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# RIT

## CONTRABAND

by

Omer Enes Demir

A Thesis Submitted in Partial Fulfillment of the  
Requirements for the  
Degree of Master of Fine Arts in Film and Animation

School of Film and Animation  
College of Art and Design

Rochester Institute of Technology

Rochester, NY

August 1, 2022

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## **ABSTRACT**

*Contraband* is a short fiction film about a young woman's struggle to escape from a criminal life. As she is forced to smuggle drugs during prison visits to her husband, she must decide whether to protect him or abandon him. Leaving might give her a chance to save herself and her child from this life and have a better future. The movie takes place in modern-day Los Angeles. This paper describes and analyzes my filmmaking process as the writer and director of *Contraband*, and how my life experience and inspirations influenced my work.

## **INTRODUCTION**

All my previous films, including my thesis film *Contraband*, were somehow connected to my experiences in life which inspired me to create characters and tell their stories in my films. Therefore, I believe talking about my background in this paper is relevant and an opportunity to show how it affected my work.

## **MY JOURNEY**

*The section redacted by author.*

## REVIEW OF RESEARCH

As a filmmaker, my biggest inspiration was the work of Belgian filmmaking brothers Jean Pierre Dardenne and Luc Dardenne. All my short films, including my thesis, are heavily influenced by their distinct style of employing hand-held camera movements to tell character driven stories. Their realistic style of addressing social issues also played an important role when I chose the topics for my thesis film and previous projects. As I studied their work more, I realized that their camera movements are mostly improvised, and I wanted to adapt this strategy in my thesis film, *Contraband* as well. The reason to employ this strategy was to give plenty of freedom to my actors and for them not to be too mechanical. I let the camera follow them as they acted and avoided blocking for the frame. In some of their movies, the Dardenne brothers employ extremely claustrophobic cinematography with their close-up shots on the characters' faces. They give the feeling that the characters are imprisoned in the frame. I also wanted to employ this approach in *Contraband*. As Terry's husband is in a prison, she is also locked in this criminal life with constant fear. In a way, the apartment she lives in becomes a prison for her. I wanted to develop this style further and add to it by setting the aspect ratio of the film as 1.66:1, or the European widescreen standard. I aimed to increase the claustrophobic feeling by utilizing this aspect ratio which is almost a square frame and great fit for close-ups on character's faces. In his web article, *The Magic of the 1.66:1 Aspect Ratio & How I Plan to Use It on My Feature Film*, Noam Kroll says "It allows for tighter, more intense closeups, since you don't have to worry about cutting off your talent's head. The added height also creates opportunities to use the vertical space to achieve more abstract framings, adding to the haunting/suspenseful atmosphere."

In addition, I observed how the Dardenne brothers use the power of long takes. These long takes become great tools to build tension and create a docufiction effect to add a realistic sense in

scenes as well. In one of the Dardenne brother's film, *Two Days, One Night* (2014), the main character, Sandra has one weekend to convince her co-workers to give up their bonuses, so she can keep her job. Sandra goes and ask one of her colleagues, Timur, who is training a youth team on a soccer field. The take starts as she walks up to the side of the field, but she does not step inside for not interrupting the training. Sandra calls Timur's name to get his attention. He finally hears and walks to her, and Sandra asks him to vote to give up his bonus and keep her at work. This whole scene is one long take, and it helps to build the necessary tension as the audience holds their breath waiting for Timur's response. Another example of these long takes in the Dardenne brother's work is a scene from their movie, *Unknown Girl* (2016). A young doctor is determined to find the murderer after learning the victim rung her door for help moments before she was killed. When she goes to the crime scene by the river, she walks through a work site and asks construction workers questions to get more information. This scene includes a long take with handheld camera movements to achieve the same goal. There is also a similar scene in my short film *Anita* (2018). As the main character walks among the mechanics at a shop, she tries to get information from them about her missing brother. I covered this scene with long takes by utilizing handheld camera movements. This is an example of how my work was influenced by this style. Furthermore, in my thesis film, *Contraband*, I used both techniques, long takes while close up on characters' faces using a handheld style. One of these scenes is Terry's phone call conversation with her incarcerated husband, Kevin. Prior to this scene, Terry ignores her husband's phone calls from prison. However, Kevin finally calls his brother, Aaron, when he is in the apartment with Terry. The take starts as soon as Aaron answers the phone. Terry goes to her room and hides her bag that she was filling to leave before Aaron barges in. After that, she stays in the room and listens to the phone conversation between Aaron and her husband. Aaron eventually brings the phone to her. Terry has no choice



but to talk to her husband. She shuts the door, and camera stays on her face during this phone conversation as well. This scene is covered by a single take as the camera stays with her the entire time.

