

LACIVERT FILM PRESENT A FILM BY ATIL İNAÇ

CIRCLE

FATİH AL NAZAN KESAL EROL BABAOĞLU

LACIVERT



DIRECTORS COMMENTS

ATIL İNAÇ

A short definition of the project

“Circle” aims to tell about a system in which hopelessness, submission and courage become existential methods. It aims to describe people who on a daily basis do the irrational and inconceivable to survive, and a system which forces people to do so. “Circle” is the story of people in the characters of Feramuz, Arif and Betul who conjure up interesting solutions to the extraordinary situations and obstacles generated by the turn of the social wheel.

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Director and Scriptwriter's opinion

Social mobility is almost never a ladder which individuals climb up or down, but mostly a grand social wheel. The motion of which is a circular one. When some groups go up, by necessity some have to come down. Revolutions, coups, regime changes, political landslides almost always yields to such circular change of fate. Especially in countries where most aspects of socio-economic life is determined by the political power grid they who hold the office hold the fates of fortunes. Circle is a story which is set in New Turkey amid such drastic social changes due to rise of political islam to power and its sweeping retaliatory settlement with whatever it sees as the "other" which is basically the westernized old middle class. By this token, when society's circle rotated new religious breed came up, some oddly westernized and urbanized old breed came down. Ours is the story of this ousted and bewildered kind looking for ways to survive at this new depths of the society where they found themselves. "Circle" aims to tell about a system in which hopelessness, submission and courage become existential methods. It aims to describe people who on a daily basis do the irrational and inconceivable to survive, and a system which forces people to do so. "Circle" is the story of people in the characters of Feramuz, Arif and Betul who conjure up interesting solutions to the extraordinary situations and obstacles generated by the turn of the social wheel. There

are systems that define who we are. Despite all their complexities, mistakes, incomprehensible weirdness, extraordinariness, weaknesses, and illogical aspects, these systems somehow fulfill their functions and render life liveable no matter how hard or easy, and define who we are. Sometimes newspapers serve these weird aspects as black humor, sometimes we exchange them via forward emails to learn from others' mishap, sometimes we don't even think to question them and we accept them as regularities of our lives. When the system we inhabit generates weird and incomprehensible obstacles and regularities, we tend to strive to adapt to the system instead of trying to change it. We strive to survive by creating weirder and extraordinary solutions. In a way, this attitude is the hope for hopelessness, solution for insoluble. Against the backdrop of a slow justice system, unruly work life, and complexity of the social system, the individual is forced to be alert, take risks, and think the unthinkable.. This is the story of people "squeezing the juice out of rock" to survive " Circle" is an unrealistic story to describe this system and the people without alienating, judging, and distancing them. The seemingly single stories about each character that tell their lives, needs, goals, and methods in fact take us to the picture of a system that makes people think and do the extraordinary.



Production Notes

"Finding the impossible location." The story of Circle dictated a very specific location scouting. The shanty house of the second main character was supposed to directly adjacent to the runway of the dysfunctional airport. The character is staffed by the airport, hence he is desperate for the airport to finally open. But for this to happen, his makeshift house will need to be demolished at the end. This is the character's biggest dilemma in the story. He is caught in a lose-lose situation for his livelihood. Location scouting for such a specific set up really worried the whole production team in the beginning. But the writer-director Mr. Inac was determined to spend hours looking at the Google Earth satellite pictures of every single airport in Turkey. And finally he came up with the satellite photo of the very airport and character's house that was used in the movie. Ironically, the actual airport that was used as the location of Circle was also non-operational due to the uncontrolled housing development around the airport. Furthermore, exactly similar to the story of Circle, those houses waited to be demolished in order to expand the airport runway. The fate of the actual location and the fiction coincided to an exact match. Going through the satellite shots saved the production team from actually traveling from city to city to locate the most essential location. "Capturing the spirit of times" When Circle was still in script development stage, the political atmosphere in

Turkey was indeed turbulent already. Nevertheless there was no apparent agenda of the current government to close down (official term: privatize) the State Theatres, Operas, Ballet, and move towards a massive cultural reformation and reformatting the social paradigm. (i.e. shift of cultural policies, cuts to cultural institutions to create enormous spending increases for religious establishments, altering the educational priorities, curriculum, system, etc.) The production of 'Circle' happened to coincide with Turkey's prompt shunning away from the century old, Western-inspired ideal of a Europeanized State by the hands of the ruling power. Lately, the ultimate public debate in Turkey is whether the country is going through a massive paradigm change, a transition towards a moderate Islamic regime. Yet 'Circle' was not intended to be a crude depiction of the political vista in a given region. Instead, story aims to capture the dark but humorous transition of Apollonian / Bacchanalian (Dionysian) cycle of times that Nietzsche has formulated. Circle's axiom is that the alleged transition is not just local, but global. On a global scale, political powers are silently ridding themselves of social justice, social liabilities, hence, social contract, by pointing their fingers to crisis, recession, depression, whatever they can find to lean their backs as excuses. Naturally the vulnerable, well-behaved, civic majority is forced to pay for the voided social contract.

