

WCF THE WORLD CINEMA FOUNDATION

The World Cinema Foundation is a not-for-profit organization dedicated to the preservation and restoration of neglected films from around the world. Founded by Martin Scorsese, the foundation helps support and encourage preservation efforts to save worldwide film patrimony and ensure that these films are preserved, seen and shared.

"The World Cinema Foundation is a natural expansion of my love for movies. Seventeen years ago, together with my fellow filmmakers, we created The Film Foundation to help preserve American cinema. Much has been accomplished and much work remains to be done, but The Film Foundation has created a base upon which we can build. There is now, I believe, a film preservation consciousness.

The World Cinema Foundation is being created to help developing countries preserve their cinematic treasures. We want to help strengthen and support the work of international archives, and provide a resource for those countries lacking the archival and technical facilities to do the work themselves.

I am honored to be joined on the Advisory Board by Fatih Akin, Souleymane Cissé, Guillermo Del Toro, Stephen Frears, Alejandro Gonzales Iñárritu, Abbas Kiarostami, Deepa Mehta, Ermanno Olmi, Raoul Peck, Cristi Puiu, Walter Salles, Abderrahmane Sissako, Elia Suleiman, Bertrand Tavernier, Wim Wenders, Wong Kar Wai, Tian Zhuangzhuang and other filmmakers who share the common goal."

Martin Scorsese, Chairman

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FESTIVAL DE CANNES
OFFICIAL SELECTION
CANNES CLASSICS
Salle Buñuel - May 19 at 15.00



A non-profit organization founded by Martin Scorsese
dedicated to the preservation and restoration of neglected films around the world

SUSUZ YAZ DRY SUMMER



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SUSUZ YAZ DRY SUMMER

"*Dry Summer* is a film of passion. A passion for water as well as the obsessive passion created by forbidden love. Who does water belong to? Can anyone actually own this fundamental life element, "the blood of the earth" as the director describes it?

Here is a film that, in the 45 years since it was made, has lost none of its universal qualities, none of its relevance, particularly today when wars and rebellions are waged because of droughts.

Dry Summer is an important piece of cinema because it is unlike any other film made at the time and its narrative is strikingly original.

Dry Summer is a take on the Cain and Abel story... It is a contemporary version of the tragedy that scarred humanity thousands of years ago. And another version of the film's story was to unfold in real life simply because the film was made.

Dry Summer is a film of captivity...

Authorities at the time objected to *Dry Summer* representing Turkey overseas, which presented all kinds of obstacles when the film came to the Berlin Film Festival. The film walked away with the Golden Bear, but before success could even be celebrated it was 'taken captive' and completely forgotten for the next 45 years.

Today, in these times of intellectually dry summers, when greed is driving humanity to the brink of starvation, this film could hardly be more valid. *Dry Summer* is one of the most important legacies of Turkish cinema, and thanks to restoration it can be re-discovered by the next generations of audiences all over the world."

Fatih Akin, May 2008

SUSUZ YAZ DRY SUMMER

Metin Erksan, Turkey, 1964

Directed by Metin Erksan. Story by: Necati Cumali. Screenplay: Metin Erksan, Kemal İnci, İsmet Soydan. Editor: Stuart Gellman. Director of Photography: Ali Ugur. Original Music: Manos Hatzidakis, Yamaci. Producer: Ulvi Doğan. Starring: Ulvi Doğan (Hassan), Erol Taş (Osman), Hülya Koçyiğit (Bahar). Length: 2349 m. Running time: 75'. Colour: b&w. Language: Turkish with French and English subtitles. Restored in 2008 by the World Cinema Foundation at Cineteca di Bologna / L'Immagine Ritrovata Laboratory.

"Hovering between great popular cinema and film d'auteur, we rediscover the excitement of film's golden age, a time when an inspired Turkish filmmaker dedicated to exploration and experimentation could compete with the best Mexican, European and Egyptian films, led by a sensuality and awareness of cruelty that can be compared with early Buñuel.

Metin Erksan sets the universal story of Cain and Abel in the countryside, creating a rural drama deeply connected to Turkish culture and identity. The film seems to take its cue from the poetics of Italian neorealism but then quickly finds its own fresh visual language, intimate in every shot, that captures the power of nature and the complexity of human relations. This film makes us physically feel the scorching heat of working in the country during the summer; though this work documents a time that no longer exists, it also portrays timeless sentiments."

Gian Luca Farinelli

NOTES ON THE RESTORATION

The restoration of *Susuz Yaz* (Dry Summer) used the original 35mm camera negative and the original 17.5 mm sound negative and allowed to recapture the black and white film's tonal nuances.

The film's producer, Ulvi Doğan, provided the prints. An interpositive preserved at the Friedrich Wilhelm Murnau Stiftung in Wiesbaden was used for the negative's last missing reel.

The opening and closing credits, missing from all available sources, have been digitally reconstructed.

The restoration has been carried out by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in May 2008.

