FEATURE FILMS
2017
TURKISH CINEMA 2017
Hasret has had the same recurring nightmare for some time, but is unaware that the dream is actually a buried memory. The 30-year-old woman, who works for a television news channel, lives alone in the flat left by her musician parents, who died in a car crash 20 years ago. Isn’t that so? Her mind and then (or maybe before that) her life is suddenly haunted by a question: Is it possible that her parents didn’t in fact die in a car crash?

Inflame - Kaygı

**Turkey 2017, 94’, colour**

**Director** Ceylan Özgün Özçelik

**Production** Istanbul Film Production, Filmada (Armağan Lale), EHY Film Production (Ceylan Özgün Özçelik)

**World Sales** M-Appeal

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Ceylan Özgün Özçelik (1980) studied law at Istanbul’s Marmara University, but has never practiced professionally. After working as a continuity writer for television and a radio DJ, she started to produce, write and host a TV show on cinema called ‘En Heyecanlı Yeri (Climax)’, which aired for almost 10 years. Additionally, she produced and/or wrote four other arts and culture programs for TV. Her film reviews have been published in several film magazines and newspapers. Her book of interviews and media memoirs, ‘Silence, We’re Rolling!’ was published in 2013. She has written and directed three short films which screened at several festivals. She has also edited making-of films, cinema award videos, production company trailers and documentaries. She is currently developing her second feature, a dark comedy about women and violence.
The 1980s. Adem is behind bars and semi-consciously ranting, ‘Soda, soda...’

The 1970s. Adem is a diligent boy living with his family in one of those Aegean villages blessed with peace and tranquility. He quarrels with his family about being an apprentice to soda seller Cibar Kemal, and he wins.

Just before Ramadan, the local imam gives a sermon on fasting, which makes a deep impression on Adem. Added to this, Berna, his childhood crush, will also be fasting. But his parents, his boss, Cibar Kemal, and his role model, the “leftist” Hasan, are openly against him fasting when he is so young. Be that as it may, Adem secretly vows to go ahead, no matter how tough it will be to fast under the scorching Aegean sun and sell soda at the same time. As if that weren’t enough, Adem has also learned that to break the fast intentionally would require an extra 61 days of fasting as penance! Thirst and hunger wear Adem down and every day becomes a real challenge. How will the ordeal end for Adem and his boss, Cibar Kemal? And why is he still thinking about soda in prison 10 years later?
On his way back from a fishing trip years ago, Captain Ali Rıza finds a swaddled baby abandoned on the pavement of the street where he lives. The local police chief gives him the go-ahead to take the baby home. His wife, Hacer is overjoyed because, despite trying for a child for years, they have not yet succeeded. They cherish the little boy, adopt him as their own and call him Hikmet. For the childless couple, the baby is a miracle, a true gift from God. Then two or three years later, Hacer finally conceives and they have a daughter named Melek. Hikmet and Melek grow up as brother and sister. Over the years, Hikmet falls in love with Melek, but is unable to declare his feelings.

**A World For Both Of Us - İkimize Bir Dünya**

Turkey 2016, 115’, colour

Director Yılmaz Atadeniz
Production Yılmaz Atadeniz
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yatadeniz@yahoo.com

Yılmaz Atadeniz (1932) graduated from Kabataş High School for Boys and later had to leave the Department of Engineering at Robert College. He started working at Erman Film Studios, where he soon made a name for himself. Atadeniz began his career as a director in 1963 with the drama, *Yüz Karası* (*Disgrace*), and comedy, *Yedi Kocalı Hürmüz* (*Seven Husbands for Hürmüz*). He has since directed 98 movies, in addition to 120 TV series and documentaries.
An earnest provincial couple go to great lengths to create a photo album of a fake pregnancy as eventual proof of a biological tie to their adopted baby.

**Director**  Mehmet Can Mertoğlu  
**Production**  Kamara Film (Yoel Meranda, Eytan Ipeker), A.S.A.P. Films (Cedomir Kolilar, Marc Baschet, Danis Tanović), Parada Film (Oana Iancu, Călin Peter Netzer)  
**World Sales**  The Match Factory  
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Mehmet Can Mertoğlu studied Turkish Literature at Boğaziçi University in Istanbul. His short film, *Yokuş (The Slope)*, screened at numerous film festivals, among them Rotterdam, Edinburgh, Montreal Nouveau Cinema and Angers. Albüm is his debut feature film.

**filmography**  
2008  *Yokuş The Slope* (short)  
2011  *Fer Glimmer* (short)

**awards**  
France 4 Visionary Award  
*Cannes* Best Film  
*Sarajevo* Best Director, Best Script, Best Art Director

*Albüm*  
Turkey, France, Romania 2016, 104’, colour
When orphan siblings Ali and Zuhal take their first steps into the big real world, it means committing a crime. They are forced onto the run and find refuge in a forest which becomes their own corner of paradise. Here, removed from the ‘civilized’ world, the two child outcasts get to relive the human story all over again.

**Director** Reha Erdem  
**Production** Atlantik Film, Ömer Atay  
**World Sales** Picture Tree, Yuanyuan Sui  
+49 151 50 617 388  
yuan@picturetree-international.com

**Reha Erdem** graduated from Cinema Department of Paris 8 University. He received his M.A. in Plastic Arts at the same university. He shot his first feature film *Oh Moon* in 1989. He wrote the scripts of all of his films except for *Mommy I’m Scared*, which he was one of the co-writers. He also shot short films and directed the theater play, *Maids (Les Bonnes)* by Jean Genet.

**awards**  
Special Jury Award, Independent Critics’ Best Director Award *Venice* Best Film, Best Cinematography, Most Promising Actress, Turkish Film Directors’ Association Best Director Award *Adana*
Sara (30) left Iran at the age of 21 and moved to France to become an actress. She hasn’t been back since. Her choice of profession and decision to defect caused ructions with her family, who effectively ostracized her. Added to that, the Iranian government has a warrant out for her arrest. Arriving home one day, Sara finds an enigmatic letter from her dying father. The man wants to see her one last time and is keen for Sara to take her sister in hand. Sara flies to Turkey and gets herself to the Iranian border, from where the real journey begins. And it is a journey full of challenges, most of all for Sara.

**The Black Crow - Siyah Karga**

*Turkey 2016, 97’, colour*

**Director** M. Tayfur Aydın  
**Production** MTA Film, Müslüm Aydın  
+90 506 417 1335  
mtafilm@gmail.com

**M. Tayfur Aydın** (1980) has directed many award-winning shorts. In 2012, he made his first feature film, *The Trace*, which screened in competition at the 31st Istanbul International Film Festival. His second feature, *The Black Crow*, was in competition at the 35th Istanbul Film Festival.

**filmography**

**2012** Iz / Reç *The Trace*
When the Armenians of Anatolia supported the Russians in their advance into Ottoman territory during WWI, the Ottoman government responded by approving the forced Armenian deportation in 1915 to quash the revolts.

Muleteer Salim –a stubborn, reliable figure who protects his cargo at any cost– has been commissioned to relocate a group of Armenian women from Giresun on the Black Sea coast to Aleppo in Syria. It’s the first time Salim has to transport people and his men don’t know how to handle them. Salim’s greedy and corrupt rival, Murat of Karahisar, is secretly following the convoy in pursuit of gold. What’s more, some of the other groups leaving Giresun on the same day have been robbed and massacred. The journey takes them through steep mountains, treacherous passes and deep valleys, while the threat of an attack by mobs and military deserters becomes more imminent. Unaware of their safety, the Armenian women start to believe that the muleteers will murder them. Will bearing the responsibility for hundreds of people and the betrayal of his trusted friend discourage Muleteer Salim? Reputed for always delivering cargo to its owners, will Salim succeed this time?

Director İsmail Güneş
Production IGF Production (Aynur Güneş)
Contact IGF, Memet Duran
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ismail.gunes.film@gmail.com

İsmail Güneş directed his first feature, Before Sunrise, in 1986. Human solitude, the inner darkness of the individual and road stories became themes he frequently revisited in his cinematic work. Where the Fire Burns, the final film of a trilogy that began with Where the Rose Wilted and Nothing Else Left To Be Said, was awarded Best Film at the 2012 Montreal World Film Festival.

selected filmography
1986 Gün Doğmadan Before The Sun Rises
1987 Biz Doğarken Gülmüşüz We Laughed As We Were Born
1990 Küçük ve Sonsuz Yürek Small and Infinite Heart
1999 Gülün Bittiği Yer Where The Rose Wilted
2005 Beşinci Boyut Fifth Dimension
2005 The Imam
2007 Sözün Bittiği Yer Nothing Else Left To Be Said
2010 Ateşin Düştuğü Yer Where The Fire Burns
Clair-Obscur is a psychological dance of two women who are robbed of and distanced from their natural right to mature and discover themselves, to love and be loved and to be able to sustain a real relationship of their own choice. The social price of these psychological wounds grows from the micro to the macro level, reverberating through society and rotting it from within.

