



KAOS



NARRATIVE FICTION FILM
PRESS KIT

2018

a film by

Semir ASLANYÜREK

www.aslanyurek.com.tr/kaos

COSTUME DESIGNER: FAHİM UÇBAŞ • ART DIRECTOR: İNAN GÜNEŞ • EDITING: RAMAZAN YÜKSEL • PRODUCTION COORDINATOR: TUĞBA SÜÇMEZ • POSTER: CAVİT EMÜL TAY • LINE PRODUCER: YUNUS YUNUSOĞLU • CINEMA TOGRAPHER: YUSUF ASLANYÜREK • PRODUCER: YUSUF ASLANYÜREK • WRITTEN AND DIRECTED BY: SEMİR ASLANYÜREK

Kaos

A FILM BY
SEMİR ASLANYÜREK

BÜLENT EMİN YARAR
ORHAN AYDIN
ERDAL SARI
CANAN ERGÜDER
YETKİN DİKİNCİLER





KAOS

With Support of Turkish Ministry of Culture

WRITTEN AND DIRECTED BY
Semir ASLANYÜREK

PRODUCED BY
Yusuf ASLANYÜREK
Tamer ÇİÇEK

CAST
Bülent Emin Yarar
Yetkin Dikinciler
Canan Ergüder
Orhan Aydın
Erdal Sarı

AUDIENCE ENGAGEMENT
Audience who like(indie) arthouse films
that deal with the myths and the moral code

COUNTRY OF PRODUCTION
Turkey

COUNTRIES OF SHOOTING
Turkey, Jordan

GENRE
Drama

YEAR
2018

DURATION
110minute

LANGUAGE
Turkish

SUBTITLES AVAILABLE
English, French, Russian, Arabic

SCREENING FORMATS AVAILABLE
DCP, Prores422, Bluray



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DIRECTOR'S STATEMENT

KAOS is a three-fold story; each episode transcending into one another. Apart from some events and characters, the stories dissolve into each other around one main factor: The cave metaphor, which is believed to be told by the Prophet Mohammed.

Each episode of Kaos is a sometimes-open-and-sometimes-tacit revelation of its characters' motivations. As these motivations clash with their environment, a natural dramatic conflict arises; creating an ever-present theme in each episode. However, when these episodes are juxtaposed in a single film, one can see that it actually has a epic&lyric structure with multiple layers. The film's fairy-tale-style narration is the ultimate evidence of the presence of an epos. Through this technique, "Kaos" is sometimes free-floating in the natural flow of the lyrical.

Although the name suggests Taviani Brother's film with the same title Kaos adapted from the Italian writer Pirandello's stories, it is in fact much more closer to 1001 Nights, regarding its mystic and intercrossing foundation, combined with its style and its visual world.

The fairy-tale structure of the story obliges the setting of Kaos to be well-handled. Therefore location scouting is highly important. The cast will be planned regarding the aforementioned 'fairy-tale' structure. The set decoration, the costume department and the mise-en-scene will have to be 100% convincing. The main goal is to make sure that the film meets its audience and has a strong shot in the festival circles.

Eventually, with its artistic perspective, story structure and color 'saturnalia', Kaos is a film that belongs to the Mediterranean culture...



PRODUCER'S STATEMENT

Three different stories begin with three sins. All conclude with a deep heart-searching ending. This is the universal story of Kaos.

The film tackles one of the prophet's sayings in a mystic fashion, without revealing the time and space. The costume and production design of this film requires a lot of hard work: With more than a year spent on tailoring, set construction and hand-picked decoration items from various antique shops, this film stands out from most of the art-house films.

As many of the scenes require VFX work, the film is shot with SONY F-65 in raw mode and processed later on. This selection was on purpose, because we wanted to reflect the 'feel' of that era, while also maintaining the proper digital format for VFX works.

More than 300 extras and over 40 actors with dialogues contribute to the huge stage direction of Kaos. Most of the scenes are shot in Turkey, the rest shot in Petra/Jordan, which perfect reflection of the mystic nature.

Kaos awaits to meet people who love arthouse films that deal with the myths and the moral code and aims to be screened in international festivals.



