

Ein Film von CEM KAYA

LIEBE  
D-MARK  
UND  
TOD

AŞK MARK VE ÖLÜM



İSNET TOPÇU



YUKSEL ÖZKASAP



METİN TÜRKÖZ



CAVİRAN ÜNAL



CEM KARACA



BOER.



DEDE BELİ



DERYA YILDIRIM



MATAY ENGİN



72. INTERNATIONAL  
FILM FESTIVAL BERLIN  
10. - 20.02.22

# ASK MARK ÖLÜM

VE



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## PRODUCTION

Country / Year **Germany 2022**  
Length **96 minutes**  
Format **DCP, 5.1, colour, digital files**  
Original language **German, Turkish, English**  
with **German** and **English subtitles**

WATCH TRAILER

Director: **Cem Kaya**

Screenplay: **Cem Kaya & Mehmet Akif Büyükatay**

Cinematography: **Cem Kaya, Mahmoud Belakhel, Julius Dommer, Christian Kochmann**

Sound: **Fatih Aydin, Armin Badde, Tarik Badaoui, Thorsten Bolzé, Dalia Castel, Tim Gorinski, Cem Kaya, Kris Limbach, Jule Vari**

Editing: **Cem Kaya**

Production: **filmfaust GmbH (Cologne) & Film Five GmbH (Berlin)**

Producers: **Mehmet Akif Büyükatay, Stefan Kauertz, Claus Reichel, Florian Schewe**

Participating Public TV broadcasters: **WDR / RBB** in cooperation with **Arte**

Funded by: **Film- und Medienstiftung NRW, the Federal Commissioner for Culture and the Media (BKM), the Federal Film Board (FFA) and the German Federal Film Fund (DFFF).**

With the support of: **german films**

**İSMET TOPÇU**



**YÜKSEL ÖZKASAP**



**METİN TÜRKÖZ**



**CAVİDAN ÜNAL**



**HATAY ENGİN**



**CEM KARACA**



**PROTAGONISTS**

İsmet Topçu, Ömer Boral, Yüksel Ergin, İhsan Ergin, Metin Türköz, Adnan Türköz, Yüksel Özkasap, Cevdet Yıldırım, Ercan Demirel, Cavidan Ünal, Ata Canani, Betin Güneş, Aykut Şahin, Fehiman Uğurdemir, Cengiz Öztunç, Dede Deli, Mustafa Çetinol, Erdal Karayağız, İzzet Nihat Yarsaloğlu, Hatay Engin, Yasin Kıran, Aytaç Kıran, Serdar Saydan, Serkan Kaynarcalı, Rüştü Elmas, Mustafa Deniz, Oktay Vural, Orhan Amuroğlu, Ümit Gücüyener, Sultan Korkmaz, Bekir Karaoğlan, Ümit Çağlar, Ali Ekber Aydoğan, Killa Hakan, Kabus Kerim, Derya Yıldırım, Tümay Koyuncuoğlu, Rossi Pennino, Kutlu Yurtseven, Erci Ergün aka Erci E., Alper Ağa, Boe B., Tahir Çevik aka Tachi, Volkan Türelı, Nellie, Muhabbet, Aziza A., İmran Ayata, Bülent Kullukcu, İbrahim Ertalay, İlkay Kökel, Mehmet Yozgut.

**BOE B.**



**DEDE DELİ**



**DERYA YILDIRIM**



**İSMET TOPÇU**



**CAVIDAN ÜNAL**



## SYNOPSIS

In the early 1960s, the so-called guest workers from Anatolia and other parts of Turkey were recruited by the Federal Republic of Germany. From the beginning, there was something that always accompanied them and was part of their culture: their music – a piece of home in a foreign land. Over the years, independent musical directions developed in Germany that did not exist in this form in their mother country.