## **PROCESS**

### **Before Production**

Due to Covid and my financial problems, I was not able to start the production in February 2021 as planned with my new thesis committee. I had only two semesters left before I reached the seven-year MFA limit. Meanwhile, I focused on my work as a Mechanical Engineer at Hot Rod Cameras in Burbank, California. I designed mechanical systems and products for them serving the motion picture industry in Los Angeles. One of the product series that I am proud of designing during my time at the company are the Hot Rod Cameras PL (Positive Lock) lens mount adapter series. The series consists of four different adapters. These adapter mounts are mechanical systems which allow filmmakers to employ Positive Lock lenses with cameras which have different lens mount systems. I also used one of these mounts during filming of my thesis film. We wanted to put high quality PL lenses on a Panasonic Lumix S5 camera. One of my designs, PL to L mount adapter came in very handy to create the images I planned for my project. In this regard, my thesis film become a very special assignment for me since it was the first time that I used the products I had actually designed.

As I worked hard to create mechanical systems for motion picture professionals, I was also trying to find enough funds to continue my education at the Rochester Institute of Technology and complete my Master of Fine Arts Film Production degree. My graduate advisor Kevin Bauer

informed me that Spring 2022 would be my last opportunity to finish my MFA degree. My financial situation was still a problem, and I requested some extension. However, it was denied by the School of Film and Animation administration. Then, I started the production of my thesis film in Los Angeles in late 2021 without losing any more time. The original story had two parts. The first part took place in an apartment, and the second part was set in a prison and visitation room. As covid restrictions eased, I thought I would be able to find the location I was looking for this time. My producer and I started location scouting in Los Angeles and surrounding areas. Since it was very difficult to obtain a permit which requires a long bureaucratic process, we eliminated the idea of filming in a real prison. We looked at government buildings and warehouses which we could possibly mimic and achieve a prison look. As we location scouted, once again, I also kept revising the script. I sent my script to my professors and friends for comments. Many of them told me the story was not very clear and suggested a simpler script. After my meetings with my thesis advisor, Frank Deese, I decided to change the location to have a clearer storyline. I came up with the idea shooting the entire film in one apartment. This was also an opportunity to challenge myself. I am a filmmaker who puts effort to remove dialogue as much as possible and tell the story through images. This time, filming in one small location would limit my cinematography choices. That would push me to find more creative ways to tell the story, and I wanted to take the challenge knowing that would improve my abilities for filmmaking.

In my previous three short films, I wrote my stories by setting them in larger spaces particularly so as to have more choices to tell the story through images. During the production of my first semester film at the School of Film and Animation, *Melissa* (2017), I had many choices and the freedom to use the camera in spaces since I had the whole campus, classrooms, houses, and music rooms as locations. My next film, *Quandary* (2017), took place on campus as well.

Similarly, I had the luxury of using locations such as laboratories, offices, classrooms, and the campus environment in my film. Filming my projects on campus was also very practical for production. I was able to keep the budget very low and make the set very accessible to the crew as they were mostly my classmates and lived around the campus. The transportation of the equipment was convenient and quick. My third film, *Anita* (2018), was another semester project. I specifically wanted to set the story in workshop and warehouse environments, public buses, and police stations. I thought these environments would give me enough material to support my stories via powerful images and support my stylistic choices. Luckily, I and my producer were able to find all these locations near campus. Thanks to RIT facilities management services, we had a whole shop available to us during our filming. Likewise, thanks to parks and transportation services, we were also provided a bus to film in. I am proud of how these short projects came to life successfully.