MINI SYNOPSIS

While trying to escape their sins, three men's paths cross when they hide in the same cave to shelter from a heavy storm; Süleiman (Erdal Sarı), who avenged his grandfather's brutal death by killing the landlord responsible for it; Sheikh Abdullah (Orhan Aydın), who betrayed his blind followers while fleeing for fear of the bandits;

Saffet (Bülent Emin Yarar), who tested the fidelity of his wife (Canan Ergüder) with lust upon his return from a military campaign.

And these unacquainted sinners' self-reckoning begins as they await their death in the cave blocked by a landslide.



SYNOPSIS

Unaware of each other, three people -one young, one middle-aged and one old- shelter in a cave to be safe from the storm. Meanwhile, an earthquake occurs and a huge dirt mass blocks the mouth of the cave... The ones trapped inside are left without any hope now. So, each of them tells their story;

Süleyman's Story "REVENGE"

Hasan Ağa, known for his arrogance, goes to the barbershop of Naci, who is the son of the man he killed, years later. While the barber can not dare to avenge his father's murder, his younger son Süleyman gets so angry about this, takes the gun from the cabinet and leaves the barber-shop. Süleyman ambushes Hasan Ağa and shoots him in the woods, thus, he's avenged his grandfather's murder, yet, instead of the relief he'd expected, this avenger causes counter-effect like vomiting and high fever. He unconsciously escapes the crime scene and enters the first cave he sees and collapses there.

Şeyh Abdullah's Story "BETRAYAL"

Şeyh Abdullah teaches the Quran to nine blind people of different ages at the monastery where he also lives. These blind people make a living out of visiting each village and collecting alms by reciting suras.

One day, a notorious bandit named Topal Mustafa is ambushed and killed. Thereupon, seeking revenge, the bandit's gang starts burning down the villages and killing people brutally. Hearing this, Şeyh Abdullah shackles one hand of each blind and links the other end to the saddle of his donkey, then he gets his saddlebag and they set off altogether. However, he realizes that stumbling blinds are slowing him down. Fearing he won't be able to survive, he vanishes in the middle of the woods. When the blinds realize this, they decide to follow the only seeing one among them; the donkey. Meanwhile, when the storm breaks, Şeyh Abdullah shelters in the cave where Süleyman is. And the donkey, which the blinds have been following, strolls a little and then goes back to the monastery. That night, the bandits attack the monastery and set the place on fire while the blinds are inside...

Saffet's Story "LUST"

Fadime, who still awaits her husband that went away for mobilization at very young age and never returned, is regarded as a lunatic now. One day, a man in his fifties, Saffet, knocks on Fadime's door, tells her he's come from afar and is hungry. Fadime lets this weird man in and

feeds him. While eating, Saffet wants to drink the rakı he carries in his saddlebag. They talk while eating. Saffet asks Fadime about her family, husband etc., and she answers. Saffet acts nice at first but after a while he forces her to drink and starts molesting her. Even though she strongly resists at first, Fadime realizes that it's her husband she's been waiting for thirty years, so she sleeps with him. Not realizing Fadime recognized him, Saffet assumes that his wife slept with a stranger and betrayed him, so he chokes her. Feeling guilty of what he did with momentary rage, he leaves the village. He gets lost in the woods and shelters in the same cave where the others are.

And these three stories end with the guilt of "revenge", "betrayal" and "lust".



DIRECTOR'S BIOGRAPHY

Prof. Dr. Semir ASLANYÜREK



He was born in 15 August, 1956 in Antakya. After completing his primary and secondary education he went to Damascus in the fall of 1975. Until 1978 he received education in Damascus University Medical Faculty after which he gained a scholarship from Soviet Union for a stone sculpture. In 1979 he went to Soviet Union and although he just started prep classes he decided to major in cinema instead of sculpting education. From 1980 to 1986 he studied in Moscow State Institute of Cinema (VGIK), Film Directing Faculty, Department of Acting, Cinema and TV Films, and received bachelor and master degrees.

