle des marchandises et des services et utilisant les bénéfices pour bâtir leurs empires criminels.

Ces deux aspects du capitalisme m'ont frappé comme le paradigme de leur nature conflictuelle : un système qui encourage et récompense la créativité mercantile et la production de richesses et qui, dans le même temps, s'ouvre facilement aux prédateurs et aux exploités qui finissent souvent par dominer le marché.

Le capitalisme est trop souvent dépeint tout en noir ou en blanc : une passerelle vers le paradis où les personnes capables de jouer le jeu sont heureuses et récoltent tous les avantages, ou vers l'enfer où les plus pauvres et vulnérables sont exploités sans vergogne.

Dans l'univers des arts en particulier, l'économie est rarement considérée comme un sujet intéressant, ce qui paraît étrange étant donné que les questions financières et économiques occupent une place si essentielle dans nos vies.

Après avoir lu cet article, j'ai su que je voulais écrire une histoire sur mes sentiments contradictoires envers le capitalisme : mon admiration pour sa créativité et son innovation, et mon cynisme sachant qu'il ne pourra jamais fonctionner sans inégalité et exploitation.

Trouver les personnages peut me prendre un temps considérable, parfois même des années. Ou alors, je découvre que j'ai placé un personnage dans le mauvais projet, et il/elle doit être remplacé(e) par un autre pour que l'histoire fonctionne. Lentement, après des mois, une sorte de *dramatis personae* mental émerge, un groupe de personnes qui peut rendre une histoire intéressante.

Ainsi, une petite note dans mon carnet telle que « un aristocrate italien qui adore se plaindre est amoureux de sa propre misère, de manière comique » peut finalement devenir oncle Fazil, et « la grande popularité de *Only fools and horses* (une série télévisée britannique présentant un entrepreneur peu scrupuleux) qui montre que le public adore les projets qui échouent » peut conduire à la création de Mihram.

Tout en travaillant sur la distribution des personnages, je me demandais également où

situer mon histoire. Évidemment, il était difficile de placer l'histoire dans mon pays, le Royaume-Uni, qui dispose d'une économie hautement développée. D'autre part, je ne savais rien de la Moldavie ou des pays de l'ancien bloc soviétique.

Depuis 1999, j'avais visité la Turquie pour prendre part aux projections de mes films lors de festivals et je suis immédiatement tombé amoureux de ce pays et de son cinéma. En particulier des films d'Yılmaz Güney, un autre scénariste préoccupé et fasciné par les effets de l'économie sur la société, que ce soit dans *Le troupeau*, l'échec d'un marchandage, ou dans *L'espoir*, le rêve de devenir rapidement riche. À travers Güney et mon amour grandissant pour ce pays, j'ai commencé à me focaliser sur la Turquie pour y placer éventuellement mon histoire.

C'est là que la chance est intervenue, comme c'est souvent le cas dans la genèse d'un projet.

En 2002, j'ai pris conscience de l'histoire des Kirghiz de Pamir qui, venant d'Afghanistan, s'étaient réinstallés en Turquie et avaient entamé des recherches sur leur propre histoire pour le documentaire qu'ils ont finalement réalisé *37 USES FOR A DEAD SHEEP* (37 utilisations d'un mouton mort) (2006). Étant donné que les Kirghiz de Pamir vivaient assez près de la frontière iranienne et que j'avais besoin d'une ville frontalière turque pour le *MARCHÉ*, ce fut par un heureux hasard que j'ai visité pour la première fois l'Anatolie de l'Est pour mener des recherches sur deux projets en même temps, une économie à la fois de temps et d'argent.

Dans la mesure où le tournage de ces deux projets semblait s'orienter vers la Turquie, j'ai commencé à apprendre le turc pour me préparer au voyage. La grammaire turque est terriblement compliquée pour un Anglais. Mais, contrairement à l'anglais, elle est logique et cohérente. J'ai appris cette langue avec un grand plaisir.

Ce fut également un grand plaisir d'apprendre à connaître cette nouvelle région du monde, un peu désolée mais tellement belle, un peu troublée sur le terrain politique et économique, mais tellement hospitalière.

Après mon premier voyage de recherche, j'étais prêt à écrire *LE MARCHÉ* et je savais quel genre d'histoire je pourrais créer avec ces personnages, ces thèmes économiques et cette région de l'est de la Turquie.

Si mon intérêt pour l'économie et la double nature du capitalisme ont été à l'origine de cette histoire, ces grands thèmes devaient forcément passer à l'arrière-plan quand il s'agissait de raconter en détail l'histoire des personnages. D'autres influences plus personnelles, voire même inconscientes, ont commencé à avoir un impact.

