



Hamburg-based Director of Photography Holly Fink (**Blueprint, Betty**) relished the challenge of visualising the period that began in Anatolia in 1964 and ended in Munich in 1986. "I liked the idea of finding the right look, not only for the different time periods but also emphasising the difference between a bright and colourful Turkey and a cooler, more monochromatic and harsher Germany," says the American Film Institute graduate. "For me, supporting the story with the appropriate

VISION2 200T 7217 with an 85 filter. "It's incredible how the film stock handled the high contrast of the dark interiors and the bright outside."

As the country becomes poorer and people leave to find work in Germany, Fink changed to Kodak Vision 200T 7274 with an 81 EF filter and shot at high noon for Mustafa's departure. "I utilised the ugly overhead light, particularly the deep eye shadows, to enhance Mustafa's developing emotions and handheld the camera to convey his concern at the instability of his situation," he says. With Mustafa's arrival in Germany he shot day exterior scenes without filtration to get an overall cooler look. Fink used Kodak VISION2 500T 7218 for a subsequent scene in a German coalmine. "It worked out wonderfully well; I only needed a backlight and a single flashlight bounced into a reflector," he notes.

Fink used four cameras to shoot the key daybreak scene of the burning 'tree of wishes.' "We filmed the four-minute sequence in six or seven mornings

with Kodak VISION2 500T 7218. The stock retained the detail in the flames and produced very nice shadows and blacks in the background," states Fink. "On set you couldn't see much, but when I went in to watch the dailies it was wonderful to see what 7218 does in such an extreme low light situation."

"Shooting the scenes of young Turkish men and women leaving their families and loved ones behind to seek work in an unfamiliar foreign country, not knowing when they would return, hit me really hard," reflects Fink. "It's the emotional key point to this heart-rending film, which I've tried my hardest to capture."

Fink has forged a strong friendship with the film's Director, Rolf Schübel (**Gloomy Sunday**) after their four collaborations. "Holly and I spent unhurried time discussing the scenes, developing ideas and finding solutions. He had such a good feel for the dramaturgical sense of this story and achieved a perfect combination of an interesting documentary style and beautiful fairy tale pictures," remarks Schübel. ■

Melike's story



image is always the most important goal. **Die Zeit der Wünsche** was a wonderful challenge to combine realism with poetic scenes."

The film opens in Germany in 1986 and



Top: Director Rolf Schübel (center) and DP Holly Fink (kneeling) setting up a shot.

Right: Erhan Emre playing Mustafa as a miner.

Far right: Lale Yavas playing Melike at the tree of wishes.

Die Zeit der Wünsche (**Time of Wishes**) focuses on the emigration of

Turkish workers to Germany in the 1960s. The two-part television movie relates the poignant story of Melike and Mustafa who grow up together in a Turkish village in Anatolia. When he sets off for Germany to find work, Melike stays at home and waits patiently for his return and their marriage at the 'tree of wishes' But the years pass and when Mustafa eventually returns, he finds Melike has married Yasar. Five years later, Melike also has to leave the village to work in Germany. In Cologne she runs by mere coincidence into Mustafa. The couple's relationship grows, but Yasar arrives in Germany with their children and the conflict begins.

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is followed by chronological flashbacks accompanied by Melike's voice-overs recalling her idyllic childhood in Anatolia. "Director Rolf Schübel and I used single unedited shots accompanied by zooms (Cooke MKII 25mm – 250mm) to enhance and differentiate them from the rest of the film and they worked really well," says Fink.

"I wanted Turkey to look visually stunning in the early scenes- like a place nobody really wants to leave. I chose EXR 50D 7245 on day exterior scenes for a crisp look. I tried to keep the sun as a backlight and only used fill light for the faces," explains Fink who asked the art department to paint the B board earth-brown for a natural feel. "I got nice warm tones and an overall warmer look in the shadows." For day interiors he used Kodak