



PALME D'OR
FESTIVAL DE CANNES

FOR
YILMAZ GÜNEY'S YOL (1982)

YOL

THE FULL VERSION



edly "lled Eqrangers first

A Yodel For 'Yol'
Yilmaz Guney's "Yol," which the Turkish filmmaker, now a fugitive, directed with associate Serif Goren from a jail cell, will (according to reliable sources) be pitching itself for foreign language Oscar consideration as the official entry from Switzerland.

Though the film was lensed in Turkey, there is no way its native land would ever open it locally, let alone submit it as a national treasure.

Since a Swiss company, Cactus Film, gave Guney his completion money, and did the postproduction work, it was reasoned "Yol" might get designation under that flag. Since Motion Picture Academy rules demand that the pic be exhibited in its country of origin in its language of origin, a French-language print of "Yol" was recently unspooled in Geneva.

How the Academy's foreign language rules will cope with that one could not immediately determine. In the U.S., the film continues to play in Turkish with English titles, via Triumph Films release.

secret sig
mediarie
reece,
lumsy
on folk
ne-of th
ne day
ol was
his
country
ntry.
Exile,
erely
f priso
ay, he
ack to
ad to b
ot fai
country



PRIX DE LA CRITIQUE INTERNATIONALE/FIPRESCI

Le jury de la Fédération Internationale de la Presse Cinématographique (FIPRESCI) a attribué les prix suivants:

1/ Pour les films de la sélection officielle (Compensation et Un certain regard):

Prix à l'unanimité: YOL de Yilmaz Guney et Serif Goren (Turc) pour le courage civique et la puissance cinématographique du témoignage politique et social.

Prix spécial: UN AUTRE REGARD de Karoly Vajda (Hongrie) pour l'originalité et la lucidité de son message humaniste en faveur d'une conception totale de la liberté individuelle.

Pour les films des Sections parallèles (Séminaire de la Critique Quinzaine des Réalisateurs, Perspectives du cinéma francophone):

Prix: LES FLEURS SAUVAGES de Jean-Pierre Lefebvre (Canada) (présenté par la Quinzaine des Réalisateurs)

pour la sensibilité et la poésie visuelle du tableau intimiste traité avec tendresse et humour.



Le Secrétaire général

Maclean

Cannes, le 26 mai 1966

It was the only one he made outside his own country. He directed it in northern France, where an old abbey converted into a brutally-run Turkish prison, and was based on his own experiences and observations. Though it is pervaded with a certain bleakness and latent as well as actual violence, his aim had been to "show the harsh reality as much as he could."

"For conviction," he said "it was finished, "was that this film would be a slap in the face for the fascist military dictatorship." In the 1960s that it is unlikely to be publicly shown in Turkey in the foreseeable future, he succeeded. From the authorities' point of view the moments of "sacrilege" are clearly too many to countenance — quite apart from

Yilmaz Gü

liberately, an
looked like
notepad of

SYNOPSIS

Palme d'or-winning unfinished "YOL" is 35 years later still Turkey's most important film and with its topics more contemporary than ever. Finally, it has been restored and completed for the occasion of Yılmaz Güney's 80th birthday this year.

| "YOL – The Full Version" honors what the great actor, author, director, producer and prisoner wasn't free to complete during his lifetime. It presents on the screen the entire content of the script that Yılmaz Güney wrote in prison. Thanks to intense research, film material that was thought lost was found, digitised and edited according to Yılmaz Güney's original

editing plan. Image and sound have been accurately restored to their authentic condition. "YOL – The Full Version" recounts, as in Yılmaz Güney's original script, six, rather than five stories about Turkish and Kurdish prisoners. Each of them attempts to get his life back on track during a week's leave from prison. For 35 years, the fate of these men and their wives have moved audiences around the world. "YOL – The Full Version" is a piece of Turkish-Kurdish film history that is more contemporary than ever. The work is a timeless portrait of an archaic society whose concepts of honor and moral compass are the downfall of men and women alike.