Director Yeşim Ustaoğlu
Production Ustaoglu Film Production (Yeşim Ustaoğlu), Slot Machine (Marianne Slot), Unafilm (Titus Kreyenberg), Aeroplan Film
World Sales Beta Film
Contact Ustaoglu Film
+90 212 249 7644 ustaoglu@ustaoglufilm.com

Yeşim Ustaoğlu won international recognition for her 1999 film, Journey to the Sun, which received the Blue Angel Award and the Peace Prize in Berlin, among other prizes. Her third film, Waiting for the Clouds, was awarded NHK Sundance International Filmmaker’s Award. Ustaoğlu’s fourth film, Pandora’s Box, which tells the story of an old woman with Alzheimer’s disease, won the Best Film and Best Actress awards at San Sebastian. After screening at numerous international festivals and winning many awards, the film obtained theatrical release in several countries around the world. After that she shot her fifth film Somewhere in Between in 2012. Her latest film, Clair-Obscur premiered at Toronto.

awards
Best Film, Best Director, Best Actress Antalya
Coastliners - Kıyıdakiler

Turkey 2016, 70’, colour

A collaboration by five acclaimed directors, Coastliners is made up of five short films united by the theme of human rights. The five different shorts lead the audience on a journey that explores refugee belongings washed ashore, the strange experiences of a young man exposed to violence, the story of a mother and daughter who take refuge in a house on a Middle Eastern border plagued by bombings, the adventures faced by a hero in order to achieve his goals in the chaos of Istanbul, and the spiritual journey of a woman trying to return to the village from which she was exiled.

Directors Barış Pirhasan, Ramin Matin, Alphan Eşeli, Melisa Önel, Erdem Tepegöz
Production Altona Film, Erdem Tepegöz
Contact Cemre Aşarlı
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cemreasarli@gmail.com

Barış Pirhasan is a Turkish director, scriptwriter and poet. Pirhasan began his film career with the sci-fi feature, Badi, for which he wrote the screenplay. He directed his first feature film, A Fable on Little Fishes, in 1989. Ramin Matin has worked on numerous Turkish and international documentaries, music videos and shorts as a director and cinematographer. His first feature film, The Monsters’ Dinner, won several awards. He directed his second feature film, The Impeccables, in 2013. Alphan Eşeli, a director and photographer, founded the international art and cultural platform, Istanbul 74. He directed his first film, The Long Way Home, in 2013. Melisa Önel has had her photographic work shown in several international exhibitions. Her first feature, Seaburners, had its world premiere in the Forum Section of the Berlinale. Erdem Tepegöz studied film directing at Prague Film School. His debut film, The Particle, which he both wrote and directed, won almost 20 awards and was screened in more than 30 countries.
The Disenchanted is an elegiac love story that focuses on the dilemma between romantic and non-romantic love.

Kuzey, a disillusioned man living in self-imposed exile, runs a hotel in Foça with his friend, Sami. In 1998, Şafak arrives in town as part of her research on Greek villages. She soon falls in love with Kuzey and comes rushing back to Foça some five times. But in the end, Kuzey breaks off the romance for fear of compromising Şafak’s future. After a while Şafak disappears into radio silence. When she appears to have gone missing, Kuzey starts looking for her with the fisherman, Yunus. Five years later in 2003 a 25-year-old woman by the name of Çiğdem appears at the hotel. Çiğdem turns out to be an investment consultant at Kuzey’s brother, Salim’s company.

Cutting back and forth between the years 1998 and 2003, the film portrays the love between Kuzey and Şafak, Kuzey’s suffering and regrets, his friendship and conflicts with Sami. When Yunus finds the remains of Şafak’s car at the bottom of the sea, Kuzey leaves the hotel and goes to the very same place to meet Şafak...

The Disenchanted - Düş Kırgınları

Turkey 2017, 97’, colour

Director Selim Güneş
Production Ağustos Film, Nur Güneş
+90 850 885 1996
nur@agustos.com

Selim Güneş (1961) studied electrical engineering and business administration. He has been taking photographs since 1989 and published a book of his work, ‘Istanbul, City of the Southwest Wind’, in 2008. He has held two solo and eight group exhibitions as well as six slide shows. Some of his photographs have been included in the collections of the Istanbul Modern and Istanbul Photography Museum. His debut film, White As Snow, was awarded eight prizes at national and international festivals.

filmography
2010 Kar Beyaz White as Snow
The Turkish city of Kars is well known as the setting for Orhan Pamuk, the Nobel laureate’s novel, ‘Snow’. Riza Sönmez, a popular actor in Turkey, went to Kars for a film shoot. He met disgruntled locals who claimed that ‘Snow’ in no way reflected life in their city. Their observations inspired him to improvise this docudrama. We meet Kazim, a barber whose walls are covered with photographs of people, streets and objects that are supposed to depict scenes from Pamuk’s novel. We also meet Yüksel, a visually impaired singer who is engaged in a frustrated search for musicians to perform with him at a restaurant.

Sönmez’s debut as a director is a truly original and mildly absurd film experience that playfully blurs the lines between imagination and reality.
Sine, a bright architect who is troubled by the shape of present-day architecture, designs an innovative, cave-like mosque inspired by the Seven Sleepers myth. The construction phase is beset with problems. Traumatized, Sine develops insomnia. She finally manages to sleep at a sleeping disorder clinic and sees herself in the myth of the Seven Sleepers. Waking from the dream, Sine has changed physically and psychologically. Each time she goes to the clinic, she changes, and each time her new selves act differently.

Dream - Rüya

Turkey 2016, 106', colour

Derviş Zaim (1964) graduated from Boğaziçi University with a degree in management and went on to earn an MA in film and cultural studies from the University of Warwick in the UK. His first feature, Somersault in a Coffin, won several awards. He followed this up with the award-winning Elephants and Grass and then Mud, which won an award in Venice. Next came Waiting for Heaven (2006), Dot (2008) and Shadows and Faces (2011), a trilogy reflecting on three of Turkey’s traditional art forms.

selected filmography
1996 Tabutta Rovaşata Somersault in a Coffin
2001 Filler ve Çimen Elephants and Grass
2003 Çamur Mud
2007 Cenneti Beklerken Waiting for Heaven
2008 Nokta Dot
2011 Gölgeler ve Suretler Shadows and Faces
2012 Devir Cycle
2014 Balık Fish
Azra, Emir and Ahmet are Afghan siblings who were born and raised in Istanbul. Azra moved out to live by herself after their father’s death, leaving her brothers with their mother. But when the mother dies, Azra feels bad about the family’s dysfunctional relationships. To make up for it, she resolves to carry out her mother’s dying wish and sets off for Afghanistan to bury the woman on home soil. Having arrived, Azra begins to explore her family’s past in Afghanistan. Every new contact she makes leads her to a new discovery. Through her own family secrets, she is made aware of how war and geography affect the fate of people. Over time, the thrill of her perilous journey as a single woman traveling in the Middle East gives way to the sorrow and dramas that haunt every war-torn society.

Dust - Toz
Turkey, Afghanistan 2016, 119’, colour

Director Gözde Kural
Production Galata Film (Taha Altaylı), Toz Film Production (Gözde Kural)
Contact Gözde Kural
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mail@gozdekural.com

Gözde Kural (1987) majored in Advertising, Film and TV at Istanbul Bilgi University. After graduating, she started to direct TV commercials and music videos. She made her first feature film, Dust, in Afghanistan. Dust premiered at the Montreal Film Festival and went on to screen at the Mumbai Film Festival, among others.
After suffering a breakdown, Emine’s husband, Cemal, travels to Romania in search of work. When he is detained there, Emine finds herself on her own with a sick child in urgent need of surgery. At the workshop where she takes on hand-stitching work, Emine runs into Ziya, her husband’s former boss. Given his one-time feelings towards the woman, who ultimately chose to marry Cemal, Ziya can’t pretend to be indifferent to her plight, and so he takes on payment of the child’s surgery. After drinking too much one night, Ziya calls Emine and says he wants to see her. Emine lets him into the house and goes to bed with him. But is she motivated by a feeling of attraction towards him or merely by gratitude?

When Cemal returns to Istanbul months later, everything looks better than he expected. Emine has a job in a ready-to-wear workshop and their child is in good health. But the astronomical hospital bill he stumbles across by chance leads him to discover that Ziya paid the child’s operation. Cemal loathes Ziya, blaming him for all the suffering he has been through. He is also insanely jealous of Emine.