Sans aucune intention au départ, il est devenu assez évident à mes yeux que, dans le personnage de Mihram, je créais quelqu'un dont le principal désir était de rester indépendant, mais qui deviendrait lentement et inévitablement dépendant du système qui l'entoure. Et comme c'est souvent le cas, j'ai fini par écrire d'une certaine manière sur ma propre histoire, ou en fait, sur la situation de nombreux artistes, de petits hommes d'affaires, d'entrepreneurs indépendants, de tous ceux qui s'appuient sur leur créativité individuelle

pour se débrouiller sur un marché concurrentiel. Finalement, on est toujours obligé de choisir entre une indépendance totale qui implique de rester « insignifiant » et une participation en tant que subalterne à une entreprise plus importante, ou la vente de son entreprise, de ses brevets ou de ses idées afin d'atteindre le prochain barreau de l'échelle. À la fin de notre film, Mihram parvient à réaliser son rêve, mais uniquement en perdant son indépendance et son estime personnelle – il « appartient » désormais à un autre... un engrenage d'une machine plus importante dans laquelle il n'a eu qu'un bref aperçu de son propre parcours.

À un niveau plus vaste et plus personnel, l'histoire montre à quel point il est difficile d'obtenir une liberté ou une indépendance totale dans notre monde d'êtres humains. Finalement, les actions douteuses de Mihram sont toutes destinées « à la famille » pour améliorer sa propre vie, celle de sa femme et de ses enfants. La famille nourrit et apporte l'essentiel, mais il s'agit également d'un système dans lequel les actes individuels se fondent dans la masse.

Les modèles ou les points de référence qui me sont venus immédiatement à l'esprit en écrivant ce scénario étaient les films d'Yilmaz Güney, en particulier LE TROUPEAU, le film *Mère courage* de Brecht (Courage a une foi aveugle en sa capacité à survivre sur le marché et ne comprend jamais son impuissance naturelle), LE VOLEUR DE BICYCLETTE de De Sica, et L'INTERMÉDIAIRE de Satyajit Ray. Il s'agit des quatre films qui m'ont inspiré pour le scénario du MARCHÉ.

C'était la première fois que je tentais d'écrire un scénario « réaliste »... À la fin des années 90, j'avais fait deux longs métrages l'un après l'autre. Ensuite, au début de la nouvelle décennie, j'ai participé à deux nouveaux films britanniques qui n'ont jamais été produits. Au fil de cette période déprimante, en gaspillant énormément de temps et d'énergie sur des projets qui n'ont jamais vu le jour, j'ai commencé à penser qu'il était nécessaire de développer des projets à l'étranger sur une plus petite échelle, et d'élargir mon style autant que possible. Apparemment, l'industrie cinématographique britannique s'intéressait peu à mon travail, et mon enthousiasme envers les nouveaux films réalisés dans ce pays était limité. Je devais émigrer et me diversifier, ou laisser tomber ma carrière.

Étant donné que je n'avais plus rien à faire, aucun film à réaliser, aucune commande d'écriture, j'ai eu du temps libre que j'ai décidé d'employer à écrire des projets en utilisant de nouveaux styles et en allant au-delà des frontières du Royaume-Uni. Je me suis fixé des défis. Par exemple, je n'avais jamais écrit un scénario dont les personnages principaux étaient des femmes. J'ai donc tenté de le faire en écrivant le scénario intitulé MOTHER (Mère) tourné dans l'Est du Bengale. Pour LE MARCHÉ, j'ai tenté d'écrire une histoire réaliste et classique, comme LE VOLEUR DE BICYCLETTE, une histoire qui dépeint une société particulière par l'intermédiaire d'un individu qui s'efforce d'améliorer sa vie.

Cependant, il semble que je n'ai pas pu totalement me défaire de mon penchant pour le fantastique et l'expressionnisme. Cette tendance qui m'habite a persisté dans le personnage de la chanteuse-narratrice, un emprunt aux dernières pièces de Brecht, notamment *Le cercle de craie caucasien*, quelque chose qui selon moi donne une saveur idiosyncratique à cette histoire qui, sans cela, serait racontée de manière classique.

Procédure de casting

Six ans après avoir commencé ce scénario, je me suis retrouvé de nouveau en Turquie, un

pays désormais familier et apprécié, pour filmer LE MARCHÉ. En 2005, j'avais filmé 37 USES FOR A DEAD SHEEP, une expérience géniale. Je savais donc à quoi m'attendre. Trois années ont été nécessaires pour obtenir un bon projet de scénario et trois années supplémentaires pour récolter le financement requis. Ces trois dernières années, j'ai voyagé plusieurs fois en Turquie, d'une part pour préparer et tourner 37 USES et d'autre part pour trouver la distribution et l'équipe du MARCHÉ.

