

FRENZY

ABLUKA

a film by EMIN ALPER


MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2015
Venezia 72
Competition


OFFICIAL SELECTION 2015



SYNOPSIS

Istanbul is in the grip of political violence. The state uses new underground techniques in the hunt for terrorists in shantytowns. Kadir works as a garbage collector to search for traces of bomb-making – the price he paid for a secret early parole. He is reunited with his younger brother Ahmet who works for the city as a stray dog exterminator. Despite Kadir's repeated efforts, Ahmet seems reluctant to develop a deep brotherly bond. Escalating pressure from the authorities creates suspicion and mistrust. Kadir's misplaced desires lead to irrational jealousy, and Ahmet becomes strangely attached to a wounded dog. As it becomes obvious that Ahmet is avoiding him, Kadir concocts conspiracy theories to explain his behavior. There's no escape from the suffocating atmosphere that can turn friends into enemies. Their frenzied paranoia can only lead to destruction...



**COMMENTS FROM
DIRECTOR** EMİN ALPER

POLITICAL CHAOS



Frenzy takes place in a city which is driven into political chaos. The state hopelessly fights against the terrorists based in shanty towns. When techniques of isolation and segregation of these neighborhoods does not work out, the state invents new methods. *Frenzy* is the story of two brothers who try to survive in such a neighborhood. It tells how the political system turns "little men" into parts of its violent mechanism by providing them with authority and the instruments of violence, which in the end turn against themselves and lead to their destruction. →



FOLLOWING ORDERS



In *Frenzy*, I observe "little men" as both the tools and the victims of systematic violence. Kadir is an informer who has the power to end someone's life through intelligence. Ahmet is a stray dog exterminator, a metaphor and parallel image of a terrorist hunter. Whether their methods of violence are directed at stray dogs or terrorists, these men follow orders – whether to fulfill their dreams or just to make a living. They are indifferent to the effects of their instruments. However, they cannot escape from the suffocating affects of the political atmosphere. The surrounding violence and the pressure from their authorities drive them more and more paranoid. The outcome of their paranoia is deadly, because of the weapons they have. →





ENEMY AND FRIEND

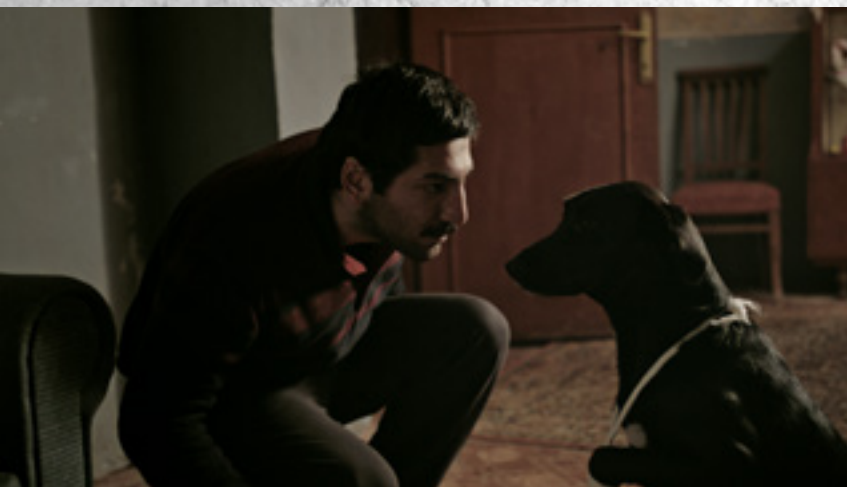


What triggers the events in the film is the emotional disturbance experienced by the brothers due to some narrative shifts. These shifts are the turning of an enemy into a friend for Ahmet, and the turning of friends into enemies for Kadir. In *Frenzy*, we see that an enemy can be a close friend, while a close friend can become an enemy. I see this distinction almost coincidental. Ahmet's need to earn a living makes him a dog killer. Kadir's dream to recreate a family life makes him an informer. Ahmet's vicious loneliness creates an intimate friend out of his enemy dog, while a friend of Kadir's and his object of desire become deadly enemies. The sturdy logic of violence destroys all of the intimate bonds among these people and creates alienated political opponents. The lines between enemy and friend can be coincidental, but they are very strong. That's why Kadir and Ahmet cannot cope with the situation, when the characters shift from one side to the other. →





VULNERABLE



The characters in the film are not simply tools of the system or the victims of a violent atmosphere. They make some choices and have responsibilities, which for me bring the film closer to the form of tragedy. The characters are vulnerable, they have weaknesses that lead them to the tragic ends. Ahmet's need of affection forces him to build a perverse relationship with Coni, the dog. The fear of losing him drives him paranoid. Kadir's needs of love and affection also have a trigger effect. His endeavor to gain Ahmet's love, his envy of his lost brother Veli, his desire for Meral and his jealousy of Ahmet, all feed Kadir's paranoia. So not only the political atmosphere and the authorities or the shifts of friends into enemies, but also the emotional weaknesses of the characters are responsible for the tragic end. →





I don't pinpoint when *Frenzy* takes place in time. It could be a fictitious present, past or future... My inspirations are from the numerous violent histories of the modern world. This film has been long waiting to be realized. I started thinking about it in the early 2000s. Its first draft was written in the late 2000s. Despite the passing of time, the story's relevancy increased as politics in Turkey stubbornly stuck to old means. When I first thought about the story in the early 2000s, the 'organization' that the state was waging a war against was influenced from the Marxist and ethnic separatist guerrilla movements, which were active from Latin America to Asia in the 20th century. As we entered the 21st century, first the 9/11 attack, then the occupation of Afghanistan and Iraq, created a new global context to think about the trajectories and perpetrators of political violence. And in recent years the wave of uprisings and revolutions, which are not limited to Arab Spring, have furthermore justified the critique of violence in my film. As of now, once again in human history how to deal with political violence is a pressing question for all of us.



