

**PULPA:A CASE STUDY ON A SHORT FILM IN ISTANBUL**  
**PULPA: İSTANBUL'DA GEÇEN KISA BİR FİLMİN ÖRNEK OLARAK**  
**İNCELENMESİ**

**AYŞE ÜNAL**

**9860305**

**İSTANBUL BİLGİ ÜNİVERSİTESİ**  
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**BERKE BAŞ**

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<b>1) İstanbul</b>	<b>1) Istanbul</b>
<b>2) Won Kar Wai</b>	<b>2) Won Kar Wai</b>
<b>3) Fransız Yeni Dalga Sineması</b>	<b>3) French New Wave</b>
<b>4) Kısa Film</b>	<b>4) Short Film</b>
<b>5) Yapım Süreci</b>	<b>5) Production Process</b>

## **SUMMARY / ÖZET**

### **"Pulpa" / "Pulpa"**

#### **English:**

Pulpa is a short fiction film taking place in, and featuring Istanbul. It is shot on 16mm film and then by telecine process printed on an analog betacam tape, the final product is a DVD. The film tells of two foreigners, two lovers, meeting up in Istanbul, at a hotel, having a lover's crisis. The male protagonist then leaves the hotel, and starts a voyage in Istanbul, obviously thinking about the relationship and the woman he left behind at the hotel. He sees various couples, and women, who all remind him of his lover. In the end he goes back to the hotel. The film does have a vague storyline, it is a film about a situation everybody have memories of, and just intends to evoke those memories. Like the storyline the characters, locations, costumes, mood, style and the techniques used are a fusion to keep the vagueness to the film, as well as aesthetic choices.

#### **Türkçe:**

Pulpa, İstanbul'da geçen ve İstanbul'u *gösteren* bir kısa film. Pulpa 16mm negatife çekildikten sonra telesinede analog betacam'a aktarıldı ve DVD'ye de basıldı. Film İstanbul'da buluşan iki yabancıyı, iki sevgiliyi konu ediniyor. Filmde bir otel odasındaki aşıklar kavgasına tanık oluyoruz. Erkek oteli terk ediyor, ve

İstanbul sokaklarında biz de onu takip ediyoruz. Belli ki kafası hala ilişkisi ile meşgul. Yollarda sürekli çiftler ve kadınlara takılıyor gözü, ve tüm kadınlar ona geride bıraktığını hatırlatıyor. Film bir konudan çok bir durumu anlatıyor. Bir sürpriz yapmayı hedeflemiyor. Herkesin bir tarafından tanıdığı bir durum bu, ve seyircisinin kendi anılarından besleniyor, kendi fikrini göze sokmama endişesi taşıyor. Filmdeki karakterler, mekanlar, kostüm, stil, ve kullanılan teknikler de hem estetik tercihleri yansıtıyor, hem de yarattıkları karışım ile prototiplerden kaçınmaya çalışarak bu göze sokmama endişesine bağlanıyorlar.

## **PULPA**

My thesis is a case study on a short fiction film in Istanbul. Hence the thesis consists of two main parts, one being the film itself, and the other the written material in which I'll try to give a very detailed account of both the theor(ies) behind the audio-visual product; and the methods and techniques that I used before, during and after the shooting of the film. There are questions to tackle,

What does Istanbul stand for in Pulpa?

What is a short film, and why is Pulpa a short fiction film?

What is the background of the specific film, Pulpa?

What are the artistic and theoretical inspirations behind the film?

What are the production stages a short fiction film in Istanbul goes through- an empiric approach

When Istanbul is mentioned, more than often the context of east versus west, or the meeting of east and west comes fore. As the thesis is named 'a case study on a short fiction film in Istanbul' I'd like to clear that front in the beginning. Obviously the imperial city of Istanbul had been the crashing point of the two cultures that shaped the world we are living in, even before the Ottoman/Muslim conquer of the city, Constantinople was also the point where east met west. Istanbul bears all the signs of this history, in its architecture, history, style, atmosphere and culture. But in *Pulpa*, we are following two unexplained foreigners, who meet in Istanbul. It's with great care that we, as viewers are kept ignorant of their nationality. On the other hand Istanbul has a solid presence. Trying to avert the clichés, the film still represents Istanbul in such a way that it is easy to recognize it immediately. So we can say, Istanbul is the only character in the film whose identity we readily know. Why the film keeps the identities of the protagonists such a secret, I'll discuss later on, but it suffices to say their story is such a common one, I did not wish that any national/ gender biased reading to rip that generalism away. So Istanbul is the meeting point of not east and west, but a man and a woman, and it is a place where anything anytime is possible – being the metropolis it is.

*Pulpa* started as a short story, based in Hong Kong. It was for me visual from the beginning. But only as I started replacing Hong Kong with Istanbul, did it start to make a cinematographic meaning. In my brief visit to Hong Kong, I was very much affected by the city. I tried to understand that city holding on to the

references I had of Ridley Scott's postmodernist masterpiece, Blade Runner, and Wong Kar Wai films. For Pulpa, the imagery of Hong Kong reflected in a Wong Kar Wai'nian way was the base of the story. Especially the film Chunking Express, was in the fore as a visual memory of a city. So I am able to claim I think by studying the imagery in Chunking Express, I gathered a new angle on looking to, Istanbul. Obviously Hong Kong is very different from Istanbul on historical, political, cultural aspects. On the other hand Hong Kong, like Istanbul has a bridging facility for cultures, and "times". Both these cities seem to maintain different periods of history in their present.

Film is basically the art of telling stories by visuals. Pulpa is a short fiction film which aims to tell a story using cinematic devices. Short film, or short subject, is often described as the equivalent of short story compared to novel. " The definition of maximum length (of short film) varies from 40 minutes (Academy of Motion Picture Arts and Sciences rule) to about 80 minutes. The short-film form is to the full length film what the short story is to a full-fledged novel."<sup>1</sup>

"Short films often focus on difficult topics which longer, more commercial films usually avoid. Their filmmakers benefit from larger freedoms and can take higher risks with their films, but must rely on festival and art house exhibition to achieve public display."

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<sup>1</sup> Wikipedia [http://en.wikipedia.org/wiki/Short\\_subject](http://en.wikipedia.org/wiki/Short_subject)

“... they are cheaper and easier to make, and also their brevity makes shorts more likely to be watched by financial backers and others who want some demonstration of a filmmaker's ability.”<sup>2</sup>

In his doctorate thesis, Dr. İlker Canıklıgil defines short films: “these films, usually tell too personal, short, marginal, uncommon subjects, in a personal and often passionate narrative forms.”<sup>3</sup>

Pulpa does not match this description on virtue of its subject, as there are many feature films on the subject. Indeed Pulpa theoretically could have been a feature film. However one needs well worked out, believable characters to carry a feature length film. Especially when the film at hand is not based on action but characters and emotions. The reason Pulpa is a short film, is my desire and decision to tell of a general situation, instead of a personal account of two people. In short the briefness gives me the chance to generalise on my subject.

A fictional film usually does not try to be objective, indeed it is a form of subjective storytelling traditionally. Pulpa, on the other hand, though not trying to be objective, still balances itself and its story on a knife edge. Even the protagonist can be challenged, is it really The Man? Can the viewer confidently claim the real protagonist is not The Woman? The characters do not embody a definite role. Pulpa tries to generalise on relationships, or a type of relating, hence it builds its narrative on the assumption, in real life most of the time there are no

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<sup>2</sup>Wikipedia, The Free Encyclopedia, 10.03.2006, <[http://en.wikipedia.org/wiki/Short\\_film](http://en.wikipedia.org/wiki/Short_film)>

<sup>3</sup> Canıklıgil, İlker, Kedi Gözü, Marmara Üniversitesi Güzel Sanatlar Enstitüsü Sinema Tv Anasanat Dalı Yüksek Lisans Tezi, İstanbul - 1998 Marmara Üniversitesi

clear motives, at least for the people included in relationships. Hence we do follow the male lead on the streets of Istanbul, some viewers will name and have named the female as the real protagonist. And they have identified with her.

The urge to keep some vagueness brings viewer participation. I believe to make the most of the film, the spectators have to actively use their own memories and experiences. So far most of the spectators responded in the way I have expected and hoped for. This also means the film is open to multiple readings and subtexts, those even I am not aware of. On the other hand there are no metaphors, or signs that are not obvious enough to miss. This is not a riddle, but a film, trying to convey an idea. This is a light but emotional film, with no gender, political or social agenda. Amongst all ambiguities, there's one "idea" that I want the viewers to get, and it is the "generation" mentioned earlier.