La procédure de casting a été des plus laborieuses. Il n'est pas si courant d'auditionner des acteurs en Turquie. Normalement, ils s'attendent à une brève rencontre avec le réalisateur et à remettre leur CV. La plupart d'entre eux n'ont pratiquement aucune expérience du casting. La majorité des acteurs britanniques savent qu'ils disposent de trois minutes pour impressionner le réalisateur. Par conséquent, ils tentent de s'investir dans l'audition en apportant autant de créativité que possible. Toutefois, la plupart des acteurs turcs ont joué la sécurité et ont réalisé des auditions plutôt inintéressantes. Je recherche toujours des acteurs intéressants, des acteurs qui peuvent apporter une idiosyncrasie à leur performance. Cependant, la plupart du temps, j'ai eu droit à des performances très simples. Finalement, j'ai fini par rencontrer quelques 600 acteurs au cours de ces trois années, triant sur le volet ceux qui me semblaient les plus intéressants et les plus créatifs.

Tayanç Ayaydin, qui joue le rôle de Mihram, était en fait le 7^{ème} acteur que j'ai rencontré lors de la première session. Il était peut-être un peu jeune pour le rôle à cette époque, mais j'ai immédiatement remarqué sa capacité subtile à transmettre des émotions complexes, parfois conflictuelles, avec un minimum d'effort. Il est resté l'acteur le plus intéressant pour le rôle de Mihram pendant ces trois années de casting. Un choix très facile.

À la fin de cette première session épuisante, qui a duré trois ou quatre jours, le directeur du casting Sinan Tuzcu m'a informé qu'il restait encore dix personnes à auditionner. Je lui ai dit : « Désolé Sinan, mais je ne peux plus voir personne, je suis épuisé. » Il m'a répondu : « Je pense qu'il y a une fille que vous devriez voir. »

C'était Şenay Aydin, une véritable actrice, totalement unique, qui venait de la ville de Baykan, où une partie du film a été tournée par la suite. Elle a fait une audition incroyable, totalement surprenante et dingue, très éloignée des performances habituellement simples auxquelles j'avais eu droit. Le choix fut également très facile. On ne rencontre pas souvent des actrices aussi uniques que Şenay.

Pour le rôle de l'oncle Fazil, nous avons contacté Genco Erkal avec une grande nervosité. Il s'agit du meilleur comédien turc du monde du théâtre, et il n'avait participé à aucun film depuis environ 14 ans : il était peu probable qu'il accepte le rôle. Comme me l'a dit Genco par la suite, il a accepté de me rencontrer avec l'idée de refuser poliment le rôle car il avait lu le script et n'avait pas trouvé suffisamment de substance intéressante pour travailler face à la caméra. Quoiqu'il en soit, au cours de notre rencontre, il a changé d'avis car il m'a apprécié et il « ne voulait pas me laisser tomber ». Je ne sais pas ce que j'ai bien pu dire pour qu'il change d'avis, mais c'est un honneur qu'il ait choisi de revenir au cinéma dans mon film.

Il s'agissait là des principaux acteurs.

Histoire sur la production

L'équipe est venue de Turquie ou de Berlin pour des raisons financières. J'ai donc dû me

passer de la plupart de mes collaborateurs habituels. J'ai été autorisé à prendre un Britannique dans mon équipe. J'ai donc choisi mon chef monteur habituel, Alan Levy. Mon assistant, Irem, avait travaillé à mes côtés sur 37 USES, tout comme le régisseur de plateau extérieur Fevzi Bozbay. Cependant, tous les autres membres de l'équipe étaient nouveaux : services allemands pour les caméras et le son, décors et costumes basés à Istanbul, et ressortissants locaux pour le plateau, la restauration et le transport. Ajoutez notre producteur iranien et vous obtenez une véritable équipe cosmopolite : Britanniques, Turques, Allemands, Kurdes et un Iranien à leur tête...

Ce fut un tournage sympathique ; tous rassemblés dans des régions reculées de l'Est de la Turquie, installés essentiellement à Van, tout en ayant passé une semaine frigorifique à Doğubayazit. Aucune autre compagnie que notre propre équipe et les moutons, rien d'autre à faire que travailler et jouer ensemble. Tout s'est bien déroulé, un modèle de coopération internationale.

Pour moi, le tournage a été synonyme de nouveaux défis : c'était mon premier film « réaliste », se déroulant dans un monde réel, à une époque réelle. Auparavant, mon travail comportait toujours une touche de fantastique. Les exigences sous-jacentes au réalisme sont évidemment bien différentes de celles du fantastique. Par exemple, le simple choix d'un costume... dans un film comme TOMAS KATZ (2000) qui se déroule essentiellement dans un monde que j'ai moi-même créé, je sais évidemment si un costume convient ou pas car je suis le créateur du monde visuel qui apparaît dans le film. Cependant, avec un film tourné en 1994 dans l'Est de la Turquie, je n'avais pratiquement aucune idée, non seulement sur l'authenticité du costume, mais également sur les signaux qu'il transfère au personnage. J'étais souvent perdu là où normalement mes choix étaient clairs. Par conséquent, je me suis reposé bien plus que d'ordinaire sur les connaissances de mes collaborateurs turcs.