The exciting cinema documentary "Aşk, Mark ve Ölüm" / LOVE, DEUTSCHMARKS AND DEATH by Cem Kaya tells the unprecedented story of an independent musical culture of immigrants from Turkey, their children and grandchildren in Germany in an entertaining and very complex way with never-before-seen archive footage. Far from home, strangers in the new country, melancholic musical styles such as the **Gurbetçi-Lieder** (songs from abroad) emerged at the beginning of their immigration. Those songs were presented by artists like Yüksel Özkasap, called the Nightingale of Cologne, or **Aşık Metin Türköz** („Mayestero“). They were followed by younger musicians such as the duo **Derdiyoklar** (song „Liebe Gabi“), **Ozan Ata Canani** (song „Deutsche Freunde“) or **Cem Karaca** and the **Kanaken** („Mein Freund, der Deutsche“), who sang in German for the first

time in their socially critical songs and thus shaped both migrant and German pop culture. Hip hop became the voice of the second and third generation who had grown up in Germany. Pioneers of German-Turkish Hip hop like **Fresh Familee**, **King Size Terror** or **Islamic Force** were also pathbreakers of contemporary pop music in Germany.

**The film title "Aşk, Mark ve Ölüm" is inspired by the poem of the same name by the author Aras Ören, which was set to music by the German band IDEAL in 1982.**