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SYNOPSIS

Is it man who directs his destiny or is it destiny who directs man?

“Daire”, to a large extent is a tragic-comic story of three people, which revolves around a brand new but unused airport.



Feramus resigns from his post as a philosophy instructor at a university. Just as he starts to plan a visit to his home town and his old-aged father, he learns that his father has passed away. As Feramus hurriedly prepares for his journey to his home town, he is actually preparing for a journey back to his roots, in which he will be enlightened about why he has failed in life, and why he has always been an outcast and alien everywhere. Feramus will find out that he is actually deeply connected to his father, whom he always thought was a distant character, and to his father's solitary life and its ups and down, and eventually to his father's fate. Feramus now wants to sell a land bequeathed to him by his father and start a new and tranquil life with his estranged son . However, the land for some incomprehensible reason has been declared water zone by the municipality and made exempt from development. While the land is surrounded by buildings and new developments without any objection by the municipality, Feramus's extremely arid land has been declared water zone without any logical explanation, and made worthless. Feramus decides to take the municipality to court. He starts his endless runs across different departments of the municipality, the court, and the town.

Arif, a supervisor for the unused airport's apron, has been renowned for his "hanging from the neck" show, which he started in order to earn something when he was penniless and desperate. Feramus sees Arif for the first time on the day he arrives in the town, in a pub where Arif is doing his hanging show, on the rope, for his pub friends. Feramus does not know that he is going to be in a very close relationship, a partnership in destiny, with this odd gentleman who seems so far away from Feramus' own existence. Arif's only wish is to earn enough money to complete the roof over his shanty house. After his work at the airport, Arif comes home and works hard with his son to complete the roof before winter sets in.

Betül is a bourgeois woman, who happens to work in this small town's municipal theater, trying to eke out a living for her two children. Betül loses her job and urgently needs a new one to look after her younger son and her daughter who suffers from an undiagnosed illness. After a couple of unsuccessful attempts and being wearied and angry at everything, she sets out on a new career path, a job guaranteed course for Islamic preparation of corpses for burial.

Feramus realizes that his endless runs from one town department to another and the resulting judicial picture will not take him anywhere but to a lengthy and complicated judicial processes. To financially cope with this, he asks for a job at the airport from his cousin who is the airport manager. In the meantime, he meets Betül and takes an interest in her. Feramus feels desperate to solve the land issue to help Betül with her daughter's worsening illness and the need for urgent medical intervention. In the meantime, an expert delegation from Ankara come to the airport to devise plans for the opening of the airport for service. Arif, determined to continue his job at the airport once its operational, shows great enthusiasm and does his best to serve the delegation. Feramus on the other hand gets help in judicial matters from Arif's father, who used to be an appeals writer at the court.

Eventually Feramus agrees to sell the land to the manager of the town development department and gives authorization to a lawyer to complete the deal. However, the lawyer runs away with the payment for the land. Desperate for money, Feramus decides to do what Arif does at the pubs, the extraordinary "hanging yourself" show, virtually a form of suicide. This destructive attempt is to determine the invisibly and illogically connected fate of Feramus, Arif and Betül.