En général, rien ne me plaît davantage que de prendre une caméra manuelle, de poser de la vaseline sur la lentille et de tourner comme si j'étais un réalisateur expressionniste allemand des années 1920. Évidemment, cette fois je ne pouvais pas me laisser aller à mes expérimentations habituelles. Raconter l'histoire aussi sérieusement que possible était le point essentiel, en se concentrant sur le personnage et la motivation, en suivant discrètement les acteurs avec la caméra, toutes ces choses qu'un réalisateur réaliste fait instinctivement, mais qui m'étaient totalement étrangères. Ce fut une expérience difficile mais gratifiante de voir les personnages et le style prendre forme progressivement et de ressentir le développement de mon propre style.

LE MARCHÉ raconte peut-être l'histoire universelle d'un homme qui tente d'améliorer sa vie tout en restant libre et indépendant. Mais, elle se déroule à une date et dans un milieu bien précis, l'Est de la Turquie en 1994. Cependant, je pense que les meilleures histoires « universelles » ne sont pas réellement universelles, mais qu'elles sont figées dans un monde précis au sein d'une culture bien définie. Aux yeux des spectateurs, c'est le jeu et la dialectique entre ce qui est reconnaissable et familier et ce qui est intrigant et étranger qui rend une histoire dite « universelle » intéressante.

Avec LE MARCHÉ, j'espère avoir fait un film qui reflète avec précision la vie des gens dans l'Est de la Turquie au milieu des années 90, et qui parle aux spectateurs bien au-delà des frontières. D'une part, le film est l'histoire simple d'un homme qui désire quelque chose de totalement raisonnable, un meilleur avenir pour sa famille, mais qui découvre qu'il doit faire un compromis pour l'obtenir. D'autre part, j'espère que le film dépeint les rouages complexes du commerce et du capitalisme, les forces sous-jacentes de l'offre et de la

demande, la souffrance découlant des pénuries sur le marché, les inégalités et les distorsions provoquées par les grands acteurs sur le « terrain de jeu honnête » que constitue le marché... etc.

J'espère qu'il s'agit d'un film modeste, localisé et assez simple qui montre gentiment un monde plus grand et plus complexe.

About The Cast

Tayanç Ayadın / Mihram

Born in Istanbul, Tayanç Ayadın studied at the University State School of Performing Arts – Theatre Department from 1997-2001.

Tayanç has film and television experience along with five years of theatre. His recent television work includes the NIGHT WALK TV series (2004) directed by Serdar Akar and ALIYE TV series (2004-2005) directed by Kudret Sabanci. He made his feature film debut in TIME OF THE HEART (2004) directed by Ali Özgentürk.

Şenay Aydın / Elif

THE MARKET is the second feature film for young Turkish-born actress Şenay Aydın.

With experience in the theatre department at the Mesopotamia Culture Center, Şenay made her debut as the lead actress in Handan Ipekci's feature film, HIDDEN FACES (2007).

Genco Erkal / Fazil

Turkish actor and director Genco Erkal studied Psychology at the University of Istanbul. After working for several years in some of Turkey's distinguished private theatres, in 1969 he founded his own company, the Dostlar Tiyatrosu, of which he is still the artistic director.

He has directed the works of Gorky, Ionesco, Brecht, Sartre, Steinbeck, Peter Weiss, Enzensberger, Vaclav Havel, Tankred Dorst as well as many well-known Turkish authors such as Yaşar Kemal, Aziz Nesin and Nazim Hikmet. He has also made adaptations for the stage from novels, stories and poetry.

Among his notable stage portrayals are Jaroslav Hasek's THE GOOD SOLDIER SCHWEYK, THE DIARY OF A MADMAN by Gogol, Brecht's Galileo, Arturo Ui, Puntilla, Azdak in THE CAUCASIAN CHALK CIRCLE, Socrates in Maxwell Anderson's BAREFOOT IN ATHENS, and Jarry's UBU-ROI.

He has appeared in symphonic concerts narrating Stravinsky's L'HISTOIRE DU SOLDAT, Prokofiev's PETER AND THE WOLF, and Fazil Say's NAZIM.

Genco Erkal has also starred in four Turkish films, (among THEM THE HORSE and A SEASON IN HAKKARI) which were shown in important international festivals such as Berlin, Cannes and Venice. He also directed and appeared in Haldun Taner's THE BALLAD OF ALI FROM KEŞAN, an epic musical for Turkish Television.

In Turkey, Erkal has been awarded "Best Actor of the Year" and "Best Director" ten times and "Best Film Actor" twice, as well as receiving two "lifetime achievement" awards. Since 1993 he has also acted in French, appearing in three different productions in Paris and at the Festival of Avignon: LE NUAGE AMOUREUX by Nazim Hikmet, OU VAS-TU JÉRÉMIE? by Philippe Minyana and L'ALCHIMISTE adapted from Paulo Coelho's celebrated novel.