Zeki Demirkubuz graduated from the Istanbul University Faculty of Communications. He directed Block C, his first feature film, in 1994. He first gained the notice of film critics with Innocence and The Third Page. This was followed by the successful reception of Fate and Confession, both of which were screened simultaneously in the Un Certain Regard section at the Cannes Film Festival. Destiny (2006), the prequel to Innocence, was followed by Envy (2009), Inside (2012) and Nausea (2015).

selected filmography
1994 C Blok Block C
1997 Masumiyet Innocence
1999 Üçüncü Sayfa The Third Page
2001 Itiraf Confession; Yazgi Fate
2003 Bekleme Odasi The Waiting Room
2006 Kader Destiny
2012 Yeralti Inside
2015 Bulanti Nausea
Carried away by his dreams and ambitions, Tarık becomes bogged down in debt. When seizure orders are issued for his home and business, his life falls apart, and he reaches the brink of divorce with his wife. Suffocating under the pressure of a loan shark, he is determined to hold on and fight to the end. But there is much that isn’t in his hands: a crisis in the industry spoils his plans. Selling a field back in his hometown is the last resort. His father is reluctant at first, but at the mother’s insistence, the family agrees to let their son sell the only piece of land they own. But a surprise lies in stall for Tarık. The family insists on sending his brother, Emre, to Istanbul with him to help. Tarık resists because of unresolved conflicts from the past, but in the end the two brothers head for the city and find themselves drawn closer together than ever before.

Director Cemil Ağacıkölğlu
Production Galata Film (Taha Altaylı), Sezgi Üstün San
Contact Sezgi Üstün San
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sezgiu@gmail.com

Cemil Ağacıkölğlu is an Istanbul based photographer and director. He held eight solo photography exhibitions between 1995 and 2008, and his work has been shown in many exhibitions around the world. With his strong artistic and technical background, he later moved into cinema and completed his debut feature, September, in 2010. September screened at numerous international film festivals including London and Montreal. He recently finished his third feature, The Field (2016), which was selected for the Istanbul Film Festival, and is now working on his fourth feature, The Hunter.

selected filmography
2006 İp The Thread (short)
2008 Polis Police (short)
2010 Eylül September
2013 Özür Dilerim Apologies

award Best Music Istanbul
Çiçek is trapped in a rural town leading the life her parents want her to lead. But when Doğan, the new and mysterious literature teacher arrives, she quickly falls in love. Try as he may to resist the forbidden love between them, Doğan can’t keep away from Çiçek.

How much love can a young heart take? And can this same love heal a wounded man’s heart? Doğan and Çiçek look to one another for the answers. However, love will change not only their future forever, but the family’s, too.

This story of an impossible, yet inescapable love challenges the audience to maintain its faith in love and hope when we are caught almost by definition in a web of family bonds, friendships, secrets and lies.

For Both Of Us - İkimizin Yerine

Turkey 2016, 126’, colour

Director Umur Turagay
Production TAFF
World Sales ITV – Inter Medya, Can Okan
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Umur Turagay (Ankara) studied at the Sorbonne Academy in 1976. He spent several years in Paris making commercials, and returned to Turkey to direct his first feature film, Karışık Pizza (Pizza Pie). He has earned recognition for the many music videos he has made for prominent musicians in Turkey and currently continues to direct commercials for Turkish-based agencies.

filmography
1998 Karışık Pizza Pizza Pie
The aftermath of the September 1980 military coup. Mahmut, a young stage actor, is having a tough time. He is cast as the bad guy in a second-rate feature film and gives a good performance despite his lack of experience. The lead actor resents Mahmut’s acting ability and tries everything to get him fired. Mahmut says nothing because his only concern is to keep going. Separately, Mahmut fights with his actress girlfriend, Serap. When she insists on walking home alone in the dark, Mahmut worries for her safety and follows her. Serap is mugged by two guys who try to rape her. Mahmut intervenes, beats up her attackers and walks away. Asleep at home not long after, Mahmut is visited by five plainclothes officers, who arrest him for murder. Mahmut, bleary-eyed and baffled, asks if “they” are dead. His question is taken as a confession.

**I Am Nobody** - Bir Şey Değilim

*Turkey 2016, 98’, colour*

**Director** Muharrem Özabat
**Production** Abat Yapım, Muharrem Özabat
**Contact** Aydin Orak
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Muharrem Özabat (1950) graduated from military college and spent some time working as a journalist. In 1980, he changed direction and began working as an assistant director. He went on to earn assistant director, second director and director credits on numerous films and TV productions. *I Am Nobody* is his debut feature.
Orhan once led a wild life as a writer, but after the experience of a traumatic loss, left everything behind and moved to London where he became an editor. Many years later he returns to Istanbul to meet the famous director, Deniz Soysal. Deniz is in Istanbul to prepare for his next film, as well as to help his mother move out of the family home, a historic Istanbul mansion that has just been sold. Deniz has written a book about his memories in the city where he was born and raised. Orhan’s job is to put the finishing touches to the book before it is published. After a lengthy correspondence, they finally meet in Istanbul. Coincidentally Deniz disappears the next morning. A secret investigation is launched, but everyone worries that Deniz may never return. Meanwhile, Orhan realizes that the life depicted in Deniz’s book is only a glamorized version of reality. It appears that Deniz’s mysterious world is about to unravel when he disappears.

Director Ferzan Özpetek
Production BKM, R&C Produzioni, İmaj
World Sales Cité Films, Raphael Berdugo
+33 1 8264 5298 rberdugo@citefilms.com

Ferzan Özpetek (1959) moved to Italy in 1976 to study Film History at the University of Rome. He attended courses on the History of Art and Costume and Stage Direction at the National Academy of Drama. He began his film career as Massimo Troisi’s assistant in 1982 with the film Scusate il Ritardo. His directorial debut, Il Bagno Turco (The Turkish Bath), premiered in La Quinzaine des Réalisateurs at the 1997 Cannes Festival, where it received both critical and popular acclaim. Since 1997 he has written and directed many award-winning films that have travelled around the world. Between 2001-2013 he directed several of Giuseppe Verdi’s operas in Florence and Naples. In 2014, he wrote his first novel, ‘Istanbul Red’. His second novel, entitled ‘You are My Life’, was published in 2015.
Katia Roidis, an architect specializing in restoration, returns to Istanbul, which she had left at an early age, following her mother Domna, during the deportation of Greek citizens of Istanbul during 1964-65. The reason is her family summerhouse by the Bosphorus, the existence of which she was unaware of up until the present, as Domna wished that accounts of the past remain sealed. When, soon after her recent death, a Turkish lawyer, Mr. Kerem Ilhan, gets in touch with Katia to inform her about the strong interest of a lady, Miss Belgin, to buy this house.

**Istanbul Story - İstanbul'un Mucizeleri**

**Greece, Turkey 2016, 177', colour**

Director Fotini Siskopoulou
Production Fotini Siskopoulou, IFP
Istanbul Film Productions (Adnan M. Şapçı, Sadik Ekinci, Emre Oskay)
Contact Emre Oskay
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Fotini Siskopoulou studied English Literature at the University of Athens. Directing, Screenwriting and Method Acting at: L. Stavrakos Film School / The London International Film School / B. F. I. / The Lee Strasberg Studio. Worked as assistant director-editor for cinema and television, produced the radio show ‘Depth of Field’, directed one-off episodes for the state TV. In 2001 she directed for the theatre, ‘Gilles et la Nuit’ by Hugo Claus. She lives in Istanbul since 2010.

**Filmography**
1993 The Candidate (short)
1994 Transfiguration (short)
1995 Collection (short)
1995 Wrath (short)
1995 Life On Sale
2004 Rakushka
Based on a true story and real characters, Mehmet Salih recounts the drama of the title character, a quiet, introverted and solitary kid. Mehmet Salih lives with his mother, a sick woman who eloped to get married. Although he wets his bed every night, he tries to stop his mother doing the laundry every day. At the same time, he develops feelings for the neighbor’s daughter, Ceylan. Like Mehmet Salih’s mother, Ceylan also elopes and appears to make a wrong choice.

The day his mother dies, Mehmet Salih doesn’t wet himself. But her death leaves him completely alone. Soon afterwards, Mehmet and Ceylan start living together and Ceylan gives birth to a son. The fatherless baby is like a mirror image of Mehmet Salih, who himself grew up without a father. Knowing that his father won’t come back, Mehmet Salih embarks on a new life with Ceylan and her baby.

