

I, FATHER

A MARK NORFOLK FILM

I, FATHER (UN 'ATI)

91' / Digital 4K / Kosovo / UK / 2018
(Albanian with English subtitles)

a FilmaKS Film Production
in association with
Prussia Lane Productions Ltd

introducing
Alban Goranci

starring
Besim Ajeti
Makfire Miftari
Florentina Ademi

Written and directed
by Mark Norfolk
*(based on his play Princi I adapted
from Hamlet by William Shakespeare)*

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I, Father (Un' Ati)

Synopsis

Based on Hamlet, William Shakespeare's greatest tragedy, *I, Father (Un' Ati)* is set in contemporary Kosovo and explores the story of Hektor (*Alban Goranci*), a young man who finds himself in turmoil when his father dies in an accident and he discovers that his mother, Marigona (*Makfire Miftari*) is involved in an affair with his uncle, Vasillis (*Besim Ajeti*).



Wracked with grief, Hektor's growing disdain for his uncle and mother, along with his confused emotional state begins to affect his view of the world which reflects on his relationship with his love-lorn girlfriend, Irma (*Florentina Ademi*) and best friend, Ceran (*Alban Shahiqi*).

But when his deceased father appears before him and persuades him to confront his uncle at a planned engagement party, Hektor is set on a path to his destiny. As events unfold, the inevitable confrontation leads to a catharsis where Hektor ultimately learns the truth about love and honour.



Written and directed by British award winning filmmaker, Mark Norfolk, the film was shot in the city of Gjilan on a shoestring budget in less than a week from a script adapted into the Albanian language and produced by Pristina based production company, Filma-KS in a co-production with UK's Prussia Lane Productions.

Cast

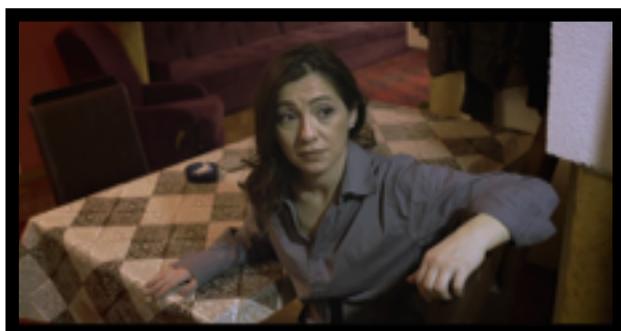


Alban Goranci – Hektor

Alban studies acting for Theatre and Drama at the University of Arts in Prishtina. His other recent work as an actor includes *Plum In The Throat* (Arsim Haliti, 2017) and *Friends* (James Fetahu, 2017). He currently lives in Prishtina. *I, Father* is his feature film debut.

Besim Ajeti – Vasillis/Soldier

Besim studied acting for Theatre and Drama at the Academy of Arts in Prishtina where he obtained a Masters Degree in Acting. His other films includes *Plum In The Throat* (Arsim Haliti 2017), *Memory* (Ilijaz Himaj 2017). Besim currently lives in Prishtina.

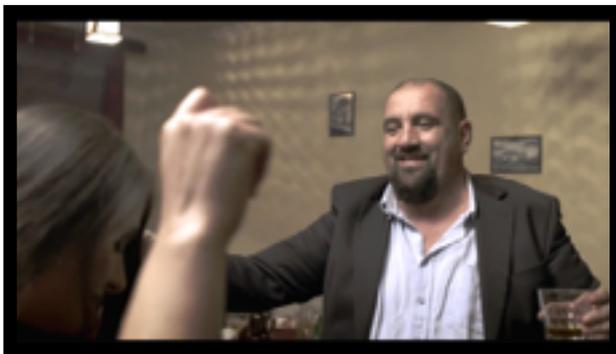


Makfire Miftari – Marigona

Makfire studied acting for Theatre and Drama at the Academy of Arts, Prishtina, obtaining a Masters Degree in Performance. Her other films include *A month* (Zgjim Terziqi, 2017), *Amel* (More Raca 2014). Makfire lives in Prishtina and Los Angeles, in the US.

Florentina Ademi – Irma

Florentina studied acting for Theatre and Drama at the University of Arts in Prishtina, obtaining a Masters Degree in 2018. Her most recent work includes *Gomaret e Kufirit* (Jeton Ahmeti), *Mesazhi* (Besnik Zogaj), *Dera nr.13* (Korab Lecaj). She currently lives and works in Los Angeles, US.