About The Crew

Ben Hopkins / Writer/Director

Educated at Oxford University and the Royal College of Art, Hopkins started his directorial career in student theatre, where he was responsible for a series of prize-winning, sell-out productions. Transferring his talents to film, he made seven shorts, most notable of which was his Royal College graduation film NATIONAL ACHIEVEMENT DAY, which won 14 international awards. His first feature film, SIMON MAGUS, premiered in the main competition of the 1999 Berlin Film Festival, and was followed by the cult comedy THE NINE LIVES OF TOMAS KATZ. Both features are notable for their strong, experimental visual style, and their unusual and original narratives. His last film 37 USES FOR A DEAD SHEEP won the Caligari Film Prize at the 2006 Berlin Film Festival (for Best Film of the Forum section), Best International Feature Prize at Toronto Hot Docs Film Festival 2006 and was nominated for a European Film Award in 2006.

Roshanak Behesht Nedjad / Producer

Roshanak Behesht Nedjad started her film activities by organising and programming film events and festivals. From 1995 to 1998 she worked as a freelance production manager and line producer in Berlin. In 1999 she co-founded Flying Moon with Helge Albers and Konstantin Kröning. She is an EAVE graduate from 2003 and a member of the German Film Academy.

Flying Moon is involved in international co-productions with a focus on new talents. Feature films and documentaries Flying Moon has produced include: HAVANNA, MI AMOR (Germany 2000, Dir: Uli Gaulke, German National Award for Best Documentary 2001, German Cinematography Award 2001, Joris-Ivens-Award – Cinema du Reel) and SILENT WATERS (Pakistan/France/Germany 2003, Dir: Sabiha Sumar, Golden Leopard Locarno 2003, Leopard for Best Actress Locarno 2003). Flying Moon is also one of the shareholders of Unlimited, a Pan-European company based in France, with Jacqueline Piereux as CEO and Philippe Avril being the General Manager. Further members are: Danny Krausz, Vienna and Metropolitan Pictures, Amsterdam.

Gulnara Sarsenova / Co-Producer

A Kazakh State University journalism graduate, Sarsenova also completed a film director training course at VGIK in Moscow. She received additional vocational education at the University of Phoenix (USA) and is a Doctor of Philosophy with a PHD in television.

Gulnara is the founder of deluxe merchandise network “Fantsuzskiy Dom” (“French House”). She is also founder of a popular newspaper “Novaya Volna” (“New Wave”) and “Revue” magazine. In 2004 she established Eurasia Film Production. The company’s major objective is the creation and development of full-length feature films and documentaries. A major trend in the company’s activity is the development of international film projects with commercial potential, such as the hugely successful MONGOL by Sergei Bodrov (Academy Award nomination for Best Foreign Language Film 2008).

Hans W. Geissendörfer / Co-Producer

Hans W. Geissendoerfer was born in 1941 in Augsburg and studied German, Theatre Science, Psychology and African Languages at the universities of Marburg, Erlangen, Vienna and Zurich. During extensive journeys in Africa and Asia, he made his first 16 mm documentaries and underground films. In 1969 he directed DER FALL LENA CHRIST. Geissendoerfer has been awarded four German Film Awards for his features JONATHAN (1970), DER STERNSTEINHOF (1976), DIE GLAESERNE ZELLE (1978) and THE MAGIC MOUNTAIN (Der Zauberberg, 1992), an OSCAR nomination for THE GLASS CELL (DIE GLAESERNE ZELLE), and a Golden Globe nomination for JUSTICE (JUSTIZ, 1993). As the inventor and producer of the hit TV series LINDENSTRASSE, he received a Bambi, a Golden Camera, and the Adolf Grimme Award Institute in 2001.

Nikki Parrott / Co-Producer

Nikki Parrott and Natasha Dack established Tigerlily Films, in 2000, as a film and television production company whose output encompasses documentary, drama and children's programming. Its principals also ran a successful music video and commercials production company between 1997 and 2000.

Nikki has quickly established herself as producer of innovative feature documentaries and fiction films with international subject matter and appeal, as evinced by her feature drama TRANSIT and her previous documentary productions FOOTPRINTS and 37 USES FOR A DEAD SHEEP directed by Ben Hopkins (winner of The Caligari Film Prize (Berlin), Best International Documentary (HotDocs) and Best British Feature Documentary (BritDoc)).

This year Nikki has produced ALEXIS ARQUETTE: SHE'S MY BROTHER for Channel 4 in the UK and A&E in the US; DOLCE VITA AFRICANA for the BBC and various worldwide broadcasters; a series of 3 MINUTE WONDERS for Channel 4 on the history of the Bra; and Hanif Kureshi's drama WEDDINGS AND BEHEADINGS for More4 (UK).

She is currently developing a feature documentary NAPLES, 1944-48, as well as the EM Media developed drama JADOO by Amit Gupta and is working with Academy Award nominee director Beadie Finzi in Brazil on the documentary VIDA BALLETT.

