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Film Stocks
KODAK VISION2 500T 5229 and KODAK VISION2 250D 5205

Post production
Sinefekt

K the Turkish crime blockbuster Kabadayi

For the first time in 20 years, veteran Turkish screenwriter and director Yavuz Turgul decided to pass one of his scripts to another director. The script was *Kabadayi (For Love and Honour)* and the delighted director was Ömer Vargi. The pair have been great friends for many years and had collaborated on such notable films as *Gönül Yarasi* and *Eskiya (The Bandit)*.

Kabadayi, meaning 'tough guy' in Turkish, is a big-budget crime drama which is set in Istanbul. It explores the life of Ali Osman (played by Şener Şen), a tough modern-day Robin Hood character, whose wife and only son died some years previously. Osman's well-earned reputation for brutality and ruthlessness turns to philanthropy when, in his retirement, he decides to share his wealth amongst his relatives and the local poor. He also builds an all-weather football pitch as a token of his passion for the game and runs it himself, while indulging in gambling in the adjoining clubhouse with his former prison pals. But he has confided to his closest friends that he is suffering from a devastating illness which threatens to rob him of his memory.

In an unexpected phone call Osman learns that a former flame, who is on her deathbed, has revealed a secret from her past. He is the father of her son, Murat. Stunned, Osman sets off to find Murat to alert him of his mother's imminent death, but his mission brings him into a collision course with a cocaine addict and a psychopath. Conflicts, collusions and unexpected developments unfold between the Istanbul criminal underworld, the mafia and the darker elements of the police force. "A confrontation becomes inevitable - a confrontation of dangerous proportions," remarks Osman.

"This is a film with a very human story and an unbelievably strong cast," Osman continues. "It contains a lot of handheld scenes,

which perfectly matches the style of director of photography Ferenc Pap, HSC (*Romazsaru, Az emigráns, Budakeszi srácok*) – an unbelievably brilliant handheld camera operator. Ferenc and I have worked together before and although he doesn't speak much English and I don't speak Hungarian, we still manage to achieve perfect communication."

Pre-production work began a year ago. "I did a lot of digital photography for the colour control manipulation before shooting the film" says Vargi. After thorough preparation, the seven-week shoot took place in the Istanbul Film Studios, the Filma-Cass Studios at Maslak and at 30 different locations in Istanbul, including the Halic Camialti shipyard, the Üsküdar Çinili mosque and Turkish bath, and Zekeriyaköy. "Shooting in so many places in Istanbul was hell, so Ferenc and I saved time by programming ten minutes into the beginning or end of every day. It helped a lot, because he knows exactly which lights to use and where to place them simply by looking at a location. He is practical, fast and creative with lighting, which I like very much."

Pap had an ARRICAM Lite as his primary camera and an ARRI BL4 Evolution as his second camera. Both were equipped with Vario Prime lenses. "I used ND 0.6 and 0.9 filters on exteriors to reduce sharpness in the strong and hard sunlight and long focal length with relatively open f stops so the faces of the actors and actresses are perceived differently to the background. In that way their actions can be viewed more effectively," he explains. "KODAK VISION2 500T 5229 produced good shadow in the dark brown backgrounds," notes Pap who used "very soft 'broken' light on the actors, but it has an exact, definitive direction." He chose KODAK VISION2 250D 5205 so that he could achieve "weaker colours with daylight and tungsten. This was very important in sunset scenes, because I lit the interiors with tungsten for a strong yellow mood. The most demanding scenes were in a forest at night. There weren't any bright objects that could reflect the light on the dark objects, so we used some fog to disperse the light."



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ayyi

"We sorted the warm tones and didn't use too many colourful images or backgrounds; in fact dark brown is the predominant colour. We needed to build a great deal of rhythm into the film, so we utilised very slow action or very hard focus-pulling shots in the approach to particular locations, as well as different film speeds – 6, 25, 50, 75 and 100 fps – which we mixed in the editing. Ferenc was very keen on setting up the scenes with a difference of about three f stops, so it is possible for us to increase the contrast in post-production as much as we want without losing the realistic colouring and look of the film. We feel very pleased about that."

Mine Vargi, Ömer's wife, was co-producer of *Kabadayi*. "We've worked together for 27 years and have produced seven features; Ömer also directed three of them. I think that being married is a big advantage," she remarks. "We easily understand what to expect from each other and we have a common language as producer and director. Each film is a new adventure for us, for our work and for our relationship. For me, the most important aspects of creating a feature film are good financial planning and the need to establish an equilibrium with the cash flow."

Mine recalls the most challenging aspect of shooting

Kabadayi was the sheer number of locations. "And shooting with sound in a colourful city like Istanbul is not always easy!" she says. Mine's involvement in the "important tactical challenge of unifying the biggest actors in Turkey in the same film" resulted in a harmonious relationship between crew and cast. "*Kabadayi* is considered to be the biggest film of the year in Turkey and the expectations for the feature are enormous. I believe it will encourage more dramas to be shot in this country," she predicts.

years ago you couldn't get hold of proper Kinos or LEDs for interiors, but now we have LEDs that you can dim down, which saves a lot of time, and even brand new lighting equipment for car interiors; we don't miss out on a thing any more."

Ömer and Mine set up the film production company Filma-Cass in Istanbul in 1981. It is now the largest and most successful film production company in Turkey and has produced over 2,000 commercial films, including a recent series of local hit films. Working to international film industry standards, it operates world-class studios, runs a cinematography equipment rental house and has become a leading player in Turkish film production. Filma-Cass is recognised as a leading player in the development of film production in Turkey and has played a significant role in transforming Turkish cinema.

Post-production on *Kabadayi* was carried out by Sinefekt, the Istanbul-based KODAK IMAGECARE Program-accredited lab. It was co-produced by Filma-Cass and Murat Akdilek's Fida Film, the only cinema commercials distributor in Turkey. The feature will be distributed in Turkey by UIP and in Europe by Maximum.

30 locations

Kabadayi is being released with 400+ copies and is screening in 300 theatres in Turkey from mid December. It will also be distributed in France, Germany, the Netherlands, Belgium, Switzerland, Austria, Denmark and the UK. "We'll be distributing in the US for the first time," says Ömer Vargi. "We'll be renting theatres ourselves and screening *Kabadayi* in six major US cities."

Vargi observes that the quality, range and availability of lighting equipment in Turkey have vastly improved in recent times. "A few