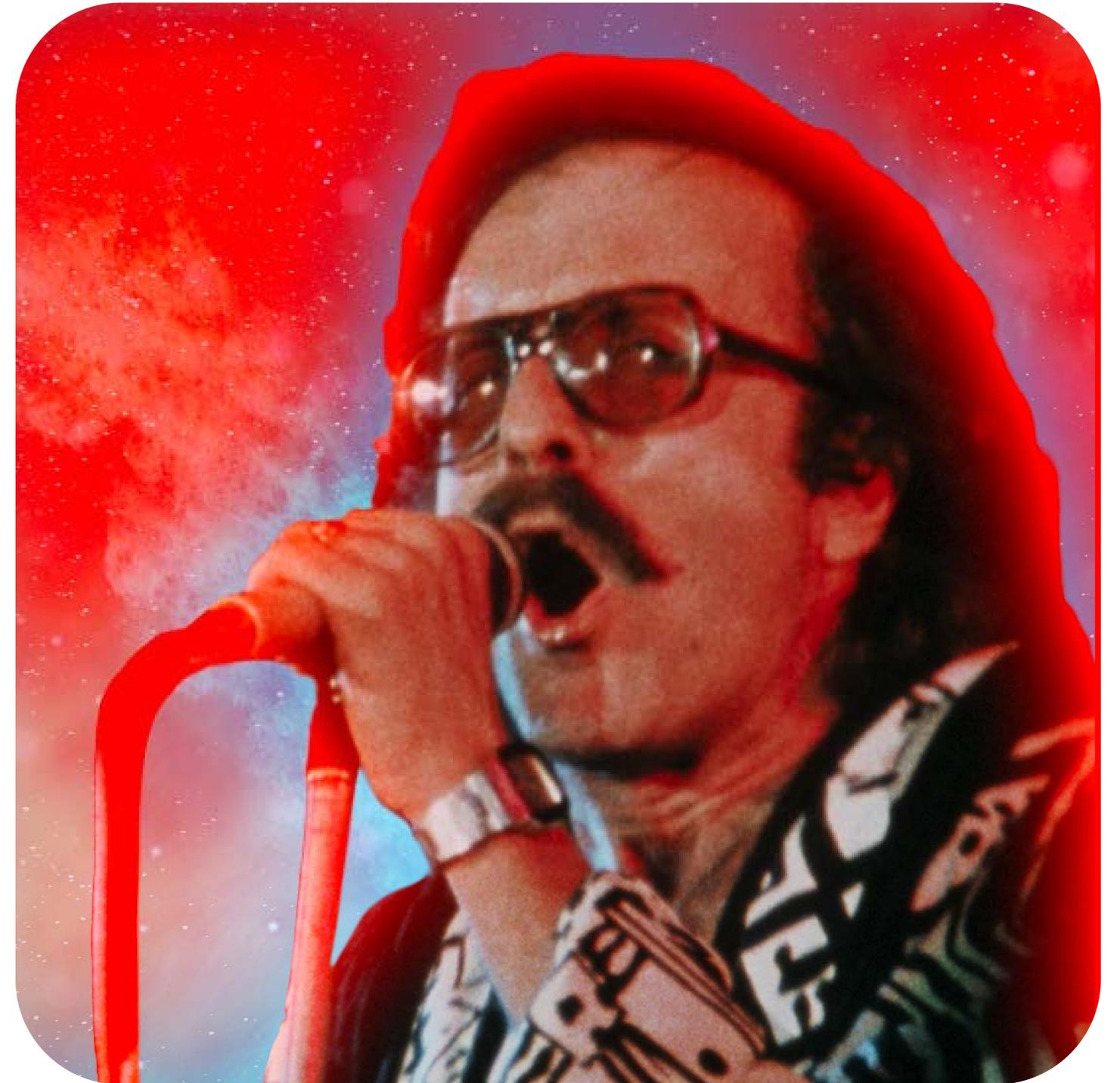


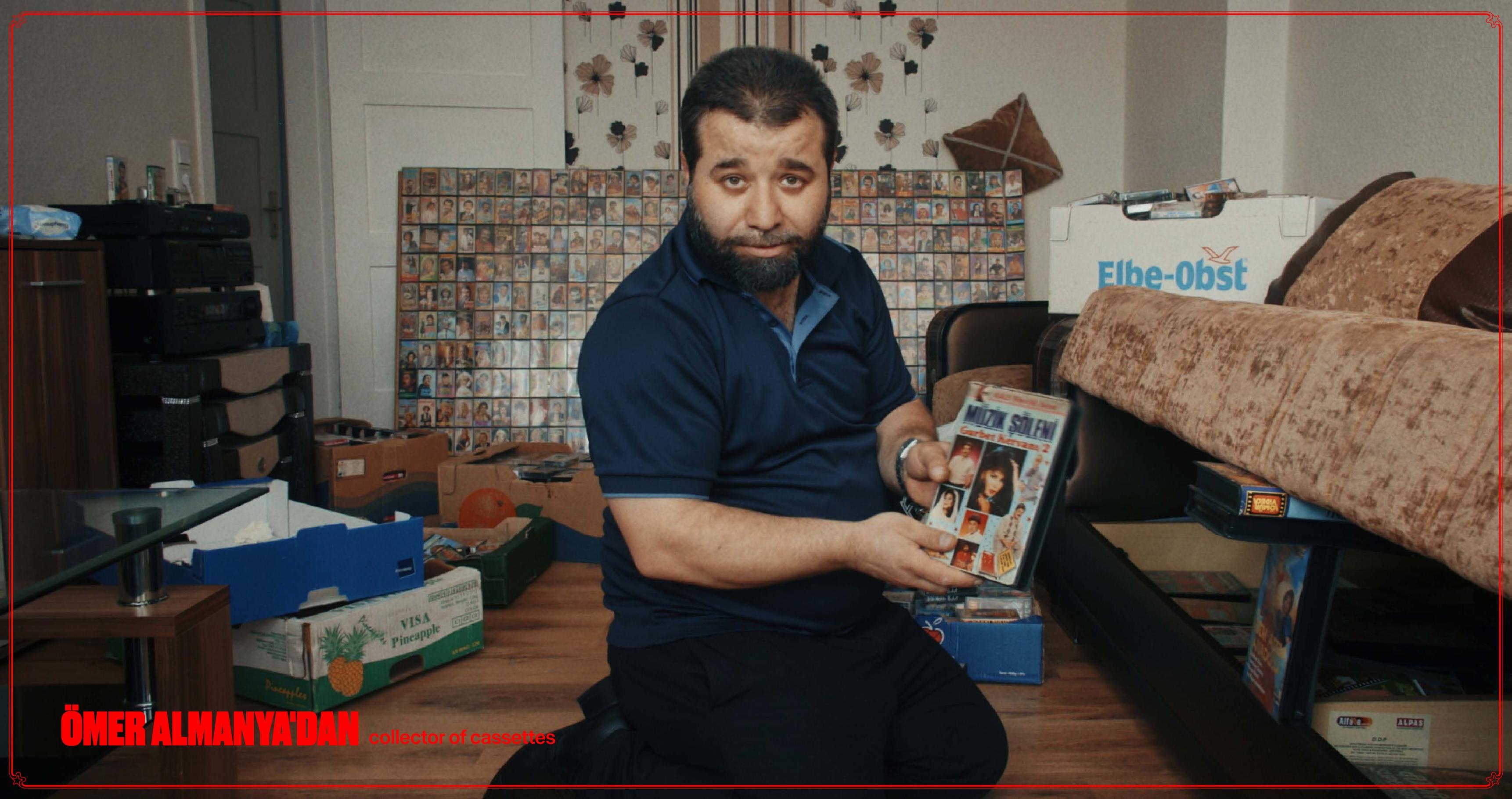
## PRESS NOTE

The independent and as yet hardly known music world of immigrants from Turkey is unique in this form in Germany. It has great significance as a cultural heritage, both for the (old) Federal Republic and for today's Germany.

It reaches into the present and beyond. **AŞK, MARK ve ÖLÜM** (LIEBE, D-MARK UND TOD) lifts this treasure, makes it accessible to a German-speaking and international audience and allows it to be experienced across generations. Moreover, the film opens up many new perspectives on politically and socially relevant topics such as belonging, identity and participation.

Director Cem Kaya wrote the script together with **Mehmet Akif Büyükkatalay** for the Cologne-based **filmfaust** in co-production with **Film Five** with public broadcasters WDR / rbb in cooperation with ARTE. The documentary, half of which was shot in NRW, will be released by **Rapid Eye Movies** in 2022. The project was financially supported by the Film- und Medienstiftung NRW, the Federal Commissioner for Culture and the Media (BKM), the Federal Film Board (FFA) and the German Federal Film Fund (DFFF).





**ÖMER ALMANYA'DAN** collector of cassettes



**DIRECTOR'S** **NOTE** BY **CEM** **KAYA**

What is really covered by the term Turkish music in Germany or is the term itself already indistinct? Aren't there countless styles of Turkish music? What about the music of the Kurds, Greeks, Armenians and Yezidis from Turkey who live here? It is difficult for me to talk about a homogeneous Turkish music culture in Germany, because it is so diverse. Even in the different regions of the Federal Republic. The musical scenes in Berlin, Frankfurt or Hamburg should basically be viewed separately from each other, as should the scenes in the Netherlands, Belgium or France. Nevertheless, they are part of a Turkish-influenced cross-genre European pop culture that took a completely different direction in the FRG compared to Turkey, the mother country. The music is unique, has its own slang, its own rituals and creates its own stars.

This independence made it especially interesting for me. I looked less for the similarities than for the differences. What was different to the music here in Germany and why? The artists here interpreted songs, customs and dances under the local circumstances. A Turkish or Kurdish wedding in the 1980s in a gym somewhere in the Ruhr region had completely different social functions

than a comparable event in Turkey. It was a class reunion, concert and dating agency at the same time, with guests coming from all over Europe. Rituals like the burning of the Turkish anise schnapps raki were German peculiarities that no one in Turkey knew about. Wedding musicians in Germany had to be able to play the musical styles of all Turkish regions, because immigrants had come to Germany from all parts of the country. The sound also changed in Germany due to the quick access to technological developments such as keyboard samples, which were first offered at German music fairs.