Ekrem Sopi – Josef

Ekrem studied Directing for Theatre and Film at the University of Arts in Prishtina. An experienced theatre director, his most recent work as an actor is *Forgive Me* (Besim Ugzmajli 2017). He currently lives in Gjilan Kosovo.

Alban Shahiqi – Ceran

Alban studied Acting at the Academy of Arts in Prishtina. He lives and works in Gjilan where he is active in the theatre community. His other film work includes an appearance in *Clirimi* (Burim Haliti, 2015).



Diana Toska – Vocalist

Diana studied piano at the Academy of Music in Prishtina. As well as singing and performing, she is communications manager at the annual music festival *Re-musica* in Prishtina. She lives in Gjilan, Kosovo.

Crew

Mark Norfolk – Writer/Director



Mark studied Speech & Drama before studying Avant Garde and Independent Film production at University of Wales Cardiff. His short and feature films have screened and won awards all over the world. A former journalist, Mark is also an award winning playwright and writer of radio drama. He teaches film and creative writing and is currently a lecturer in screenwriting at Birkbeck University of London.

Filmography

Shadow Gene, 16mm/95’/UK/2014

**Winner Best Film, Best Director, Best Actress-Festfilm Kosova*

**Winner Best Editing, Best Actress-Peloponnesian International Film Festival*

Ham & The Piper, 16mm/80’/UK/2013

**Winner Best Actor- Eko International Film Festival*

**Winner Best Film-SevenArt, Greece*

**Winner Best Actor, Peloponnesian International Film Festival*

**Winner Best Film, Black International Cinema Festival*

**Winner Best Feature Film-Carmarthen Bay International Film Festival*

Crossing Bridges, 35mm/96’/UK/2006

**Winner Independent Spirit Award-Screen Nation*

**Winner Audience Award-Corinthian International Film Festival*

**Winner Best Editing-Cyprus International Film Festival*

Love Is Not Enough, DV/85’/UK/2001

**Shortlisted-JVC Digital camera Award*

Other film/video includes:

How Do You Sleep At Night? DV/75’/UK/2018

Secret Listeners (Site-specific Installation, 2013)

Mothers & Daughters (50 x 120’ Heritage Video Archive, 2007)

Short film includes:

Time, DV/30’/2018

Anonymity, DV/22’/2008

Vengeance by Proxy, DV/15’/2005

Diary of Somebody, 16mm/8’/2000

Vegetaria, 16mm/10’/1999

Rage, 16mm/6’/1997

Nation, DV/15’/1996

Makfire Miftari – Executive Producer



In 2015 Makfire founded FilmaKS Film Production in Prishtina to encourage and produce interesting work of international standing. She currently balances working as Executive Director of the Goddess on the Throne Film Festival and being an Executive Producer at FilmaKS where she is developing feature films, documentaries and theatre projects, including a one woman theatrical show based on her own experience titled ID-A976.

Besim Ajeti – Producer

In 2002 Besim founded the first International Film Festival in postwar Kosovo (Goddess on the Throne). Four years later he founded Pjeter Budi College in Prishtina. He currently splits his time working as festival director of Goddess on the Throne, CEO of Pjeter Budi College and as an independent film producer.



Adonis Krasniqi – Director of Photography



Adonis is a talented and versatile cinematographer well known for his visual style on popular commercials, music videos and television shows. His recent work includes *Enemy of the House* (2018), *Diamanti* (Genc Berisha 2018), *Three Days in September* (Darijan Pejovski 2015). Adonis currently lives and works in Prishtina.

Agron Demolli – Sound Recordist

Agron is an experienced sound recordist at the National Television broadcaster, Kosovo RTK. His most recent work includes *Memory* (Ilirian Himaj 2017), *Veq Kuq* (Durim Kryeziu 2013), *Zonjusha* (Genc Berisha 2016). He currently lives and works in Prishtina.



Bekim Korça – Designer and Wardrobe



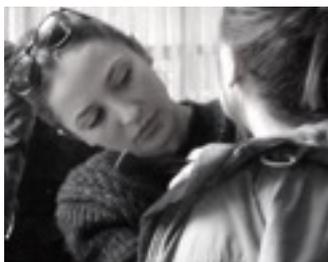
Bekim studied Graphic Design and Painting at the University of Fine Arts in Prishtina. A well-respected award winning theatre designer, his most recent work includes the theatre play *Im at donte Adolfin* at Gjilan theatre (2018). He currently works and lives in Gjilan, Kosovo.