**Director** Güven Beklen  
**Production** Guven Beklen Film, Güven Beklen  
**Contact** Uğur Şahin  
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ugur.sahin@hotmail.com

Güven Beklen attended the Adana Bridge Art Short Film Workshop, as well taking a seven-week training course at the Adana Amateur Photography Association (AFAD) in 2009. He has written several feature film scripts. *Mehmet Salih* is his debut feature.

**filmography**
- 2008 *Entrika Intrigue* (short)  
- 2009 *Damla Drop* (short)  
- 2009 *Bagaj Trunk* (short)  
- 2011 *Göz Kırparken While Blinking Eyes* (short)  
- 2012 *Üç Three* (short)
Part two of the Maroon Beret saga reunites us with best buddies Oğuz and Bekir, who are sent as part of the elite, seven-man Stormbreaker squad on a mission to Iraq to rescue journalist Ceyda Balaban from the hands of ISIS. The film explores big themes such as what it means to be a soldier and the brutality of war, while also delving into the personal stories of the Stormbreakers.

**Director** Alper Çağlar  
**Production** Insignia Productions, Çağlar Arts Entertainment  
**World Sales** Match Point, Melis Konca  
+90 212 337 3776  
sales@matchpointent.com

Alper Çağlar (1981) directed his first feature in 2010. He is known nationally for tackling polarizing topics and maverick genres. He writes and edits all of his films, as well as being the line producer on his most recent ones.

**Filmography**
- **2010** Busra
- **2012** Dağ Mountain
- **2014** Panzehir Antidote
- **2016** Dağ II Mountain II
Ibrahim is a construction worker who currently has a job on a luxury high-rise development. The pay is irregular but enough to support his family, who live with relatives outside town. However, his unexpected diagnosis of lung cancer throws his life off balance, depriving him of any security even in the immediate future. When a rumor gets around that the construction company paid out handsome compensation to the family of an employee who lost his life in a tragic work accident, Ibrahim begins to entertain an audacious idea. This exceptionally mature directorial debut outlines the dangers of a system that forces workers to sacrifice their lives to the interests of economic development. In a world full of dreams and desires, where the future can be a lucrative commodity, My Father’s Wings demonstrates the dignity of a man who has run out of hope for the future, highlighting his inner strength as he contemplates sacrificing himself for his family.

Director: Kıvanç Sezer
Production: Nar Film, Istanbul Digital
Contact: Soner Alper
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soneralper@narfilm.com

Kıvanç Sezer graduated in Bioengineering from Ege University. He then went to Italy and attended courses on editing for two years. After returning to Turkey he worked as an editor on several TV programs and as an assistant director on TV documentaries. His first documentary, The Children of Turabdin, won the Gianandrea Mutti prize for documentary projects. He wrote and directed the short film, How Much, about gender issues. My Father’s Wings is his debut feature.

awards
Best Music, Best Editing, Best Actor, Best Supporting Actress, Best Supporting Actor, Turkish Film Critics’ Association Award Adana Best First Film, Best Music, Best Actor, Best Supporting Actress, Dr. Avni Tolunay Special Jury Award, Audience Award Antalya Yılmaz Güney Award for the Best International Feature Duhok Best Director Kolkata Audience Award Festival des 3 Continents
Upon turning 18, Salih leaves the orphanage where he has grown up and sets off to find his lost family. The quest leads him to a Serbian farm, where he begins working. Suddenly, when he least expected it, he has found a home. Will he ever be able to let go of the ghosts of his past and be happy in his new life? As tensions escalate, disquieting secrets bubble to the surface... A gripping tale of family, love and identity, *My Mother’s Wound* follows Salih as he searches for a trail of hope amongst war-torn lives.

This ambitious drama, directed by Ozan Açıktan, draws attention to the remains of the Bosnian war. The film boasts an impressive cast, starring Meryem Uzerli, Ozan Güven, Belçim Bilgin, Okan Yalabık and Bora Akkaş.

**Director** Ozan Açıktan  
**Production** BKM, Necati Akpınar  
**Contact** Fırat Sezgin  
+90 536 236 4727  
sales@bkmonline.net

**Ozan Açıktan** studied at the Polish National Film School in Lodz. In 2006, he received an award in the METRO Group Short Film Competition for his short, *Marlis*. He also attended the 2006 Berlinale Talent Campus. Açıktan went on to study screenwriting and dramaturgy at the Film Academy Baden-Württemberg. His third feature, the psychological thriller *Consequences*, screened at the 2014 Moscow International Film Festival, as well as winning Best Cinematography award at the Istanbul Film Festival.

**Filmography**
- **2004** *Marlis* (short)  
- **2010** *Çok Filim Hareketler Bunlar* Comedy Kitchen: Holiday Recipes  
- **2010** *Sen Kimsin? Who Are You?*  
- **2014** *Silsile Consequences*
Yusuf has traveled the world as an idealistic photojournalist and is now in his early 50s. All through his life, he keeps stumbling on the photograph of a woman he took early in his career in Mardin. Despite everything that has happened and all the women he has been with in the intervening years, he is still drawn by the unchanging innocence of the woman’s eyes. In today’s cruel world, Yusuf sets out with confused emotions in search of the woman in the photo.

*The Past - Geçmiş*

*Cagdaş Çağrı* (1985) graduated from the Faculty of Fine Arts. He made a documentary about the well-known Turkish director, Ömer Kavur, and went on to make several more documentaries for TRT, the Turkish state broadcaster, during his early career. *The Past* is the director’s debut feature.
Müzeyyen is a young woman who lives beyond the bounds of social respectability. She shares her life of drugs and fights with like-minded friends. When her younger brother, Ali, finds out about her, the successful student leaves behind his middle-class life in Bolu and travels to Antalya to meet her for the first time. Their time together is as much a test for clean-living Ali as it is for wayward Müzeyyen.

**Director** Emre Erdoğdu  
**Production** Emre Erdoğdu, Ercan Küçük, Emine İzmir  
**Contact** Emine İzmir  
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emineizmir.rementad@gmail.com

Emre Erdoğdu (1990) studied banking and insurance at Marmara University. After making a few experimental shorts and directing a number of commercials, he wrote and directed his first feature, a medium-length film entitled *The First Day of Human History* (2015). *Snow*, his first full-length feature, won a Development Funding Award at the 2015 Antalya Film Festival.
Muazzez’s father is an ageing man with Alzheimer’s and she must remind him who he is before he dies. The year is 1977. After two terms as the local mayor, Aziz Özay has just failed to be re-elected for a third. He lives with his wife and three daughters in a spectacular house complete with orchards and a garden. The rest of the townsfolk either steal into the orchards to swipe fruit or write love letters to the girls. One night, one of the daughters, Muazzez, catches one of the culprits. The culprit is Özgür, a handsome guy who could have stepped out of the pages of a photonovel. Özgür has a different sort of smell about him. It turns out to be the smell of his hair, of something they call “shampoo”. And so begins an adventure that grows into a web of stories taking in marriages for love, marriages under protest, military takeovers, never-ending civil war and migration, untold joys and disappointments.

**Yılmaz Erdoğan** (1967) co-founded BKM, one of Turkey’s first major production companies, with Necati Akpınar. In 2001, he broke Turkey’s box-office record with his first movie, *Vizontele*. To date, he has directed six films, all of which have been commercially successful as well as critically acclaimed. His period drama, *The Butterfly’s Dream*, which tells the story of two poets in the 1950’s, was Turkey’s official submission for Best Foreign Language Film at the 86th Academy Awards.

**filmography**

- **2001** *Vizontele*
- **2003** *Vizontele Tuuba*
- **2005** *Organize İşler Magic Carpet Ride*
- **2009** *Neşeli Hayat Jolly Life*
- **2014** *Kelebeğin Rüyası Butterfly’s Dream*
One winter's day, Selim (30) runs away from Memur and takes shelter in the village of Sesik. Selim knocks on the door and finds himself being embraced by Emete (50) as “Hasan”. When he wakes from a two-day sleep, Selim doesn’t recognize any of the people gathered around him. Suna immediately takes him for a stranger, but Emete remains convinced that he is Hasan, arguing that he may have forgotten who they are because of some illness. Besides, although he has changed a lot in 15 years, he still looks like Hasan. Although Selim is eager to leave the village, Memur is still chasing him. While the amorous feelings he begins to develop for Suna gradually tie him to the village, he is also desperate to escape the clutches of Ekber and Emete, who treat him like their own son.

**Stone - Taş**

*Turkey 2017, 110’, b&w*

**Director** Orhan Eskiköy  
**Production** Perişan Film, Orhan Eskiköy  
+90 216 414 5843  
info@perisanfilm.com

Orhan Eskiköy graduated from the Communications Faculty of Istanbul University in 2004. He worked as the Video Production Supervisor at the Ankara University Center for Remote Education between the years 2005-2007. He moved to Cyprus in 2008. His first film, *On The Way To School*, which he co-directed, was an award-winning international success.