COMMENTS

FROM PRODUCER DONAT F. KEUSCH



PRESENT DAY Since 1982, Yılmaz Güney's film "YOL" has only existed as 35 mm film prints and illegal DVDs etc., all of poor technical quality. They are all drawn from the version that was shortened for Cannes, and are thus incomplete. This was put together with undue haste, and in the process both picture quality, and, moreover, sound quality, suffered. The version defaces this most important Turkish-Kurdish film and fails to do justice to its significance. For years I assumed that the poor picture quality was the work of the cameraman. A test-scan of the original negative in 2012 made apparent that Erdogan Engin's camerawork was very good given the circumstances. The unsightly copies of the film were the result of unsatisfactory work in the laboratory.

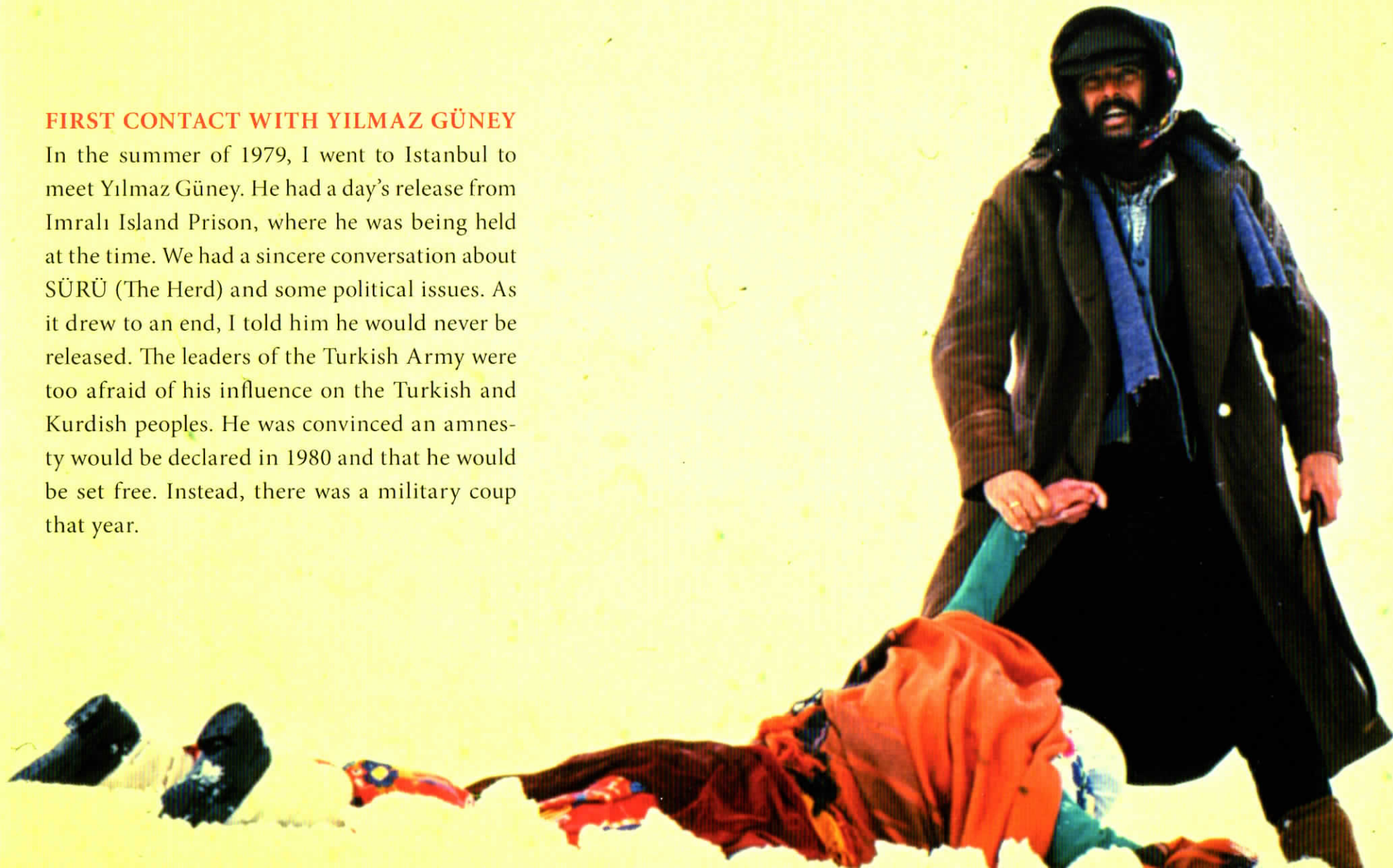
| In 2016, work began on the restoration and digitisation of "YOL" based on Yılmaz Güney's script, the English translation of the revised version of the script, and the original, 1982 editing plan. In May, 2017, restoration work was successfully completed. Now the film has at last been finalised and "YOL – The Full Version" can be seen in its originally planned form for the first time at the Cannes Film Festival.