On the other hand, this is not a truly non dramatic script. For the reasons mentioned above, *Pulpa* seeks the viewers to identify with the actors. It needs the identification to be properly understood. In the end, it provides a chance to choose your own identifier.

The visual style is an extension of the narrative style. I have used a classical medium, the film. 16mm was chosen, specifically for the *film look*. And although 35mm could have been the primary choice if the budget and the shooting requirements (on shoulder camera on streets) did allow, the graininess of the stock was most welcome. Inside the hotel, both the light and set dressing, even the costumes are chosen such that the viewer is never too sure about the period

the film is set in. Once we are out of the room, the city itself reveals the period. On the other hand, the shooting style is never as formal, both the framing, and lack of static shots are done to create an up to date feel.

In the course of the film, we come across ferries, trams, pedestrian passes, this way the notion of being on the road, being on the move is tried to be accentuated. This is intended as a clear metaphor for the male protagonist's indecision to stay or go. Also the protagonists are on the road, they meet in Istanbul, but they don't have any permanent connection with the city. The transport vehicles try to accentuate this feeling of movement.

**Background:**

Pulpa as mentioned before, started as a short story. Written for very personal reasons, with no intentions of being used as a script. The original story is included in the appendix.

My main reason in doing the film is a visual one, a challenge of showcasing Istanbul, the way I see it. Storywise, Pulpa has a very familiar story, already told millions of times. One doesn't need to worry about repeating others', as it is mainly stressing the fact relationships repeat one other. Its quasi comical stance if you care to find it, lies there. Hence the dialogues from the French Nouvelle Vogue film, *A Bout de Souffle...*

Being a very beautiful city, Istanbul strangely has very ugly visuals. So as mentioned above the challenge was trying to stay real, stay Istanbul for a fellow Istanbul-ler, and at the same time being aesthetic and cinematographic. I have

started the quest by taking many photographs around Istanbul, I had locations in mind, but I tried not to get hooked on the names. For example I had listed the entrance of a subway station, both being another signifier of travel, and as an aesthetic decision. I had this image of an oblique angle of steps. In the end, I found my steps instead at a pedestrian underground crossing.

### **Script:**

The script has changed a lot of times during the preproduction, what follows is the latest script. However it is not the shooting script. The sequence of the tourism agency and related details, do not exist in the final product. The decision was made considering the visual style of the movie. As Pulpa uses mainly a visual, almost poetic language, I could not integrate the tourism agency sequence in it. In the end, I decided against a direct hint to the protagonist's indecision about leaving, and tried to convey the dilemma by visual methods.

### **OTEL ODASI – SABAH İLK SAATLER – İÇ**

Kadın, Adam

Retro bir otel odası. Kamera bir bavul ve bir backpack'i yalayıp geçer. Etiketlerini okuyabilecek kadar dururuz. Amsterdam – IST, diğeri Paris-IST... Pasaportlar. Kamera hareketine devam ederken açılır.

Aynalı komodinin aynasında görüntü çok flu, görüntü kadın olduğunu anlayacak kadar netlenir. Aynalı komodinin önünde oturan kadını arkadan görürüz, aynadaki görüntüsü fludur. Makyajını silmeye niyetlenir. Yaşı, dönemi belirsiz gözükür. Adamla konuşmaktadır. Adamın yanbaşıında bir kumanda, odada bir TV çalışmaktadır Onu aynadan takip eder.

**DIŞ SES** TVden A Bout de Souffle diyalogları duyulur:

(diyaloglar FR altyazı var. Müzik yok, ağır bir sessizliğin sesi, kumaş hışırtısı, oyuncuların gerçek diyalogları blabla olarak duyulur; atmo vb)

Patricia: Michel, niye geldin buraya?

Michel: Ben mi, seninle tekrar yatmak istiyorum da ondan.

Patricia: Bu bir neden değil bence.

Michel: tabii ki bir neden seni seviyorum demek

Patricia: ya ben, seni sevip sevmediğimi henüz bilmiyorum

Michel: ne zaman bileceksin?

Patricia: Yakında

Michel: Ne demek yakında, bir ay mı bir yıl mı?

Patricia: Yakında yakında demek!

Michel: Kadınlar sekiz gün sonra gayet güzel yaptıkları bişeyi sekiz saniye içinde asla yapmak istemezler. Oysa sekiz saniyeymiş, sekiz günmüş, ne farkeder ki, ya da sekiz yüzyıl?

Patricia: Yok sekiz gün iyidir.

Michel: Evet hayır,.. kadınlar demek hep yarım önlemler demek. Bu benim moralimi felaket bozan bişey... Niye benle tekrar yatmak istemiyorsun?

Adamı görürüz. Yatağın üzerine uzanmıştır. Soğuktur, mesafelidir. Kadınla adamın ağızındaki diyalogları duyamıyoruz, TV sesi onları bastırıyor, filme göre bir rol değişimi söz konusu. Patricia daha çok erkek oyuncuya, Michel' se kadına uyar. Yine de senkron yok, bazı yerlerde uygunca cümleler oyuncuların ağızındaki cümlelerle çakışır.

...

Patricia: Çünkü bilmek isterim... Sizde sevdiğim bir şeyler var, ama ne olduğunu bilmiyorum. Romeo ve Juliette olmamızı isterdim

Michel: eyvah.. eyvah

Yahu küçük kızların düşünceleri bunlar!

Patricia: Görüyor musun, dün gece, arabada, benden vazgeçemediğini söylüyordun. Oysa vazgeçebiliyorsun. Romeo Juliette'ten vazgeçemiyordu, ama sen vazgeçebiliyorsun.

Michel: Hayır, senden vazgeçemiyorum.

Patricia: Aaaa! Bak bak bak.. Oğlan çocuklarının düşünceleri bunlar!...

Michel: Gülümse bana.

Michel: peki sekize kadar sayıyorum. Eğer sekizde gülümsememişsen boğarım seni.

Michel: 1,2,3, 4, 5, 6,7, 7 buçuk, 7 üç çeyrek.. Öyle kalleşsin ki gülümseyeceğine bahse girerim

Kadın dudağını ısırır, aynadan görürüz. Sigara paketini eline alır, içi boş. Kalkar, banyoya girer. Kapıyı ardından kilitler.

Kadını banyoda görürüz, konuşmayı sürdürmemek için kaçmış..

Adam yatakta doğrulur. Sinirlenmiştir.

Patricia: Artık oynamak istemiyorum, bugün.

Michel: Kalleşsin. Yazık

Patricia: Bunu niye söylüyorsun bana?

Michel: Sinirimi bozuyorsun, bilmiyorum...

Patricia: Sen de.

Michel: Hayır, ben kalleş değilim.

Patricia: Korktuğumu nasıl bilebilirsin?

Michel: Bi kız her şeyin iyi gittiğini söylüyor da sigarasını yakamıyorsa... evet...

bişeyden korkuyor demektir... hangi şeyden bilmiyorum ama, korkuyor.

Adam kalkar, sırtçantasını almadan çıkar, kapı ardından kapanır.

### **ADAM – MERDİVENLER – İÇ**

Adam merdivenlerden iner. İnişini parçalar halinde görürüz. Siniri belli olur.

“Kadın onun içindeki kötüyü ortaya çıkarır”

### **Karaköy duvar önü – GÜN– DIŞ**

Mavi dökülmüş duvarın önünde adamı takip ederek C.U. pan.

**TRAMVAY DURAĞI – TOPHANE – GÜN - DIŞ**

Yakın plan el detayı jeton atar. İlk çiftimizi görürüz, turnikelerde, adam şöyle bir bakar. Çift genç ve spor. Kamera onlarda kalır. Yavaş çekim... Konuşarak geçerlerken kamera onları takip eder. Kadının odada bıraktığımız kadın olduğunu makyaj ve saç yüzünden hemen anlayamayız. Tramvay gelir.

**TRAMVAY KÖPRÜ ÜSTÜ – GÜN – DIŞ**

Köprünün ayakları önünden tramvay geçer.

**SULTANAHMET TURİZM ACENTASI – DIŞ- GÜN**

Acentanın camları Amsterdam 150 euro, Atina ...euro yazıları ile dolu, adam içerden çıkar.

**LİMAN – DIŞ GÜN**

Karaköy limanda dolanır, gitmekle kalmak arasında

**KARAKÖY ALT GEÇİT – İÇ-DIŞ - GÜN**

Karaköy altgeçit, yakın plan ayaklar, topuklu ayakkabılar. Geçit genel, arkada gün ışığı patlar, ışığa yaklaşanlar incelik, silüetleşir. İkinci çift. Çiftin kadını, her seferinde odada bıraktığımız kadındır. Saçı, giyimi vb değişmiştir. Daha yaşlı ve kadınsı. Bu çiftte uzun dururuz, anlaşılmasını isteriz. Çiftle beraber adamı kaybederiz.