Nikki travelled in Europe for a few years and lived in Andorra, France and in Spain where she studied Spanish language and history. After returning to the UK she studied film at the London College of Printing followed by a masters degree in film production at the Royal College of Art. After college she worked in distribution and cinema exhibition at Metro Tartan Pictures who specialised in art house cinema.

Ceyda Tufan / Co-Producer

Producer Ceyda Tufan was born into an intellectual Turkish-Balkan family and attended the Galatasaray Lycee in Istanbul. Whilst studying at the Lycee, she also worked at the Cumhuriyet Republic daily newspaper. In 1982, she moved to Los Angeles to study journalism. In 1987 Tufan was contacted by Mehmet Ali Birand, a well-known journalist based in Belgium to be the diplomatic correspondent of Güneş Daily Newspaper in Brussels and assistant producer of 32ND DAY, a monthly political analysis TV programme.

Upon her return to Istanbul in 2000, armed with the diversified knowledge she gained abroad, Tufan founded PI Film. She marketed and distributed theatrical films, specialising in art-house and independent films, including Ben Hopkins' 37 USES OF A DEAD SHEEP.

She collaborated on FOR A MOMENT, FREEDOM directed by Arash Riahi, an Austrian-French co-production and BALKAN IS NOT DEAD, co-produced with Macedonia.

Tufan participated in Marketing and Distribution, a training programme organised by the MEDIA Business School within the collaboration of United International Pictures and supported by the MEDIA Plus of the European Union in 2005 and worked for UIP France, on a professional placement. She also participated in the 2006 EAVE Europe Audiovisual Programme as producer.

Konstantin Kröning / Director of Photography

In 1999, Kröning studied Cinematography at the Academy for Film and Television "Konrad Wolf" in Potsdam-Babelsberg. He is a member of the German Film Academy and a member of BVK (German Society of Cinematographers).

He gained recognition when nominated in 1996 for the Cameraimage Torun (for DAS ERBE DES FÖRSTERS) and in 2003 for the German Camera Award (for EIN SCHIFF WIRD KOMMEN) and again in 2006 (KANZLERAMT – DER VERRAT).

His past work includes DIE RETTUNGSFLIEGER (2003) directed by Michael Knof, DER BRIEFTRÄGER (2003) directed by Nana Djorjadze and LIEBESSPIEL (2004) directed by Britta Sauer. More recent work includes DONNA ROMA (2006) directed by Jakob Schäuffelen and HERZDAMEN (2006) directed by Karola Hattop.

Lars Ginzler / Sound Design

Lars, a member of the German Film Academy since 2006 was awarded the German Film Award that year for "Best Sound Design" on REQUIEM, which he shared with Martin Steyer, Dirk Jacob and Marc Parisotto.

His recent work includes Der die Tollkirsche ausgräbt (2006) directed by Franka Potente and OUTLAW (2006) directed by Nick Love serving as re-recording mixer. He also completed work on Am Ende kommen Touristen (2007) directed by Robert Thalheim and is currently working on 32A as both sound designer and re-recording mixer.

Atilla Yilmaz / Production Designer

Atilla Yilmaz trained at Istanbul Mimar Sinan University, where he graduated in Scenic Arts, Theatre Design and Costume. After university he moved to England, where he trained as a maker and designer of footwear. On returning to Turkey he has worked continuously as an art director on Turkish and foreign productions, mainly in commercials.

CAST

Mihram	Tayanç Ayaydın
Fazıl	Genco Erkal
Elif	Şenay Aydın
Mustafa	Hakan Şahin
Şarkıcı / Singer	Rojin

ve görünme sırasıyla / and in order of appearance

Yaşar, Fabrika Sahibi / Factory Owner	Sertel Uğur
Genç Kalfa / Factory Young Foreman	Eren Karakuş
Evin, Mihram'ın Kızı / Mihram's Daughter	Şeval Bozbay
Hasan, Taraftar Arkadaş / Football Fan Friend	Cengiz Bozkurt
Osman	Melih Düzenli
Okey Evi Aşıkları / Okey Evi Singers	Aşık Mehmet Aydiner
Mustafa'nın Ortağı / Mustafa's Colleague	Aşık Yusuf Kapçak
Serhat	Abdullah Bolkan
Doktor / Doctor	Ferit Kaya
Yaşlı Kadın / Hill Farm Woman	Nilüfer Alptekin
Telefon İşçisi 1 / Phone Worker 1	Serap Önder
Benzin Alan Şoför / Driver Buying Petrol	SinanTuzcu
Benzin Satan Çocuk 1 / Petrol Boy 1	Fevzi Bozbay
Telefon Şirketi Yöneticisi /	Hakan Ekinci
Phone Company Executive	Kubilay Tunçer
Maden Ocağı İşçibaşı/ Mine Foreman	Kamil Acar
Parfüm Alan Kadın / Perfume Woman	Özlem Başkaya
Sınırdaki Çavuş / Border Sergeant	Ercan Kılıçarslan
Faruk	Sarp Akkaya
İrfan	Hasan Küçükçetin
Eczacı / Pharmacist	Nesrin Cavadzade
Eziz, Köylü / Villager	Musa Kaya
Şarkı Söyleyen Kız / Singing Girl	Meryem Borak
Baran	Ufuk Aşar
Hemşire / Nurse	Handan Çapanoğlu