The music scene grew, changed over the years, obeyed fashions, set trends, but remained unknown to most Germans. It was hardly visible outside the community. Neither the German media nor German society showed much interest. That's why people like to talk about a subculture. With this film, I would like to strongly oppose it. Our documentary deals with the musical socialisation of three million people of Turkish origin in Germany. This is not underground, this is the most dazzling pop music.

SCREENPLAY

DIRECTOR

EDITOR

## CEM KAYA



(born 1976 in Schweinfurt) is a filmmaker from Bavaria. After studying communication design at the Merz Academy in Stuttgart with **Prof. Christoph Dreher** (1999–2005), he first worked as a producer, editor and director for commercials and music videos.

Together with the Ludwigsburg film producer **Jochen Laube**, he made his first two feature-length documentaries **Arabeks** (Arte, 2010, co-directed with Gökhan Bulut) and **Remake, Remix, Rip-Off** (ZDF Das kleine Fernsehspiel, 2014), produced by UFA Fiction. While Arabeks was about the music culture of internal mi-

gration in Turkey, Remake, Remix, Rip-Off was about the Turkish film industry Yesilçam and its custom of remaking Hollywood blockbusters for their domestic cinema market. Turkish knock-offs of hit films such as Star Wars, Rambo or The Exorcist, realised with a minimal budget and "borrowed" soundtracks, provided diverting entertainment in this film about films enriched with anecdotes from the dazzling world of Turkish filmmaking. The documentary pre-

miered at the Locarno Film Festival in 2014 and had an extraordinary festival success with well over one hundred screenings worldwide. In Germany, it was released in February 2016 by Drop-Out Cinema.

Cem Kaya uses extensive found footage and archive material of various kinds in his work. He assembles clips from feature films, commercials, tv documentaries and private footage into witty collages. This colourful mix of material and his own documentary observations are the ingredients for his extremely insightful, sometimes bizarre and often hilarious docu-essays.

Kaya also works as a cinematographer. In 2017, he took on, among others, the camera work on the investigative film „77sqm\_9:26min“ by the London-based group **Forensic Architecture** about the reconstruction of the NSU murder of Halit Yozgat. The film had its premiere at documenta 14 in the same year.







## FILMOGRAPHY

**LOVE, DEUTSCHMARKS AND DEATH** Documentary, 96 Min., Germany 2022  
(OT: Aşk, Mark ve Ölüm) – world premiere 72. Berlin International Film Festival,  
Panorama (director, screenplay, camera, sound, editing)

**REMAKE, REMIX, RIP-OFF** – About Copy Culture & Turkish Pop Cinema,  
Documentary, 96 Min., D/TR, 2014, ZDF/Das kleine Fernsehspiel and UFA Fiction  
Trailer: <https://vimeo.com/74613715>

**ARABEKS** German TV-title: "Arabeks – Vom Gossensound zum Massenpop"  
Documentary, 58 Min., Germany/Turkey 2010, ZDF, Arte and UFA Fiction,  
co-direction: Gökhan Bulut  
Trailer: <https://vimeo.com/477074800/bfd4bb5c42>

**DO NOT LISTEN!** Found Footage Film, 18 Min., Germany 2005

**DIE KALTE PLATTE** Documentary, 60 Min., Germany 2003, co-direction with  
Chi-Hun Whang and Guido Negenborn



YÜKSEL ÖZKASAP

Sayan  
PLAK

türküla

AYRI DÜŞÜNCE ANLADIM ANAM  
SENİN KIYMETİNİ  
YÜKSEL ÖZKASAP

TARKOFON  
Universal

LONDRA SOKAKLARINDA  
AĞLAR GEZERİM  
YÜKSEL

TARKOFON

NASIL ANLATIRIM ELF BE...  
YÜKSEL ÖZKASAP

Yüksel Özkasap

ON THE **HISTORY** OF **MIGRANT** **MUSIC** IN **GERMANY**

**LOVE, DEUTSCHMARKS AND DEATH** tells the story of the independent and largely unknown music of immigrants from Turkey and their children and grandchildren in Germany in a very lively way, full of rhythm. In the form of a documentary essay, director Cem Kaya takes his viewers into a dazzling universe of musical diversity. In a cinematic experience of the highest sound quality, he brings the energy and spirit of those years to life. E.g., the stage shows of the eccentric folk duo **Derdiyoklar** at a wedding with thousands of guests in a multi-purpose hall redecorated as a festival hall somewhere in the Ruhr region: melancholic, but danceable, political, but cheerful, larmoyant in expression, but sincere.