### **Script Development**

As I ran out of time, I went back to the script again. Setting up the story in one location was a challenge I particularly wanted to take on. The first step was simplifying the script for the sake of clarity. I took my thesis advisor Frank Deese's suggestions. One of them was removing the child character from the script. With a few implications, I was able to indicate to the audience the main character, Terry, had a son. As Terry acts with her maternal instincts, her son, Austin (5) plays an important role on her decisions to leave. Austin's presence in the script was not vital for telling the story, and removing him from the script made sense.

Since I didn't have the choice of employing images on these larger and appealing locations, I needed to depend heavily on the dialogue to develop the script and make the story engaging. However, writing the dialogue with two characters was not an easy task. The dialogue needed to flow naturally, but I also had to give some background information to the audience. I remembered an approach that I learned during Frank Deese's screenwriting classes. The method was using "exposition as ammunition." I adopted this strategy and planned to reveal information as necessary to develop the script and tell the story in the best possible way. In addition to this approach, I decided to give the characters goals and make them change tactics to reach their goals. For example, the other main character, Aaron, employs this method as he tries to convince Terry to smuggle some small bags of narcotics into the prison during her visitation. As soon as Aaron finds out that Terry is not willing to do the task as she has other plans, he changes his approach and uses a different strategy. First, he plays a nice guy and aims to talk her into it. When his attempt does not work, he changes the strategy and plays into Terry's insecurities by claiming she would not be able to survive by herself. Then, he puts her on a guilt trip by saying that her husband would not make it in prison without her help. As he sees Terry is determined and his tactics don't work; as his last resort, he threatens her by saying she will pay a heavy price if she doesn't do it. When I followed this strategy everything in the story started working out.

To build more tension, keep the story going, and add some exposition, I decided to insert some interactions between the outside world and characters in the apartment. Including a third character, Jenn, was also a necessity to enhance the story. Jenn is Terry's younger sister, and she plays an important role in Terry's escape plans. Jenn is supposed to pick Terry up and give her a ride to the bus terminal. Although Jenn appears only in the final two scenes, her presence goes back to the beginning as she waits in the car and honks to give a signal to Terry. Whenever she

honks, the conversation between Terry and Aaron (who are in the apartment) is interrupted, and it changes direction. When Jenn honks for the first time, Terry knows who is honking outside, and at that moment, she finds the courage to confront Aaron and tell him her true intentions. Later, when she honks for the second time, Aaron looks out the window, sees Jenn, and finds out Terry's escape plan. For the clarity of the story and more conflict, I also needed to add an outside pressure on Terry and Aaron. This was possible with another interaction from the outside world, and I added phone calls from Terry's husband who is in jail. Her husband calls both characters respectively. His phone calls from prison also interrupt and affect how the conversation unfolds. When we cut in the first scene from black, we already hear a phone ring. This is a phone call from Terry's husband. Terry looks at her phone and puts it away as she lets it keep ringing. With this scene, I aimed to have the audience's attention right at the beginning. Terry's husband calls her for the second time after Aaron enters the apartment, and once again she does not answer. Aaron gets suspicious. When her husband calls Aaron this time and tells him she does not pick up the phone, Aaron starts piecing it together. I believe these additions to the script contributed very much and enhanced the quality of the story.

Another challenge during the development of the script was establishing the relationship and giving the history between all the characters. For this kind of exposition, I wanted to use some props. One of these props was a soccer jersey that Aaron brings when he enters the apartment. This soccer jersey is for Terry's son, Austin, and Terry is not happy about it. Aaron's gift to Austin represents his interest in him. That is exactly what Terry tries to avoid. She does not want her son to look up to Aaron and end up like him. That is one of the big reasons for the timing of her escape. With the soccer jersey, apart from building a conversation and creating conflict between two

characters, I was able to hint to the audience her kid's existence and age. I also added a soccer ball and some toys as props in the story to support it.

## **Production**

Setting up the production in Los Angeles was another challenge I had to take, and it was also slightly risky for me. During the production of all my previous three films, I was in Rochester, and I had the full support of the school. I was able to gather crew among my classmates and other School of Film and Animation students, and sometimes use the campus as my set. Most importantly, I could rent camera and gear from the school's film equipment cage and use the facilities for post-production. In Los Angeles, I was alone without the school's support, and I had to start a production with a very limited budget.

