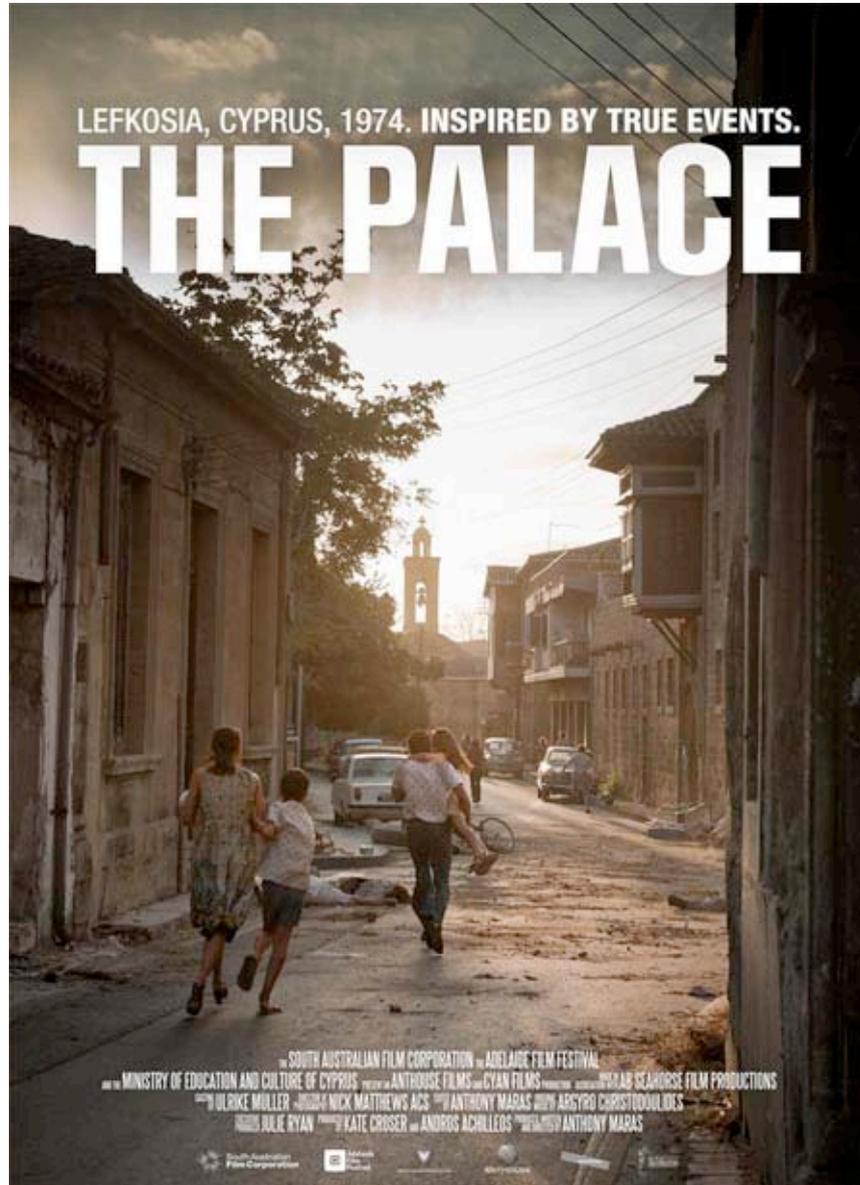


# THE PALACE

a short film by Anthony Maras



## PRESS KIT

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## REVIEWS EXCERPTS

**"'The Palace' is riveting, suspenseful first class filmmaking. In just its short running time it manages to be every bit as accomplished, compelling and provocative as any full-length feature. 'The Palace' marks the emergence of a major filmmaker in Anthony Maras."**

Pete Hammond (Boxoffice Magazine)

**"One of the best short films I've ever seen.."**

Morgan Spurlock (Academy Award Nominated Director of *Super Size Me*)

**"Director Maras' choke-hold on the audience only tightens, suspense building not to a point of release, but asphyxiating hysteria... sixteen minutes of non-stop action that rivals the highest Hollywood standards and on more than one occasion surpasses them with blitzkrieg duck n' cover staging."**

DVD Outsider - Timothy E. RAW

**"'The Palace is regal! Congrats!"**

Al Ruddy (Producer: *The Godfather*, *Million Dollar Baby*)

**"This is pure film-making to the highest degree.."**

Peter Krausz, Chair of the Australian Film Critics Association

**"The Palace is a poignant and tragic tale about the realities of war. Realistically portrayed with beautifully performances and gripping suspense, Anthony Maras is a director to keep an eye on."**

Vincent Sheehan (Producer: *Animal Kingdom* and *The Hunter*)

**"The Palace is one of the most emotionally affective and powerful short films that I've ever seen."**

The Co-Op Post

**"One of the most impressive and ambitious Australian shorts I've seen at the Sydney Film Festival so far. Or ever."**

Australian Film Review Blog

**"What's so special about The Palace is its ability to show both sides of the horror of war and at an essence the spirit of humanity against the atrocities of war...an outstanding film which echoes a quality set by war films such as *The Hurt Locker* in style. Thought provoking, tense and thoroughly recommended."**

Richard Lennox, Filmoria.co.uk

**“Spanning a mere 17 minutes and inspired by true events, the film’s biggest triumph is its ability to capture and hold captive audience emotion... I was left breathless afterwards... a captivating masterpiece. How Maras managed this in the space of 17 minutes highlights his talent as a filmmaker.”**

One Lifetime Is Not Enough Blog

**“..a very well managed tension within a very tight frame of play and it’s Maras’ economical use of space that is key to The Palace’s success.”**

John-Paul Hussey - Neos Kosmos

**“Anthony Maras has crafted a powerful narrative that shows permanent scars and wounds that leave their mark each time humanity reveals its worst side.”**

A Nutshell Review

**“The Palace is a film that immediately throws the audience into a tense situation and manages to maintain that tension to the very end...”**

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#### **AUDIENCE RESPONSE**

(Feedback received on [www.facebook.com/thepalace1974](http://www.facebook.com/thepalace1974))

**“Thank God,you make a film speaking in our hearts!!!!!!”**

June 2011 - Demetrius

**“Brilliant film. Still talking about the film to friends and family after seeing it on Saturday.....actually I am still recovering from the 17 min experience...love it when a film takes you in, takes through a journey and shakes the hell out of you”**

August 2011 – James

**“I couldn’t fight back the tears watching this film, and the emotion injected in 17 minutes was unlike anything I’ve experienced before. It grabbed a suffocating hold from the very first minute, and I felt a similar breathlessness to the mother in the film clutching her baby while she watched the horror unfold... in front of her.”** August 2011 - Penny

**“Saw the Palace at The Sydney Film Festival 2011. It was riveting. Want to see more. Would love to see a feature film. What you are doing is really important.”**

June 2011 - Linda

**What I really felt set it apart from most of what I see is the obvious awareness of the audience experience. I saw plenty of flourishes that played with what the audience knows or think they know, and what the characters know, and used it to the full to really get the viewer on the edge of their seat. That to me is one of the key skills that sets real directors apart.** August 2011 - Mike