From the very beginning, migration to Germany was accompanied by music. Workers' dormitories and tea houses were the first improvised stages for musicians like **Aşık Metin Türköz**, who performed extemporised songs in the tradition of **Central Asian folk poetry**. These amateur musicians sang and composed songs that reflected the circumstances of their lives abroad – sometimes melancholic, sometimes cheerfully sarcastic melodies and lyrics about departure and a sense of adventure, but also about the crude foreign world

of work and rejection by their hosts, uprooting and longing for the imaginary homeland. Imaginary, because time and distance created an image of home out of memories and longings. Isolated from the country of origin, a migrant music culture of its own developed in Germany, with considerable differences to musical life in Turkey. Not only were Turkish and Kurdish sounds also sung in German for the first time, but the way the music was played also changed. Therefor Turkish music from Germany became a genre of its own.

New musical styles quietly emerged, most notably the **Gurbetçi Lieder** (songs from abroad). Although these songs were sung passionately at weddings, religious events or in singing clubs for decades, they were ignored by the German culture industry. Even the numerous gold records awarded to artists like **Yüksel Özkasap**, the so called „Nightingale of Cologne“, hardly brought her any media attention. Classics of migrant songs in Germany such as „Mayestero“ by Metin Türköz or **Liebe Gabi** by the above-mentioned folk duo **Derdiyoklar** sold millions of copies, but were mostly perceived by the German public as foreign sounds and as rather disturbing.

ON THE **HISTORY** OF **MIGRANT** **MUSIC** IN **GERMANY**

When satellite television, music cassettes and later CDs appeared, the isolation ended. The cultural needs of the immigrants were now satisfied by the Turkish market. However, this was not the end. Artists like Ozan Ata Canani or Cem Karaca und die Kanaken addressed the problems of the migrants for the first time, sung completely in German. Think of Ozan Ata Canani's rediscovered song **Deutsche Freunde** (German Friends) or Cem Karaca's album **Die Kanaken** (The Kanaks), which was recorded entirely in German, except for one song. Due to political persecution in Turkey, Kurdish and Alevi music also experienced a renaissance in Germany.

With the successful story of Hip hop later on the breakthrough for the second and third generation of musicians occurred, who now addressed the realities of their own lives on the big stages of their homeland, Germany. **Fresh Familee** and **King Size Terror** no longer sang about homesickness in Turkish, but in German about identity and discrimination in their own country. They were no longer searching for the old home like their parents, but looking for their place in the country of their birth.

The musical culture of immigrants is a cultural heritage of the Federal Republic. LOVE, DEUTSCHMARKS AND DEATH wants to retrieve this treasure, make it accessible to an international audience beyond Germany and to share this experience with all generations.





**RÜŞTÜ ELMAS** wedding musician



**HATAY ENGIN**

THE **MUSIC** OF THE **SECOND** AND **THIRD** **GENERATION**

**HIP HOP AND YOUTH CULTURE** – The last part of the film narrates the story of the years of birth of German-Turkish hip hop in the 1990s, which was primarily directed against discrimination. The political debates after Germany's reunification on "asylum abuse" and taking in refugees from the Yugoslav wars, created, among others, a xenophobic atmosphere throughout the country. "The boat is full" was the slogan of a rising right-wing movement which became noticeable. The xenophobic attacks at the beginning of the 1990s, such as the fire at the synagogue in Lübeck, the pogroms in Hoyerswerda and Rostock-Lichtenhagen, the arson attacks in Mölln and Solingen terrified the immigrants – and they expressed themselves in their own way through their music.