As first step, I needed to find a producer in LA. I asked one of my coworkers who has production experience. He read the script and agreed to work for the project. From then on, we officially gave a start for the production. After setting the production budget and schedule, we planned a roadmap. His knowledge of production helped me very much and took some of the weight from me. Since we had a very low budget, we had limited options for a location. The producer of my thesis film suggested the Airbnb option. This was the cheapest way to find a location in Los Angeles. Of course, the host had to allow filming in their property. After a long search, we finally found a suitable option for a location.

Another step was finding crew and cast. Not having the luxury of employing my classmates as crew members like I did in the past, I had to fill these positions with my limited budget. Previously, I worked with my brother in at least two of my films. He agreed to work in the project

as the director of photography. I and my brother have good chemistry when it comes to creating scenes, and we share similar visions. He likes to employ the same cinematography approach as I do, and this helps us understand and communicate well on set. We started talking about script and planning the scenes without losing any time. For the Assistant Director position, I had another of my coworkers. I liked working with him and always appreciated his organizational skills and work ethic. He had a great amount of set experience by working in different positions as a crew member in the past. Another colleague of mine had sound recording and mixing skills, and he was kind enough to even offer his sound equipment including his recorder as well as shotgun and lavalier mics. Additionally, although I found more crew and had available positions to fill, I wanted to keep the crew smaller intentionally since we were filming in a very tight space. We planned to employ improvised hand-held camera movements, and we needed to move quickly and efficiently to stay on the production schedule. I also wanted to give my actors some space and a less distracted set environment during filming for them to be able to focus better. As a result, keeping the crew smaller was a good decision. Shooting tighter space also forced me to plan what equipment to use. We used a wireless focus pulling system as our shots were handheld. This piece of equipment came in very handy during filming. We also used some LED set lights which helped us place lighting in tight spaces. I also contributed to the design of these lights as a Mechanical Engineer.

After we set our crew, it was time to focus on the casting process. I knew that casting plays a very important role in directing; and finding the right cast is critical for the film's success. One of the great advantages of shooting a film in Los Angeles is that you have access to great actors. For the first time, I had so many choices during an audition. My producer started the process by posting calls on casting websites, and I asked the actors I knew to audition for the project. We received more than 500 applications for the roles. I spent a considerable amount of my time going

through reels and reading actor's backgrounds. I selected 30 actors for each role who I thought would fit the role best. My producer sent them the part of the script along with my direction notes. We did not get tapes from each actor I selected, but a considerable number of the candidates submitted their tapes. It was very exciting to go through these tapes and imagine these actors playing the characters I wrote. After the tapes, I narrowed it down to ten actors. We sent them the same part of the script, but different direction notes for the second round. The purpose of giving them different directions is to see if they were able to understand and take directions. After careful consideration, we finally casted the roles for Terry, Aaron, and Jenn. I am glad I had this experience of casting among many brilliant actors although it was difficult to pick. They were very good, and most of them brought their own interpretation to the characters. We had the first rehearsal via video conference two days before the shoot. Then, a day before the shoot, we had a chance to rehearse at the location. Rehearsing before filming helped me with directing overall. I solved problems during rehearsal, and I did not have to worry about them during filming. It saved me time on set later. The actors told me rehearsing on location was very beneficial, and their performances were enhanced as they felt more prepared.

As we got closer to the filming date, my producer pointed out a potential problem. Since the apartment we found was next a busy street, my producer had a concern about the sound being affected during filming. He thought it would give us a hard time cleaning the dialogue in post-production. This was potentially a big problem because we might have needed to change the location at the last minute. I and my production sound mixer decided to go the apartment and record test tracks. After we recorded these tracks, we gave the files to our sound mixer and designer for post-production. He was able to clean the road noise successfully and informed me that tracks



were usable. Luckily, we did not have to change the location and stayed on the production schedule.