### **MAHMUTPAŞA – GÜN – DIŞ**

Mahmutpaşa yokuş, alttayız, sokak her zamanki kaotik Pazar halinde. Kalabalıklaşan şehirde adam kaybolmuş bir şekilde dolanır.

### **BÜFE – AKŞAM - DIŞ**

Şehrin kalabalığı büfenin önündeki adam ve çiftin önünden hızla akar. Turist, ve ayrılık eşiğinde bir turistin zaman algılayışı ile şehri görürüz.

### **MARKET – GECE – İÇ**

#### **ADAM, TURİST KIZ, MÜŞTERİLER**

7-11 tarzı bir market (Cihangir civarındaki marketler olabilir). Adam sigara almaktadır. Kadının otelde ici bos bulduğu paketle aynı marka. İçeride kredi kartı ile çalışan telefonlardan /kontürlü telefon vardır. Telefondaki kızı arkadan görürüz, kamera hareketi ile adamı takip ederken onun da bizim tuvalette bıraktığımız kadın olduğunu görürüz. (cut'la da olabilir, tezgahta karşı karşıya getirmek iyi olur)

TURİST KIZ (telefona) hello, can I speak to Mutlu please

....

Hey, I am at Istanbul, shall we meet.....

...

Bu arada kamera kızıdan uzaklaşmaktadır, söyledikleri anlaşılmaz olur...

Adam marketten çıkar.

### **MERDİVENLER – GECE – İÇ**

Adam

Adam merdivenlerden hızla çıkar. Kapının önü. Bir bilet çıkarır. Uçak bileti.

Katlar, cebine koyar.

### **OTEL ODASI – GECE – İÇ**

Adam, kadın

Tepeden odayı görürüz. Kadın yatakta diagonal yatmış, uyuyakalmıştır. Gitmeyi düşünmüş, belki ağlamış, ayağındaki ayakkabıları bile çıkarmamış. Fan kamerayla oda arasında dönmekte, oldukça yavaş. Dışarıdaki bir ışıklı tabelanın yanıp sönen ışıkları arada odadaki ışığı değiştirir. Kapı açılır. Adam girer. Adam yatağın yanına gelir, oturur, ayakkabılarını çıkarır, kadının yanına uzanır, arkadan sarılır, kadın uyanır, sarılmasına hafifçe karşılık verir.

### **Form & Style:**

**Framing:** I have tried to stay away from formal framing. One can observe for example the space in front of the actors' eyes is often half the frame, instead of

2/3. There are not too many dutch angles, but the graphical composition in the frame is oblique. The camera is not trying to be a documentary camera, indeed all shots have been worked before hand, but to give it dynamism it is almost never on the tripod. That decision is mainly aesthetic and rhythmic. What I mean by rhythm is the natural rhythm of Istanbul, that the film tried to duplicate.

**Choice of format:** To romance the city, and to accompany the journey the male lead was having, I thought I needed off focus backgrounds, and graininess. The sharp reality of digital medium was hence out of question. I am a firm believer and advocate of digital film so it was really a choice Pulpa forced, not a general decision.

The 16mm was chosen over 35mm on two grounds. One being that I produced my film and although I was lucky to get a lot of sponsors, it would still be a bigger production with the aforementioned medium. The second was a logistic decision, as I knew I wanted a non-stable camera, I knew the camera had to be on shoulder most of the time. And being a much lighter camera 16mm was the obvious choice.

**Sound Design:** As Istanbul is one of the main characters, whose voice we actually can and want to hear, the sound design was important. Also without the real sounds of Istanbul, the film risks to look like a video clip of beautiful imagery;

a music video. The sound recording is done separately not to slow down the shooting process.

**Production Design:** Even before I decided on the locations I had color and lighting schemes in my head.

In the beginning, I had a 80s style hotel in mind, with green fluorescent light. After realizing the hotel I was looking for did not exist (most hotels in Istanbul constantly change their furniture, to an amazingly same looking style) except for Sürmeli Hotel which looked too grandiose, I decided Istanbul would be represented more in the old world look. So I have switched to Büyük Londra Oteli. The decision forced me to change as well the costume, and style of the actors. In short, I believe the production value, the care shown to seemingly not seen details are the ones that put a student film and a professional film apart.

**Production Notes:**

**Locations:**

The locations are included in the storyboard and shooting boards. Detailed information about the process of finding the locations and getting permissions are mentioned else where in the paper.

**Cast:**

Casting was one issue I felt underworked. I am not an “actor’s director.” I know this even better after finishing the film. I tend to go for characters, screen types. However as I was casting a voluntary short film I didn’t have much chance.

I tried contacting acting schools, but at the time of preproduction, schools were on holiday. I also tried contacting the casting agents I work with professionally but as I couldn’t afford to pay for actors, that didn’t end productively either. In the end I asked my actor friends. Ali Pınar, the lead actor, actually was helping me find actors and actresses, and it is through him I reached Görkem Yeltan. And he ended up acting for me as well. I don’t think they are a perfect couple. During editing their lack of chemistry became so obvious, that I had to shoot a love making scene to enforce the idea they are lovers.

I should also mention they weren’t the types I imagined while writing the story.

On the other hand there were advantages to the situation. Görkem is an experienced TV and film actress, which I think affects her acting in an undesirable way. And I tried hard to neutralize the effect, sometimes unsuccessfully. But she is admirably disciplined, patient and open; and she is so well acquainted with shooting situations, she can lead her fellow actor, act as a director’s assistant, and can repeat choreography persistently.

Ali, on the other hand, worked as a director in theatre, and is just starting with acting. He is a natural, outgoing person. But he is not the professional Görkem is.

The other lead actresses considered are included in the appendix.

**Equipment and Crew:**

The equipment and the crew list are included in the appendix. In Turkey, and most of the world, short films are voluntary co productions of many people. I had the chance to work with industry professionals. And most of them devoted their time and skills just for help. One reason for their invaluable help is their being friends of the director, and lovers of cinema. Still short films are also platforms where young filmmakers can show their capabilities.

I also had financial and/or equipment aid from different companies. The film stock, camera, grip, lighting and, sound recording equipment, as well as the sound studio, and post facilities were provided. The laboratory and the telecine house made considerable reductions to their fees.

Pulpa is an evidence of the never fading enthusiasm of filmmakers in every walk of the industry. And it shows once again filmmaking is a collective process.

**Production:**

During pre-production I had several meetings with my thesis advisor where we discussed the visual and written material I have worked on. First we discussed the story. One issue was how to make the viewers understand that the protagonists are meeting in Istanbul, and they are foreigners from different

countries. The issue was important, as I was afraid unless we know they are “tourists”, their meeting at a hotel will bring up different readings.

Another issue we discussed was if the male protagonist needed an aim while traveling around the city. That was the point when the tourism agency idea was introduced. There was also a leitmotif about flying paper planes.

We discussed dialogues, the solution to writing realistic lovers’ quarrel dialogue came as not writing one at all and use another one; A Bout de Souffle Dialogues (August). This, as mentioned before, accentuates the hypothesis, relationships repeat one another.

Then I had several meetings with the crew. One last meeting including all heads of crew was held with Barış Ulus. That meeting was one of the biggest tests before the shooting. It was comparable with a pitch. The earlier idea of pier came back into the film, instead of the tourism agency.

Next step was technical tests. One effect shot was in front of the buffet. The idea was to have our actors moving in normal speed and everybody else blurred. The two ways to accomplish the effect were, either shoot it higher camera speeds like 75fps, and do the effect in the computer. Or shoot lower camera speed, while the actors move slower than normal (ie if we shoot 5fps they have to move 5 times slower (25/5)) speed. We tried different frame per seconds, and had the film telecined. After working with the compositing artist on a Flame, we decided to shoot between 5fps and 10 fps. In the film it’s 5fps as the others flicker because of the location light source.

The next was a camera and objective test, which is a usual safety step in shooting film. And it helped us decide about which objectives to use (i.e. we didn't like the quality of a zoom lens and opted for another).

On the recces we also tried our widest objective, and had special equipment for shooting the television set.

Another important step in preproduction was taking the permissions. The general permission for shooting on the streets of Istanbul is granted by "Istanbul Emniyet Müdürlüğü". However the Galata Bridge was included in the film's locations, so we had to get another permission from the "Istanbul Büyükşehir Belediyesi". Being a student helped with permissions. However we didn't think of taking the permission from Ulaşım A.Ş. that runs the light tram in Istanbul; hence we had to "beg" our way on the shooting day.