Agron Shala – Composer

Agron is a talented music composer. He was general director of the Dodona Youth Theatre in Prishtina from 2014-2017. He currently works as a journalist and editor at Telegrafi Newspaper in Prishtina where he lives and works.



Lidona Berisha – Hair and Make-up



Lidona trained at the Faculty of Art, Pristina University. As a professional makeup artist she has established herself as a top talent in the film, television and theatre industry. Her most recent work includes *A month* (Zgjim Terziqi, 2017) and *Cold November* (Durim Ilazi, 2018).

Mark Norfolk – Producer

As a producer Mark has worked on numerous stage and film projects. He is a founder member of Prussia Lane Productions, an independent production company based in London, UK which has been in existence more than twenty years.



Director's Statement

I see *I, Father* as an exploration of the modern family through the story of the young people and their relationships with the older members of society. This reflects on the present status of Kosovo as an evolving country moving from one regime into another, from the old into the new, building a foundation on history to create a new modern and egalitarian age.

The idea of the film sprung up very quickly. I had written a play based on Hamlet called *Princi I Kosoves (The Prince of Kosovo)* which was in rehearsal at the Dodona Theatre in Pristina. Makfire, who played Marigona in the play suggested it might be a good idea to make a movie. Of course, the opportunity to make a low budget, contemporary story based on an historical text was an exciting prospect, so I went away and put together a schedule utilising the same cast from the play. We even took a day out to scout possible locations. But that was the extent of it and I dismissed the idea as improbable. Eventually, the play was performed to a packed house and proved to be a success. In the following days, the subject of shooting the film came up again. To be perfectly honest, I thought it would never happen, however on the plane journey home, I began to adapt the script into a credible screenplay that was contemporary, yet shined a light on Shakespeare's original story. When I got back to the UK, things moved very quickly. I eventually agreed to do the film for expenses only, and was back in Kosovo within two weeks to begin production. The cast changed due to availabilities, personalities and things beyond my control and I hit on the idea of having Besim play the parts of Vasillis and the Soldier, a technique I'd previously used on my film, *Ham & The Piper* where I had the protagonist and the antagonist played by the same actor. It was a lot of work for Besim, but he pulled it off and I must say, given the circumstances of how things came together, he ought to be very proud of the outcome. There was no money, very little time, it was the coldest it had been in Kosovo for over forty years, so in the end to get to this point with a completed film is little short of miraculous.

We shot 4K for five days on a shooting ratio of 1:1, second takes were a luxury we couldn't afford. This took me back to my filmmaking roots where after leaving film school I signed up to the 2CC (2nd Century Cinema) Filmmaking Manifesto. The Manifesto group didn't last very long but the four filmmaking principles it laid out made an impact on a young arthouse filmmaker and I utilised much of it for my second feature film, *Crossing Bridges*. For me, the '*moment*' is key to telling '*truth*' in performance, be it on stage or on camera. The actor has his or her idea of how they will play the scene but when this comes up against another actor, the director, technical conditions and the circumstance of the *moment*, there will come *truth* in performance.

Post production was a journey in itself, first, finding an Albanian speaking editor in the UK and then overseeing all the post production elements piecemeal as funds became available. In the end though, perseverance has paid off and we have a delightful little film to show.

Mark Norfolk
writer/director

Production Notes



Kosovo based FilmaKS Film Productions teams up with London based Prussia Lane Productions to shoot *I, FATHER (Un 'Ati)*.

William Shakespeare's *Hamlet* is widely recognised as the greatest dramatic work written in the English language. 2016 was the four hundredth anniversary of his life and death and numerous commemorations and productions of his plays took place across the world.

British playwright and filmmaker, Mark Norfolk adapted Shakespeare's *Hamlet*, writing a play titled *Princi I Kosoves (The Prince of Kosovo)* for Color Art Production in Pristina. The text was translated into Albanian and staged as a way to engage with the global celebration of the Bard's legacy.

Arguably Shakespeare's most contemporary work, *Hamlet* deals with themes encompassing grief, depression, suicide, fratricide, love, honour, murder, duty and friendship amongst others. This new adaptation transports the story to modern day Kosovo, where a young man grieving for his recently deceased father witnesses a blossoming love affair between his mother and his uncle. Norfolk came to Pristina at the beginning of autumn to direct the play which had a unique style of mixing Shakespearean text with contemporary language, a new departure for Kosovan audiences.