## **EVALUATION**

Developing the story and creating this project was not easy as I had to deal with financial issues and the uncertainties the global pandemic brought. During this time, I had to update the story and script multiple times. I had weekly meetings with my advisor Frank Deese, and in these meetings, we discussed about how to improve the script and have a better story line. As these updates were explained in the script development section, the script revisions will not be mentioned in this section again. During production, we continued our weekly meetings with my thesis advisor as I reported my progress. After finishing my rough cut, I sent it to my advisor and committee as well as my friends who work in the film industry. I received positive and constructive feedback. Most of the suggestions were about enhancing the final scene as it was the climax of the story. In the scene, the main character Terry decides to leave. The scene was too quick, and it was a problem. It was not giving the feeling it was intended. I needed to allow the character to make this very important decision and let the audience process her action. My advisor suggested spending more time in the scene by using more coverage. I went back to this scene and edited it again following my advisor's suggestion. This time, the scene was a success, and it created the effect that was intended. Throughout my film, I did not use music intentionally. I kept the music for the final scene to enhance the emotion. Music fades in as Terry makes her decision. This strategy also contributed to the success of the final scene. After screening my film, I heard this choice was right from the audience.

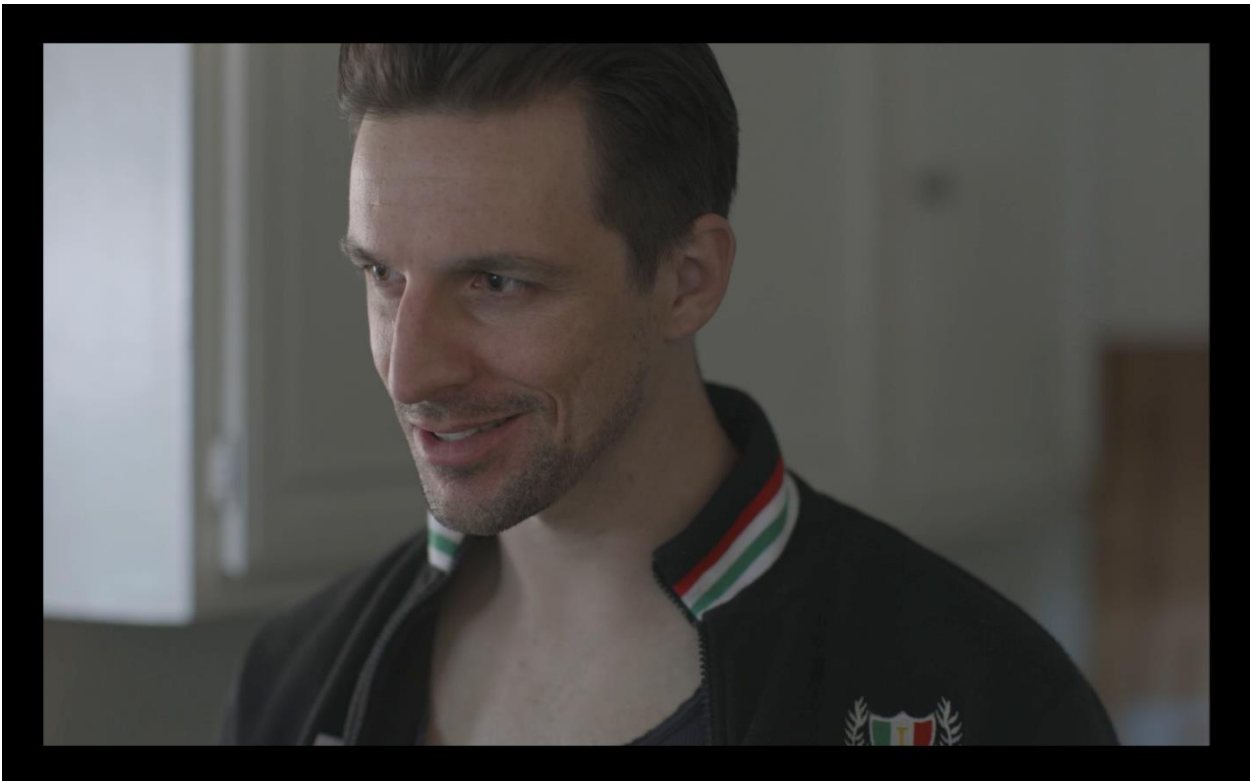
## CONCLUSION

While working on my projects at Rochester Institute of Technology, I have developed a distinct cinematography and storytelling style. During questions and comments section following the screening of my thesis film, one of my professors, Jack Back also mentioned the improvement in my style during my time at the School of Film and Animation. My approach includes mostly handheld camera movements rather than using stationary shots. I use these movements with many close-ups on faces and allow the audience to connect easily with the characters. I also plan and employ long takes and cut as little as possible during editing to add to the realistic effect and keep the audience engaged. This style affects the lighting choices and limits them. As I move the camera freely around the characters, hiding the lights becomes a challenge. In larger spaces, it becomes a less of a problem like in my previous films. However, for my thesis film, shooting in a small space like an apartment would become a huge obstacle if I wanted to continue employing this style. However, I am glad I took this challenge and overcame these obstacles during the production of my thesis. I believe my film was successful and the positives feedback I received during screening proves it. I am proud of my work. Overall, creating this film has improved my directing and storytelling skills.

## APPENDIX

### Screenshots









*Submitted in partial fulfillment of the  
requirements for the MFA degree in the  
School of Film and Animation,  
Rochester Institute of Technology.*

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*♪ There was light in clear skies ♪*

WRITTEN AND DIRECTED BY

*Enes Demir*

*CONTRABAND*



**Thesis Proposal**

# **A STRANGER**

**(Working title)**

**By Omer Enes Demir**

**A Live Action Short Fiction**

**Thesis Proposal – March 25, 2018**

**Approved for Submission by:**

\_\_\_\_\_ **Date** \_\_ / \_\_ /2018