One other tricky permission was from "Karaköy Liman İdaresi". As the shooting area is a restricted area, it is a high security zone like the airport departure areas. But adhering by the procedure we managed to get permissions for all crew.

Büyük Londra Oteli charged a shooting day. And Pera Palas Oteli, advised me not to ask for official permission. Cambaz Restaurant Bar which we had to use instead of the Büyük Londra stairs gave the permission for free as the Eminönü Buffet, and the Beyoğlu Market.

There are at least 10 different locations (hotels, stairs, markets, buffets) that rejected permits for us at different stages of the procedure, sometimes it was verbally on first talk, sometimes it took 2 weeks of intense emailing and faxing. Indeed despite working on locations for months, on our last shooting day we still

didn't have a market and I had a back up scenario in which the male protagonist got his key at the reception; instead of buying cigarettes. And the tourist girl was on the phone in the lobby. So the producer was out looking for locations while we were shooting the scenes. It is a little miracle after being rejected by many markets, she came across this market, which was exactly what we were looking for, and got a permission to shoot.

There were 3 full days and two half shooting days. The first day we moved into the Büyük Londra Oteli. The room was shuffled into the set. The equipment carried upstairs. We designed that day as a rehearsal day, but decided to shoot the bathroom scene at the Pera Palas hotel. After the almost pirate shoot, we went on to our main room, and photographed every angle we had in mind. It was a very resourceful day, as next day amidst lighting worries and tiredness of the long day we could refer back to them more than often.

The second day we did the hotel room sequence. This day was the most complicated as we lit the scene totally and we were working with two mirrors on the set. As well this was the only sequence with dialogue acting. We had quite short time, I shot the scene very economically, not giving too much room for editing. However I was confident, as I went over and over the script. The biggest amount of time we used for lighting.

The street shoots (2 days) were designed according to fit the schedules of actors, weather forecasts, the Ramadan decoration at the buffet, the Saturday crowd at Mahmutpaşa... All these factors in mind the schedule just worked fine. One problem was the pedestrian tunnel crossing. As I didn't want to decipher the

shops on both sides and wished for a sparse crowd. That meant a Sunday as a shooting day. In the end we lost the shops by putting an f-stop accordingly and blocking the movement of the crowd while shooting. All my crew had actual set experience, which meant under such circumstances –unashamedly- we blocked a main pedestrian way in the middle of a week day.

The last half day was shot 5 months later than the rest. It is a love making scene, and I decided I needed it after the editing. I have discussed the reason above. The lack of chemistry could be based on my inexperience with actor directing, the actors being chosen almost compulsory, and even Turkish “uptightness” (ie we can’t see the actress in her underwear, she is not comfortable, etc. the actor is ashamed of his tummy..). Shooting the love scene proved really difficult. Not the least because my leg was plastered as it was broken, but I found it extremely hard to direct the actors, and ask anything more than they were willing to do. In the end I got “conservative” versions of my already conservative visions. I am still grateful my actors even accepted it. And I was honored when the actress told me she actually rejected a feature film role for there were love making scenes involved. I showed both my actors the rough cut, and examples (from *Who’s That Knocking on My Door*, Martin Scorsese), and I believe they were convinced me and my director of photography would manage to make the scene look aesthetic and not cheap. The scene was done with HD, considering its high resolution (close to 2048x 1556 pixels, the resolution of film when digitized 2K) and easiness to work with (considering the discomfort of the actors).

The atmosphere sounds were recorded on a separate day.

The rough cut was sent to the musician. I tried many themes as an example and ended up with a Peace Orchestra piece, where the walking rhythm was right for Pulpa. The musician made two versions. We edited the second one on the film, and did a bit of cutting. He finalized the music from that score.

We also had a dubbing session, to have a faint, not-understandable dialogue underneath the A Bout De Souffle dialogues. However, once there are real dialogues under the TV sound, the viewers pay undue attention to understand what they are saying. So we opted for the murmuring sounds.

The final colour correction, effects and titles were done in Flame. And as the sound was mixed the DVD was ready.

### **Costume:**

The detailed costume brief and the exemplary photographs can be found in the appendix. The main worry here was style and colour. For the hotel costume, the actress' look was the decisive factor on the style. Other, more modern option had to be discarded. For the other `women` she impersonated the aim was to differentiate her as much as possible, business woman, young girl, after work woman, and the tourist. The colours were all preset according to the background.

**Décor:**

Pulpa mainly takes place on the streets of Istanbul, and an hotel. There was not a real décor to talk of. However there were a few accessories and changes to the hotel room.

I believed the hotel was of prime importance, as the story and the mood was set moving there. I have mentioned an earlier wish for an 80s style hotel/motel room. I have searched extensively Sultan Ahmet, Galata, Beyoğlu, Taksim, Karaköy districts, and some random hotels around Istanbul. The abovementioned area is important logistically as I had to design the shooting schedule such that it didn't stretch over too many days. The hotel room hunt was an adventure in its own, in which I even stumbled into daytime hotels. During my research I could not find the room I had in mind, but was convinced Istanbul hotels have 3 basic looks; modern hotels with lots of stars, tourist hotels with uninspiring decoration and less stars, and ethnic and/or old hotels. The last one was the most promising visually.

The room I chose was in Büyük Londra Oteli. There was a magnificent desaturated cobalt blue on the walls, and a sense of being lived in on the textures of furniture and walls. Unfortunately the hotel was redecorated. It was an awful shock on my third visit to see the walls covered with not very inspiring wallpapers. In short we tried to make the room look more coherent and pleasant. One issue was of course how the colors will match the costumes. We chose certain shades of green for the curtains and bedcover.

The bathroom and the stairs were chosen in different locations. The first for aesthetic reasons, the latter as the hotel asked more money, I no more could afford it.

The prop list is included in the appendix.

### **Script and Storyboard:**

I have started working on the shooting script on July 2005. After 10 different stages I have reached the last version, which I included above.

I never had a storyboard, apart from the matchstick frames that are only decipherable to myself. But I find it easier to express myself by showing, so I tried to find my frames while photographing locations, as well on recce/rehearsal days. Another method I used was scanning through many films, first to define a mood, and color scheme; but also to form a simple shooting board. I believe it made it a lot easier for the DOP, production designer and producer to work with the film. The storyboard prepared in this manner and the shooting board are included in the appendix.

**Evaluation:**

Pulpa is a short film shot in Istanbul and featuring Istanbul. I think Pulpa does what it sets off to do, it retells a situation and evoke the viewers' own memories. It also manages to look at Istanbul so that anybody will know it is Istanbul, while capturing real and unique representations of the city. Meanwhile the locations do not stand out of the film, but serve the story.

Pulpa is a film, which is hushed, but aims to leave a lasting, strong impact.

Pulpa was also my "coming of age" film. I have tried my knowledge and taste, I saw my strengths and weaknesses.

It was most interesting to disentangle one's own visual style, acting preferences, cinematic virtues and weaknesses.

On the other hand I believe Pulpa helped me to form a crew who will continue to make films together.

And although it was not the intention, shooting Pulpa and working on it gave me intense pleasure and happiness. It is very fortunate to be able to call work, pleasure.

**Keywords:**

Short film, Istanbul, J.L.Godard, Wong Kar Wai, French New Wave, visual, subjectivity, objectivity, 16mm, HD, production process

## Appendix I

### Script

#### Original Story

PULPA

She is in front of the mirror. Tossing her short hair. A cigarette is smoking itself on the ashtray in front of the mirror. Inside the mirror she sees the reflection of the man she is talking to, he's smoking grass, sitting on the green towel covered double bed. The lighting is bad, greenish, cheap. They look ageless, fake, ultra modern 60s type under this light.

She drags another smoke, and talks into the mirror

- you can't blame somebody for not fancying you, not like liking you. I can't.

He's silent. He looks into the mirror as well, to her face in the mirror. Then to her shoulders and hips. Stays on the hips.

She continues

- bastard. You're not ofcourse. I wish you were, or I could blame you, call you bastard

He half smiles. She takes the ashtray, her pack of cigarettes and lighter, and without looking at him once makes her way into the bathroom. Closes the door.

From inside she says

- maybe you should leave now
- and why is that

he asks with a flat voice. No real wonder in the tonation.

- because I want to cry for my pathetic self and I'm not willing to show it to you
- can't you cry in the bathroom?
- (she sounds a bit pissed of) no... or yes. Still when the fit is over and I want to come out and sleep on the bed... with swollen eyes. I don't want you around.

Outside he kills his cigarette. She continues from inside.

