

“A story is nothing without a listener.”



Bird

written & directed by COSKUN IRMAK



SYNOPSIS

As a university student, Sinan lives on his own a long way away from his family. He is an introvert by nature and lacking in social skills. Sinan has a budgerigar called Barba at home. He talks to, and confides in Barba. Sinan is in love with one of his classmates, but has no contact with the girl in reality. As his love grows deeper and he remains unable to communicate with her, so he withdraws more and more into himself.

Sinan spends a fair amount of time writing poetry and looks on his poems as a vehicle for changing the world and guiding people towards happiness. Yet at the same time he knows that in reality the exercise serves no other purpose than to exacerbate his sense of loneliness and despair. Sinan also comes to realize that his connection with Barba is no more than a self-made delusion. From this point on, his outlook on life and himself begins to change.

DIRECTOR'S NOTE

The feeling of loneliness brings in tow a succession of troubles and unhappiness as it takes hold. To my mind, anyone who becomes acquainted with loneliness at a young age is liable to suffer far more than otherwise. After all, feelings can only be recognized and analysed once they have been channelled through the distillery that is life. Being able to make sense of youth means discarding it first. Young people's efforts to get to know and understand themselves constitute an important aspect of life, and this endeavour is, in fact, nothing short of careering towards old age. At the present moment we are younger than we will be at a future moment in time, which means in turn that we are caught up in an endless race. It is a tragicomic paradox. A joyless one.

When I first began constructing this story, I was influenced by a real-life event that I heard about in the hall of residence where I spent my first year at university. Four years later I felt moved to write a stage play. The drama as told to me was enhanced by my own observations and experiences.

Today, I see that nothing has changed. This conclusion motivated me to take up the project once more, but this time to adapt *Bird* for the screen. I am not sure; perhaps I miss my youth and am trying to rediscover it. Yes, it is impossible and sad. But choosing meaningful





DIRECTOR'S BIOGRAPHY

Born in Istanbul, oşkun Irmak graduated from Ege University with an undergraduate degree in Sociology. He went on to study Dramatic Writing at Dokuz Eylül University for a further two years before leaving full-time education. He then worked at the Diyarbakır State Theatre as a dramatist, actor and director. During the 2002-2004 theatre seasons he served as manager of the Van State Theatre. He has won several awards for plays he has written and staged. He also took story and writing credits for Öyle Bir Geçer Zaman Ki (How Time Passes), a television drama series broadcast over 120 episodes between 2010-2013. The series, which won high audience ratings in Turkey, was also screened in many other countries.

Irmak completed Kuş (Bird), his debut feature film, in 2015. He is currently a director for the Ankara State Theatre, while also continuing his work on other theatre, film and literary projects.



CAST

Enes Atış	Sinan
Ece Çeşmioğlu	girl
Fırat Demirağ	Ahmet
Serhat Özcan	doorman
Enginay Gültekin	doorman's wife
Oğuz Irmak	musician
Uğur Kuyucu	friend 1
Dine Altıok	friend 2
Aliye Yılmaz	mother-in-law

CREW

Written & Directed by	Coşkun Irmak
Producer	Coşkun Irmak
Executive Producer	Nevin Saydam
Director of Photography	Burak Kuka
Editing	Bariş Kılıç
Art Director	Burçak Danyal
Sound Record	Selim Şahin
Sound Mix	Onur Yılmaz
	Soner Koç
Music	Oğuz Irmak
Assistant Director	Uğur Kuyucu
Cameraman	Necmettin Akdeniz
Focus Puller	Murat Yıldız
Camera Assistant	Volkan Eren
Production Assistant	Mesut Demirci
Stage Director Assistant	Hazal Başlangıç
Color Correction & VFX	Ege Irmak
Sound Design	Ege Irmak
Chief Grip	Göksel Erdem
Costume	Oğuz Bozalı
	Nesrin Ayaz
Boom Operator	Hayrican Ceyran
DIT	Furkan Ay
Editing Assistant	İlker Ezgün

INTERVIEW WITH COŞKUN IRMAK

(WRITER, DIRECTOR, PRODUCER)

-How did your training in dramatic writing begin?

In 1982, I was a Sociology student at Ege University in Izmir. In the canteen one day I saw this brochure in a friend's hand. It was the programme for a week of events celebrating World Theatre Day on 27 March: short plays, exhibitions, Q&A sessions, etc. I ended up going to see the 'Five Short Plays' being put on at the Fine Arts Faculty of Dokuz Eylül University. They were all plays by aspiring young playwrights from the Dramatic Writing Department. I made up my mind after watching those plays - on my way out of the theatre, in fact. So, after graduating in Sociology, I re-sat the university entrance exams and this time began studying dramatic writing.

-Can you say something about the history of BIRD?

BIRD was the first stage play I wrote. In 1985, the play won an award in the Suat Taşer Short Play Competition and was staged. I was 24 back then. In the course of time I went on to write more plays. Then I also began directing for the stage. I'm now 54. I adapted BIRD for the screen and have made the film. A play that marked the beginning of my playwriting career has also initiated my career as a film director.

BIRD is a combination of multiple human landscapes. As a student living in a hall of residence in Izmir, I was told about a real-life incident that took place prior to the 1980 military takeover. It was an incident framed by the perception of male-female relations within the left-wing culture of the day. And it stayed with me at the back of my mind.





INTERVIEW (cont'd.)

- Twenty-nine years have since passed. The very first play you wrote has become your debut feature film as a director. What does BIRD represent for you today?

When I look at where youth and society are today, I see that Sinan and his kind are still very much alive. There's a paradox here, because although communication channels and facilities have increased to an unbelievable extent compared with 29 years ago, loneliness and a lack of communication are also on the rise, particularly among young people. While experience of life shrinks, knowledge of life grows and the moment anyone without experience has access to knowledge, they become strangers to themselves. You see, there's an inherent contradiction in having knowledge of life without experiencing it. What completes the learning process involved in knowing that water boils at 100°C is having stuck your hand into boiling water at least once. This is the correspondence between knowledge and experience; and it is this that helps people to develop and mature. Can this argument be adapted to every subject and domain? No. But it doesn't alter the principle involved. Consequently, the story and message of BIRD are still topical. If I am to have a future in filmmaking, having started out with BIRD will carry great significance for me.

TECHNICAL INFO

Original Title : KUŞ

English Title : BIRD

Exhibition Format/ratio : DCP (1,77 : 1), Blu-Ray

Shooting Format : 2K

Picture Format : Color

Runtime : 110 min.

Original Language : Turkish

Subtitles : English, French

Country of Production : Turkey



CONTACT

sales & festivals



Ebru Haberal
Selkan Larlar

Cihangir cad. No:12 D:2 Cihangir İstanbul, Turkey

+90 212 292 60 80

+90 532 520 35 64

e : slarlar@kirpiyapim.com

w : www.kirpiyapim.com

www.kusfilmi.com