It was the birth of German-Turkish hip hop. First, Turkish rap appeared in Germany mainly among young immigrants. It started in the 1980s with multinational groups like **Advanced Chemistry** and **Islamic Force**, who identified with African-Americans in the USA and saw hip hop as an articulation of a discriminated ethnic minority. **Fresh Familiees** song „**Ahmet Gündüz**“ is considered the first German rap music production, which also has been released

in Germany. In this track, the frontman of the band **Tachiles** tells the story of a Turk in Germany.

**Fresh Familiee – Ahmet Gündüz**

*Mein Name ist Ahmet Gündüz.*

*Lass mich erzählen euch!*

*Du musst schon gut zuhören ich kann nicht sehr viel deutsch!*

*Ich komm von die Türkei, zwei Jahre her und ich viel gefreut,  
doch Leben hier ist schwer.*

*In Arbeit Chef mir sagen, Kanacke, hey, wie geht's?*

*"My name is Ahmet Gündüz.*

*Let me tell you!*

*You have to listen carefully, I don't know much German!*

*I come from Turkey, two years ago and I very happy,  
but life here is hard.*

*In work boss tell me, Kanacke, hey, how are you?"*

THE **MUSIC** OF THE **SECOND** AND **THIRD** **GENERATION**

Around the same time, individual German-Turkish rappers began to use Turkish lyrics. In 1991, the first Turkish rap **Bir Yabancı'nın Hayatı** („Life of a Stranger“) appeared on the debut LP of the Nuremberg band **King Size Terror**. In 1995, the group **Cartel**, with Turkish rappers from Nuremberg, Kiel and Berlin, unexpectedly became superstars in Turkey, filling big football stadiums.

*„Für alle türkischen Jugendlichen auf der Welt haben wir einen neuen Weg in der Musik gefunden / [...] Wir freuen uns. / Doch für die Deutschen verdrecken wir nur ihr Vaterland, / nehmen ihnen die Arbeitsplätze weg und sind eine Last. / Unerwartet werden wir erfolgreich. / Die Zeit ist reif, mit der Musik zu rebellieren – denn die Deutschen haben es auf dein Leben abgesehen und beschimpfen dich.“*

*"For all the Turkish young people in the world we have found a new way in music / [...] We are happy. / But for the Germans, we only dirty their fatherland, / take away their jobs and we are a burden / Unexpectedly we become successful. / The time has come to rebel with the music – because the Germans are after*