- actually you might as well fuck off... as he said it's just a half full tea cup, all the tears you can shed for heartbreak. Please

He stands up, takes his jacket and leave the unnatural motel like room. Outside it's dark. He walks the street. In front of the houses. In front of the police station. The cars pass by, people float too fast nearby. A metro vomits upward its clientele, everyone is fast. Some laughter lingers, mostly horns and engines. He halts in the crossing. Things slow down, stabilize. Gets into a 7-eleven. Buys

himself a cup noodle, adds water. He starts eating. Watching people shop. A woman gets in, young, thin. She puts the card in the pay phone

- hello, can I speak to Mutlu please
- hello again, I am a friend of Melis, from Turkey. I arrived in HongKong, and I would appreciate some advise...

There's a blank space in the conversation. Other side talking.

- Sure

She says

- I'll call you an hour later then... Thanks.

She puts the receiver back on. Puts the little brown note book into her little cashpurse back inside her tshirt. Looks around. Sees him maybe, but doesn't seem to. Goes around the shop, looking at prices, picks up some biscuit and a coke. Pays and leaves. He leaves the shop after her, follows her for some steps, then continues his own way. Down the Kawloon road to the view point. He buys himself a beer from the kiosk. Sits there, watches the skyline. Then the other people around. Many couples. Flashing before his eyes.

- I am a bastard

He murmurs.

Back at the motel room, the cdman is making all the efforts to cry hardest but doesn't have much chance with the small Elephanta speakers. Piazzola is playing. She is lying on her stomach, her head at the edge of the pillow, her body diagonally cutting the bed. Her left arm at a 90 degree angle, also on the pillow. Fisted. Her right hand also a fist, close to her mouth. She looks younger now. She is sleeping. The light of the bathroom is open, no lights inside the room. The visiting illumination from outside, cars, etc.

Outside the closed door he sits on the stairs. His head covered cross with his arms. Then he's inside the room. Then he's beside her. Then levels his head with hers. He blews softly on her face. She opens her eyes. Swollen eyes.

- I'm willing to take the blame he says
- Bastard she replies
- Bastard asks permission to love he says
- Permission granted she replies

## SINOPSIS

Bir otel odasındaki bir çift. Ayrı ülkelerden. Bir tartışmanın ortasındayız. Genç bir kadın, üzgün; madem sevmiyorsun niye benimlesin sorgulamasında. Adam, anlayamıyor, buradayım ya niye kurcalıyorsun kanaatinde. Kadın tartışmayı bölüp banyoya kapanır. Adam belli ki buna bozulur. Kadın adamdan gitmesini ister. Adam otel odasını terkeder. İstanbul'un çeşitli bölgelerinde adamı takip ederiz. Adamın dikkatini yolda hep çiftler çekmektedir. Kısa zamanda seyirci çiftlerin kadınının değişik kostümler giymiş, saçını değiştirmiş de olsa otelde bıraktığımız kadın olduğunu anlar. Sonunda adam büyükçe bir 7-11'a girer, yiyecek vb. alacaktır. Gene bir kadın görürüz, gene bizim kadındır ama başkasıdır. Telefonda konuşmaktadır kadın, turisttir. İstanbul'a vardım, görüşelim demektedir telefonu.

Adam dışarı çıkar. Otele gelir. Merdivenlerden çıkar. Odada kadın yalnız uyuyakalmıştır, kadının yanına kıvrılır. Ona sarılır, kadın da uyanır, gözlerini açmadan onun kucaklamasını ona sokularak kabul eder.

#### KARAKTERLER:

**Kadın:** Genç bir kadın. 25 ila 35 arasında olabilir. Tam yaşını söylemek imkansız. Romantik ama punk bir giyinişi var. Güzel değilse bile değişik. Koyu renk saçlı. Ülkesini bilmiyoruz. Asyalı veya Akdenizli olabilir. Gerçek, eski usul bir bavulu var, çok eski. Filmde asla öğrenmeyecek olsak da bavul anneannesinin yadigarı, savaşılar yüzünden çok dolanmış bir aile. Kadın da atalarının izinden gidiyor. Bavulun üstü gittiği yerlerin etiketleri ile dolu. Zengin bir ailenin çocuğu değil ama ailede sanatçılar var. Bir de her evin bir kütüphanesi. Elinde şarapla hayal edebileceğimiz bir kadın. Mesleğini, yaşını, para durumunu filmde anlamıyoruz.

**ADAM:** Genççe bir adam. 25in altında değil, 40ı geçmiş değil. Biraz bu devirden değil havası var, daha eski bir dönemin erkeği, Belmondo, Dean gibi. Ama onlardaki asilik yok, daha kontrollü, kasmış, bilim adamı. Az konuşuyor. Hissetmeye inanan bir adam, herşey kontrolü altında olsun isteyen. Kadınla ayrılmalarını sürekli olarak engelleyen o. Aralarındaki tartışma yeni değil.. Ama o insanların birlikte olmak için birbirlerini sevmeleri gerektiğine inanmıyor. Kadının ne istediğini anlamıyor, birlikteler, çiftler daha ne istiyor olabilir... yollarda yürürken gördüğü çiftler ve kadının hep bizim kadın olması hali onun için sevgiye değil çift olma fikrine bağlı.

**İstanbul:** İstanbul çok da çaktırmadan hep bir takım vasıtalar çıkartıyor adamın önüne, tramvaylar, otobüsler, vapurlar... ama o çiftleri seyrediyor, olsun, istanbul yolcuya yolcu olduğunu hatırlatmak için elinden geleni yapıyor.

**ZAMAN:** filmin geçtiği zamanı tam olarak anlayamıyoruz, bazen insanların kostümleri mekanları ile örtüşüyor. Ama genel olarak, bugün. Ama kadının bavulu gibi, mesela halk otobüsündekiler de şapkalar takmışlar. Bu detaylar göze batmamalı, bir gün otobüse bindiğinde herkesin şapkalı olduğunda insanın farkedip ne tuhaf diyeceği kadar olmalı.

## APPENDIX II

## Storyboard



1 ODA Kadın ayaklar yakın



2 Orta / yakın kadın aynaya ilerler



3 Genel plan –kadın oturur, adamın amorsu



4 Boy plan adam yatar



5 Bel / geniş plan kadın aynaya konusur



6 Adam dolly in



7 Dolly in tamamlanır



8 Kadın yakın



9 Adam arkasını döner



10 Kadın banyoya gider



11 Adam kapanan kapiya bakar



12 Kadın küvetin yanında oturur



13 MERDİVENLER – adam iner



14 Adam merdivenlerden iner



15 KARAKÖY DUVAR



16 Karaköy duvarın önünde yürür



17 TRAMVAY DURAĞI



18



19



20



21



22 TURİZM AÇENTASI



23 KARAKÖY ALTGEÇİT



24



25



26 TAHTAKALE



27



28 EMINÖNÜ BÜFE



29 MARKET



30



31 MERDİVENLER



32 ODA GECE



33 ODA

## Shooting Board



1 Jenerik



2 Kadın ayaklar kadraja girer



3 Kadın masaya ilerler



4 Kadın masaya ilerler



5 Kadın masaya ilerler



6



7



8



9 Kadın yakın plan



10



11 Kadın banyoya girer



12 Adam doğrulur



13 Kadın küvetin kenarında oturur



14



15 Merdivenler



16



17 Karaköy duvar



17A



18 Tramvay durağı, çift içerden gelir



19 Tramvay durağı adam gelir



20 Çift yakın / yüksek kare



21 Tramvay geçer



22



23 Adam turizm acentasından çıkar



24 Karaköy altgeçit / ikinci çift



25 İkinci çift



26 Adam ikinci çiftin ardından bakar



27 Tahtakale / adam kalabalıkta



28 Tarlabası / adam P.O.V



29 Eminönü büfe / düşük kare çekim / 3. çift



30 Market



31 Son kadın



32 Merdivenler



34

33 Oda / plonje kadın uyur



35



36



37

## APPENDIX III

### CALLSHEET

S1 GUNDUZ – S15 AKSAM –GECE – GÜN 1

OTEL ODASI



OYUNCULAR: kadın, adam

PROP: A bout de Souffle video veya DVD, player, TV bağlantısı, TV, kumanda

Fan

Bavul, sırt çantası, stickerlar

CD/ mp3 player, küçük hopörlerler

Çeşitli kıyafet, şampuan, küçük çanta

Yatağın üzerine başka örtü

Küçük masa, veya yatak önü veya TV altlığı, üstünde şişeler, yiyecekler

KOSTÜM: Kadın duvar rengine yakın bir şey giyecek

Adam tshirt ceket

EKİPMAN: Işık, Ray tekli bile yeter, panter

Renkli filtreler – akşam dışarıdan ışıklar, neonlar giriyor gibi

EKİP: DOP, kamera asistanı, ışık x 1, grip x 1, reji, prod, makyaj/saç, kostüm, sanat,

## S 2 – Banyo, gündüz GÜN 1



OYUNCULAR: kadın

PROP: havlu, şampuan, krem vb  
kitap

KOSTÜM: aynı, üzerine beyaz havlu veya perde sarabilir

EKİPMAN: Işık reflector, kino, tripod

EKİP: DOP, kamera asistanı, ışık x 1, grip x 1, reji, prod, makyaj/saç, kostüm, sanat?