Production

A successful performance at the Dodona Theatre to a packed and appreciative house led to discussions between Makfire and Norfolk on the possibility of shooting a low budget movie utilising themes from the play to capture elements of contemporary Kosovo. An agreement was made and two weeks later Norfolk returned to shoot the film in Gjilan. Often shooting in temperatures of minus 24 degrees the small cast and crew set about trying to complete a schedule reduced to just five days before Norfolk was due to return to the UK.

Norfolk comments on the talent of the crew, "I was very impressed with Adonis (Krasniqi). He was a true professional, had a calm and knowing eye and his operating style, a hybrid from music video and commercials, totally worked for this film. And Agron (Demolli) was a brilliant sound recordist. The sound he captured was as clean as you can get for location sound recording".



Casting

Norfolk had worked with three of the cast before: Makfire Miftari (Marigona), a talented dramatic actor, Besim Ajeti (Vasillis), an instinctive screen actor and Ekrem Sopi (Josef), a gentle, humanitarian soul with humour never far from the surface, who all appeared in *Princi I Kosoves*. The other actors were met briefly with an audition that was a quick “Are you free?” Lead actor Alban Goranci (Hektor) was in the middle of assessments at University and had believed it was a short film until he read the script overnight and turned up on set. In a way, this helped him in his first feature film part, removing the nervousness that would accompany taking on such a role. Says Norfolk, “I must give him a lot of credit. He showed up not knowing what he was doing, never having met the director, who was foreign, playing an iconic part, all the while taking exams, with the pressure of his professors telling him to drop the film and concentrate on his studies”. Norfolk was extremely pleased to be working with Florentina Ademi whom he cites as a phenomenal talent. I’d met Florentina before, she had come in to read during rehearsals of the play, when an actor wasn’t available. She was brilliant that day and I told the producers that I want her to continue in the part. However, there was a mixup, probably due to language misinterpretation and she never returned. I was very pleased to see her play Irma in the film. She is a versatile actor with excellent instincts and a sense of authenticity that is purely natural”.



Post production

Shooting completed and back in England, the search went out to find an editor who spoke Albanian. Meriton Ahmeti, an experienced editor, originally from Pristina, was one of two. He happened to be free for a few weeks and agreed to cut the film.

With virtually no budget to work with, artist filmmaker, Edwin Mingard came on board as colourist. It was fortunate that Norfolk and Edwin were known to each other having worked together at a community cinema which Edwin was instrumental in establishing from a former shop into a thriving cinema which recently won Best Community Cinema at the national Cinema For All Awards.

Music

Norfolk wanted to make good use of the live singing by local vocalist Diana Toska in the film which he sees as an integral part of Kosovan and Albanian culture. Norfolk researched Albanian music tradition going back over two hundred years and concluded that the confrontation scene in the restaurant be about more than the clash between Hektor and his uncle. He saw it as a clash of generations and a celebration of culture at the same time. Karab Kallaba was initially brought in to play piano and sing in the restaurant sequence. However he had contracted a terrible cold and lost his voice so he disappeared and came back with Diana, who was perfect.

The music score by Agron Shala mostly came from music utilised for the play, *Princi I Kosoves*. Norfolk recalls meeting Agron for the first time in his Pristina office where he played his music to him, “It made me cry. There was a gentle, yet grand structure in the mixture of contemporary and traditional. It was as if a thousand voices from the past were crying from the heavens”. Young up and coming British sound designer and mixer, Tom Anderson recognised the significance of the score and lifted it above the image, producing the final mix in amazing time.

Now *I, Father* is complete, it is somewhat nostalgic looking back at the time shooting in the bustling city of Gjilan, capturing second unit images in Fushe Kosoves and Pristina. The post production phase was a lot more stressful, yet the two go hand in hand. “Everything when the time is right”.



Credits

cast

HEKTOR	Alban Goranci
VASILLIS/SOLDIER	Besim Ajeti
MARIGONA	Makfire Miftari
IRMA	Florentina Ademi
JOSEF	Ekrem Sopi
CERAN	Alban Shahiqi
GIRL	Anzotika Ajeti
VOCALIST	Diana Toska
PIANO PLAYER	Korab Kallaba

production

EXECUTIVE PRODUCER	Makfire Miftari
PRODUCER	Besim Ajeti
PRODUCER	Mark Norfolk
PRODUCTION ASSISTANT	Ekrem Sopi
PRODUCTION ASSISTANT	Skender Beck
ON SET DESIGNER	Bekim Korça
COMPOSER	Agron Shala
MAKE UP DESIGNER	Lidona Berisha
WARDROBE SUPERVISOR	Bekim Korça
CINEMATOGRAPHER	Adonis Krasniqi
FIRST ASSISTANT CAMERA	Endrit Krasniqi
SECOND UNIT CAMERA	Besnik Harolli
SOUND RECORDIST	Agron Demolli
SOUND RECORDIST	Florim Gacika
SOUND ASSISTANT	Musa Arifi
LOCATION MANAGER	Ekrem Sopi
LOCATION ASSISTANT	Sabri Gashi
TRANSPORT	Sabri Gashi