In Cinema Industry he made short films such as "Yara" (The Wound), "Babil'de Yalnızlık" (Loneliness in Babel) and "Yukarıda Hava Temiz" (It's Clear Up Here). After returning to Turkey he started working as an academician in Marmara University, Fine Arts Faculty, Cinema and Tv Department in 1990. In 1993 he shot his first feature film named "Vagon"; however, could not complete post-production. He shot "Şelale" (Waterfall), his second feature film, in 2001. He assumed the title of Assoc. Professor in 1995 and Professor in 2002. In 2003 he shot a documentary named "Çağlar İçinde Antakya" (Antakya Over Ages). In 2006, he shot his third feature film, "Eve Giden Yol" (Road to Home). His fourth feature film "7 Avlu" (7 Courtyards) was completed in 2010 and released in 2011. In 2013, he presented his feature film "LAL". Semir Aslanyürek, who also has four published books named "Senaryo Kuramı" (Script Theory), "Tarkovsky'den Sinema Dersleri" (Cinema Lectures by Tarkovsky), "Bir Dağ Düğünü" (A Mountain Wedding) and "Rüya Gibi" (Like A Dream), has written nine feature film scripts, two of which are adaptations, and translated a book "Sinema ve TV'de Görüntü Kurgusu" (Image Editing in Cinema and TV) from Russian to Turkish.

FILMS DIRECTED

| | | | |
|-------------------|--------|-------------|------|
| KAOS | - 2018 | DCP | 110' |
| LAL | - 2014 | DCP | 87' |
| 7 Avlu | - 2010 | 35mm | 100' |
| Eve Giden Yol | - 2006 | 35mm | 120' |
| Şellale | - 2001 | 35mm | 120' |
| Vagon | - 1993 | 35mm | 95" |
| Antakya Over Ages | - 2003 | Documentary | |

SHORTS FILMS

Yukarda Havalar Temiz

Air is Clear Up Here - 1986 35mm 20"

Babil'de Yalnızlık

Loneliness in Babel - 1984 35mm 20"

Yara

The Wound - 1982 35mm 10"

AWARDS

1999 Kodak Antrakt Screenplay Competition

Grand Prize

"Şellale"

(The Waterfall)

1998 Kodak - Antrakt Screenplay Competition

Second Prize

"Eve Giden Yol"

(Road to Home)

1992 Yunus Nadi screenplay Competition

Mansion Award

"Vagon"



PRODUCER'S BIOGRAPHY



Yusuf ASLANYÜREK

After finishing electronics at technical school in 1998, Yusuf began his career in cinematography as a camera assistant. In 2002 Yusuf attended the All Union State Institute of Cinematography (VGIK) in Moscow, where he achieved the highest grades in faculty of cinematography. His interest in photography and chemistry led him to work as the lab manager for Safak Film Studios. In 2006 he shot his first feature film as a director of photography. In 2008 he established his company "Aslanyurek film productions" and produced his first feature same year. He then continued to master's degree in film production department at the Marmara University Faculty of Fine Arts, Marmara University. After finishing his master's degree, he attended PhD program in Maltepe University institute of social sciences.

Today he has shot 10 feature films and over 50 commercials, music videos and produced 5 feature films. Meanwhile working as lecturer in University of Marmara since 2012.

"İçedönük"

Introvert

2019 - Turkey/Russia - Scriptwriter

"Asala"

2019 - Turkey/USA - Scriptwriter

"Anons"

The Announcement

2018 - Turkey/Bulgaria - Executive Producer

"Kaos"

2018 - Turkey - Producer/DP

"Adana İşi"

The Adana Job

2015 - Turkey - DP

"Kümes"

The Coop

2015 - Turkey - DP

"Mihrez"

2014 - Turkey - DP

"Lal"

Mute

2013 - Turkey - Producer/DP

"Toprağın Çocukları"

Sons of Soil

2012 - Turkey - DP

"7 Avlu"

7 Courtyards

2009 - Turkey/Germany - Producer /DP

"Bahoz"

The Storm

2008 - Turkey - DP (Additional Shooting)

"Eve Giden Yol"

Road to Home

2006 - Turkey/Syria - DP

"Çağlar İçinde Antakya"

Antioch in Ages

2003 - Turkey - DP

Over 50 Commercials and Music Video



CAST

Bülent Emin YARAR
'SAFFET'



Bülent Emin Yarar was born in Ankara. Since his childhood, he has been interested in theatre. After graduating from Mimar Sinan University, he started to work at Diyarbakir State Conservatory and then worked at Istanbul State Conservatory during 1994 - 1995. He took part in various theatre plays including "Balkon" (Jean Genet) at Tiyatro Studyosu, "Cyrano de Bergerac" at Tiyatro Studyosu, "Ermişler ya da Günahkarlar" at Oyun Atolyesi, "Mem ile Zin" at Semaver Kumpanyası, "Çayhane ve Müfettiş" (Gogol) at Istanbul State Theatre, "Oyun Sonu" at Dostlar Tiyatrosu, and so on. He became popular with his role as teacher Kemal in popular Turkish drama Those at the Back Desks (Arka Sıradakiler). Bülent Emin Yarar also gives lectures at Kadir Has University.