**Logline:**

After the death of his wife, a conservative man travels to an unfamiliar land to meet his daughter and grandson as he struggles to accept their values and views of life.

**Treatment:**

The story focuses on a 67-year-old Turkish man's visit to his daughter in the United States. He didn't see his daughter for years. She is his only daughter. She is in her late 30s, and she lives in the United States. She has a husband and a 6-year-old son, both don't speak Turkish.

The man and his daughter stopped talking to each other years ago. The man recently lost his wife. When they see each other during the funeral, the man started talking with her daughter again. She invited him to the United States to meet his grandson and her husband. He hasn't met either of them or seen the place she lives. A few months later, as the man couldn't cope with the departure of his wife and loneliness, he decides to respond his daughter's offer and start to a trip to the United States.

It fades in, and we see a man waiting for his luggage in front of a luggage carousel at an airport. The luggage comes, and he struggles to lift it up from the luggage carousel. Eventually, he is able to take his luggage out of it. Then, we see him waiting on the sidewalk of the airport with his luggage. He checks the time by looking at his wristwatch and looks around desperately. Finally, a speedy SUV passes by, breaks suddenly, backs up, and stops in front of him. His daughter gets out and hugs him. She apologizes for making him wait and says that she couldn't leave work early. She takes his luggage and puts it in the trunk. They get in the car and drive away.

As they are headed to her house in the SUV, he watches outside with a curious face as they pass through the city. She asks him how his trip was. He says it was long. She says they both are excited to meet with him. He gives her a nervous smile. She smiles back. The man asks how old his grandson is now. She says 6. He smiles again and continues watching outside as they enter beautiful suburban area surrounded by woods.

The SUV pulls into to the driveway of a beautiful house. They get out of the car. He looks at the house while she is taking his luggage from the car. They enter the house. The house has a

large living room with big windows which light the house well. She tells him to be comfortable and lets him know that she will be back. He walks around in the living room and sees a picture of his daughter, son-in-law, and grandson. He looks at the picture for a while. Then, the doorbell rings. The man freezes. She yells from another room, saying that “this should be him.” The man can’t see the door but hears that she opens the door and speak English with a kid. She lets his son know that his grandfather is there and tells him to go and say hello to his grandfather. The man hears the kid’s footsteps approaching. He starts breathing heavily and waits by looking at the door of the living room. Finally, a 6-year-old brown haired kid with a backpack enters and says hi to him and smiles. His mom enters right after him. She warns him and reminds him what to do. The kid slowly and timidly approaches to his grandfather as the man watches every movement of him with a half-smile on his face. The kid says “welcome” in Turkish (apparently, they practiced this before with his mom) and holds the man’s hand, kisses back of it, and touch it with his forehead. After this, the man looks at the kid with care and caresses his head. The man says hi to him in Turkish. He tells her daughter that his grandson looks like her childhood. She seems happy to see this moment finally.