**Filmography**

- **2009** İki Dil Bir Bavul *On the Way to School*
- **2012** Babamin Sesi *Voice of My Father*
- **2015** Başgın *Mr. President* (documentary)
Now in their 40s, Handan and Korhan live a humdrum life in an upscale neighborhood of Istanbul. Handan relentlessly tries out new pastimes to keep herself occupied and counts on Korhan’s support each time. Korhan, on the other hand, has witnessed too many of her whims and learned not to make much of them. With neither support nor attention from her husband, Handan models herself on her author friend Sermin and takes up writing to fill the void. But her aspirations quickly turn to jealousy, disrupting the dynamics between the two families.

**Director** Seren Yüce  
**Production** Motiva Film (Gökçe İsil Tuna), Yeni Sinemacılar (Sevil Demirci)  
**Contact** Gökçe İsil Tuna  
+90 216 330 5699  
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Seren Yüce graduated from the Archeology Department of Bilkent University. He started working as a First AD on feature films with directors Yeşim Ustaoglu, Fatih Akin and Özer Kızıltan. He directed his award-winning first film, *Majority*, in 2010. The film screened at many national and international film festivals and won multiple awards including the Lion of the Future Luigi De Laurentiis First Film Award at Venice, the Grand Jury Award at the Angers Premiers Plans Film Festival and Best Film at the Mumbai Film Festival. It also screened at New Director/New Films, the annual MoMa event in New York.

**filmography**  
2010 *Çoğunluk Majority*
Lisa, a young Paris-based designer, is starting to work independently and wants to hold a fashion show. Her friend Hêlin persuades Lisa to do the show in a Muslim village in the Middle East because of the beautiful girls there who could model for her. Hêlin will try to find the girls before Lisa arrives from Paris. But the challenge is greater than expected. There may be no shortage of suitable girls, who all dream of being in the show, but the men in their lives (whether husbands, brothers or uncles) won’t let them. Just about Hêlin’s only success is in finding the young and special Gulé. Although Gulé is soon to be married, her future husband is kind, open-minded and proud at the prospect of seeing her in the show. When Lisa flies in from Paris, she is horrified to find nothing ready and no girls available. Meanwhile, Gulé gets married, but her husband betrays her, refusing to let her do her own thing and claiming her as his property. Lisa wants to meet Gulé, but Gulé has disappeared...

**Director**  Hiner Saleem  
**Production**  Hiner Saleem, Istanbul Film Production (Adnan M. Şapçı, Sadık Ekinci, Emre Oskay)  
**Contact**  Emre Oskay  
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emre@ifp.com.tr

Hiner Saleem left Iraq at the age of 17 and made his way to Italy, where he completed school and attended university. He later moved to France where he currently lives. In 1992, after the First Gulf War, he filmed the living conditions of Iraqi Kurds undercover and the footage was shown at the Venice Film Festival. In 1998, he wrote and directed his first feature, *Vive la mariée... et la libération du Kurdistan*. He followed this with *Beyond Our Dreams* in 2000. His third film, *Vodka Lemon* (2003), won the San Marco Prize at the Venice Film Festival. He was honored with the prestigious title Chevalier des Arts et des Lettres in 2005. His memoirs, “My Father’s Rifle”, have been published in French, English, Greek and Tamil. His 2013 film, *My Sweet Pepperland*, screened at the Un Certain Regard at Cannes Film Festival and won him a nomination for Achievement in Directing at the Asia Pacific Screen Awards.
“When one birthmark makes them believe you are the chosen one, it is harder to prove it.”

A documentary film crew follows Alexander, who was proclaimed as the chosen one according to a prophecy by Nostradamus. But is he really the chosen one? On the assumption that he is, was he chosen for the world records he is trying to break? Or is he special in some other way?

**Director** R. Emre Aluç  
**Production** Dadadaha Film, Ugur Sahin  
+90 506 417 1335  
ugur.sahin@hotmail.com

R. Emre Aluç (1981) studied economics and sociology. He started his career as a part-time cartoonist, working for comic magazines. He has been writing stage plays, TV and film scripts since 2005. The Übermensch Prophecy or the Inevitable Disavowal of Alexander the Greater is his debut feature.
A city on the verge of a country. A road on the verge of a city. A house on the verge of a road. Two generations living there, sometimes on the verge of insanity, sometimes beyond it. Two women from different generations, one the mirror image of the other, both with identical stories...

**Verge - Eşik**

*Turkey, Germany 2016, 90’, colour*

**Director** Ayhan Salar, Erkan Tahhuşoğlu  
**Production** Salar Film (Ayhan Salar), Şiyara Film (Erkan Tahhuşoğlu)  
**Contact** Ayhan Salar  
+90 212 212 6126  
asalar@salarfilm.de

**Ayhan Salar** has lived mostly in Germany since 1973. He studied social-cultural sciences and philosophy at the University of Bremen and completed his post-graduate studies in film at the Academy of Arts in Bremen. He has worked as a cinematographer, author and producer in Germany, Turkey and Azerbaijan. From 2005 to 2006 he taught cinematography at the Academy of Arts in Bremen.

**Erkan Tahhuşoğlu** studied graphic design at the Eskişehir Anadolu University, Faculty of Fine Arts between 1992-1996. He resumed his studies in Communication Design at Braunschweig University in 1998. He has worked as an art director for various local and international advertising agencies. He founded Şiyara Film Production in 2013. He lives and works in Istanbul.
Yellow Heat - Sarı Sicak

Turkey 2017, 85’, colour

A field trapped in an increasingly industrialized landscape provides a livelihood for a debt-ridden migrant family, who struggle to survive using traditional farming methods. Necip, as father, is head of the feudal family and fiercely resistant to change despite his ever-worsening finances and the ruthless commercial climate of the region. His eldest son, Muhittin, has long bowed to his father’s strict authority and accepted this as his fate. But İbrahim, the youngest son, is determined to make his own way in life even if it risks shaming his father, who is known locally as honest man.

Director  Fikret Reyhan
Production  FNR Film, Verba Film
Contact  Cemre Ceren Asarlı
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cemreasarli@gmail.com

Fikret Reyhan has a graduate degree in Engineering Physics. He directed his first short film, A Few Pennies, in 2009. The Metamorphosis, which he made in 2012, screened at numerous festivals. His documentary project, The Foundation of Antiochia State and its Inclusion in Turkey, was put on hold at the editing stage due to the war in Syria.

filmography
2009 Uç Para A Few Pennies (short)
2012 Meta-morfoz Metamorphosis (short)
2013 Kesit Section (short)
2013 Mecliste Bir Gün A Day at The Parliament House (documentary)
FILMS IN PRODUCTION
Sefran, an adventurous refugee boy, dreams of escaping the refugee camp where he lives for now and traveling to America. When he inadvertently eats a vegetable forbidden by his religion one day, he is propelled into the adult world where he must face himself and his community in order to find his place in life.

Director  Derya Durmaz  
Production  Mars Production (Nefes Polat, Marsel Kalvo)  
Contact  Nefes Polat  
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nefespolat@gmail.com

Derya Durmaz studied Economics, Human Rights Law and Acting. Her first short film, Ziazan, screened at over 40 festivals and won 11 awards. Her second short, Mother Virgin No More, was selected for the 65th Berlinale Generation 14plus Short Film Competition, screened at over 20 festivals and won two awards. Durmaz herself was one of 20 filmmakers chosen to attend the Toronto Film Festival Talent Lab in 2015; she was also selected for Berlinale Talents in 2016. Her debut feature film project, The Bus to Amerika, earned her one of eight places on First Films First, a training program run by the Goethe Institut, and got her selected for Berlinale Talents 2017.
Twelve-year-old Zeki, a loner and comic book fan, moves from the ghettos of Rotterdam to make a new start with his single father Mahir in the gated communities of Istanbul. Zeki finds himself challenged by the hardships of this new life and left with no other choice than to become a superhero.