NOTLAR: saat 11.00, 13.00 arası çekilmeli

Kostüm, makyaj, saç diğer odada yapılacak

S 3 – S 14 kapı önü Gündüz?, gece GÜN 2

OYUNCULAR: adam

PROP: bilet

KOSTÜM: Adam: üstte cebi olan bir şey olsa, yoksa pantolon cebine mi koyacak

EKİPMAN: Işık, tripod üzerinde, yükselmek ister miyiz?

EKİP: DOP, kamera asistanı, ışık x 1, grip x 1, reji, prod, makyaj/saç, kostüm?, sanat?, 2x öğrenci

SORULAR: Ali'lerin binada bulsak veya civarda iyi olur

S 4 -13 Merdivenler , gündüz + gece GÜN 2

Fix birkaç shot olacak, armda olmamız gerekebilir

OYUNCULAR: adam

PROP:

KOSTÜM: adam

EKİPMAN: Işık, panter?

EKİP: DOP, kamera asistanı, ışık x 1, grip x 1, reji, prod, makyaj/saç, kostüm?, sanat?, 2x öğrenci

SORULAR:

S 11 – Market, akşam, GÜN 2

OYUNCULAR: kadın, adam, market görevlisi 1, market görevlisi 2

PROP: kontrollü telefon

İç çantası

Sırt çantası

LP

Telefon defteri

Kola

KOSTÜM: Kadın backpacker/ turist olacak

Adam

EKİPMAN: Işık, tripod ve omuz

EKİP: DOP, kamera asistanı, ışık x 1, reji, prod, makyaj/saç, kostüm?, sanat?, 2x öğrenci

SORULAR: dışarısı ile ilgisi olan içeriye doğru derinliği olan bir dükkan bulunabilir mi?

S(5), Duvar önü, Karaköy, gün, GÜN 3



OYUNCULAR: adam

PROP:

KOSTÜM: adam

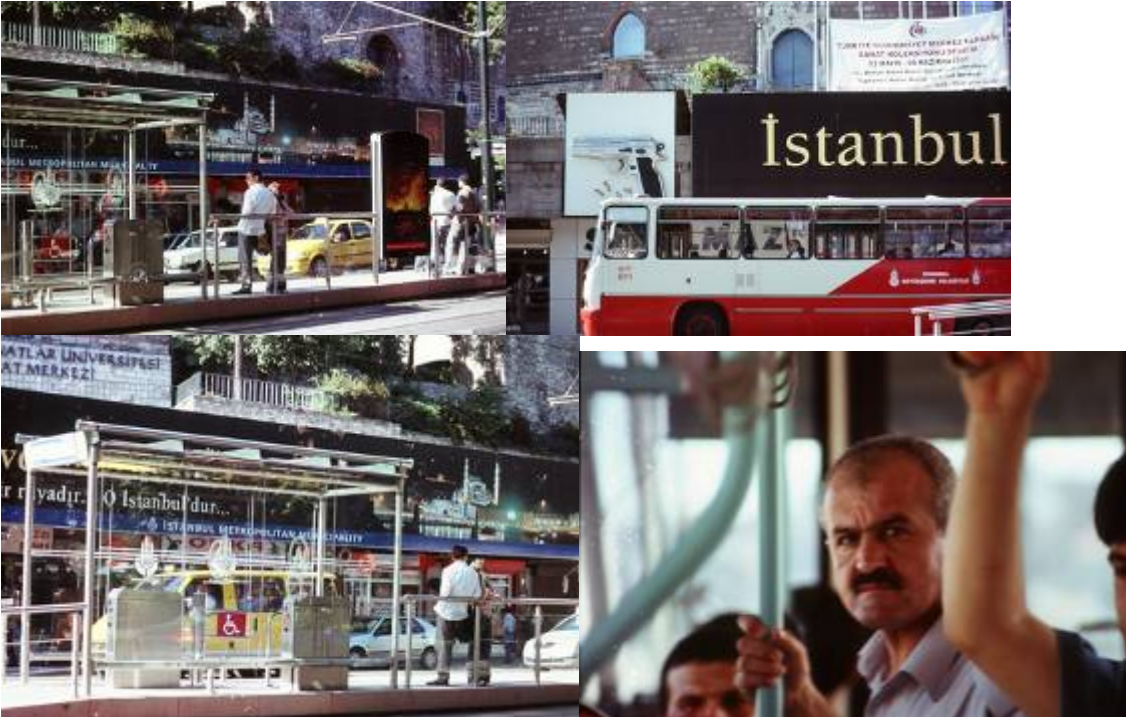
EKİPMAN: sadece pan yapacağız, ayaktaız  
Kamera hızı ile oynayabilirim

EKİP: DOP, kamera asistanı, reji, prod, 2x öğrenci

SORULAR: Saç, makyaj kostüm evvelsi günden belli, belki minibüste bir dokunulur

Işık gerek yok, reflektör bulunduralım

S (6) Tramvay durağı Karaköy- Tramvay gelir. Gün. GÜN 3



OYUNCULAR: kadın, adam, ekstra 1,2,3

PROP:

KOSTÜM: kadın peruklu veya şapkalı veya değişik saç  
Güneş gözlüğü, faye wong stili falan olabilir, rahat, kot vs  
Ekstra 1: erkek arkadaş 1- benzer genç stil  
Adam

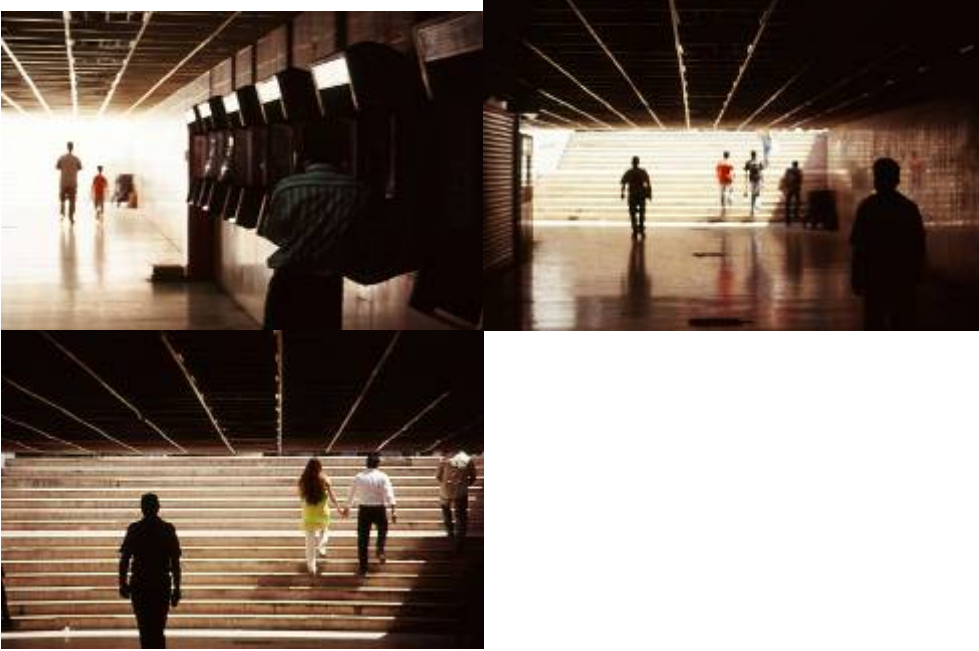
EKİPMAN: kamera ayakta ve omuzda  
Çiftli planlar yüksek kare!!!!

EKİP: DOP, kamera asistanı, reji, prod, makyaj/saç, kostüm?, sanat?, 2x öğrenci

SORULAR: minibüs nerede olacak, öbür sahne çekilirken kız hazırlanmalı  
Trafikten yırtmak için çok geçe kalmadan, hatta ilk çekilmeli mi?

