

# BULUT FILM PRESENTS SUASAARER BOOOK

WRITTEN AND DIRECTED BY SEYFİ TEOMAN



PRESENTS

A FILM BY

2008 • Turkey • Turkish • Format: 35mm/1:1.85 • Sound: Dolby Digital Press kit and photos can be downloaded from www.bulutfilm.com

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**BULUT FILM** 



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## **SYNOPSIS**

Throughout one long summer, each member of 10-year-old son, has to at the beginning of the summer his family. One day he suffers a chance to use it because his bully friend takes brain hemorrhage on a busi- it from him. Instead Ali learns more from his ness trip that leaves him own experience throughout this long summer, in a coma. Güler wrestles creating his own practical summer book. Hasan, with her suspicion that Mustafa's younger brother, chose a life of soliher husband is having tude since his divorce, and he has always been an affair. Veysel, their an outsider to the family. But with his brother teenage son, wants to in a coma, Hasan finds himself deeply involved leave the military acad- in family affairs: he has to solve the mystery emy to study business about Mustafa's mistress and the money lost administration. Ali, their during his trip.

a family in a provincial town tries to solve his/ cope both with his bully her personal crises as their daily lives flow by classmate and the chewat their own slow pace. The film follows the ing gums he has to sell. He lives of Mustafa, his wife, Güler, his two sons is given a workbook called and his younger brother Hasan living in Silifke, the "Summer Book" at school a southern town in Turkey. Mustafa is a hard-working and ambitious agricul-holiday. Although he is supposed to learn lots tural merchant who is cold and austere towards of things from the book, he never has the

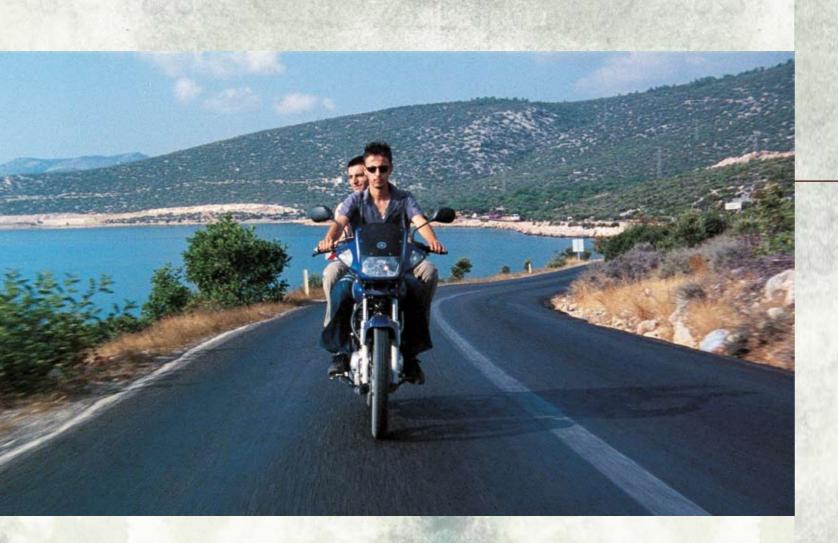


### ABOUT THE FILM

Summer Book is plain, calm, and rewarding. dent. Yet, by choosing It takes you effortlessly through a summer at not to dramatize or a Mediterranean province, Silifke, and pres- even pronounce, the ents a non-polished view of everyday life that film opens the time surrounds 10 year old Ali and his family. The and space for contempace of provincial life governs the characters, plation. The clarity of their motives and decisions, and events that Seyfi Teoman's camera oflead their story: nothing is more unexpected fers a world where fairness, than life can be at times. Ali gets uncertainty, negotiation, trust, into an unfair fight with a bully; and death are reunderstood. With his distinct the brother is uncertain about and convincing style in Summer Book, Teoman

his future; the uncle seems already takes his place among the fine, young to have negotiated with his filmmakers of contemporary Turkish cinema, past life; the mother does who present the cinematic landscape of the not trust her husband; province.