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## SUMMARY OF KEY POINTS

- First official Australian/Cyprus film collaboration.
- Shot in October 2010, entirely on location in Cyprus, along the United Nations Green Line in Lefkosia, in buildings and streets still ravaged by the 1974 Cyprus conflict.
- Depicts the tragic human loss and suffering, endured by both civilians and soldiers, during the events of 1974.
- Latest film from multi-award-winning Australian director Anthony Maras.
- The story is inspired by true events, including the shocking confession [later retracted] of a now prominent Turkish actor, who detailed on live Turkish television how as a 19 year old conscript in 1974, he had killed 10 unarmed people on the orders of his superiors.
- Brings together Turkish and Greek Cypriot cast from Cyprus, Turkey, London and Germany to present the story.
- Shot on location at the House of Hadjigeorkakis Kornessios (1779), a landmark Ottoman Era residence which was home to the 'Dragoman of Cyprus' – the chief tax collector in Cyprus during Ottoman rule. The House has been restored to its former glory and now serves as a museum administered by the Department of Antiquities.
- The opening scenes were shot near the Archbishop's Palace - a religious, national and political monument in the heart of Lefkosia that is closely associated with modern Cypriot history. This was the scene of much of the fighting during the struggle for independence from British rule in 1956, as well as during the 1974 military coup and subsequent Turkish invasion of the North.
- Shot with an international crew from all corners of the globe, with people coming from Australia, Greece, Cyprus, Germany, Morocco, England and South Africa. Including Nick Matthews (DOP – 2:37, *Broken Hill*), Sebastian Meuschel (Steadicam: *Inglorious Basterds*, *V for Vendetta*) and Karim Rahmani (focus puller, *The Ghost Writer*).
- Development, pre and post production took place in South Australia from May 2010 to February 2011.
- The Palace has won top honours in all 6 major Australian film festivals and awards ceremonies to which it was entered: AACTA Awards (Best Short, Best Screenplay), Melbourne International Film Festival (Best Australian Short), Sydney Film Festival (Best Short), Flickerfest (Best Australian Short), Adelaide Film Festival (Audience Award), IF Awards (Rising Talent Award).
- Featured track Friday on My Mind was voted "Best Australian Song" of all time by the Australasian Performing Right Association (APRA) as determined by a panel of 100 music industry personalities.

## ONE LINE SUMMARY

Cyprus 1974. When a young Turkish Cypriot army conscript comes face to face with a Greek Cypriot family in hiding, he is forced to confront the brutal reality of war and his role in it.

## ONE PARAGRAPH SYNOPSIS

Cyprus 1974. A Cypriot family flees advancing Turkish forces and takes refuge in an abandoned Ottoman-era palace. When a young Turkish Cypriot conscript comes face to face with the family in hiding, he is forced to confront the brutal reality of war and his role in it.

Shot on location around the United Nations Green Line in Lefkosia, the world's last divided capital city, *The Palace* brings together an international cast and crew including **Erol Afsin**, **Tamer Arslan**, **Daphne Alexander**, **Christopher Greco** and renowned Turkish-born actor **Kevork Malikyan** (*Midnight Express*, *Indiana Jones and The Last Crusade*).



From the opening scene of *The Palace*, filmed around the 17<sup>th</sup> Century House of Dragoman Hadjigeorgakis Kornessios – a key landmark of Lefkosia at the heart of the 1974 hostilities.

# THE HUFFINGTON POST

TOP NEWS AND OPINION

## DIRECTOR'S STATEMENT - "FROM THE GREEN LINE TO THE RED CARPET"

By Anthony Maras

as featured in THE HUFFINGTON POST

*Late last year an international film crew descended upon the battle-scarred streets of Old Town Nicosia to film The Palace, a searing war time drama based on true events arising from the 1974 Turkish invasion of Cyprus*

*Production took place along the United Nations Green Line that still divides the small Mediterranean island in two - amidst armed guards, war ravaged buildings and tense UN-brokered negotiations which after 37 years have bought the situation no closer to a resolution.*

*The Palace recently enjoyed its international premiere at the Telluride Film Festival and was nominated for Best Short Fiction Film in the 2012 Australian Academy of Cinema and Television Arts Awards.*

*We track The Palace's journey from the Green Line to the Red Carpet with the film's writer/director Anthony Maras.*

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**S**everal years ago while interviewing refugees for a documentary project I was working on in Australia, I heard a story that shook me to my core.

The story took place in Cyprus -- a small island nation in the East Mediterranean that has been at the cross roads of East and West since the Bronze Age -- and whose history has been defined by nearly constant war, invasion and foreign rule. One only has to look at the structures that dot the Nicosia skyline to see this - - 12th Century Frankish cathedrals next to imposing Ottoman mosques, alongside British colonial buildings encircled by the forbidding Venetian Walls. War and an eternal struggle for independence is in the blood of every native of this island -- be they Turkish-Cypriot or Greek-Cypriot.

So back to the story... I'd been told of a Cypriot young mother, who was faced with an impossible decision after war suddenly broke out on the morning of 20 July 1974. A coup' d'état lead by extremist Greek nationals had toppled the president of Cyprus Archbishop Makarios, and in response the Turkish government sent in some 40,000 troops on the grounds of protecting the island's Turkish-Cypriot minority.

In the face of all this, our young Cypriot mother had fled her home village and gone into hiding with nothing but her children and the clothes on her back. As soldiers closed in on their hiding spot -- her young baby boy was restless. Any sound, even the slightest of whimpers could see them all facing the darkest of

consequences. One immediately thinks of the eternal question posed in *Sophie's Choice* -- does one risk the loss of one child, in order that the other be saved?

I could never rid this scenario from my head and used it as one of the key story threads for what was to become our film *The Palace*.

*The Palace* was also inspired by the shocking confessions (later retracted) of Attila Olgac, a prominent Turkish actor who confessed on live television to killing 10 unarmed people during the 1974 hostilities.

As a 19-year-old conscript soldier, Olgac's commanding officer ordered him to execute an unarmed Cypriot POW. Olgac protested saying he couldn't kill anyone, he was an artist, not a killer. His Sergeant rebuked, "Well this is where art ends and real life begins. Pick up the gun and do it for real. We are not playing here." He told of being emotionally crippled ever since, and still struggles daily with his memories. He spoke of being unable to ever eat meat again, of seeing the victims in his dreams, of walking aimlessly in the war-torn streets for days after the first killing. This notion of this conscript soldier being both unwilling participant and victim really interested me. The question as to whether he is lucky for surviving, or unlucky for having to endure the ongoing emotional pain for the rest of his life, is at the heart of our film.

From the outset I was interested in the human story behind the war. We really focused on what war means to everyday people. To young soldiers. To innocent civilians.

What does war mean to a mother and her kids?

What does war mean for a young a soldier who doesn't want to be there?

*The Palace* is set in a very specific time and place its underlying theme translates to any conflict zone. It deals with the way people function in the most egregious of circumstances -- war.



Peering into the UN Buffer Zone, at the Old Venetian Walls - Lefkosa, Cyprus



### The Green Line

Initially we had considered shooting the film in rural Australia -- which I hoped could double for a remote Cypriot village. But within minutes of my first walk through the enchanted back streets of Old Town Nicosia, I knew we HAD to film here. Much of the city that borders the UN Green line remains completely untouched, a morbid time capsule of the 1974 hostilities.

Bullet holes still in walls, bomb-blasted buildings wherever you turned -- we even visited a car dealership inside the UN Buffer Zone that had taken a shipment of new vehicles a few days before the war. My jaw dropped to the floor when my guide pointed out the car odometer readings -- still on 0 kilometers!