S (9) Karaköy geçit. Öğlen, öğleden sonra. GÜN 3





OYUNCULAR: kadın, adam, ekstra 1-8

PROP:

KOSTÜM: Topuklu ayakkabılı, diz boy etekli, peruk burada olabilir

Adam

Ekstra 1: erkek arkadaş 2, benzer stil

Erkek ekstralardan biri fotoğraftaki adam gibi çizgili bir gömlek

giysin

EKİPMAN: kamera tripod üzerinde, yukarıdaki gibi silüet, hatta etrafı dağılan silüetler istiyorum aşağıda, dialar 100ASA, yüksek ASA film gerekmez herhalde?

Çiftli planlar yüksek kare!!!!

EKİP: DOP, kamera asistanı, reji, prod, makyaj/saç, kostüm?, 2x öğrenci

SORULAR: Minibüs nerede olacak

Oyuncuların hareket koreografisi ki biz yakın plan topuklu ayakkabıları görebilelim

Yüksek ASA gerekir mi?

Yüksek kare!!!!

Perpa merdivenler opsiyon olabilir

S (6A) – Köprü üstü tramvay resmi, iki taraf- gün, GÜN 3



OYUNCULAR: kadın, adam, ekstra 1-8

PROP:

KOSTÜM: tramvaydaki kadınla aynı. Gün batımı başka çift!

Adam?

Ekstra 1

EKİPMAN: kamera tripod ve omuzda

EKİP: DOP, kamera asistanı, reji, prod, makyaj/saç, kostüm?, , 2x öğrenci

SORULAR: BURASI ÇÖZÜMLENECEK, çift diğer plandan önceyse kullanılabilir, coğrafyasal problem!!!!

SAAT trafiğe bağımlı, fotoğraflar öğleden sonra çekildi

BİR ÇÖZÜM bunu ileri atıp sunsete doğru çekmek, o zaman başka bir çift gerekir!!!

S(7) Sultanahmet Acenta Dışı – gün, GÜN 3

OYUNCULAR: adam

PROP: kağıt uçak?

KOSTÜM: Adam

EKİPMAN: kamera tripod ve omuzda

EKİP: DOP, kamera asistanı, reji, prod, 2x öğrenci

SORULAR: yolda saç başı düzeltilir

S(10) Büfe, akşamüstü, gün batımı öncesi veya tam sonrası GÜN 4



Büfe bu kadar basit olmasa da, önünde yeşili falan olan bir yer, veya Taksim büfeler???

OYUNCULAR: kadın, adam, ekstra 3, 1-8 ekstra ?

PROP: hamburger

KOSTÜM: kadın şapkalı?

Ekstra 3: erkek arkadaş

EKİPMAN: kamera tripodda

Burada önden insanları hızlı blur geçirip bizim üçlüyü yavaş tutabiliriz. Yavaş hareket etsinler!

EKİP: DOP, kamera asistanı, reji, prod, makyaj/saç, kostüm?, sanat?, 2x öğrenci

SORULAR:

S(8) Vapur veya Üsküdar motoru, GÜN 4

OYUNCULAR: adam

PROP: simit

Kağıt uçak

KOSTÜM: adam

EKİPMAN: kamera omuz veya tripod

EKİP: DOP, kamera asistanı, reji, prod, makyaj/saç, kostüm, 2x öğrenci

SORULAR: saati ve de ikinci tramvayla çakışması düşünülmeli

EVVELSİ GÜNDEN KALANLAR GÜN 4

## APPENDIX IV

## CASTING

	<p><b>GÖRKEM YELTAN</b> Görkem, sosyal projelerle ilgilenen, çocuk kitapları yazan bir oyuncu. Bu özellikleri fiziğine de yansımış, çok masum bir havası var. Bu fotoğraf, hem beni hem yapım tasarımını üstlenen Ezgi Özbay'ı Görkem'i daha vamp, karanlık bir yere çekebileceğimize inandırdı.</p>
	<p><b>BAHAR KERİMOĞLU</b> Çok kırılgan bir ifadesi vardı. Takviminin uymama olasılığı vardı.</p>
	<p><b>YELDA REYNAUD</b> Filmi ilk kurarken düşündüğüm tipe daha yakındı. Takvimi uymadı.</p>



ALI PINAR

## APPENDIX V

### COSTUME BRIEF



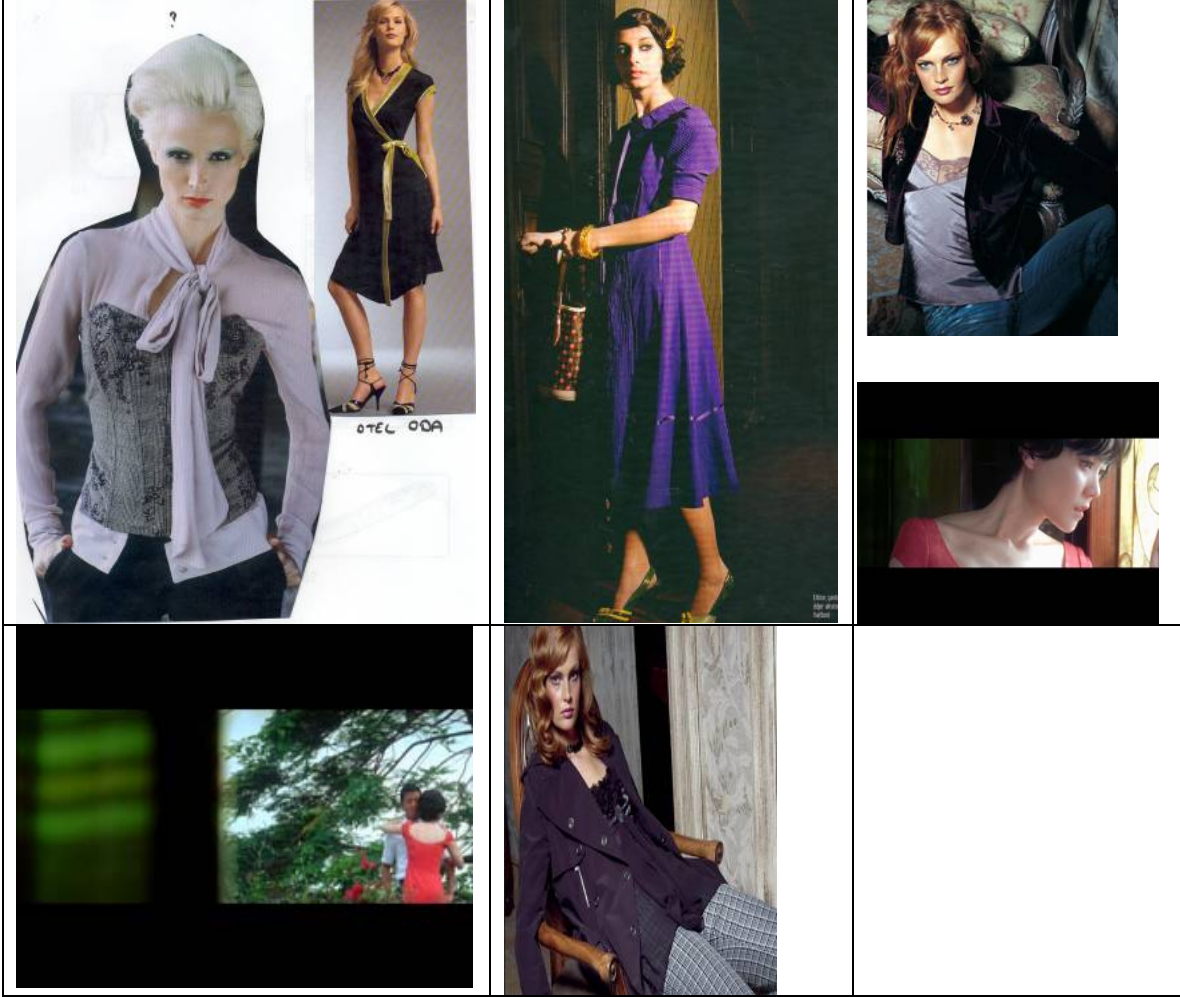
Görkem, en üstteki halinden uzak olmalı. Yabancı bir kadın. Sevgilisi ile buluşmaya İstanbul'a geliyor.

Akşam dışarı çıkmışlar, kadın güzel giyinmiş, belki kırmızı bir elbise, veya mor. seksi değil ama hoş... Döndüklerinde sevişmişler, ama sonra aynı konulara dönmüşler. Tartışma başlayınca tabii kadın kalkıyor yataktan, üzerine en yakında olan akşam giydiği kıyafeti geçirmiş. Biraz dağınık.