Ve / and with

Rojda Alak, Murat Altıntaş, Haydar Aslan, Ebubekir Atrak, Ramazan Baykara, Esra Bayra, Hüsamettin Berberoğlu, Leyla Bor, Revşen Bor, Eflatun Botan, Mehmet Bulut, Kadir Cesur, Servet Çurku, Mesut Delen, Cumali Deniz, Kadir Deniz, Nihat Durmuş, M.Zeki Ekemen, Hakan Ekinci, Zorap Ekinci, Remzi Gür, Yılmaz Gür, Celal Kanat, Bayram Kahraman, Halil Kaya, Hividar Kaya, Ubeydullah Kaya, Fevzi Kurt, Nuri Saltık, Ahmet Sarıca, Fatih Şeker, Halil Soyalp, Serkan Timuçin, Cesim Turan

Complete CREW

Senarist ve Yönetmen / Written and Directed by	Ben Hopkins
Yapımcı / Producer	Roshanak Behesht Nedjad
Ortak Yapımcılar / Co-Producers	Gulnara Sarsenova Hans W. Geißendörfer
Ortak Yapımcılar / Co-Producers	Nikki Parrott Ceyda Tufan
Görüntü Yönetmeni / Director of Photography	Konstantin Kröning

Editör / Editor	Alan Levy
Ses Kayıt / Sound Recordist	Jacob Ilgner
Ses Tasarımı / Sound Design	Lars Ginzler
Özgün Müzik / Composer	Cihan Sezer
Sanat Yönetmeni / Production Designer	Atilla Yılmaz
Kostüm Tasarımı / Costume Designer	Zeynep Sırlıkaya
Yönetmen Yardımcısı / Assistant to the Director	İrem Soydan
Uygulamacı Yapımcı / Line Producer	Ole Nicolaisen
Casting Yönetmenleri / Casting Directors	Sinan Tuzcu Cengiz Bozkurt
Türkçe Senaryo Çeviri / Turkish Script Translation	Taylan Halıcı
1. Reji Asistanı / 1st Assistant Director	İlke Abur
2. Reji Asistanı / 2nd Assistant Director	Erdem Eraldemir
3. Reji Asistanı / 3rd Assistant Director	Ersin Özel
Devamlılık / Script Continuity	Nergis Usta
1. Kamera Asistanı / First Assistant Camera	Jörg Gruber
2. Kamera Asistanı / Clapper Loader	Miriam Troescher
Video Operatörü / Video Operator	Jenny Klein
Kamera Ulaşım / Camera Truck Drivers	Serkan Timuçin Fatih Koyuncu
Grip / Key Grip	Michael Geyer
Grip Asistanı / Grip Assistant	Kasım Öztürk
Işık Şefi / Gaffer	Theo Oppenländer
Diğer Işık Şefi / Additional Gaffer	Marc Lubosch
Işık Ekibi / Electricians	Burhan Dağ Andreas König Frank Müller
Işık Ulaşım / Lighting Truck Driver	Fatih Sancar Yaman
Jeneratör Ulaşım / Genny Driver	Osman Timuçin
Boom Operatörü / Boom Operator	Bilge Bingöl
Sanat Yönetmeni Asistanları / Production Design Assistants	Eren Yılmaz Seda Altuner Tarık Bozbay
Prop Master / Prop Master	Hayati Gülbahar
Sanat Ulaşım / Art Department Driver	Erdem Güngür
Kostüm Asistanları / Wardrobe Assistants	Ayşe Çam Fatma Bakal
Kostüm Ulaşım / Costumes Driver	Bekir Bayram
Yardımcı Yapımcılar / Associate Producers	Helge Albers Konstantin Kröning ErmeK Shinarbaev Natasha Dack