Yetkin DİKİNCİLER 'BERBER'

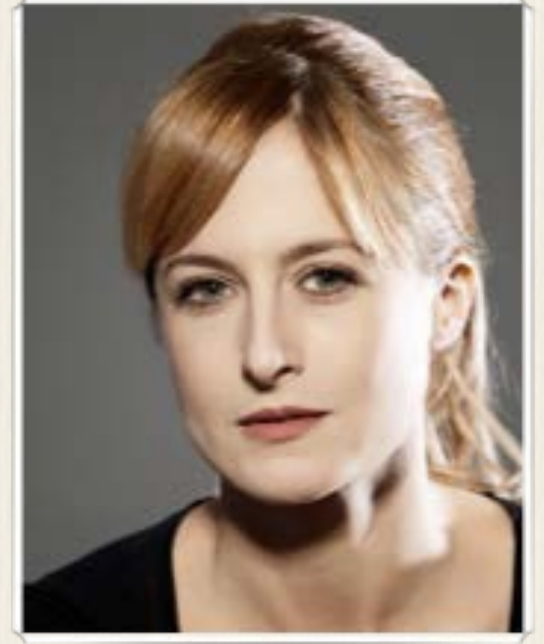


Yetkin Dikinciler started his university study at the Istanbul University Faculty of Letters in the Department of Philosophy, but once he met with the star Kenter and Yetkin moved to the Department of Theater in Mimar Sinan Fine Arts University. He started his acting career with theatre plays in Bakirkoy theatre, Antalya theatre and Diyarbakir state theaters. In 1999, he participated in the Istanbul State Theatre.

Yetkin made his film debut with the feature film "Leopard's Tail", which was filmed in Diyarbakir in 1998. While he was continuing to perform in the theater plays, he took part in productions like "Gulizar", "Love of Three" and "European Side". Through the role of Nazim Hikmet Ran in the film "Blue Eyed Dev", directed by Biket Ilhan, Yetkin became recognized throughout Turkey.

Later, he took part in many productions, including "Nadide Hayat", a motion picture film and the television series "The Magnificent Century" and subsequently, he continued to perform in theater plays.

In 2010, he appeared in the Star TV presented a contest titled "Yakartop". Yetkin Dikinciler received the Best Actor award for his role of Nazim Hikmet Ran in the film "Blue Eyed Giant" and at the 19th Ankara Film Festival. He also achieved an award in the 13th CASOD Awards and the 13th Sadri Alisik Awards.



Canan ERGÜDER
'FADİME'

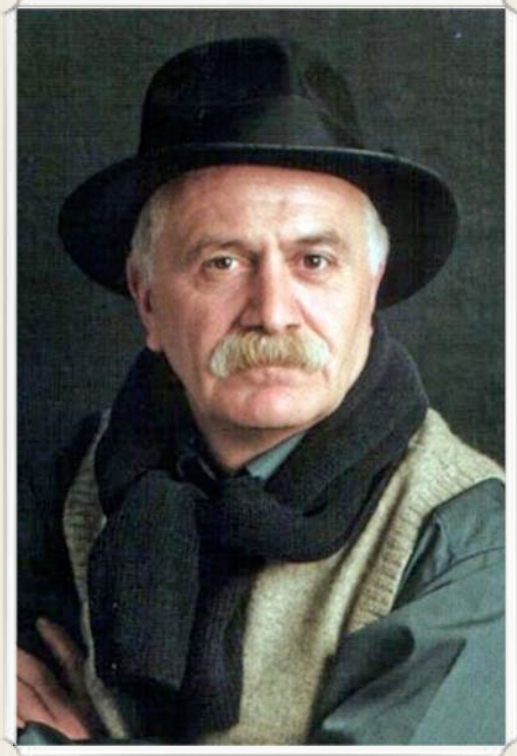
Canan Ergüder has received her BA in Sociology and Theater from Franklin and Marshall College and her MFA in Acting from the Actors Studio Drama School at the New School University. She has also participated in workshops at London Academy of Music and Dramatic Arts (LAMDA).