Gözlerinde Görkem'in kedi gibi bir yapısı var, onu belirginleştiren bir makyaj var, ama tabii biraz akmış, en alttaki resim gibi, belki ağladı bile. Ruju kırmızıymış ama pek bir şey kalmamış. Parmaklarındaki kırmızı ojeler var.

Görkem açık renk saçla çok yumuşak yüzlü oluyor, siyah siyah olmasa da kestane, koyu kumral olması güzel olur. Gene en alttaki fotoğraf gibi.

Peruk gerekir herhalde. Saçı uzunsa açık değil, yataktan kalkınca toplandığı gibi toplu. Kısaysa açık saçlı.



### OTEL ODASI: KADIN:

Eğer Görkem olursa üst ortadaki resim gibi yekpare bir elbise olabilir. Retro modelli elbise renk doygunluğuna örnektir. Odanın duvarı ile tezat olursa iyi olacak.

Eğer Bahar olursa, olursa karpuz kollu gömlek ve ruj vb olabilir. En üstteki ceketler ve ton, gene Bahar olma ihtimali için.



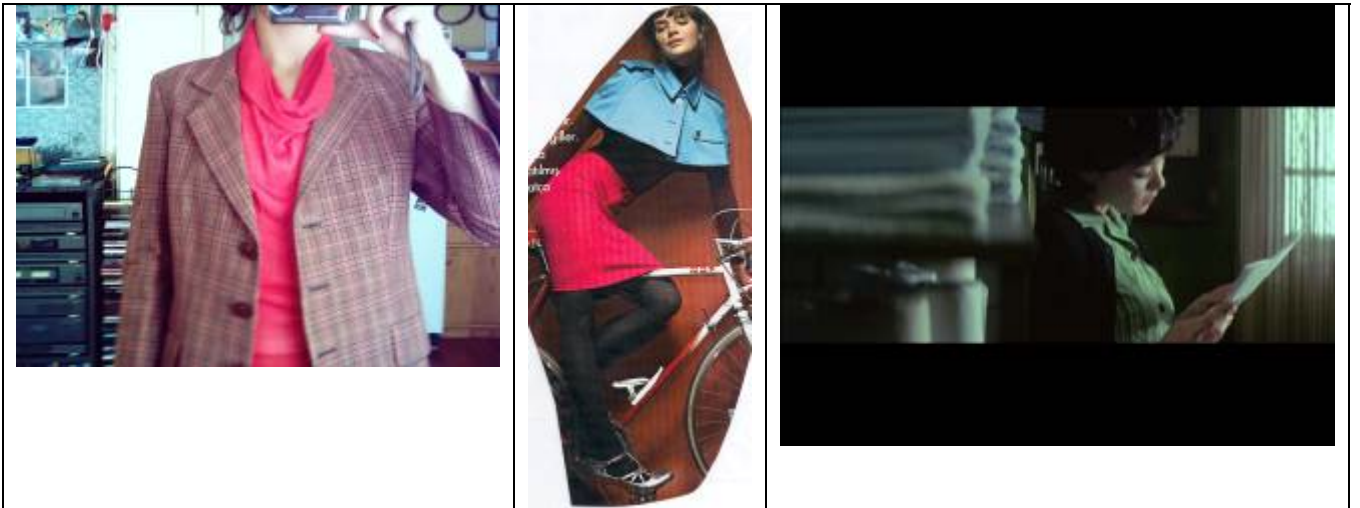
### KARAKÖY ALTGEÇİT:

Karaköy geçitteki kadının hatları silüet halindeyken kadınsı gözükmeli. Büyük ihtimal trençkot giymiş, belden bağlı. Burada ya topuz yapacağız, ya da mesela sarışın olabilir, küt saç. Kadınsı bir kadın. Elinde bir iş çantası, ayağında topuklu ayakkabılar. Odadaki kadından daha yaşlı.



### TRAMVAY

Odadaki kadından daha genç. Sarı birinci tercihim, tramvat istasyonu önünde çok iyi duracak. Sol baştaki kıyafete ve tipe yaklaşmak istiyorum. Kısa peruk deneyebiliriz.



### BÜFE VE MARKET

**Büfe:** Daha mazbut, gömlek üzeri yarım hırka, başında bandana...  
Etekli olabilir.

**Turist Kız:** Bermuda, sandalet, üzerinde ceket, saç başı olduğu hali, makyaj yok

Erkekler hep daha soluk renklerde ki öne çıkmasınlar. Yalnız Ali için, kalabalıkta takip edebilmemiz için renk kullanabiliriz. ...



Ali'nin boyu çok uzun. Burada gözüktüğü kadar Türk dizisi tipli değil, değişik bir yüzü var.



## APPENDIX VI

### EQUIPMENT

#### Kamera Listesi

Arriflex 16 SRIII Kamera paketi\*  
S16mm.  
1:1.85 Ground-glass

Elite Prime T 1.3 Lens Set  
(9.5-12-16-25-50)mm.

4.5mm.-5.7mm-7mm.\*

10-160mm. Canon Zoom + 2 x Extender

Enhancing  
Polarize  
ND Set  
85  
Diopter Set

#### Işık Listesi

##### H.M.I

1 x 575  
1 x 400 Dedo  
1 x 200  
1 x 125  
1 x 24 \*

##### Florasan

2 x 4'lü kısa kinoflo  
2 x 4'lü uzun kinoflo  
1 x Miniflo set  
1 x Mikroflo set

##### Tungsten

1 x Dedolight 100\150

Pus Machine \*

**Aksesuarlar**

- 2 x Uzun otopol
- 2 x Kısa otopol
- 1 x Otopol uzatması
- 4 x magic-arm
- 8 x Klips
- 8 x Dönerkafa
- 8 x Maşa
- 4 x pim
- Tül Set
- Zenci Set
- Siyah folyo\*
- Siyah mat spreyi\*
- Işık Filtreleri\*

## APPENDIX VII

### CREW LIST

Yapımcı	Çağla Akaslan
Görüntü Yönetmeni	Bariş Özbiçer
Kurgu	İ. Necmi Aydoğan
Ses	Murat Çelikkol
	Duygu Çelikkol
Yapım Tasarımı	Ezgi Özbay
Müzik	James Önder
Compositing	İlhan Poyraz
Oyuncular	Görkem Yeltan
	Ali Pınar
	Mehmet Bazıyar
	Hakan Tezer
	Ferit Bingöl
Kamera	Alp Korfalı
	Hakan Tezer
	Kerem Altuğ
	Selami Şimşek
	Cenk Ülgür
Işık	Hakan Altunkök
	Ceyhun Parlak
	Mustafa Esin
Dolly operatörü	Ahmet Karaköse
Dolly assistanı	Murat İnce
Set	Murat Küçükferah
Makyaj Saç	Emine Türk
Prodüksiyon	Serkan Taş
	Arda Rona
	Melis Behlil
Tek Işık telecine	Esra Çora
Kamera	MTN
Ses	Anima
	RollSound
	Işık STM
Dolly	Film House
Set	Set Pozitif
Telecine	Sinemaj
Labaratuvar	Sinefekt
Ulaşım	Güvercin Nakliyat

## APPENDIX VIII

### PROP LIST

#### PROP – KOSTÜM GENEL LİSTE

1. Havayolu etiketleri
2. Bagaj boarding etiketleri x 2 (x – IST), (y-IST)
3. Bavul, sırt çantası
4. Yatak örtüsü – yeşil olabilir, hafif eski olmalı
5. Fan – ahşap eski
6. Makyaj malzemesi ve çantası
7. Sigara
8. Ahşap büyük eski TV
9. DVD player
10. Video – bağlantı kablosu – anten kablosu
11. MP3 player
12. banyo için. Şampuan, diş fırçası, krem, vb
13. otel odası için: ortaya atılmış bir iki kadın ve erkek kıyafeti
14. Şehir haritası
15. 1-2 kitap
16. guidebook
17. boş şişeler
18. abur cubur paketleri
19. tabak, bardak
20. tuvalet kağıdı
21. uçak bileti
22. jeton
23. kontrollü telefon- telefon
24. hamburger
25. siyah (3mx2m)x3
26. kanape veya berjer- otel?
27. sehpa- otel?
28. kadife perde- uzun
29. peruk x 2 (koyu kahve veya siyah otel için, varsa kısa saç, yoksa platin küt yapılı)
30. bandana
31. şapka
32. güneş gözlüğü
33. renkli şemsiyeler
34. yağmurluk
35. ekstralar için koyu renk / nötr renk üstler
36. adam için su geçirmez ayakkabı
37. acente için yazılar
38. Kronometre
39. A bout de souffle montajlı vhs/ dvd

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