On both sides of the Green Line people have been reluctant to repair their buildings or develop their land for fear of it being confiscated or destroyed in future conflict. Whole chunks of the city are crumbling in the 'Dead Zone' -- no man's land between the Turkish controlled north, and Greek Cypriot south.

All these elements provided a sense of authenticity that would be impossible to find anywhere else.

I was determined to film *The Palace* in these very streets and buildings in which the fighting took place.

Our main filming location, our 'palace' - was the stunningly beautiful 'House of the Dragoman Hadjigeogakis Kornessios -- the main residence of the Ottoman Sultan's official representative, interpreter and tax collector in Cyprus. Hadjigeogakis had amassed a fortune during his 30 year rule before just escaping with his life when the fed up locals revolted in 1805. He fled through a secret underground passageway (that still exists!) between his residence and the nearby Archbishop's Palace. Hadjigeogakis was ultimately put to death upon reaching Istanbul however, as he had denied the newly appointed Ottoman Grand Vizer any assistance some 15 years earlier, when the Grand Vizer was merely an Ottoman general retreating through Cyprus after his forces were defeated in Egypt by Napoleon. I never would have imagined when writing this

film that I'd get the opportunity to film it in such an exotic locale so steeped in history -- it was a dream come true.

The bunker in which the civilians hide in our opening scene is the real thing - the 44-gallon drums, sand bags and machine gun turrets haven't moved an inch in over 37 years. Many of the props and costumes were on loan from locals, and even some of the soldiers guns were the genuine article -- de-activated army-issue firearms.

But more than anything else, it was the PEOPLE. Our cast and crew were constantly surrounded by people who had lived through the war, and who had been living with its repercussions ever since. The one-time army colonel turned cab driver who regaled our actors with stories from the front line. The old woman in the stationary shop who drew detailed sketches (for our production designer) of the bunker she called home for 7 straight days after the fighting broke out. From day one, our whole cast and crew had been cocooned in first hand knowledge that penetrated every aspect of our filmmaking experience.

I still think of one survivor whose village remains locked in the 'dead-zone'. As incoming forces approached, he said to his wife as they fled their house 'don't worry about putting the chicken in the fridge. Let it defrost and we'll cook it when we get back tonight'.

Fast forward to present day -- 37 years later -- and he is yet to return home.

I just hope *The Palace* does justice to his story, and the countless others like his.



**Anthony Maras**

[http://www.huffingtonpost.com/anthony-maras/the-palace-\\_b\\_1105036.html](http://www.huffingtonpost.com/anthony-maras/the-palace-_b_1105036.html)

**FESTIVALS & AWARDS**

as at 6 May 2012

**AWARDS**

Winner – Best Short Fiction Film  
2011 Australian Academy of Cinema and Television Arts Awards

Winner – Best Screenplay in a Short Film  
2011 Australian Academy of Cinema and Television Arts Awards

Winner – Best Short Fiction Film (Live Action)  
2011 Sydney Film Festival - Dendy Awards

Winner – Best Australian Short Film  
2011 Melbourne International Film Festival

Winner – Best Director  
2012 Beverly Hills Film Festival

Winner – Best Short Film  
2012 Beverly Hills Film Festival

Winner – Best Australian Short Film  
2012 Flickerfest International Short Film Festival

Winner – Rising Talent Award  
2011 IF Awards

Winner – Best Short Film  
2012 Australian Film Festival

Winner – Audience Award  
2011 Adelaide Film Festival

Winner – 'Golden Shorts' / Best Short Film  
2012 Shorts Film Festival

Winner – Best Film  
2012 South Australian Screen Awards

Winner – Best Drama  
2012 South Australian Screen Awards

Winner – Best Direction  
2012 South Australian Screen Awards

Winner – Best Screenplay  
2012 South Australian Screen Awards

Winner – Best Editing  
2012 South Australian Screen Awards

Winner – Best Cinematography  
2012 South Australian Screen Awards

Winner – Golden Tripod  
2012 Australian Cinematographers Society Awards

Nomination – Best Short Film Screenplay  
2011 Australian Writer's Guild Awards

Nomination – Best Editing in a Short Film  
2011 Australian Screen Editors Association Awards

## **FESTIVALS**

Official Selection: 2011 Telluride Film Festival  
Official Selection: 2012 Académie des arts et techniques du cinéma – Golden  
Panorama  
Official Selection: 2012 Palm Springs International Festival of Short Films  
Official Selection: 2012 Santa Barbara International Film Festival  
Official Competition: 2011 Melbourne International Film Festival  
Official Selection: 2012 Beverly Hills Film Festival  
Official Competition: 2011 Sydney Film Festival  
Official Selection: 2011 Adelaide Film Festival  
Official Selection: 2012 Flickerfest International Festival of Short Films  
Official Selection: 2012 Australian Film Festival  
Official Selection: 2012 St Kilda Film Festival  
Official Selection: 2012 Newport Beach Film Festival  
Official Selection: 2012 LA Greek Film Festival

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## NEWS AND REVIEWS – THE PALACE

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### **Encore Magazine / Mumbrella**

March 7, 2012 – Colin Delaney

<http://mumbrella.com.au/award-winning-aussie-short-film-the-palace-gets-theatrical-distribution-77893>

### **Award-winning Aussie short film The Palace gets theatrical distribution**

An award-winning Australian short film is to see a theatrical release by screening ahead of a local feature film.

The Palace, written and directed by Anthony Maras, is about the 1974 Turkish invasion of Cyprus. The 15-minute short will screen before feature film Wish You Were Here in Palace Cinemas from Thursday 25 April.

The deal was struck between the boutique theatre chain and the film's distributor, Hopscotch Films. Maras would not give details on remuneration, but said the deal would not cover the budget of the film. He told Encore he welcomed the deal as a way for the film to reach new, untapped theatrical audiences – beyond the festival circuit. He told Encore: "It's another string in my bow to get future work up."

Maras said: "Short filmmakers always face an uphill struggle. The problem with making a short film is, after getting into a few festivals it's a struggle to decide where to play it. Other festivals ask you to do it and you have to be careful with your premieres. You want your film to be out there and be seen. But everyone wants exclusivity."

Cinemas rarely screen short films ahead of features in regular theatrical programming. However, in the current media climate Maras said cinemas need to re-examine their programming to stay relevant, to give an experience the audience can't get at home.

The Palace has already won Best Short and Best Short Screenplay at the recent AACTA Awards, the Audience Award at the Adelaide Film Festival, Best Short Film at Sydney Film Festival, Best Australian Short at both the Melbourne International Film Festival and Flickerfest.

Wish You Were Here is the debut feature for filmmaker Kieran Darcy-Smith, starring Joel Edgerton and Teresa Palmer. The film was selected to open The Sundance Film Festival this year

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### **Front Row Reviews – (Film Review – The Palace)**

February 27, 2012 - Alice Bishop

<http://www.frontrowreviews.co.uk/reviews/the-palace-review/14582>

Set in Cyprus during the 1974 Turkish invasion, The Palace is an unflinchingly brutal short film focusing on a family hiding in an abandoned palace. It does exactly what a short film should do by encapsulating the feeling of a certain time and

place. The sound of breathing, beating hearts and a baby's muffled screams are all magnified to create a sense of extreme tension. With no time to waste, *The Palace* captures what many war films take hours to mildly grasp; think the wheelchair scene in *The Pianist* on repeat for fifteen minutes and you can just about fathom how intense the film really is. The sense of claustrophobia and realistic nature of *The Palace* are so unbearable yet utterly impossible to turn away from.