HOW IT BEGAN It was during the cold winter of 1979 at the Berlin International Film Festival when the head of my company's world sales department, Eliane Stutterheim, asked me to go and see a Turkish film. The screening was held in the old Cinema Arsenal, one of the worst theatres in the city of Berlin: ugly, dirty, ageing seats, bad air conditioning and terrible picture and sound quality. I nearly went blind in my left eye that day. The theatre was sold out and I had to sit on my small suitcase. All these inconveniences were forgotten once the screening had begun and I was watching SÜRÜ (The Herd), the best Turkish film ever made. The print was diabolical, the subtitles incomplete and of terrible quality. But none of this could impinge on the profound truth and power of that incredible film.

FIRST CONTACT WITH YILMAZ GÜNEY

In the summer of 1979, I went to Istanbul to meet Yılmaz Güney. He had a day's release from Imralı Island Prison, where he was being held at the time. We had a sincere conversation about SÜRÜ (The Herd) and some political issues. As it drew to an end, I told him he would never be released. The leaders of the Turkish Army were too afraid of his influence on the Turkish and Kurdish peoples. He was convinced an amnesty would be declared in 1980 and that he would be set free. Instead, there was a military coup that year.



STORY OF YOL At that time, we were already discussing the next project, with the working title of BAYRAM. Yılmaz was still in prison, and following SÜRÜ (The Herd) and DÜŞMAN, (The Enemy), this was to be the third script he wrote in prison. Yılmaz' idea for BAYRAM involved ten prisoners being granted leave from prison for the Bayram holidays. It would have been a script for a monumental movie about Turkey comparable to Bertolucci's 1900 on Italy. We at Cactus Film had no idea how to finance such a huge project. I proposed to cut it down by half of the protagonists and half of the stories. I still had doubts that a movie in episodes could be a success in the theatres. But Yılmaz' script, with its stories of six detainees, contained a very strong, very human, and universal theme that ran through all the stories: it illustrated most of the important facets of imprisonment, of being imprisoned, and the eternal thirst for freedom.



FILMING Instead of an amnesty, there was a military coup in 1980, and the incarcerated Yılmaz had to resign himself to leaving his beloved land. He convinced Şerif Gören to take over as director on the set of “YOL”. Şerif himself had just been released from prison, and had to be briefed by Yılmaz on Imralı Prison Island. Line producers on set were the experienced Armenian, Kerim L. Puldi, and his helpful colleagues. Elizabeth Waelchli was good at maintaining professionalism in editing and collaborated closely with Yılmaz Güney. The filmed material we received from Turkey was terrible. Almost all the shots were too short and there was a great lack of variations in length and angle. I still don’t know what the hell they did with those 25,000 metres of Fuji negative.

| In the end, when I was already in a panic because we’d spent all the budget, Yılmaz and Elizabeth saved this film on the editing table. During post-production, we accepted Yılmaz’ proposition for the film to be called “YOL”. At the same time, I managed to sign a co-financing contract with a German company and a pre-sales contract with Swiss Television.



EDITING Because of Elizabeth Waelchli's positive influence during the editing of Yılmaz' film DÜŞMAN, (The Enemy, 1980, dir. Zeki Ökten) it went without saying that she would edit "YOL", too. Yılmaz agreed, but we were worried about how they would communicate; she did not speak Turkish, Yılmaz spoke and understood very little English, French or German. Editing began in Zürich in the summer of 1981 while Yılmaz was still incarcerated, by now in the prison of Isparta. In mid-October, 1981, I organised his escape and we successfully reached France, where he was welcomed with open arms. In late October, 1981, he began to edit the film in Divonne.