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MAIN CHARACTERS

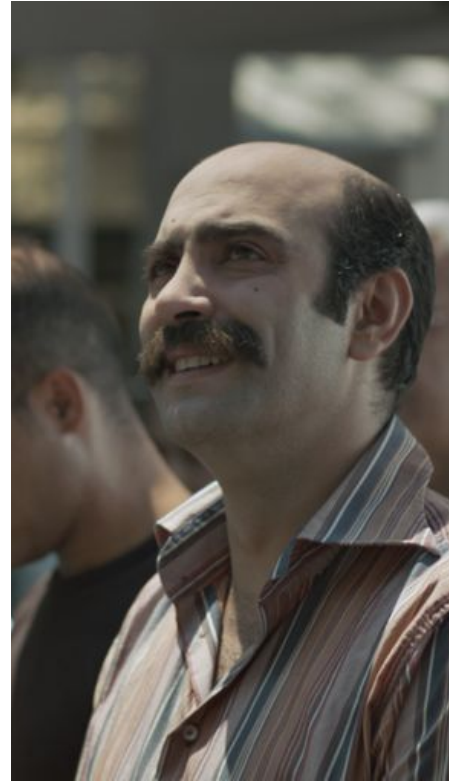
FERAMUS

Feramus is in his early 50's. Feramus is a reserved, humble, easygoing, lenient, almost a selfless single man. He is a philosophy teacher in a state school in Istanbul. He is having difficulties in adapting to the new political reality in Turkey and its manifestations in education system- conversion of philosophy classes to mandatory religion classes. He tries to soothe his personal descent in society through walks in nature and escapes to solitude. In the opening of the story, Feramus quits his teaching job and plans to go visit his father in his Anatolian hometown. Feramus' father, Hikmet passes away, before Feramus arrives. Upon his loss, Feramus' objective is now to sell the piece of land bequeathed from his father and take refuge from this new social reality, where his kind is no longer needed and pushed down to the bottom of the food chain. He wants a fresh start and to reconcile with his son whom he has not seen for years.



ARIF

Arif also works in the inoperative airport as a cleaning staff with an uncertain future to earn the bread for his family and finish the roof of his makeshift house. He is a local man with little to none educational background. He is about 40 years old. Like most lower class, rural families, his is a crowded family: him, his wife, three kids, his father and mother living in the same house. He is the ordinary man who is not a bit interested in what happens in the big picture, let alone the causality of social events. Yet he is friendly towards people around him in general, and content with what he perceives as progress in his homeland and economical enrichment of this certain newborn class of rural elites. He simply and humbly wants his share from this redistribution of opportunities, possessions and standing. To him, that means a house to call his.



BETÜL

Betul, widowed in a traffic accident tries to hang on to life on her own. Having studied literature and drama, she used to work as a dramaturge in the municipality theatre company in Ankara. She is about 38 years of age. Due to radical changes in the theatre administration imposed by the municipality, the old staff which has been perceived as secular leftist mentality was fired. After having lost her husband and her job, she desperately tried to find an employment in big cities to support her family in vain. At some point she got shelter in the municipality theater in this small town until it was shut down for good. At the start of the story she is dazzled by her desperation after municipality decision to shut the theater down. She decides to enroll into a vocational course by the city office to get a job to run her house. She has to look after her kids, one of who is suffering a serious condition of ms disease. After some questioning about financial rewards and job security, Betül decides that funeral undertaker course is most suitable for her because courses for computer, music, handicrafts would be no use for finding a job in the small, backward city. With some hesitation due to the nature of the job such as washing and cleansing the dead, she enrolls into the course. This puts her in the most unusual curriculum, i.e. prayers to be said, procedures of washing the dead applied on a mannequin, putting the shroud on, etc. Betül continues the undertaker course and tries to look after her ailing daughter.



International Activities

Circle has been invited to **48th Karlovy Vary International Film Festival** Works in Progress Section for 2013 edition- a presentation designed for international distributors, sales agents, and festival programmers that offers a selection of feature films from Central and Eastern Europe whose premieres are expected after the festival.

SEE Fest Business Conference 2013 – Los Angeles

SEE Fest Business Conference 2010 – Los Angeles

Circle was selected as an EEFA Training Network in EEFA Scholarship program.

Feature project **Circle** was invited to participate at the EEFA Training Network programme workshops

"Script Development for fiction projects" in Sofia

"Management of Film Production" in Kyiv

"Legal and Distribution Matters" in Tallinn

The workshops has taken place in

1. Sofia (Bulgaria) 18th – 21st May 2011 (Successful)
2. Kyiv (Ukraine) 27th – 30th October 2011 (Successful)
3. Tallinn (Estonia) November 30th- December 4th 2011 (Successful)

Circle was selected for Turkey – France Co Production Meetings in Istanbul Film Festival – Meetings On The Bridge Activities In 2011

Circle is awarded in EEFA Training Network for 2011 When East Meets West Coproduction Workshop

Circle has been selected for the previous edition of When East Meets West 2012 In Italy January 18-21

2012 – Trieste (Successful)

SECURED NATIONAL SUPPORTS

The Cinema Fund at the Ministry of Culture has awarded the project with production support for **Circle Project**

The Cinema Fund at the Ministry of Culture has awarded the project with scriptwriting support for **Circle Project**

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KÖPRÜDE BULUŞMALAR
MEETINGS ON THE BRIDGE

ne
FILM NEW EUROPE



T.C.
KÜLTÜR VE TURİZM BAKANLIĞI



EAST
EUROPEAN
FILM ALLIANCE

EDITORIAL



acid creative

KANBOLAT GÖRKEM
ARSLAN
SELEN UÇER
ÇAĞLAR ÇORUMLU
BEREN DEMİRKAYA
NİHAT ALPTEKİN
AYSAN SÜMERCAN
ARIN KUŞAKSIZOĞLU
MEHMET ULAY

NALAN KURUÇİM
DOĞUKAN ORUÇ
FUAT ONAN

ERTAN VECĐİ
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AND GECE

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