Director Anthony Maras explores the loss of innocence and death of innocents during a time of fierce conflict.

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### DVD Outsider – (Film Review - *The Palace*)

Timothy E. RAW

[http://www.dvdoutsider.co.uk/films/reviews/s/sea\\_is\\_all\\_i\\_know-palace.html](http://www.dvdoutsider.co.uk/films/reviews/s/sea_is_all_i_know-palace.html)

The only moment of grace and human kindness during Anthony Maras' ***The Palace*** is of the heart-in-your throat variety. Set during the 1974 conflict in Cyprus, a nineteen-year-old Turkish conscript finds a Greek mother and newborn baby in hiding during a sweep of an abandoned palace. Looking down the barrel of a gun, the young man with aspirations of studying as an actor at RADA in London is faced with the awful recognition of what he's participating in. Up till now he's kept his head down, blindly following the instruction of his superiors, but witnessing the cruel indignity of a desperate mother—on the verge of smothering her child so that her cries won't give away their position—is an incident that snaps him out of mechanized stupor. In the next room his sergeant gleefully encourages torture, barking orders which harbor no consideration for the value of human life, only that such brutality will help turn the boys under his charge into men. Momentarily paralyzed by the sight of this newborn with no comprehension of the erupting tensions between the two communities, the soldier is forced to make a choice, and in so doing confront the full measure of the atrocities committed, his part in them and the blood that he'll never be able to wash of his hands, even as far away as the UK. **Time seems to slip into suspended animation, but as he finally shifts down a gear after an extended opening shootout featuring one of the year's most bone-rattling 5.1 Dolby mixes, director Maras' choke-hold on the audience only tightens, suspense building not to a point of release, but asphyxiating hysteria.** Watching the mother (Daphne Alexander) sucking back tormented sobs as the soldier's finger brushes the trigger is excruciating.

The street level violence that plays out amongst bombed-out buildings is shell-shockingly real and ***The Palace*** sets out to shred nerves from its opening moments. Impossibly visceral and immediate, mortar fire plunges us right into the action and sends a roof collapsing down around a family, who have no choice but to flee from their home. The rhythmic pelting of machine gun fire taking chunks out of the buildings and street signs is a constant reminder of the pursuing soldiers as they race across the city looking for shelter. Everything in the sound design is aggressive; the trembling piano notes of Argyro Christodoulides' score reverberating like the ping of bullets. **The chase sequence is breathlessly executed and fluid, despite being hand-held—cinematographer Nick Matthews working hard to put an onus on a sense of geography amidst the chaos,**

something the increasingly self-conscious quick-cut shakes of the Bourne franchise were sorely lacking in and have a lot to answer for, in terms of its influence on the choreography of modern action set pieces. Clearly, Paul Greengrass might stand to learn a thing or two from Anthony Maras.

Once you've settled in as best you can to **The Palace's** unremitting ballistic assault, **the awe-inspiring scale of the production starts to emerge.** Rumble-strewn streets are obscured either end by thick, plumes of smoke, rendered in wide shots as little more than contortions of smoldering ruin, hazardous at every turn and treacherously maze-like. Even without bullets whizzing directly overhead, simply navigating the terrain makes the family's journey one which is fraught with peril. Even more remarkable is how this Cypriot-Australian co-production has somehow turned dimes into dollars whilst shooting on locations along the United Nations Buffer Zone in Cyprus. With the majority of short films, we tend to think of projects that reflect their budget, small chamber pieces full of attention-grabbing angles and heavy on dialogue, whereas **what we have here is sixteen minutes of non-stop action that rivals the highest Hollywood standards and on more than one occasion surpasses them with blitzkrieg duck n' cover staging.**

Not making the grade for Oscar consideration but already generating a lot of buzz on the festival circuit in Australia, if Maras can get this seen by the right people, a transition into high-wire shoot 'em up political thrillers surely beckons.

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### **Filmoria (Short Film Review – The Palace)**

January 4, 2012 - Richard Lennox

<http://www.filmoria.co.uk/2012/01/short-film-review-the-palace/>

Directed by Anthony Maras (*Spike Up, Azadi*) *The Palace* takes a short, but gripping look at Lefkosia in Cyprus during the Turkish invasion in 1974. The film opens on a family, father Taki (Christopher Greco), mother (Daphne Alexander), their two children (Monica Vasileiou and Vrahmis Petri) and their crying new born baby, taking shelter in a building which is being bombarded with bullet fire. The family flees in terror down a war torn street, eventually finding refuge in an abandoned palace. They frantically look for hiding spaces, but they are not alone, others are already hiding out there. As there is not enough room in one cupboard, Taki and Stella separate, leaving Stella with the children. The Turkish army arrives and tension mounts to whether they will be discovered or not, and will the baby stop crying.

**The scale of *The Palace* is quite phenomenal.** Considering this is a film which lasts little more than 15 minutes, you could be fooled into thinking you are watching a feature film, especially watching the opening, which is quite remarkable. Director Anthony Maras opens with a claustrophobic feel, following the family running down a narrow corridor, before the film cuts to an exterior shot, with dust and debris flying around in the midday sun. **Cinematographer Nick Matthews beautifully captures a visual telling of heat and tension with his sun-kissed, sepia toned shots. The camera moves deftly, with purpose but not too frantically, instead allowing the action of the characters to determine the pace and mood**

**of the tension**, that is aside from the explosions which sporadically occur. **The opening is truly a joy to watch.**

When the setting moves to within the Palace, or indeed, the one room inside the Palace, the style alters slightly, but the tonal mood stays – that of claustrophobia and suspense. Maras skilfully uses light relief, with the introduction of the joking army offers, to alleviate the tension, even introducing some music into the mix. However, it is the introduction of this slight change in mood that ultimately causes more tension and suspense to occur onscreen. Daphne Alexander gives an outstanding performance as an emotionally stressed mother, locked in a cupboard, desperately and silently trying to quiet her baby. It's a powerful and emotional portrayal of a character, which ranges from scared to shock to grief, within 10 minutes and with little more than the odd whimper. Christopher Greco also gives a very good performance as father Taki, showing a wealth of emotion as he is separated from his family.

**What's so special about The Palace is its ability to show both sides of the horror of war and at an essence the spirit of humanity against the atrocities of war.** Humanity is represented by Turkish army officer Omer Argun (**Erol Afsin**) who has to make a choice between his nature and the orders of his commanding officer. The scene is packed with ambiguity and suspense, as Omer turns from cocky officer into a victim of war himself. **Erol Afsin** also gives a fantastic performance, from comedic wit to utter despair.

**The Palace is an outstanding film which echoes a quality set by war films such as *The Hurt Locker* in style. Thought provoking, tense and thoroughly recommended.**

RATING: \*\*\*\*½

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### **Real Time + On Screen**

Online e-dition jan 31, 2012

<http://www.realtimearts.net/article/106/10530>

### **the flickerfest eye-opener**

[keith gallasch: 21st international annual flickerfest short film festival](#)

### THE PALACE

A SAMPLING OF THIS YEAR'S FLICKERFEST CONTESTANTS REVEALS, AS EVER, THE POWER OF ECONOMY DEMANDED BY THE SHORT FILM FORM—THE CAPACITY OF, SAY, A 15-MINUTE DRAMA TO ENCAPSULATE A MORE INTENSE AND VIVID WORLD THAN MANY A FEATURE-LENGTH COUNTERPART. THE FILMS ARE ALSO EVIDENCE OF THE EVER-INCREASING SOPHISTICATION OF FILMMAKERS WITH DIGITALLY EFFECTIVE MEANS EMPLOYED EVEN WHERE STRIVING FOR A DIY APPEARANCE.