TIME AND PLACE





EMİN ALPER (WRITER & DIRECTOR)

Born in 1974, Emin Alper was trained in economics and history and holds a Ph.D in Modern Turkish History. His first feature, *Beyond the Hill* (2012), received numerous awards, including the Caligari Film Prize from the Berlin International Film Festival; it was named Best Film in the Asia Pacific Screen Awards. He teaches in the Humanities and Social Sciences Department at Istanbul Technical University.

2015 **FRENZY (ABLUKA)**

2012 **BEYOND THE HILL (TEPENİN ARDI)**





MEHMET ÖZGÜR AS KADİR

Born in 1970 in Antalya, Mehmet Özgür started his training in theater in Antalya Municipality Theater, where he is currently the art director. An actor in film and TV as well, Mehmet Özgür's TV series include popular Turkish productions like *Suskunlar*, *Muhteşem Yüzyıl* and *Filinta*. In film with his role in Emin Alper's *Beyond the Hill* (2012), he received Turkish Critics Association best supporting actor award.



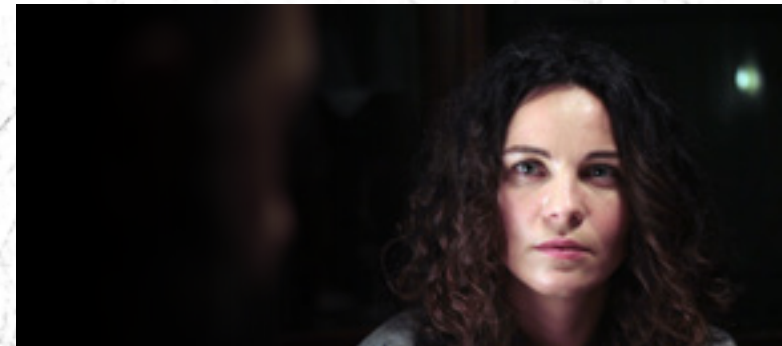


BERKAY ATEŞ AS AHMET

After starting acting in theater with Semaver Kumpanya in Istanbul, Berkay Ateş graduated from Mimar Sinan Fine Arts University State Conservatory Theater Department in 2012. With two of his friends from his cohort he established Theater D22 in Istanbul. Ateş's theater credits include playwriting as well. *Frenzy*, introduces an emerging young talent of Turkish theater to film.

TÜLİN ÖZEN AS MERAL

Born in 1979, Tülin Özen has been Turkish cinema's one of the leading actresses in the last ten years. After acting in theater, she started her film career in 2004 with Semih Kaplanoğlu's *Angel's Fall* (2004), which brought her best actress award in both national and international festivals. Tülin Özen also acted in all of Kaplanoğlu's *Yusuf Trilogy*. Her other film titles include *Vicdan* (2008) and *Karnaval* (2012). Tülin continues her acting career in film, TV and theater.





MÜFIT KAYACAN AS HAMZA

Born in 1959 in Antalya, Müfit Kayacan studied Industrial Engineering in Çukurova University. He is the founder of Antalya Municipality Theater, where he started his acting career, and worked as supervising art director. He was the Head of Cultural Affairs department of Antalya Municipality for 10 years, and contributed to the launch of various festivals, and cultural events. As he continues his long and prosperous career in theater, he recently started acting for TV and film as well.

OZAN AKBABA AS ALİ

Born in 1982, Ozan Akbaba studied Interior Architecture and Environmental Design at Akdeniz University's Fine Arts Faculty. After acting in various short films and plays, he got attention with his performance on acknowledged Turkish TV series *Kuzey Güney* in 2012. A prolific actor, Akbaba continues his career in film, TV, theater and commercials.



FRENZY

ABLUKA a film by EMİN ALPER

MAIN CREW

director	EMİN ALPER
screenplay	EMİN ALPER
music	CEVDET EREK
cinematography	ADAM JANDRUP
editor	OSMAN BAYRAKTAROĞLU
production designer	İSMAİL DURMAZ
sound engineer	FATİH AYDOĞDU
sound design	CEVDET EREK, CENKER KÖKTEN
sound re-recording mixer	NIELS BARLETTA
casting by	EZGİ BALTAŞ
costumes by	NURTEN TİNEL
make-up & hair stylist	MEDİHA ŞAFAK, AYŞEGÜL ŞAHİN
producers	NADİR ÖPERLİ, ENİS KÖSTEPEN, CEM DORUK Liman Film (Turkey)
co-producers	PIERRE-EMMANUEL FLEURANTIN, LAURENT BAUJARD Paprika Films (France) DORUK ACAR Insignia Yapım (Turkey) TÖRE KARAHAH

CAST

kadir	MEHMET ÖZGÜR
ahmet	BERKAY ATEŞ
meral	TÜLİN ÖZEN
hamza	MÜFİT KAYACAN
ali	OZAN AKBABA
vahap	FATİH SEVDİ
süleyman	MUSTAFA KIRANTEPE
mustafa	YAVUZ PEKMAN
nuri	AHMET MELİH YILMAZ
haluk	ARARAT MOR
coni	ŞANSLI

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FRENZY

ABLUKA

2015 | Turkey – France – Qatar | 119 min. | 2K DCP | 1:1:85 | color | Turkish

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a production of
Liman Film (Turkey)

in co-production with
Paprika Films (France)
Insignia Yapım (Turkey)

with the support of
Eurimages

Republic of Turkey Ministry of Culture and Tourism General Directorate of Cinema
Centre national du cinéma et de l'image animée (CNC)
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Festival International du Cinéma Méditerranéen de Montpellier

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