the father has an acci- Övgü Gökçe, Altyazı Monthly Cinema Magazine



## **INTERVIEW WITH THE DIRECTOR**

Does the story of the film have autobiographiacters as the focal points of the story? cal aspects? Is there a character that you feel I think it is very interesting to focus on a famcloser to than others? ily, rather than a particular character. It gives Of course there are lots of scenes and details you the opportunity to deal with different genin the film inspired by my own experience, erations at the same time. Ali, his brother, his especially the ones about childhood. I grew uncle and even his father, as the eldest of the up in a similar environment, and when I was group, may be considered as the same charyounger I had similar tensions with my friends acter at four different ages. So one can easily argue that the family here stands for one man's and my family. Because of this connection, I can say, the little boy Ali and his teenager life living in a provincial city. brother Veysel are the characters I feel closer Though we do not see the father, Mustafa, to than the others.

The film starts as the story of the little boy, Ali; the reference to the title also prompts central in spite of the fact that he almost the audience to expect a film about Ali. Howdisappears in the middle of the story? ever, later you shift the perspective of the This is a family's story where the father is an story; on and off, it becomes the story of authoritarian man. I think by definition, the Ali's brother Veysel, or of Ali and their uncle power of an authority comes from the influence Hasan. Why did you choose these three char- it has even when it is not physically present.

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later on, the name of the father has a certain presence throughout the story. Why is he so



An important theme in the story is the possibilwhich we only see characters walking. Why ity -or even the desire- of replacing the father did you use such scenes so frequently? This is all about trying to create a certain pace with another family figure. That is also why the father's presence is important even though we and rhythm. And I think a person walking or don't see him too much. driving in a film is not just a person walking or driving but more. They are not static, they There is no music in the film. Are you against are moving, so there should be a motivation the use of music in cinema? Why did you reor reason for their movement. And showing a frain from using music? character walking or driving in a certain loca-I am not against it but I am always very skeption defines him or her within that particular tical about film music. There are really good location, which is very important for creating a examples but they are very rare. I find most certain mood. These scenes are more powerful of them awful. As a director, there are lots of than a lot of dialogue scenes for me.

attractive toys you can play with and music is the most colorful of these toys. But I believe "The money" is the source of the two major that film directing is mostly about restraining tensions in the film: the compensation that yourself and concentrating on the essence of Veysel needs for leaving the military school, the meaning you are looking for. I did not preand the money which is lost in the car. Espevent using music, I rather did not think about cially the latter one that has a McGuffin side it or felt the need to use it. to it. Why did you use money as a source of tension?

There are many car scenes in which we only The people in the film are living modest lives in see characters driving, or many scenes in a small town. They are very hard-working and





any amount of money is very important in their the family members. Strangers have a solely lives. So any issue about money inevitably turns functional role in the story. This seems to into a major tension. Money and property are render the characters as isolated and lonely. not subjects you can ignore if you make a film They are reminiscent of the ones we got about provincial life and if you have a merchant used to see in big cities, although one of father figure at the core of the story. the ongoing tensions in the story is between living in a big city and a small town. Have Hasan, the idealistic uncle who at the beginyou tried to challenge such a dichotomy by ning supports Veysel, turns out to be a true limiting the scope of relationships?

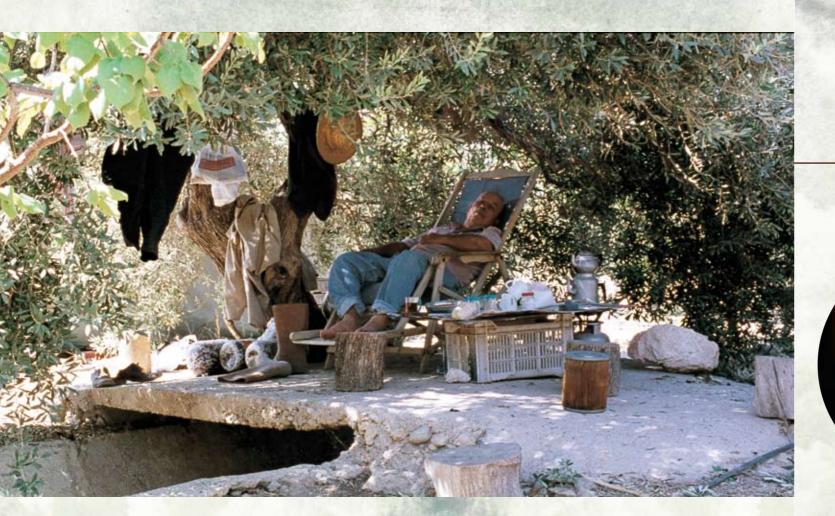
conformist after the father's disappearance. Why does he change sides that drastically? Because he is weak and a conformist character. He is basically a loser. He appears to be idealistic when he has no responsibilities or in situations without pressure, but when he is led into being the new father figure he simply conforms. Conformism is the easiest way if you have to make a decision. He is weak, and he chooses the easiest way.