**Director** Mete Gümürhan  
**Production** Kaliber Film  
**Contact** Aydin Dehzad  
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aydin@kaliberfilm.nl

Mete Gümürhan (1975) is of Turkish descent but was born and raised in Rotterdam. He graduated with a Bachelor’s degree in filmmaking from the Audio-Visual Design and Art Department of Willem de Kooning Academy in 2009. While studying, he co-founded Kaliber Film, where he developed and produced several award-winning films. *Young Wrestlers* marked his directorial debut. The film had its world premiere at the 66th Berlinale, where it screened at the Generation Kplus section and won a Special Mention from the international jury. He is currently working on a fiction film project, *MNK Boy*, which has been supported by the Turkish Ministry of Culture and the Netherlands Filmfund, as well as recently being awarded a project development grant by TRT at the Antalya Film Forum Pitching Platform. He is an alumnus of Berlinale Talents, CineMart’s Rotterdam Lab, IDFAcademy and EAVE.
Osman and Enis play for an amateur football team in Galata, one of Istanbul's oldest districts. The two youngsters plan to rob a neighborhood bank with their teammates, but also hope to stop the team being dropped from the league by winning the last game. The game goes ahead, but remains unfinished when a big fight breaks out. In the course of the fight, Osman falls in love with Aslim. Aslim is being kept by Rüstem Tor, the captain of the opposing team who is known for his involvement in the organ trade. Although a series of robbery attempts are foiled and things become increasingly muddled, Osman's love for Aslim grows.

Onur Ünlü graduated from the Anadolu University, Department of Communication Design & Management. He has worked as a scriptwriter and director on various TV series. His films have been screened worldwide and won numerous awards from prestigious festivals. His latest film, The Bank of Broken Hearts, is an adaptation of William Shakespeare’s “Romeo and Juliet”.

**filmography**

- **2007** Polis Police
- **2008** Güneşin Oğlu The Son of the Sun
- **2010** Beş Şehir Five Cities
- **2011** Celal Tan ve Ailesinin Aşın Açılış Hikayesi The Extremely Tragic Story of Celal Tan and His Family
- **2013** Sen Aydınlatırın Geceyi Thou Gild’est the Even
- **2014** İtirazım Var Let’s Sin

**Director** Onur Ünlü  
**Production** Ay Yapım, Kerem Çatay  
**Contact** Yamaç Okur (Executive Producer)  +90 533 336 9117 yokur@ayyapim.tv
Clown is Down - Ters Düşler

‘Turkey 2018, 100’, colour, in pre-production

Emre, a young street performer, is mysteriously murdered on Election Day and three characters in three different timelines try to understand the genesis of a crime. Clown is Down sets its story in a cruel and neo-noir town, but also shows that very different people can unite after losing someone dear in a polarized city.

On the fifth night after Emre’s murder, his older brother, Fatih, visits the house of Nesli, a widowed lawyer who showed Emre some motherly kindness on Election Day. She may like Emre, but Nesli loathes his brother, Fatih, for his machismo. Despite their differences of opinion, Fatih and Nesli become engaged in heated and emotional arguments in order to solve the crime. They backtrack to Election Day itself and Emre’s final days, which were dominated by a mysterious man and his love towards this man. When the sun rises, they understand that neither of them is innocent.

Director  Esra Saydam
Production  Karlakum Film (İşilay Yanbaş), Sand & Snow Films (Gerry Kim, Alvaro Valente)
Contact  İşilay Yanbaş
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isilay@karlakum.com

Esra Saydam earned an MFA from Columbia University and is based in Istanbul and New York. Her first feature, Across the Sea (2014), won the Audience Award at Slamdance FF and picked up Best Director at both Milano IFF and the Adana Golden Boll FF. She is currently developing her second feature, Clown is Down, which has so far taken part in the If Sundance Lab, Cine Qua Non Lab, IFP’S No Borders, Meetings on the Bridge and EAVE’s Ties That Bind Program.
Eight-year-old Lena, who has lost her entire family to the war in Syria, sets off with her much younger sister, their neighbor Meryem and several other refugees on a long, hard and dangerous journey that eventually brings them to the safety of Turkey. All the way, Lena never stops wanting to go home to Syria. For Meryem, who has never had children of her own, the journey involves a steep learning curve as she attempts to be mother to a girl she doesn’t know at all. Along with her sister and Meryem, Lena finds herself struggling to survive in the big city with all its various challenges. On the one hand, she must work to earn money; on the other, she has to take care of, and assume responsibility for her toddler sister. The ordeal is a true test of her resourcefulness which Lena passes with flying colors. It also demands that she grow up fast. After sharing her experiences, we, the audience, are left to reflect on the question: what if war were to break out tomorrow?

**Director** Andaç Haznedaroğlu

**Production** Andac Film Productions (Andaç Haznedaroğlu), IFP (Emre Oskay), ID Film (Ali Bayraktar), Pan East Media (Saba Mubarak)

**Contact** Emre Oskay
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Andaç Haznedaroğlu graduated from the Acting Program of the Anadolu University State Conservatory in 1996. Over the course of 16 years, she directed many TV series in Turkey. In January 2014, she directed her first short film, *My Son*, for which she also wrote the script. She currently lectures on “Directing For Talent” at Istanbul Bilgi University.

**Filmography**
*2014* Oğul *My Son* (short)
*2015* Herşey Aşktan *Everything for Love*
Leaving behind a ruined career and divorce, 32-year-old Selim returns to his hometown of Izmir. Unwilling to make plans for the future, he wanders around revisiting people from his past. He runs into Cihan, a pal from military service best described as a lower-class idler with charming energy. When people start leaving the city due to the stench caused by a marine accident, Selim finds himself gradually drawn into a new environment of idlers where he can embrace the possibilities of life again.

**Gulf - Körfez**

*Turkey, Germany, Greece 2017, 110', colour, in post-production*

**Director** Emre Yeksan  
**Production** Istos Film (Anna Maria Aslanoğlu), Bir Film (Aslı Filiz), Kundschafter Films (Dirk Engelhardt), Homemade Films (Maria Drandaki)  
**Contact** Anna Maria Aslanoğlu  
  +90 535 217 5210  
  annamaria@istosfilm.com

Emre Yeksan obtained a BA and MA in Film Studies from Mimar Sinan University and Paris Sorbonne University respectively. He spent a while working as a freelance producer in Paris. Since then, he has produced films with directors such as Semih Kaplanoğlu, Kamen Kalev and Hüseyin Karabey. He also directed a short film titled Aziz. *The Gulf*, co-written with Ahmet Büke, will be his first feature as a director.
Two thugs raid a young couple’s flat. The guy is shot and killed. Young, athletic Ayşe escapes and heads for the highway, never to return. The two men, joined by two teens, hunt her down. Beginning in dull suburbia, this violent chase continues into the forest, becoming a struggle for survival in the wilderness. The identities and motivations of the characters are gradually revealed: The hunters are Ayşe’s brother, her abusive husband and two distant relatives, all acting under her father’s orders. She is to become yet another victim of honor killings. Plunging deeper into the jungle, Ayşe becomes as brutal as her hunters in order to survive.

The Hunt is a realistic, hard-boiled thriller depicting how a young woman in a patriarchal society is sucked into a spiral of violence to stay alive.

**Director** Emre Akay
**Production** Jaguar Projects (Tolga Topçu), Karma Films
**Contact** Tolga Topçu
+90 212 244 4990
tolga.topcu@jaguarposta.com

Emre Akay directed his first shorts in 2001. His first feature, *A Film By Tuğra Kaftancıoğlu* (2003), was voted the second favorite film to be shown during the 10th edition of Istanbul Independent Film Festival. Akay also makes documentaries, music videos and commercials. His short, *A Small Truth*, was named one of the top 10 Turkish short films of the past 10 years. His films have been screened at more than 40 festivals.

**selected filmography**
- 2001 Proksemik Proxemique (short)
- 2001 Kırılma Noktası La Rupture (short)
- 2004 Bir Tuğra Kaftancıoğlu Filmi A Film By Tuğra Kaftancıoğlu
- 2005 Daima İleri Forever Onward (documentary)
- 2008 Küçük Bir Hakikat A Small Truth (short)
- 2010 Kırmızı Alarm Red Alert (short)
- 2015 Bizans Oyunu Byzantine Game (short)
Once a promising actor, Alp (32) has been “between jobs” for a long time. Homeless and without company, he wanders the streets of Istanbul, trying to look busy to his friends, family and acquaintances. As he transfers his last banknote from one pocket to the other, he feels that the people he encounters are in a similar state to himself.

**Director** M. Cem Öztüfekçi  
**Production** Istos Film (Anna Maria Aslanoğlu), Unafilm (Titus Kreyenberg)  
**Contact** Anna Maria Aslanoğlu  
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anamaria@istosfilm.com

**M. Cem Öztüfekçi** (1985) studied film at Marmara University and philosophy at Istanbul Bilgi University. He worked as an assistant director on feature films such as *Our Grand Despair* (Seyfi Teoman), *Majority* (Seren Yüce), *Lifelong* (Aslı Özge) and *Grain* (Semih Kaplanoğlu). He has directed two short films, both of which screened and won awards at festivals such as Premiers Plans, Amiens, Dubai, Drama, Istanbul, Antalya and Adana. They were also broadcast on ARTE/ZDF, Canal+, SBS and RTP.