Yapımcı Asistanı / Assistant to the Producer	Micaela Wöll
Location Manager / Location Manager	Fevzi Bozbay
1. Location Manager Asistanı / 1st Assistant Location Manager Set Manager / Unit Manager Prodüksiyon Asistanları / Production Assistants	Engin Bozbay Verena Radke Selim Güngör Janina Schafft Patrick Merkle
Muhasebeci / Key Accountant Muhasebeci Türkiye / Accountant Turkey	Ursula Gill-Gaida Aslı Güneş
Flying Moon Stajyerleri / Flying Moon Interns	Juliane Jammer Roswitha Siedelberg Florian Pühs
Şive Çalıştırıcısı / Dialect Coach	Cem Düzova
Catering Asistanları / Catering Assistants	Nusret Yazıcı Nevzat Bozbay Ramazan Baykara
Catering Ulaşım / Catering Driver	
Runners	Musa Kaya Erol Bozbay
Şöförler / Drivers	Ferit Ceylan Lezgin Karadağ Nuri Can Bozbay Nihat Bozbay Halis Yıldız Zahir Tuğ Murat Halhallı
Şöför İstanbul / Driver İstanbul	
Güvenlik / Security	Rıfat Çekici
Set Fotoğrafçısı / Stills Photographer	Konstantin Kröning
Post Prodüksiyon Süpervizör/ Post Production Supervisor Editör Yardımcısı, Van / Assistant Editor, Van Final Cut Pro Teknik Süpervizör / Final Cut Pro Technical Supervisor	Ole Nicolaisen Evin Yıldırım Cem Yıldırım
Ortak Ses Tasarım / Co Sound Designer Diyalog Editörü / Dialogue Editor Foley Mixaj / Foley Mixer Foley Editör / Foley Editors	Ben Hopkins Dominik Schleier Anton K. Feist Detlef A. Schitto Uwe Bossenz Helmut Kowanda Günter Friedhoff Lars Ginzler Jenny Walendy Niels Rinke Gregor Pfüller
Foley Artist / Foley Artist ADR Miksaj / ADR Mixer Re-Recording Miksaj / Re-Recording Mixer Ses koordinatör/ Sound coordinator	
Projeksiyoncu / Projectionist	
Jenerik Tasarım / Title Design	Rebecca Riedl Mieke Ulfing
Lab Production Koordinatör / Lab Production Coordinator	Richard Schwarz

Negatif Montaj / Negative Editing
Colour Matching / Colour Matching
Jenerik Prodüksiyon Süpervizör /
Title Production Supervisor

Veronika Auer
Charly Huser
Marek Voegeli

Özgün müzik beste ve düzenleme / Original score composed and arranged by Cihan Sezer

Cihan Sezer'in tüm müzikleri Portal Rights Management (ebru@portal30.com) tarafından kontrol edilmektedir

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bağlama, elektrik gitar, perdesiz gitar, e-bow, akordiyon, keyboard, bass gitar ("Her Akşam")
/ bağlama, electric guitar,
fretless guitar, e-bow,
accordion, keyboards,
bass guitar ("Her Akşam")
Perküsyon / Percussion
Bass
Buzuki, Cura / Bouzouki, Cura
Bağlama / Bağlama
Cümbüş / Cumbush
Ney, Zurna
Mey, Düdük / Mey, Duduk
Yaylılar / String-Section
Solo Violin

Cihan Sezer
Ömer Arslan
Nurhat Şensesli
Orhan Osman
Mahir Tezerdi
Ali Yılmaz
Eyyub Hamiş
Gürkan Çakmak
Gündem String Ensemble
Yaşar Okyay

Kayıt Stüdyoları / Recording Studios

SMP (İstanbul)
ATM (İstanbul)
ATM (İstanbul)
Erim Arkman

Miksaj / Mixing
Ses Mühendisi/ Sound Engineer

"Geliyor Mihram"

Beste / Music: Rojin, Cihan Sezer
Güfte / Lyrics: Rojin, Ben Hopkins, Cihan Sezer
Ön ve destekleyici vokal/ Lead and backing vocals: Rojin
Düzenleme / Arranged by Cihan Sezer

"Café Song"

Beste + Güfte: Geleneksel / Music + Lyrics: Traditional
Seslendiren / Performed by Aşık Mehmet Aydıner + Aşık Yusuf Kapçak

"Aga Babey"

Beste / Music: Traditional
Güfte / Lyrics: Halide
Ön ve destekleyici vokal/ Lead and backing vocals: Halide
Düzenleme / Arranged by Cihan Sezer

"Megri Megri"

Beste / Music: Traditional
Güfte / Lyrics: Traditional
Düzenleme / Arranged by Cihan Sezer

"Lullaby"

Beste + Güfte/: Geleneksel Music + Lyrics: Traditional
Seslendiren / Performed by Meryem Borak

"Uyu"

Beste / Music: Rojin
Güfte / Lyrics: Rojin, Ben Hopkins, Cihan Sezer

"Her Akşam" / "Y'a du travail"

Orijinal beste / Original written by Janko Nilovic
Orijinal güfte/ Original lyrics written by Guy Louis Jean Bertret
Güfte / Lyrics: Fecri Ebciöglü
Seslendiren / Performed by Dario Moreno
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İziniyle / Courtesy of ODEON Grubu Müzik Yapımcılık ve Tic.A.Ş
Diğer versiyonun düzenlemesi / Additional version arranged by Cihan Sezer
Diğer versiyonu seslendiren / Additional version performed by Tayanç Ayaydın

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Travset Business Travel GmbH
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Superschool
HDI – Gerling

The Market

Doğu Anadolu'da çekilmiştir / was shot on location in Eastern Turkey.

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