South Australian writer-director Anthony Maras' *The Palace* is one of those immersive short films (at a mere 15 minutes) that leaves you in a state of shock

not just at the suddenness of events but at the expansion of time as suspense takes its grip in a shadowy old Ottoman building. The film opens with a Cypriot family in flight through the streets of Lefkosia in 1974, ducking the fire of snipers and dashing into the palace where voices tell them to leave, warning that the family's crying baby will get them all killed. The escape from the bright, dangerous exterior into a potential refuge is short-lived—as Turkish soldiers approach, quick decisions have to be made. The mother, a child and baby hide in a walk-in cupboard, her husband and several palace residents squeeze into a wardrobe. A bullying, plundering sergeant and his nervous conscripts soon enough become aware of those hiding, with appalling consequences. One conscript declares his unwillingness to participate—"I'm not a soldier, I'm a drama student, I'm going to RADA." The sergeant retorts, "This is not a fucking stage!"

The Palace is delicately paced, replete with deft touches that briskly conjure a palpable world. The soldiers banter, one plays a trick (the baclava they find could be poisoned), they worry, as Islamic men, about taking a bottle of 1947 Dom Perignon (until their leader reminds them that Turkey is a secular state) and the sergeant, with unknowing irony, drops the gramophone needle onto The Easybeats' "Friday on My Mind"—a sharp reminder of cultural connection, between Australia and its Cypriot immigrants. These scenes, at medium distance, oscillate with those of the mother in close-up profile or from her point of view, heightening our subjectivity, peering through the slatted door of the wardrobe.

The Palace, a Cyprus-Australia co-production was shot around the United Nations Green Line in Lefkosia on the divided island. The film won Best Australian Short Film at the 2011 Melbourne International Film Festival and Best Short Film (Live Action) at the 2011 Sydney Film Festival Dendy Awards as well as the Audience Award in Adelaide. Nick Matthew's cinematography and Maras' editing give the film much of its strength along with convincing performances and the benefits of location shooting in a heritage building. Other than slight suspension of disbelief about the soldiers not hearing the baby sooner, The Palace is expert mainstream filmmaking about a conflict that receives little attention these days (former MP Alexander Downer was supposed to be sorting it out for the UN). At Flickerfest The Palace won the Movie Network Channels Award for Best Australian Short Film.

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### **Australian Film Critics Association (Short Film Review – The Palace)**

**August 2011, Peter Krausz**

<http://www.afca.org.au/writingcontent/MIFF2011.php#THEPALACE>

The art of making effective short films is a difficult one, as it requires a great deal of planning, narrative coherence, and the ability to not waste any time in presenting a story. Two years ago, Anthony Maras' edgy short film "Spike Up" which won the AFI Award for best short fiction, exemplified the art and style of a tightly constructed police based drama which effectively used its running time, with some great twists in the plot of a police officer suffering a melt-down.

Anthony's latest short film "The Palace" further demonstrates the solid control he has of the medium, and exemplifies the importance of a well constructed narrative, effective use of music, and above all, the power of editing. Set in the Green Zone of Cyprus (Lefkosia) in 1974 during the conflict between Turkish and Cypriot armies trying to control the area, the film focuses on one family's attempts to hide from the Turkish forces. By focusing on them, and the life-death situation in which they find themselves, the film reveals the cultural/ethnic tensions between the two countries, and the population caught in the middle of this violent conflict.

As the soldiers, one of whom actually would rather be somewhere else, search for valuable items in this Palace they invade, they discover people hiding. The film then becomes a tense situation about discovery, choices, war-time atrocities and the human face of cultural antipathy. Surprisingly, and to lighten the fraught situation, there is an element of humour in the soldier's dialogue with their captain, but it is the introduction of the classic song "Friday on my Mind" that demonstrates the power Maras has in narrative construction and editing.

The use of mostly professional actors enhances the film, as does the use of actual locations, leading to the shattering conclusion. **This is pure film-making to the highest degree;** I look forward to Anthony's next films, and presumably a feature film will not be too far down the track.

**Highly recommended, and the recipient of the best Australian short film award at the Melbourne International Film Festival and best short film at the Sydney Film Festival.**

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#### **A Nutshell Review (Short Film Review – The Palace)**

<http://anutshellreview.blogspot.com/2011/12/short-palace-2011.html>

Written, directed and produced by Anthony Maras, The Palace is a short film inspired by true events, set against the backdrop of Cyprus in 1974 with the Turkish invasion, and a family's desperate flight for survival, taking refuge in an abandoned Ottoman empire era palace. Taking its roots from a confession of an actor who had detailed on live television the atrocities committed as a young conscript soldier obeying orders, Maras' film captures the harrowing intensity and fear of everyone involved in armed conflict, both soldiers and unarmed civilians alike.

Beginning with a family of five including three children, one of whom is an infant in the arms of mom Stella (Daphne Alexander), the first few minutes of The Palace is spent dodging the pandemonium and chaos coming from an invading force with whizzing and ricocheting bullets all round, before finally finding refuge in the titular palace, which the production had used the House of Hadjigeorkakis Kornessios for its interiors. But for the Cypriots already hiding inside, they do not take comfort that Stella's wailing baby, which she is trying her desperate best to keep quiet, will give them all away.

Attention soon shifts from the civilians to the invasion troops, with three of them, Sergeant Karem Akalan (Kevork Malikyan) and his men Omer (Erol Afsin) and

Mehmet (Tamer Arslan), with their initial awe at the ostentatious surroundings soon giving way to opportunities to plunder. Maras does it best here with tension building when the soldiers go from cupboard to cupboard, each time threatening to reveal the civilians who are hiding from them. **The director deftly handles the claustrophobia and fear especially with women and children get into the picture**, with Daphne Alexander shining in her role sans dialogue, personifying the fearful emotions any mother would have in protecting her children and keeping them safe from harm, with very little options made available save for the gaining of an unexpected ally.

But the highlight will be Erol Afsin's performance as the boy with that bit of humanity left in him, put in a dilemma of listening to his murderous superiors, or listening to his conscience in not wanting to harm innocent civilians, where we can see his internal struggles at trying to make sense out of a senseless situation that circumstances had thrust him into. With superb production values invested into this short film, **Anthony Maras has crafted a powerful narrative that shows permanent scars and wounds that leave their mark each time humanity reveals its worst side.**

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### Short Film Spotlight: The Palace 23 December 2011

<http://bigthoughtsfromasmallmind.blogspot.com/2011/12/short-film-spotlight-palace.html>

Earlier this month James from [Toronto Screen Shots](#) announced that, starting January 13, 2012, he will be running a program entitled [Shorts That Are Not Pants](#). This quarterly event is designed to showcase both Canadian and International short films to audiences who would not normally get the chance to see them. This has inspired me to not only seek out more short films, but to also try a little harder to highlight them on this site. What better way to kick off this initiative then with *The Palace*, the film that took home the Best Short Film award at the 2011 Adelaide Film Festival and the Best Australian Short Film at the 2011 Melbourne International Film Festival.