A few hours later, we see the man, his daughter, his grandson, and his son-in-law eating dinner around the table in the house. No one talks. It is an awkward moment for everybody. His daughter tells the man that his grandson has an off day tomorrow and he can show him around if he wants. The man says okay and smiles at his grandson. The kid is confused, but he looks at his mother and smiles back at him.

The next day, we see the man and the kid walking together on a sidewalk. They don’t speak each other’s language. They walk out of the residential area and go into the woods where they can hike. There is no one around. They sit on the edge of a hill which has a nice view and eat their sandwiches. Meanwhile, the man says in Turkish the name of some objects around by pointing them out, and the kid repeats. Then, the kid wants him to repeat the English words he says. They both have a hard time pronouncing the words in the language they don’t speak. They have fun together by repeating the words. The kid finishes his sandwich and stands up. He starts running into the woods and yells “I will hide, you find me!” The man gets confused and stands up. He puts his unfinished sandwich in his bag and starts following him in a hurry. He yells “wait for me”, though the kid quickly disappears. He walks as fast as he can in the direction the kid went. He

stops and looks around. He can't see anything but trees around. He desperately calls his grandson's name a few times. His voice echoes in the woods. No one responds. He walks around more and yells his grandson's name. There is no response. He only hears the sound of nature and wind. He walks around again, and he seems to be lost.

The man comes to a small cliff, and suddenly sees his grandson lying down below, motionless by some sharp rocks. He runs down and sees blood coming from the kid's head. He grabs the kid. He walks with difficulty as he carries the kid. Finally, he reaches a country road. He waves at a car to stop it. The car stops and a person gets out to help him.

At the hospital, the man waits nervously in the waiting room. The door opens. His panicked daughter enters the room and runs to the information desk. She is informed that the boy is under treatment, and she has to wait for the doctor. She can't hold back her tears. She sees her father sitting in the corner. She walks up to him and starts yelling. She blames him for running everything in her life once again. She then starts to hit him. Her husband and one of her friends enter the waiting room and see the situation. They hold her and drag her away. The man leaves the room.

Outside of the hospital, the man sits on a bench in sorrow. The daughter approaches him from behind and sits next to him. They don't look each other. She says the doctor said that her son is doing well, though he needs to stay in the hospital for observation. The man says he will leave soon. They still don't look each other. The man says he really liked her husband, and it was a pleasure to meet him. She looks away to hide her tears. She tells him that if he wasn't so stubborn, then her mother could have met her husband and son too. The man says nothing. She leaves.

The next day, the daughter and her father are in the SUV. We see a sign which says airport exit. The SUV takes the exit. The SUV pulls over, and they get out. She gives her father his luggage. Her father tells her he loves her. He says goodbye. She gets in her car and drives away. We stay with her in the car. She drives for a while. Then, she pulls over and stops the engine. She opens the window. She seems indecisive. With the quick decision, she starts the car and makes a U-turn. We see the SUV from outside with the airport exit sign. The SUV takes the exit.

## **Rationale**

Growing up in a polarized country made me experience conflicts in every layer of society. The differences of views of life were not only limited to between communities, but it also existed between generations. I am familiar with both opinions and motives of older conservative people and young secular people.

The image of a grandfather and a grandson who don't speak the same language while spending time together is what inspired me for this story. The issue of different views between generations gives a background to the story and better motivation for me to develop it. The story focuses on a man's regret of wasting many years without talking to his daughter, grandson, and son-in-law as well as his experience of exploring an unfamiliar culture and country.

## **Vision**

I would like to have minimal dialogue and tell the story mainly through the facial expressions of the characters and how they react to each other. The film will be in Turkish and English.

I am aiming for a very realistic look for the film. Rather than using stationary shots, I will be using handheld camera movements, with many close-ups on faces, to allow the audience to connect easily to the characters. I would also like to challenge myself with long takes and cut as little as possible within the scenes, to add to the realistic effect and keep the audience engaged. This style will also affect the lighting, as it will serve each scene according to the story.