**filmography**

- **2011** Nolya (short)  
- **2007** Ayak Altında Downstairs (short)
What happens when an ordinary nuclear family inhabits different realities in a city arguably at its most advanced? What happens when the line between reality and fantasy starts to blur, when a computer game (re-) defines the spaces of existence, when a giant green iguana is the observer of the realities of their being?

Iguana Tokyo tells the story of this family when they install a computer game in their small flat in Tokyo. The premise of the game is simple: the one who wins, leads the house and accordingly each one’s own room enlarges or shrinks via moving walls. As the computer game slowly takes over their ordinary lives, so relationships between the three start to shift. Only the Iguana is a witness to the dangerous tensions between the mother, father and their 14-year-old daughter, Tokyo.

Kaan Müjdeci moved to Berlin in 2003 in order to study film directing. With his short, Jerry, he attended the Berlinale Talent Campus in 2011. His debut feature, Sivas, had its world premiere at the 71st Venice Film Festival, where it was selected for the main competition and came away with the Special Jury Prize. The film was also Turkey’s official submission for Best Foreign Language Film at the 88th Academy Awards.

**filmography**

- **2010**  Tag der Deutschen Einheit Day of German Unity (short)
- **2011**  Jerry (short)
- **2012**  Babalar ve Oğulları Fathers and Sons (doc.)
- **2014**  Sivas
A blue donkey called Jack meets Harry the hedgehog. Jack helps free Harry when his quills become entangled. The coincidental meeting marks the beginning of an adventurous friendship.

Evil crocodile Berger operates an amusement park with his pink flamingo girlfriend, Pinkie, and it is because of him that Jack’s mother tumbles down the mountain. After the tragic accident, Jack goes to Paradise Valley with Harry. There he meets a beautiful filly by the name of Olivia. Dazzled by her naturalness, Jack immediately falls in love. But Berger’s terrifying airship kidnaps Olivia. In his mission to rescue the beautiful Olivia from Swampland, Jack is sometimes filled with self-doubt, but with the help and encouragement of other different animals, he finds the strength to overcome the problems in his way.

Jack Blue is a full-length feature animation that emphasizes the power of love and aims to appeal to children through its story and cast of very real characters.

Celal Öztürk is the manager and founding partner of three companies: Digiflame, Studyo5 and Color-ist. He created the corporate identity of NTV from its founding stage, producing 3D projects such as logo animations, news and program credits.
Müfit is a wimpy guy who has given up fighting the hardships of life. When diagnosed with cancer and given six months to live, he turns into an anti-hero.

He decides to confront people who have pressured him up until now. In the meantime, he hides the truth from his family to avoid upsetting them. Müfit sets about writing a bucket list. Items on his list include finding the girl he loved from afar at high school and declaring his love for her, calling his mother more often, telling his father that he loves him at least once, treating his wife like he did in the early days, and seeing their daughter happy.

Müfit gradually realizes that the so-called “necessities” imposed on us by modern life are actually artificial. And with that, he begins to see the true beauty in life, which is closer at hand than might be expected.

Director  Müfit Can Saçıntı
Production  Artistik Yapım, Tahir Çonka
Contact  Uğur Şahin
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ugur.sahin@hotmail.com

Müfit Can Saçıntı  (1968) has been working as a scriptwriter, director and actor since 1990. He directed 193 episodes of The ’80s, a popular comedy series in Turkey. He was invited to the 17th Shanghai Film Festival with his first film, The Cowshed Philosopher (2013). In 2016, he won an Honorable Mention for his script, Down with Pussy, at the 21st Indie Gathering International Film Festival in Ohio.

filmography
2013 Mandıra Filozofu The Cowshed Philosopher
2015 Mandıra Filozofu İstanbul The Cowshed Philosopher - İstanbul
Gaza lives in an Aegean town with his father, Ahad. Ahad plays a small part in a human trafficking network that operates between the Middle East and Europe, but with the rising rates of immigration he sees an opportunity to expand his “business”. Gaza’s dreams of going to high school in the big city are shattered and his life changes completely when his father puts his “business proposal” to the boy. As Ahad sinks ever deeper into crime, so Gaza finds himself caught increasingly between illegal immigrants, the trials of adolescence and his father’s bullying. Once “hired” by Ahad, 14-year-old Gaza will either follow in his father’s footsteps and continue the cycle of violence and oppression, or become a migrant himself.

Director Onur Saylak
Production Ay Yapım, b.i.t arts
Contact Ziya Cemre Kutluay
+90 532 646 6885
cemre@bitarts.info

Onur Saylak has been in the cinema scene since 2006. Started as an actor, he is well-known with his first performance in Ozcan Alper’s Autumn. He graduated from Bilkent University, Department of Acting. He directed his first short film, The Jungle in 2015.

filmography
2015 Orman The Jungle (short)

awards
Meetings on the Bridge Jury’s Special Award Istanbul Post-Production Award Antalya
Zakir works as an officer in the letter-censoring department of a prison in Istanbul. His daily life is split between the prison campus and the home he shares with his old mother. One day he comes across the photo of a beautiful woman enclosed in one of the convicts’ letters. Dazzled by the woman’s beauty, he can’t resist stealing the photograph. Soon after, he begins to fantasize about having a real affair with the woman. However, there is one major obstacle: the woman seems to be married to a mafia leader who is in jail. So Zakir has to devise a smart plan to eliminate the mafia leader if he is to reach the woman of his dreams.

Director Serhat Karaaslan
Production +90 Films (Turkey), Silex Films (France), Departure Film (Germany)
Contact Serkan Çakarer
+90 533 475 8667
scakarer@gmail.com

Serhat Karaaslan studied Pharmacy at Istanbul University. He made his first short film after graduating and then began a Master’s program for Directors of Film & Drama at Kadir Has University in Istanbul. He made two more shorts, Bicycle (2010) and Musa (2012), while working on his Master’s degree. His most recent short film, Ice Cream, premiered at the Toronto Film Festival Short Cuts Competition in 2014. His short films have won more than 50 awards and screened at major film festivals including Toronto, Locarno, Thessaloniki, Montpellier and Istanbul. In 2014, he participated in the Locarno Filmmakers Academy. In 2015, he attended the Cinéfondation Résidence in Cannes with his first feature film project, Passed by Censor.

filmography
2010 Bisqilet Bicycle (short)
2012 Musa (short)
2014 Dondurma Ice Cream (short)
Eight-year-old Perihan lives in an old Istanbul neighborhood with her mother, Huriyet, and father, Orhan. But she is set apart from everyone around her by a physical disability: she doesn’t have a mouth.

Perihan has suffered the anatomical defect since birth. Although her family has paid for repeated surgery and doctors are doing their best to help, no lasting remedy has yet been found. Rather, after every attempted intervention, the girl’s mouth closes up again. Soon enough, Perihan discovers the answer: if she tells the truth, her mouth closes up and disappears; but if she tells lies, then her mouth remains open and not only that, her lips also become plumper, her teeth whiter and her voice prettier.

Although life isn’t easy for Perihan, she gets used to it after a while, until she finds out that her closest friend, Zehra, is being abused by her father. Zehra, who has been threatened, bullied and terrorized since childhood, can’t talk about it to anyone else. But her dearest friend, Perihan, is determined to save her. The only problem is, how is she to expose the facts with a mouth that doesn’t allow her to tell the truth?

**Can Evrenol** studied Cinematography and Art History at the University of Kent and went on to attend the NYFA at Universal Studios in Los Angeles. Since graduating, he has independently written, directed and produced short horror films. His work has won many awards and been officially selected for the top international genre film festivals, such as Sitges, FantasticFest, Fantasia and Film4 Frightfest.

**filmography**
- **2006** Vidalar Screws (short)
- **2007** Sandık The Chest (short)
- **2008** Kurban Bayramı (short)
- **2008** My Grandmother (short)
- **2010** Anneme ve Babama To My Mother and Father (short)
- **2013** Baskın (short)
- **2015** Baskın

**award** Meetings on the Bridge Award Istanbul
Fikirtepe is a district of Istanbul where urban regeneration is sweeping away poor communities and deserted buildings shelter Syrian refugees. Kamil (28), a trustworthy but naïve man and eager bricklayer, lives in a shanty house with his wife, Remziye, who works as a cleaner in a high-end housing complex. Kamil hears about a job at a construction company that has transformed the adjacent neighborhood and displaced the community. The company offers him work as a bulldozer operator to replace Ammar, a Syrian refugee. After struggling with his conscience, Kamil secretly takes the job because he needs the money. Every night, he sneaks into the neighboring construction site to work. By accepting the same low wage and poor conditions as Ammar, he immediately makes himself unpopular and is isolated by the other workers. When redevelopment rumors begin to fly around his own neighborhood, Kamil becomes consumed by the fear that his neighbors will find out about his job and brand him a traitor for betraying the cause of resistance. Pressure from his neighbors and fellow workers leads to Kamil’s sudden death. His widow, Remziye, must now face the consequences.