Each year there are many great award-winning short films that often go criminally unnoticed, that should not be the case for *The Palace*. Inspired by true events, *The Palace* takes during the 1974 Turkish Invasion of Cyprus. Seeking refuge from the advancing Turkish forces, a family hides in an abandon Otterman-era palace. When a young Turkish Cypriot conscript, Omer (Erol Afsin), comes face to face with the family in hiding, he is forced to confront the harsh realities of war and his part in it.

***The Palace* is a film that immediately throws the audience into a tense situation and manages to maintain that tension to the very end.** This is quite remarkable considering the bulk of the film takes place in one room. Director Anthony Maras skillfully utilizes the space by focusing on the importance of sound. Silence is the key to survival though it is nearly impossible for Stella (Daphne Alexander), the matriarch of the family, to achieve when holding an infant. When the baby does have a loud outburst, it is overshadowed by the record that the soldiers are playing. This may seem like a conventional director trait to some, but Maras pulls it off without it ever feeling like a gimmick.

Despite the harsh subject matter, Maras includes brief moments of levity in the film. This allows him to emphasize how naive Omer and his fellow soldier Mehmet (Tamer Arslan) are in regards to the enormity of the war. This is a direct contrast to Stella and her family who see no humour in this nightmare that they are currently living. When Omer's Sergeant (Kevork Malikyan) states "this is where art ends and real life begins" it truly feels like a loss of innocence has just occurred. Maras gets solid performances from his entire cast. Erol Afsin and Kevork Malikyan provide a nice contrast between the soldier who is trying to maintain some form of humanity and the Sergeant who lost his humanity years ago. As the female lead, Daphne Alexander does a good job in her portrayal of Stella. She is given the tough task of conveying numerous emotions with very little dialogue. There is a silent moment between her and Afsin near the end of the film that speaks volumes to how damaged each individual is. **The Palace is a tense film that reinforces the notion that, regardless of which side you are on, there are no winners when it comes to war.**

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#### **SFF: Dendy Short Film Competition (Short Film Review – The Palace)**

August 2011, Blake Howard

<http://castleco-op.com/?p=1767>

#### **The Palace**

Country: Australia, Cyprus

Duration: 16 mins

Written & Directed by: Anthony Maras

Starring: Kevork Malikyan, Erol Afsin, Tamer Arslan

Set in Cyprus 1974, *The Palace* is a story about a Greek-Cypriot family fleeing invading Turkish forces that take refuge in an apartment in an abandoned palace; where they are found by a young Turkish-Cypriot army conscript.

**I was utterly blown away by this film.** The sound the most immediate, striking element – explosions and gunfire bullets ricocheting off of stonewalls. A family, two parents and three children (one of them a baby), desperately struggles through the Cyprus streets to escape the so far unseen carnage behind them. They stagger up stairs into an apartment and look for a place to hide. They open cupboards revealing other Greeks in hiding – they bicker and worry about the family's presence (and especially the baby's crying) revealing their location. One of the most resonating but fleeting moments in Spielberg's *Schindler's List* was the child scrounging for places to hide in the ghetto apartments only to find that every conceivable hiding place was taken. This short film is a real-time interpretation of one of those moments. In that example, and in this film, the compassionless 'survival of the fittest' moments that circumvent all cognisant decision-making; make for **utterly compelling drama.**

As the family and the original occupants of the apartment hide themselves wherever they can a small group of Turkish soldiers enter the space to pillage and loot their conquered enemy. The peaks of director Anthony Maras' powers come during this entire exchange. I can't spell out what happens from this

moment onward without spoiling the film – but sufficed to say that Maras constructed a scene that made me feel as if I held my breath until it was over.

The actors were all fantastic and immediately authentic. The production design owes a lot to being shot on location in Cyprus. I am exceptionally eager to see anything else that Maras has in store at this point.

***The Palace is on of the most emotionally affective and powerful short films that I've ever seen.***

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### **SFF 2011: The Palace (Short): A Short Sad War Song**

**June 2011, Lukey Folkard,**

<http://australianfilmreview.wordpress.com/2011/06/12/sff-2011-the-palace-short-a-short-sad-war-song/>

#### ***The Palace***

One of the most impressive and ambitious Australian shorts I've seen at the SFF so far. Or ever.

Based on true events in Cyprus during the conflicts of 1974, a Greek-Cypriot family finds shelter in an abandoned Ottoman palace while a Turkish army sergeant, played by [Kevork Malikyan](#) (Midnight Express), leads two very different young soldiers from house to house.

The Palace is a strong 16-minute piece that looks big budget. It was filmed near the UN green-line that still divides the ancient city of Lefkosia, most of the props, uniforms and locations are the real thing, supplied by locals. Award-winning director [Anthony Maras](#) (Azadi, Spike Up) has had to be sensitive while filming in Cyprus as, even after almost forty years, memories of the events are still fresh and he treats both sides with human respect.

Great performances throughout – if you're seeing any shorts this year make sure not to miss this one.

9/10

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### **John-Paul Hussey reviews the movie The Palace**

9 Aug 2011, John-Paul Hussey

<http://neoskosmos.com/news/en/the-palace-review-2011>

Watching a slew of short films back to back in any film festival can be a tawdry experience. They're usually filled with film school graduation projects where phrases like quirky, whimsical and the overly personal come to mind. This time round, the audience was saved from such cliches and what we saw were a fine collection of shorts coming from all kinds of interesting angles.

Shorts are also notoriously difficult to get right, just like short stories compared to novels. You've got to fit it all in: the characters, a plot (if you have one), and some kind of dramatic tension in a brief 10 to 15 minutes. And let's not forget the paltry budget and such ad hoc set-ups like the director's mum doing the catering. The film we're looking at in particular is *The Palace*, written, directed and produced by Greek Australian and Adelaide-based Anthony Maras.

*The Palace* is set during the 1974 conflict in Cyprus with a young Greek Cypriot family fleeing the invading Turkish forces. It opens with a war-torn street and a Greek family, a father, a mother and their children taking refuge in a deserted palace in Lefkosia, Cyprus. Three Turkish soldiers enter the palace, the family are hiding in cupboards, the mother is trying to calm her crying a baby and hoping they will not be detected. Anthony Maras has been fortunate enough to work with a decent budget for his film.

The filming was done on location, and whatever explosions and costume department he had at his disposal, they are more than realistic. Where Maras has chosen to distribute his funds, by either acquiring a decent cinematographer or experienced actors, is in the end by the by. Because what he has managed to do with 10 minutes of filmmaking, is very effective story telling. Most of the action takes place within one room of the palace, using close angles within the claustrophobic space of the cupboard, where the family is hiding, and the audience sees the movement of the three soldiers through the slits of the cupboard.

This creates a very well managed tension within a very tight frame of play and it's Maras' economical use of space that is key to *The Palace's* success. There is also the split juxtaposition between the perversely light humour of the soldiers and the muffled terror of the family and of what the family sees, but the soldiers don't. Reminding us that the horror of war can only be practised by some, by not looking into the eyes of the person they are killing.

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### **Film Review: The Palace**

**July 30, 2011, Koraly Dimitriadis**

<http://koralydimitriadis.com/2011/07/30/film-review-the-palace/>

Screening at the Melbourne International Film Festival, *The Palace*, a Cypriot-Australian co-produced short film directed and written by Anthony Maras, not only received a huge applause, but it had me walking out of the cinema to catch my breath. I returned later to speak to Anthony and to congratulate him but then I came straight home to write this review despite having a million and one things to do.