She was inducted as a lifetime member of the Actors Studio in 2003. There, she had the opportunity to work with Ellen Burstyn, Carlin Glynn, Lee Grant, Elaine Stritch and David Margulies. Due to her work at the Actors Studio, she was handpicked along with four other colleagues to partake in a workshop with Mario Biagini of Workcenter di Jerzy Grotowski and Thomas Richards. Her most notable off-off Broadway credits include lead roles in Rattlesnake and Graceland. In 2007, she received a Best Supporting Actress Award at the Hoboken International Film Festival for her portrayal of Nancy in the independent feature Shooting Johnson Roebling.

After a 14-year stay in the United States, in 2007, she was offered a recurring part in the Turkish TV series Bıçak Sırtı. That paved the way for her next show Binbir Gece which has become popular in Eastern Europe, Northern Africa, the Caucasus, Saudi Arabia, and South America to date and Behzat Ç: Bir Ankara Polisiyesi, another TV show with a very successful run. In 2009, Canan received a Best Supporting Actress Afife Jale Theater Award for her portrayal of Kadın in the play Bayrak. Since 2010, she has shared the screen with Damian Lewis and Bob Hoskins in the motion picture Will, acted with and was directed by Russel Crowe in The Water Diviner and most recently, she was in Hiner Saleem's Tight Dress. Her latest TV credit is for the lead role of Gülfem Sipahi in Güllerin Savaşı. Canan is currently living in Turkey, but is well acquainted with the United States. Her English has a classic Northeast American dialect and is free of any foreign accents.



Orhan AYDIN
'ŞEYH ABDULLAH'

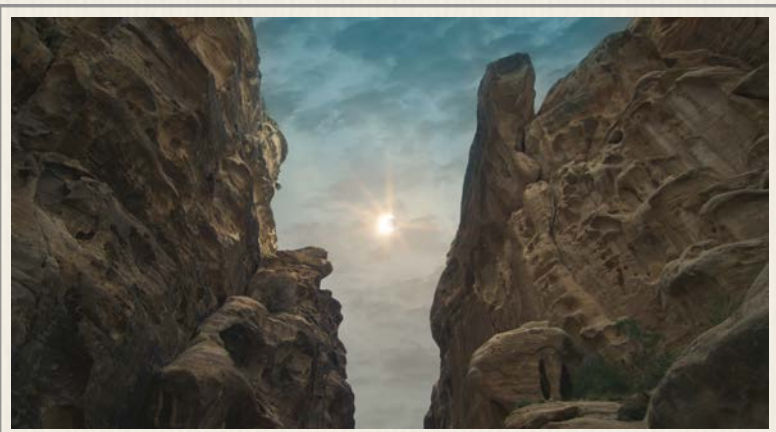
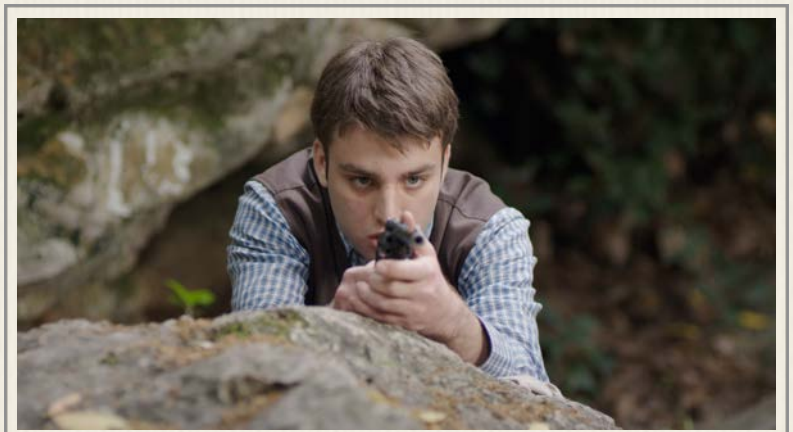


Erdal SARI
'SÜLEYMAN'





SCREENSHOTS





Montreal World International Film Festival

International Competition

World Premiere

23.08.2018