FINALISING, 1982 After the editing of "YOL", Yılmaz wanted to re-edit all of his films. From my favourite, SÜRÜ, (The Herd) we planned to cut fifteen minutes. And we agreed to finish "YOL" after the Cannes Film Festival by editing out some of the repetition and removing a host of minor mistakes. Furthermore, we discussed re-mixing the sound. But Yılmaz had his health to take care of. His stomach cancer became increasingly life-threatening in 1982.





YILMAZ GÜNEY (1937-1984) “YOL” (1982) and “YOL – The Full Version” (2017) is a film by Yılmaz Güney which Şerif Gören, his long-term assistant, was in charge of shooting. During this process, Yılmaz Güney – like the protagonists of his film – was imprisoned on the island of Imralı and then in Isparta: he could not direct the film himself. He had been condemned to lifelong imprisonment on a politically-motivated charge of murder. Yılmaz Güney convinced the only recently released Şerif Gören to take over directing in his stead.

| Thanks to the planning, and with the dedicated assistance of people from Turkey, France, Germany and Switzerland, Yılmaz Güney managed to flee his military-run homeland. In France he was granted political asylum. In Zürich and Divonne, the empathetic Elizabeth Waelchli edited with Yılmaz Güney the material filmed by Şerif Gören. “YOL” is living proof that it is not a director who makes a film, but rather a team. It is a collective work whose spirit reaches from the stormy 1980s right up to the current day with its origin in Yılmaz Güney’s life and the script he created. The film could only be made with the help of Güney’s friends

and companions. It was directed by Şerif Gören and a dedicated team, and produced by Cactus Film, which had its origin in the Filmkollektiv Zürich. It was with the latter’s collective spirit, and strictly according to the specifications of Yılmaz Güney, that the hastily assembled work could be entirely restored, supplemented and completed. For it to participate in the Cannes competition in 1982, twenty-seven minutes had to be edited out almost overnight. Thirty-five years after “YOL” won the Palme d’Or, and in the year that Yılmaz Güney would have turned eighty, “YOL – The Full Version” at last, will be screening at the Cannes Film Festival.





FILMOGRAPHY

SELECTED TITLES

Yılmaz Güney

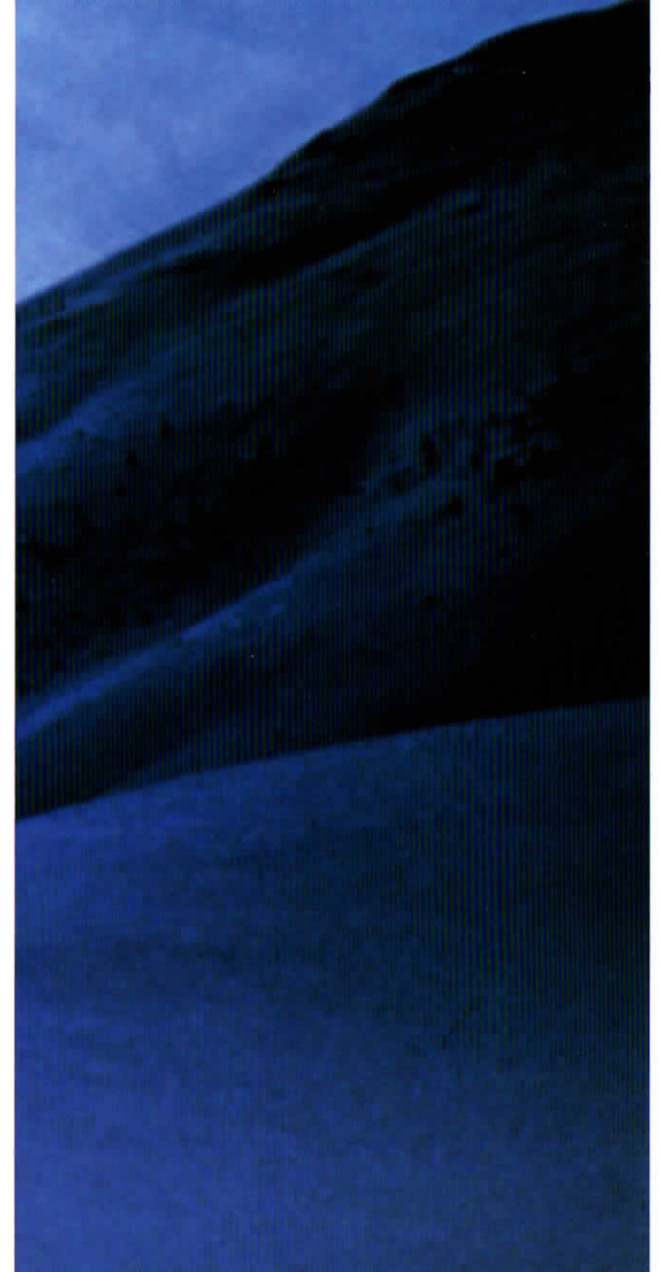
DUVAR THE WALL | 1984
YOL THE WAY (Şerif Gören) | 1982
DÜŞMAN THE ENEMY (Zeki Ökten) | 1980
SÜRÜ THE HERD (Zeki Ökten) | 1979
ZAVALLILAR THE POOR ONES | 1975
ARKADAŞ FRIEND | 1974
ENDİŞE ANXIETY | 1973
AĞIT ELEGY | 1972
BABA THE FATHER | 1971
UMUT HOPE | 1970
AÇ KURTLAR THE HUNGRY WOLVES | 1969
SEYYIT HAN BRIDE OF THE EARTH | 1968