Talking film and co-production I'm always a bit wary, especially when two countries are involved, but *The Palace* made the entire experience seamless. In fact, from the onset I was transported to 1974, Lefkosia, Cyprus, amidst war and turmoil. Usually when I watch a film, it takes me a while to become emotionally invested, to be living and breathing in the world that the film is creating. Not here though. Spanning a mere 17 minutes and inspired by true events, **the film's biggest triumph is its ability to capture and hold captive audience emotion.**

But the film goes beyond this. So many films have been made about the 1974 war in Cyprus, none as short as this that I know of. What *The Palace* does successfully is sum up clearly and elegantly the politics that have been brewing over the island since 1974. It does this realistically, without sugar-coating. A young Turkish officer, commanded by his Sargent to kill a Greek-Cypriot citizen responds with one line that I'm sure will stay with me for quite some time. He says "But I'm just a drama student..." to which the Sargent repeats the order and responds with "...this is where art ends and reality begins..." The acting was at a very high standard, and I found all the characters believable beyond a doubt.

Professionally shot, with a consistent pace, *The Palace* not only invoked frustrations in me I keep buried regarding Cyprus, my parent's birthplace, but it watered it down, in the space of 17 minutes, how inhumane war is, and how, at the end of the day, it's the higher powers that manipulate, and control, using young boys as pawns, in their bigger plans for Cyprus and its strategic location in the Mediterranean. Although **I was left breathless afterwards**, it was only because I was confronted, in such a short space of time, by issues mirrored inside me as a Cypriot, but more importantly, as an artist, writing my own novel set in Cyprus, [Misplaced](#), and the points and issues I want to convey in my story. I was definitely inspired by the film, and with my own plans to one day turn my novel into a film, it's great to see co-production between Cyprus and Australia coming up with this end result: a captivating masterpiece. How Maras managed this in the space of 17 minutes highlights his talent as a filmmaker.

Five stars from me!

**TECHNICAL DETAILS**

Camera	4K RED 35mm Arri Prime Lenses
Shoot Gauge	4K RED
Exhibition Format	DCP, HD Cam SR, HD Cam, Digi Beta
Screen Ratio	2:35-1
Sound	Dolby Digital Surround Sound
Country of Production	Australia / Cyprus
Running Time	15 minutes
Sound	5.1 Surround
Year	2011



*CLOCKWISE from Top Left: 1: Lining up a shot in downtown Lefkosia, Cyprus. 2: Director Anthony Maras. 3 & 4: Filming inside the historic House of Dragoman Hadjigeorgakis Kornessios.*

## SALES CONTACTS

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## CAST BIOGRAPHIES

### EROL AFSIN (PRIVATE OMER ARGUN)

Erol was born and raised in Adana, Turkey from where he received a full scholarship to attend the University of Okan in Istanbul, studying hotel management. But Erol's time at university found him more attracted to performance and theatre, and he turned his back on his formal studies to audition in drama schools. With his parents dead-against his new career choice, Erol packed up and headed for Germany, without a plan or much knowledge of German. Within a short time he got a grip on the language, and impressed the Head of Drama at the prestigious Folkwang University of Arts to allow Erol to participate as an actor and assistant in various productions. He since landed theatre rolls with the Bauhaus Theatre, and makes his film debut in Anthony Maras' *The Palace*.



Kevork Malikyan



Erol Afsin

### KEVORK MALIKYAN (MASTER SARGENT KAREM AKALIN)

Kevork Malikyan is an English character actor, born and raised in Turkey, best known for his roles as Kazim in *Indiana Jones and the Last Crusade* and as the Prosecutor in Alan Parker's *Midnight Express*.

Kevork has worked extensively in English theatre with the Royal National Theatre, the Royal Shakespeare Company and Shakespeare's Globe.

Kevork has also appeared in numerous television productions including *Mind Your Language*, *The Professionals*, *Doctor Who*, *The Saint*, and feature films including Frankenheimer's *Sphinx*, and 20<sup>th</sup> Century Fox's *Flight of the Phoenix*.

**DAPHNE ALEXANDER (STELLA)**

Daphne studied Law at Somerville College Oxford, before going on to study drama at LAMDA, where she played such parts as Isabella in *Measure for Measure*, Masha in *Three Sisters* and Suki in *Celebration*.

3 months after graduating from LAMDA, Daphne landed the role of a regular character on BBC1's *Casualty* for one year – that of the spoilt and supremely princess-like new nurse Nadia.

Daphne was cast in the critically acclaimed BBC/HBO *House of Saddam*, and then trekked across to Bulgaria where she played the role of Theresa in *The Fourth Kind*, starring Milla Jovovich, Elias Koteas, Will Patton and Corey Johnson.

In January 2009, Daphne appeared in Roman Polanski's *The Ghost* (or *Ghostwriter*), as Connie, a Mexican paralegal and assistant to Timothy Hutton's US attorney.



Tamer Arslan



Daphne Alexander

**TAMER ARSLAN (PRIVATE MEHMET EVGIN)**

Tamer Arslan gained his first experience with theatre at the Pescara Drama school and went on to receive roles in German television series *Kriminaldauerdienst* and the ZDF Movie *Wohnungstausch und Liebesrausch* directed by Berno Kürten.

In 2008 Tamer was accepted into prestigious acting conservatory 'Ausbildung an der FilmSchauspielSchule Berlin', and since graduating has landed roles in numerous theatre productions of the Bauhaus Theatre, and films including *Westerland* (Tim Staffel, 2010) and *The Palace* (Anthony Maras, 2011).

## FILMMAKER BIOGRAPHIES

### WRITER/DIRECTOR/PRODUCER – ANTHONY MARAS

Anthony is an AFI Award winning Australian filmmaker whose latest film *The Palace*, an Australian-Cyprus co-production, was shot on location in Lefkosia, Cyprus.

Anthony completed a Law Degree from Flinders University, and went on to study film production at the University of California.

Anthony's first short film *AZADI*, which followed the plight of Afghan asylum seekers in mandatory detention, was nominated for an AFI Award for Best Short Film, was invited to screen at more than 30 international festivals, and received accolades at Flickerfest, St Kilda Film FF (Special Jury Prize), Palm Springs FF (Audience and Critics Choice), Austin Film Festival (Best Short Film nomination) and Worldfest Houston (Platinum Remi Award).

Following *Azadi*, Anthony wrote and directed the AFI Award winning *SPIKE UP*, a noir-drama starring Marcus Graham and Roy Billing. *Spike Up* also won the Special Jury Prize at Worldfest Houson, and was invited for Official Selection at numerous international festivals including Rotterdam, Santa Barbara FF, Bilbao ISFF, Sao Paulo IFF and Valladolid IFF. In July 2008, *Spike Up* was invited to screen at the Académie des Arts et Techniques du Cinéma at the Closing Night Gala of the coveted 'César Golden Nights of Short Films' in Paris. For 33 years, the Académie has recognised the best of French and international film with the annual César Awards.

Anthony also worked as an associate producer on *Last Ride*, the debut feature of Palm D'Or winning director Glendyn Ivin and starring Hugo Weaving.

Anthony sits on the Board of the South Australian Film Corporation; is a former board member of the Media Resource Centre and the Shorts Film Festival; has served as a funding consultant to the South Australian Film Corporation, as an AFI Awards juror, and as President of the University of California SB Filmmakers Cooperative.

## PRODUCER – KATE CROSER

In 2007 Kate Croser and producing partner Julie Ryan established Cyan Films to develop and produce feature films and television series.