Ali Vatansever studied industrial design at Istanbul Technical University and Film & Television at Bilgi University. Awarded a Fulbright scholarship, he then did an MFA in Film Production at Rochester Institute of Technology, New York. His directing career is based at Terminal Film, a production company he co-founded, while he is also teaching film production at Koç University. His debut feature, One Day or Another, was released in 2012. Ali is also an urban activist, working closely with NGOs on local democracy. His second film is currently in development and has participated in the Sources 2 Script Development Workshop and the If Sundance Lab.

selected filmography
2012 El Yazısı One Day or Another
2014 Sabit Bilir Sabit Knows (documentary)

award Meetings on the Bridge Melodika Sound Post Production Award Istanbul
Meet Neslihan! A perfect cook, an expert on Turkish cuisine, home-loving, fiercely loyal to her husband, an impeccable housewife... and a serial killer. Her husband is a bank manager and they live in a eerily quiet small city. A timid, lovable woman, Neslihan spends her days doing housework, worrying only about what to cook for dinner that night. She imagines herself to be a celebrity chef on a TV program titled “Kitchen Secrets”, giving the audience dreamy Turkish recipes. Every recipe is linked to a particular person in her life: her husband, his mistress, his best friends... She killed them all one by one in a series of murders that each relates to a recipe. This is a black comedy, just like life itself. Neslihan’s Kitchen is also a serious attempt to look closely at the lives of the oppressed domestic slaves we all know so well: silenced housewives.

**Secrets Of Turkish Cuisine** - Sofra Sırları

*Turkey 2017, 90’, colour, in post-production*

**Director** Ümit Ünal
**Production** Rotanet Film, Chantier Films, Anka Film
**Contact** Rotanet Film, Sinan Yabgu Ünal
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sinanyabgu.unal@rotanet.com.tr

Ümit Ünal is the screenplay writer for eight feature films including *My Aunt* (1986), *My Dreams, My Love and You* (1987). His first feature film as a director is 9 (2001), which won many awards in various film festivals and was the Official Turkish Entry for the 2003 Academy Award for Best Foreign Language Film. He wrote and directed seven feature films.

**filmography**

- 2001 9
- 2005 Anlat İstanbul Istanbul Tales
- 2007 Ara
- 2009 Golgesizler Shadowless
- 2010 Kaptan Feza Captain Space
- 2010 Ses The Voice
- 2011 Nar The Pomegranate
An eerie town tucked between a dark, howling sea and a sinister forest. A community brought to the brink of insanity by its fear of impending doom. The eagerly anticipated appearance of good and evil. Matters are made more complicated by the arrival of someone very ordinary in town. This is an allegorical story that depicts some of the absurdity of the world today.

**Director** Tayfun Pirselimoğlu  
**Production** Mitra Film (Turkey), Bad Crowd (Greece), Arizona Production (France)  
**Contact** Bad Crowd, Nikos Moustakas  
+30 210 8213841  
badcrowd@outlook.com

**Tayfun Pirselimoğlu** (1959) studied painting and engraving at the University of Applied Arts in Vienna after graduating from the Middle East Technical University in Ankara. He has held exhibitions all around the world. He is a co-founder of the independent art initiative, Akademie Genius, for which he lectured on screenwriting, cinema and painting. He has written four novels and two short story collections. He began his film career as a screenwriter, writing scripts for both shorts and features. In 2002, he shot his first feature film, *Innowhereland*, which received many awards. He went on to direct a trilogy on conscience and death made up of *Riza*, *Haze* and *Hair*, all winning awards.
Welcome to the new Istanbul: a time bomb ruled by chaos, concrete and a mob of 15 million. Weary nine-to-five Tahsin has had it; he’s getting out of this scene and has decided to take off to the picturesque Mediterranean coast. But what begins as a hopeful journey soon turns into an absurd and comical urban nightmare in the mega-city. Because even though Tahsin wants to let go of Istanbul, Istanbul is not quite ready to let go of him!

Ramin Matin completed his bachelor degree in Los Angeles in Communication Arts. He then completed his master’s degree at Istanbul Bilgi University, Film Department. In 2005 he co-founded Giyotin Films. He has worked in numerous international and Turkish documentaries, music videos and shorts as a director and cinematographer. His first feature film The Monsters’ Dinner won awards. He directed his second feature film The Impeccables in 2013.

**filmography**

1999 Ebedi Dost The Eternal Friend (short)
2001 Seremoni Ceremony (short)
2011 Canavarlar Sofrasi The Monsters’ Dinner
2013 Kusursuzlar The Impeccables
Ali and Meryem are an ordinary family on the face of it. Meryem has a child from a previous relationship with Ferit. When Ferit reappears years later, Ali puts his wife to a test of trust. While Meryem is caught between her sense of gratitude and the agony of love, Ali’s self-esteem begins to crumble. Ferit’s murder fans the flames of distrust between them. They are too suspicious of one another to talk. During police questioning, they cling to one another once again. Complicity becomes the glue of trust between them. Now they are a proper family.

‘However innocent it may sound, the word “trust” actually implies a sense of distrust, because ultimately it embodies an expectation of the other side. When that expectation isn’t met and the person with the expectation adopts a mindset of having been wronged, so the tyrant within them surfaces. In the film, incredibly ordinary people in the provinces are doing just that. As we see from a distance, the people of the provinces are not passive. Quite the opposite, they are active, doing women who make demands, and men who take on more than they can handle, while also turning everything into a masculinity issue.’ Sefa Çolak

Sefa Çolak (1980) graduated from the Civil Engineering Department of Yıldız Technical University. Upon graduation, she chose to base her career in the film and television business and worked as a journalist, TV programmer and editor. She then branched into directing and earned credits as an assistant director on various films and series directed by Ömer Üğur, Serkan Acar, Umur Turagay and Osman Šinav. In the recent years, she has focused on scriptwriting and contributed to various TV shows. Trust is her first feature film.
Cemil has always wanted to be an actor. One day he decides to audition for the villain role in a feature film. Unable to make an impression on the director, Cemil seeks other ways of getting the role. He tries to contact Turgay Göral, a former actor who played the role years ago, but is too late because Göral is found dead in his apartment. Cemil is shocked to see how a former actor can be forgotten and end up dead and lonely. He eventually grows closer to Turgay Göral’s daughter, Burcu, who is mourning, and filled with guilt about her father. Cemil watches Göral’s old movies and reads his unpublished memoir. The road Cemil takes to get the role slowly turns into a dark vortex in which Turgay Göral’s life, the villain role he is preparing for and Cemil’s own character intertwine.

**Why All The Nightmares? - Bu Kabuslar Neden Cemil?**

*Turkey 2017, 100’, colour, in pre-production*

**Director** Barış Sarhan  
**Production** Filmada, Armağan Lale  
+90 532 676 7903  
armagan@filmada.net

Barış Sarhan graduated from Marmara University in 2005 with a degree in graphic design. He has worked as an art director and graphic designer for Turkey’s leading advertising agencies. His work has won him several design and advertising awards at national and international festivals. He made his first short film, *Slippers*, in 2009. He went to New York in 2012 to study film at New York University. *Why All The Nightmares?* will be his first feature film.

**filmography**

2010 *Terlik* Slippers (short)  
2016 *Cemil Şov The Cemil Show* (short)
Zuhal

Turkey 2018, 85’, colour, in pre-production

Zuhal is a single English tutor in her 40s, who struggles to keep up her daily routine in Istanbul, a city on high security alert. Her day becomes even more complicated when she hears a cat meowing in her flat and realizes that no one else seems to hear it.

Director Nazlı Elif Durlu
Production Istos Film, Anna Maria Aslanoğlu
+90 535 217 5210
annamaria@istosfilm.com

Nazlı Elif Durlu studied Film and Television in the Netherlands and obtained a Master’s degree from the University of Utrecht. She has written and directed three short films [Trust Me (2009), Later (2012) and The Horse and the Nightingale (2013)], all of which screened at international film festivals such as Uppsala, Hamptons and Sao Paolo. In 2010, she earned a writing credit on the omnibus, Do Not Forget Me Istanbul. The story she wrote was directed by Palestinian filmmaker Hany Abu-Assad. In the years since, she has been working as a screenwriter for TV drama and feature film productions in Turkey and the Netherlands. Zuhal will be her debut feature.

award Postproduction Award WhenEastMeetsWest
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