One expects to see more intimate relationships between people in a provincial town. However, most of the dialogue is between



I think expecting a wider range of relations in a provincial town is a cliché. A town full of eccentric, joyful and warm people does not exist in real life. This only exists in films. The people, especially the young ones in small cities are really as lonely as the people in big cities. They are even lonelier, because of the feeling of being left outside the center and missing the opportunity of having a different life. Also the narrative of the film is based on showing mostly the intersections between characters while leaving the rest to be completed in the spectator's mind.

Interview by Altyazi Monthly Cinema Magazine, January 2008



### DIRECTOR'S NOTE

Summer Book is a film about the pace and impose their charrhythm of life in a small provincial city. acteristics upon Silifke, the town where the film was shot, is our lives. We either in the Mediterranean region and very close to accept or react to the coast. Despite its beauty it, but in any case we and great positioning, the town is rarely visited by tourists and is far from the cliché portrayal of Mediterranean towns

full of friendly, joyful and loud people.

places we live in always loose as life itself.

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are shaped by it.

I am very much interested in the dramatic potential of non-dramatic moments in life. Presentation of dramatic moments without dramatization is another face of my approach. The combination of long wide shots with functional close-ups, While I was writing amateur actors, minimal acting and natuthe script of this ral lighting are the determining characterfilm, I kept remind- istics for the style and atmosphere of this ing myself that the film. I think a film should try to be as



### **DIRECTOR'S BIOGRAPHY**

Seyfi Teoman was born in Kayseri, Turkey in 1977. After studying economics at Bogazici University in Istanbul, he lived in Lodz, Poland for two years, studying film directing at Polish National Film School. He shot his short film, Apartment in 2004 which has been screened in many international film festivals. He directed his first feature Summer Book in September 2007. At the moment, he is working on his second feature.

### FILMOGRAPHY:

Tatil Kitabı (Summer Book) Writer, Director 92 min, 35mm, Turkey, 2008.

Apartman (Apartment) Writer, Director, Producer, Editor 23 min, 35mm, Turkey, 2004.



### COMPANY PROFILE

Founded in 2006 by Yamaç Okur and Nadir Öperli, Bulut Film is a production company that aims to produce films with directors' labels. As such Bulut Film is interested in avant-garde styles, experimental narratives, and fresh talents. Bulut Film's vision is to produce first films of young and talented directors who are eager to have a word in international cinema scene, and to support young and talented screenwriters. Bulut Film also plans to produce or coproduce the prospective projects of internationally acclaimed Turkish directors. As such, Bulut Film aims to accelerate the number of Turkish films that will be screened in international festivals and other distribution cycles.

### FILMS

- Summer Book (Director: Seyfi Teoman) / completed, world premiere in Berlin (2008)
- Our Grand Despair (Director: Seyfi Teoman) / pre-production, script to be completed in May 2008
- Black Cloud (Director: Theron Patterson) / pre-production, script completed, principal shooting: Summer 2008
- Frenzy (Director: Emin Alper) / pre-production, principal shooting: Summer 2009 For more information about Bulut Film please visit www.bulutfilm.com





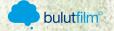


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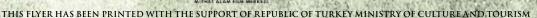
TANER BİRSEL TAYFUN GÜNAY HARUN ÖZÜAĞ AYTEN TÖKÜN OSMAN İNAN sound İSMAİL KARADAŞ sound designer THERON PATTERSON editor ÇİÇEK KAHRAMAN art director NADİDE ARGUN director of photography ARNAU VALLS COLOMER co-producers TÖRE KARAHAN, MEHMET BETİL producers YAMAÇ OKUR, NADİR ÖPERLİ

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