Kate's first feature film as producer, the Australian-Iranian collaboration *MY TEHRAN FOR SALE*, was shot entirely on location in Tehran in 2008. The film screened at prestigious festivals internationally (Official Selection: Toronto, Vancouver, Pusan & Rotterdam International Film Festivals) and earned Kate and her fellow producers the 2009 IF Independent Spirit Award.

In 2010 Kate was awarded Screen Australia's inaugural producer internship at Film4, spending six months embedded in the Film4 development department in London.

Currently Kate is producing *DANGER 5*, a low-budget comedy action-adventure TV series for SBS with Dario Russo, and recently completed *THE PALACE*, an international short film collaboration between Australia and Cyprus with AFI Award winning director Anthony Maras.

Kate also has a feature film currently titled *THE INFINITE VIEW* in development through the innovative SA Film Corporation ultra low budget FilmLab initiative which is slated for production in late 2011.

Prior to setting up Cyan Films, Kate produced short films that have screened in Palm Springs International Shortfest and Flickerfest, and has worked in production management roles on feature films for Vertigo Productions (*TEN CANOES*, *DR PLONK*) and Kojo Pictures (*BEAUTIFUL*). She has also worked in documentary and television production.

Kate is currently a member of the board of directors of the Media Resource Centre, and a member of the SA branch of the Australian Writers Guild committee.



*The Palace* film crew on location a stone's throw from the UN Green Line, Lefkosia, Cyprus.

**EXECUTIVE PRODUCER – JULIE RYAN**

Based at the South Australian Film Corporation (SAFC) in Adelaide, Julie Ryan formed production company, Cyan Films, with producer, Kate Croser in 2007.

Julie and Kate's first feature film *MY TEHRAN FOR SALE* was shot entirely on location in Tehran in August 2008. The film premiered at the 2009 Adelaide Film Festival and was officially selected for the 2009 Toronto International Film Festival, Vancouver Film Festival, Pusan International Film Festival and 2010 Rotterdam Film Festival. The team also won the Independent Spirit Award at the 2009 IF Awards.

In 2010, Julie produced with Nelson Woss, the feature film *RED DOG*, based on Louis de Berniere's novel of the same name, starring Josh Lucas (*SWEET HOME ALABAMA*), Noah Taylor and Rachael Taylor. The film is scheduled for release in 2011 by Village Roadshow.

Julie is also Executive Producer on the 2011 Sundance selected feature documentary, *SHUT UP LITTLE MAN! AN AUDIO MISADVENTURE*, and *THE PALACE*, a short film that shot in Cyprus and directed by AFI winner Anthony Maras (*SPIKE UP*).

In 2008 Julie produced the feature film *BROKEN HILL*, a musical drama set in the Australian outback and produced with *NAPOLEAN DYNAMITE* producer Chris Wyatt. The film was officially selected and won Best Film in the Generator 13+ section at the 2009 Giffoni International Film Festival.

Prior to setting up Cyan, Julie produced five feature films with Rolf de Heer at Vertigo Productions: *THE OLD MAN WHO READ LOVE STORIES* starring Richard Dreyfuss and Hugo Weaving, *THE TRACKER* (Official Selection, 2002 Venice Film Festival), *ALEXANDRA'S PROJECT* (Official Selection, 2003 Berlin Film Festival), *TEN CANOES* (Special Jury Prize, Un Certain Regard, 2006 Cannes Film Festival) and a black and white silent comedy *DR PLONK* (2007 Toronto Film Festival).

Julie is currently a board member of the South Australian Film Corporation.

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**CREDITS**


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Filmed on location in Lefkosia, Cyprus

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Post produced in South Australia

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Written, Produced and  
Directed by Anthony Maras

Executive Producer Julie Ryan

Producers Kate Croser  
Andros Achilleos

**Cast**

Omer Argun	Erol Afsin
Sergeant Karem Akilan	Kevork Malikyan
Mehmet Avgin	Tamar Arslan
Stella	Daphne Alexander
Taki	Christopher Greco
Eleftheria	Monica Vassiliou
Haydar	Vrahimis Petri
Andreas	Kyriakos Theodossiou
Anna	Maria Marouchou
Baby	Angelos Chrisostomou
Turkish Soldier #1	Apostolos Rees
Turkish Soldier #2	Andreas Tselepos
Turkish Soldier #3	Andreas Giorgallas
Old Mechanic	George Sofokleous
Retired Teacher	Argyro Toumazou
Young Teacher	Fani Petsa
Dead machine gunner	Pericles Ellinas

**Crew**

Production Manager	Simon Farmakas
Production Runners	Apostolos Papatheocharous Danny Iakovou
Financial Controller (Australia)	Mark Kraus
Production Accountant (Cyprus)	Evgenia Evgeniou
1st Assistant Director	Vassilis Panagiotakopolous
2nd Assistant Director	Stelana Kliris
Director of Photography	Nick Matthews ACS
Steadicam Operator	Sebastien Meuschel
Camera Operator	Nick Matthews ACS
Focus Pullers	Stefan Metzner Karim Rahmani
Camera Assistant	Alexis Lanitis

Data Wrangler	Pantelis Diamantopoulos
Video Assistant	Nicolas Asprou
Sound Recordist	Ntinos Kittou
Boom Operator	Andreas Spyrides
Additional Boom	Marco Lopez
Grip / Gaffer	Polivios Simeonides
Best Boy	Paul Yashouf
3 <sup>rd</sup> Electrics	Kyriakos Politis
Production Designer	Lisa Tsouloupa
Props Buyer	Savvas Keleshis
Carpenter	Nicolas Gavriel
Costume Designer	Jo Katsaras
Wardrobe Standby	Amelie Pavlou
Makeup Artist / Hair	Izzy Campbell
Additional Hair	Marios Neofytou
	Constantinos Mantziokas
SFX Makeup	Max Campbell
SFX Manager	Ryan Conder
SFX Assistant	Marios Constantinides
SFX Modelling	Helga Sommer
Armourer	Angelos Pitsillides
VFX Supervisor / Compositor	Nicolas Zissimos
VFX Artist	Valentinos Papakonstantinou
Catering	Adonis Stavrou
Script Editor	Karen Altman, Scriptworks
Casting (Turkey)	Harika Uygur
Casting (Germany)	Ulrike Muller
Casting Associates	Apostolos Rees
	David Palliser (London)
Extras Casting	Argyro Christodoulides
Casting Consultants	Nurhan Sekerci
	Julia Radke
Stills Photographers	Giorgos Ioannou
	Andreas Papadopoulos
	Andros Estathiou
Editor	Anthony Maras
Sound Designer	Tom Heuzenroeder
Sound Editors	Tom Heuzenroeder
	Frank Lipson M.P.S.E.
Foley	John Simpson
Re-recording Mixer	Pete Smith
Mix Facility	Boom Sound, Best FX
Post Production House	Oasis Post
Colourist	Marty Pepper
Camera/Grip/Gaffer Gear	A.B. Seahorse Films
Website Design	David Ashby
Legals	Dauids Darzins
Original Music by	Argyro Christodoulides
Music Recording at	Studio eleven63 by Andreas
	Trachonitis
Clarinet live	Dushko Zarkovic
Prepared piano techniques	Argyro Christodoulides

“FRIDAY ON MY MIND”  
Composed by Harry Vanda and George Young  
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Financed by the Ministry of Education and Culture of Cyprus (C.A.C)



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Financed with the assistance of the Adelaide Film Festival



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