and many more

Şerif Gören

AMERİKALI THE AMERICAN | 1993
POLIZEI POLICE | 1988
ON KADİN TEN WOMEN | 1987
SEN TÜRKÜLERİNİ SÖYLE | 1986
UMUT SOKAĞI | 1986
KAN THE BLOOD | 1985
FİRAR THE ESCAPE | 1984
DERMAN | 1983
TOMRUK | 1982
YOL THE WAY | 1982
HERHANGİ BİR KADIN | 1981
ALMANYA ACI VATAN (Zeki Ökten) | 1979

and many more



CREDITS A film by Yılmaz Güney, directed by Şerif Gören | Producer of "YOL – The Full Version": Donat F. Keusch | Screenplay: Yılmaz Güney | Director of Photography: Erdoğan Engin | Editors: Yılmaz Güney & Elizabeth Waelchli (1982), Peter R. Adam & Tobias Frühmorgen (2017)



CAST Tarik Akan: Seyit Ali | Halil Ergün: Mehmet Salih
Necmettin Çobanoğlu: Ömer | Hikmet Çelik: Mevlüt
Güven Şengil: Süleyman | Tuncay Akça: Yusuf | Şerif Sezer: Zine

TECHNICAL DETAILS Original Title: YOL | Duration: 112 Min
Aspect Ratio: 1,85:1 | Format: 2k DCP | Sound: 5.1
Year: 2017 (Original Release: 1982) | Original Language: Turkish, Kurdish
Country of Production: Switzerland | Production Company: DFK FILMS

PRODUCTION COMPANY DFK FILMS LTD.
P.O. Box 1657 | 8031 Zürich | Switzerland
+41 79 400 70 57 | +49 174 312 10 74
dfk@dfkfilms.com | www.dfkfilms.com



CONTACT

The Match Factory GmbH
Linnstraße 60 | 50668 Cologne | Germany
+49 221 539 709-0 Tel
+49 221 539 709-10 Fax
info@matchfactory.de
www.the-match-factory.com

CONTACT PERSONS

Wolfgang W. Werner Public Relations
Christiane Lehnardt & Wolfgang Werner
Tel: +49 30 331 4100 | Germany

DFK FILMS LTD

P.O. BOX 1657 | 8031 Zürich | Switzerland

Donat F. Keusch
+41 79 400 70 57
+49 174 3121074
dfk@dfkfilms.com

www.dfkfilms.com
www.yol-the-full-version.com

THE MATCH FACTORY

CONTACT

Residence La Chapelle, 4th Floor
25, J. A. Coisette
06400 Cannes
+33 4 93 99 00 17 Tel

CONTACT

Wolfgang Werner
+49 174 333 93 03 Mob
werner@werner-pr.de
Christiane Lehnardt
+49 174 333 80 88 Mob
lehnardt@werner-pr.de