## **Timeline**

### **Summer 2018**

Screenplay Drafts 1-3

### **Fall 2018**

Week 1 -3 (Aug 27 - Sept 17): Screenplay Drafts 4 -6 and Location scouting

Week 4 -5 (Sep 17 – Oct 1): Screenplay Drafts 7 -8/9, Securing locations, Casting, Finalize Crew, Schedule Shoots, Reserve Equipment

Week 6-7 (Oct 1 – Oct 22): Final Shooting Draft, Shot lists/Storyboards, Rehearsals

Week 8-9 (Oct 22 – Nov 5): Principal Photography

Week 10-12 (Nov 5 – Nov19): Editing

Week 13 (Nov 26): 1st Rough Cut

Week 14 (Dec 3): 2nd Full Rough Cut

Screenings (Dec 11): 3rd Rough Cut

### **Spring 2017**

Week 1-4 (Jan 7 - Feb 4): 4th Rough Cut

Week 4-9 (Feb 4 – Mar 11): Additional Rough Cuts, ADR, Initial music composition

Week 10 (Mar 18): Picture Lock

Week 11 -14 (Mar 18 – Apr 8): The Score, Final Sound Design, Color Grading

Week 14 9 (Apr 15): Final Credits

Week 15 (Apr 30): Screening

## Budget

	Amount	Units	X	Rate	Total	
<b>Cast</b>						
<b>Lead Actors</b>						
The Man	4	Days	1		\$500	
Daughter	3	Days	1		\$375	
Grandson	3	Days	1		\$375	
Son-in-law	2	Days	1		\$250	
				<b>Total</b>		\$1,500
<b>Set Dressing</b>						
Purchases	1	Allow	1	500	\$500	
				Total		\$500
<b>Electrical</b>						
Gaffer	4	Days	1		0	
Light Rentals	4	Days	5	50	\$1000	
					Total	\$1000
<b>Camera</b>						
Director of Photography	4	Days	1		0	
First Camera Assistant	4	Days	1		0	
Still Photographer	4	Days	1		0	
Camera	4	Days	1	600	2400	
Tripod	4	Days	1	40	160	
Field Monitor	4	Days	1	60	240	
Steady Cam	4	Days	1	200	800	
					Total	\$3600
<b>Sound</b>						
Mixer	4	Days	1	In Kind		
Boom Operator	4	Days	1	In Kind		
Sound Package	4	Days	1	In Kind		
					Total	\$0

<b>Trasnportation</b>						
Talent Travel	4	Allow		250		
					Total	\$250
<b>Location Expenses</b>						
Crew Meals	4	Days		150	\$600	
Snacks	4	Days			\$100	
Location Site Rental	4	Days			\$300	
					Total	\$1000
<b>Music</b>						
Composer	1	Allow		\$500	\$500	
					Total	\$500
<b>Post Production Sound</b>						
ADR&Foley	20	Hours	1	In Kind		
Foley Artist	15	Hours	1	In Kind		
Dialogue/Efx edit	15	Hours	1	In Kind		
Mix	30	Hours	1	In Kind		
					Total	\$0
<b>Titles</b>						
Designer and workstation	1	Allow		In Kind		
					Total	\$0
<b>General Expenses</b>						
Legal	1	Allow	1	In Kind	\$0	
Copying	1	Allow	1	30	\$30	
Festivals	15	Allow		50	\$750	
Media Storage	1	HDD		250	\$250	
Publicity	1	Allow	1	100	\$100	
					Total	\$1130
<b>Total below and above the line</b>	\$9,480					



Contingency @ %15	\$1,422					
<b>Grand Total</b>	<b>\$10,902</b>					

## Bibliography

Kroll, Noam. "The Magic of the 1.66:1 Aspect Ratio & How I Plan to Use It on My Feature Film." Noam Kroll. 1 August 2022. Wed. <https://noamkroll.com/the-magic-of-the-1-661-aspect-ratio-how-i-plan-to-use-it-on-my-feature-film/>

*Two days, One Night*. Directed by Jean-Pierre Dardenne and Luc Dardenne, performance by Marion Cotillard, Cineart, 2014.

*The Unknown Girl*. Directed by Jean-Pierre Dardenne and Luc Dardenne, performance by Adele Haenel, Cineart, 2016.