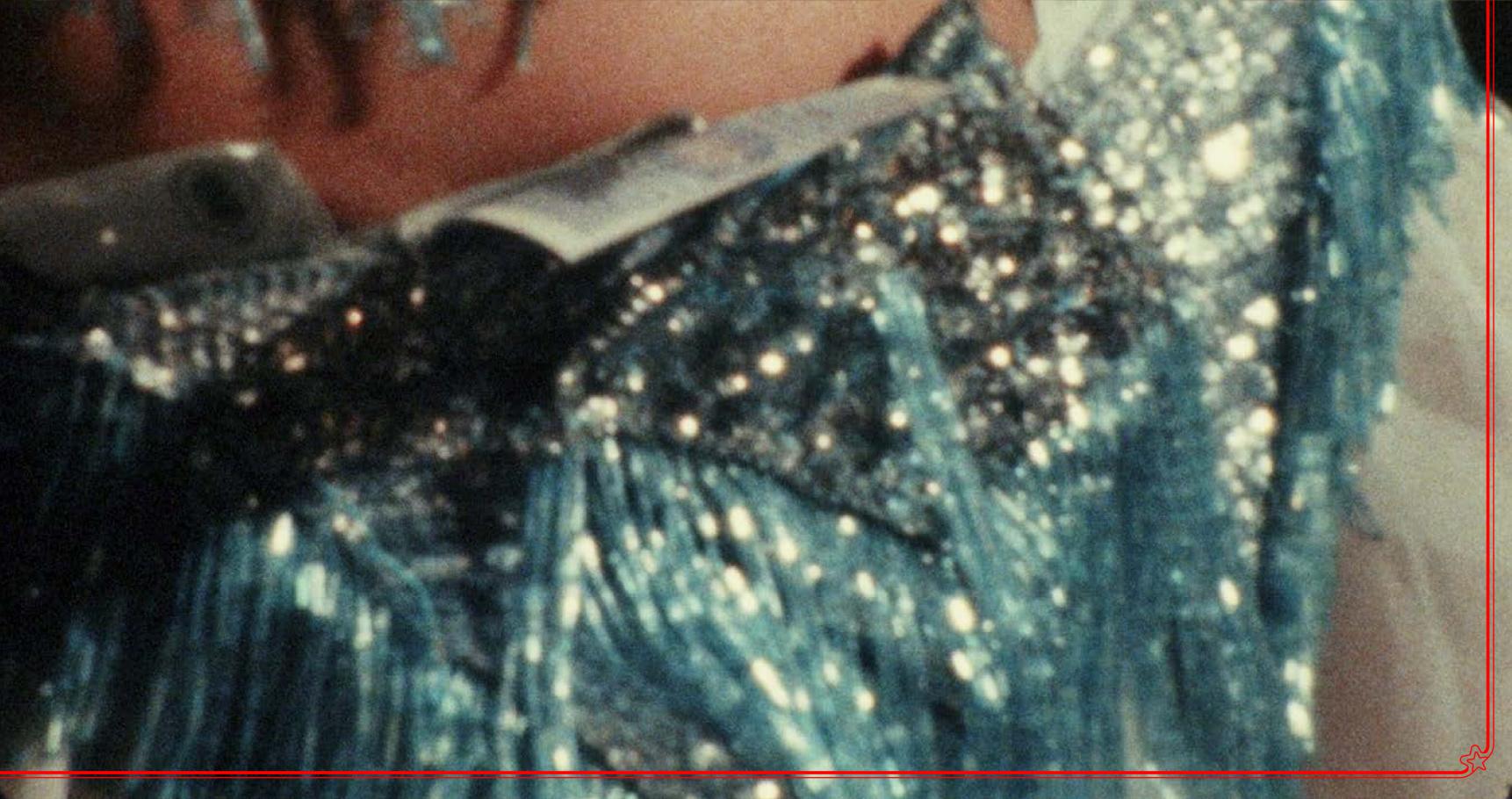
*your life and call you names."*

In the mid-1990s, when satellite television became more and more popular and the internet started, the cultural isolation of Turks in Germany came to an end. The previously more or less parallel strands of Turkish music in Turkey and Germany became more permeable and converged. Spaces for interactions and cooperations emerged.

Thus, by the end of the 1990s, **Kool Savaş** had already risen to become a German rap star and hip hop went from being a subculture to mainstream. Today, hip hop in Germany is dominated by musicians like **Haftbefehl**, **UFO 361**, **Alpa Gun**, **Fuat** and **Eko Fresh**. Moreover, international collaborations with rappers from Turkey like **Ceza** and **Ezhel** are no longer an exception. This new generation of musicians carries the legacy on, in lyrics and melodies.









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### DISPOSITION

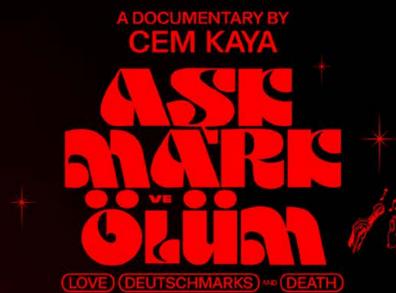
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### MARKETING/ KOOPERATIONEN

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