post production

POST PRODUCTION SUPERVISOR	Mark Norfolk
EDITOR	Meriton Ahmeti
COLOURIST	Edwin Mingard
SOUND DESIGN/MIXER	Tom Anderson
GRAPHIC DESIGNER	Skender Beck

with support from

Komuna e Gjilanit (Municipality of Gjilan),
Gjilan Police Station
Kristal Hotel
Te Raqa Bar & Restaurant
Rings Restaurant
Baca Shaban - Car Breakers
Gjilan Teatri (Gjilan Theatre)
Devolli Corporation, Pjeter Budi College
Thunder Tree Production, LA
CTRL Creative Studios Production, LA
Talk S. H.P.K
TV Tribuna
NLB Banka

for Gjilan Teatri (Gjilan Theatre)
Bujar Haziri, Raif Haziri, Haki Aliu
Mehdi Hoti, Fehmi Hoti, Alban Shahiqi

for Pjeter Budi College
Besim Ajeti, Fiqrete Haliti, Fitim Maqani
Mjellma Zhuri, Agnesa Xhaka

music

Uno Ty Moj Te Kam Dashte
Artist: Marie Kraja
Broken Audio/AL/RTSH
Columbia Regjistrimet, Milano, Italy
Engineer: Jorgjie Truja (1950/60)
Musik: Sabri Bebeti
Piano: Lola Gjoka

ASH1

Music and arrangement by Agron Shala
(with kind permission)

ASH2

Music and arrangement by Agron Shala
(with kind permission)

Darka Publik - ASH3

Music and arrangement by Agron Shala
(with kind permission)

Darka Publik - ASH4

Music and arrangement by Agron Shala
(with kind permission)

Varri Qyqes - ASH3
*Music and arrangement by Agron Shala
(with kind permission)*

Vijne Vaporat
*Melmi Kelmendi
Singer: Makfire Miftari*

Ndoshta Duku Ne Vjesthen e Shemtuar
*Singer: Diana Toska
Piano: Korab Kallaba*

Trendëlinë O Moj Trendëlinë
*Singer: Diana Toska
Piano: Korab Kallaba*

Ne Pijetore Unë Jam Ulur
*Singer: Diana Toska
Piano: Korab Kallaba*

Vijne Vaporat
*Singer: M. Miftari
Singer: Diana Toska
Piano: Korab Kallaba*

Mora Çiftene Dola Pér Gjäh
*Singer: Diana Toska
Piano: Korab Kallaba*

Eja Ne Preher Te Te Marr
*Singer: Makfire Miftari
Piano: Korab Kallaba*

with sincere gratitude

Shaban Sopi, Huma Sopi, Ekrem Sopi, Sevdije Sopi
Elena Sopi, Arkele Sopi Nina Sopi, the family of
Makfire Miftari, Lutfi Haziri, Valentina Bunjaku,
Shqipe Hajdini, Naim Behluli, Agron Rukiqi,
Fidan Daku, Azem Ismajli, Flamer Shaman,
Florim Zuka, Blerim Devolli, Shkelqim Devolli,
Shkelzen Jakupi, Shpresa Jakupi
and all cast, crew and supporters

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*a 21st Century
Shakespearean Tragedy*

I, FATHER

FILMMAKERS FILM PRODUCTION PRUSSIA LANE PRODUCTIONS
 I FATHER ALBAN GORANDI BESIM AJETI MAKFIRE MIFTARI FLORENTINA ADEMI
 EKREM SOPI ALBAN SHARIQI ANZOTIKA AJETI AND DIANA TOSKA KORAB KALLASA
 PRODUCER MAKFIRE MIFTARI EDITOR MERITON AHMETI COMPOSER ABRON SHALA
 PHOTOGRAPHY ADDNIS KRASHIQI SOUND ABRON DEMOLLI DESIGN BEKIM KORÇA
 MAKEUP LIDONA BERISHA COLOURIST EDWIN MINGARD AUDIO MIX TOM ANDERSON
 WRITTEN, PRODUCED AND DIRECTED BY MARK NORFOLK



a Mark Norfolk film