



BAYAZID

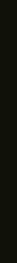
WRITTEN BY ZANYAR FARHADI

Some debts are paid in silence.

THE STORY —————

A retired Kurdish financier **engineers his own arrest** to serve as an alibi for one final act of loyalty — but the old machinery he set in motion **twenty-two years ago** has never truly stopped.

FEATURE FILM · APPROX. 90-100 MINUTES · VANCOUVER



THE PREMISE

A man who builds **systems**. A debt that outlived the man who owed it.

Twenty-two years ago, BAYAZID HAMA helped KWAME OSEI build a quiet financial operation in Vancouver. Kwame is dead. His son HENRY has inherited the holdings — and inherited the obligation to close them cleanly.

Henry comes to Bayazid with one request: oversee the final transfer. Bayazid agrees, and designs a solution so precise it eliminates his own exposure entirely: he will be arrested — a bureaucratic matter he has held in reserve exactly for this purpose — so that while he sits in a holding cell, the records will show he could not have participated in anything.

He leaves an envelope with MARTIN, his accountant, covering every contingency. He has thought of everything. Except MARCUS.

The Alibi

THE CORE MECHANISM

Bayazid does not evade the operation — he arranges to be officially, legally absent from it. The arrest is real. The charges are real. The alibi is perfect. The precision is the point.

The Envelope

THE CONTINGENCY SYSTEM

Before Bayazid surrenders himself, he gives Martin a sealed envelope: instructions for every scenario that might unfold while he cannot act. It is, like everything he builds, a system designed to run without him.

The Uncontrolled Variable

MARCUS

Marcus was supposed to be paid out and gone. He resurfaces with his own version of the twenty-two-year-old story — a version that could reach Bayazid's son, SIRWAN, who is a police inspector and has already begun tracing the money flows.



Three acts. One plan. One variable he missed.

The film is built like the systems its protagonist designs: clean lines, interlocking parts, a single pressure point that tests everything. The audience knows more than any single character — and watches the gap between what Bayazid planned and what Marcus makes possible widen in real time.

It is not a thriller about whether the plan works. It is a film about what a man's life means when examined from three angles simultaneously — by his son, by his criminal world, and by himself, in a holding cell, with nothing to do but wait.

ACT ONE
0-28 MIN

The Arrangement

Henry arrives. Bayazid listens. The plan is proposed and accepted. The arrest is engineered. Bayazid surrenders himself. The machinery begins.

ACT TWO
28-68 MIN

The Variable

Henry executes the transfer. Sirwan's investigation reaches Bayazid's name. Marcus resurfaces. Martin acts on the envelope. Bayan visits the cell — passing information Bayazid reads between the lines.

TURN
68 MIN

The Transfer Completes

Henry finishes. The legal record holds. Bayazid is released. The operation is clean. Sirwan has arrived at a threshold.

ACT THREE
68-95 MIN

The Conversation Not Held

Father and son speak — not about the operation, but around it. Sirwan asks what the question means. Bayazid answers what the question allows. The final image: Bayan at twenty-five, pressing mint.



*"While you are in custody,
Henry completes the transfer.
The records will show you could not
have participated.*

And if it doesn't go as planned?"

MARTIN TO BAYAZID / BAYAZID TO MARTIN — THE SCENE THAT BUILDS THE WHOLE
ARCHITECTURE

"Everything in the envelope still applies. That is why the envelope exists."

— Bayazid does not plan for success. He plans for every other outcome.

The pleasure of watching him is the pleasure of watching someone who has
thought further ahead than the frame of the scene.



Bayazid Hama (60s)

KURDISH · RETIRED · THE ARCHITECT

Deliberately invisible. Precise in everything. A man who built Kwame's operation twenty-two years ago and has been its quiet guarantor ever since — not out of greed, but out of a deep, structural sense of what loyalty requires. He is not troubled by what he has done. He is troubled only by what he may not have foreseen.

Henry Osei (30s)

SON OF KWAME · ACCOUNTANT

Inherited the holdings without fully understanding their architecture. He comes to Bayazid because Martin told him there is no one else who can close this cleanly. His arc is about the weight of inheriting something you did not build — and the grace required to let the person who built it have the last word.

Martin (50s)

ACCOUNTANT · BRITISH · KEEPER OF THE ENVELOPE

Fastidious. Loyal. The person who has watched Bayazid longest and understood him most precisely. When the envelope comes, he executes it without deviation — not because he lacks judgment, but because he has enough judgment to know when someone else's is better than his.

Sirwan Hama (30s)

BAYAZID'S SON · POLICE INSPECTOR

Tracing the money flows without knowing they lead to his father. The film's dramatic irony sits here: Sirwan is good at his work, and his work is about to tell him something he may not be able to act on. The question the film leaves open is not whether he knows — it is what he chooses to do with knowing.

Bayan (25)

BAYAZID'S DAUGHTER · THE FINAL IMAGE

Visits her father in the holding cell. Passes nothing directly. Lets him read the shape of the outside world from what she chooses not to say. At twenty-five, she presses dried mint between her palms — a gesture her father taught her, that his father taught him. She does not know what she is carrying.

Marcus

THE UNCONTROLLED VARIABLE

Was supposed to be paid out and gone. Has his own version of the twenty-two years. His version is accurate enough to be dangerous — and his decision to surface is the one thing Bayazid's envelope does not fully contain.

Not crime. Not loyalty. Inheritance.

BAYAZID is a film about what passes between generations without being named. Kwame built something, and Henry inherits it. Bayazid built something, and Bayan will carry it in her hands without knowing she is carrying it. Sirwan will inherit a question he cannot answer without destroying the answer.

The operation is the least interesting thing in the film. The most interesting thing is the gap between what a man intends to leave and what actually passes through.

Bayazid controls everything he can control. He cannot control what his children will make of him.

*The arrest is real. The alibi is perfect.
The plan works. And none of that settles
what the film is actually asking.*

TONAL REFERENCES

A Separation (Farhadi) — moral weight without moral verdict

A Prophet (Audiard) — the texture of controlled worlds

Three Colors: Red (Kieslowski) — a man who has arranged everything, except his own meaning

Sicario — the gap between what is legal and what is true

The Godfather — inheritance as the real subject

FESTIVAL POSITIONING

TIFF · Cannes Un Certain Regard · Venice Horizons ·
Sundance World Cinema Dramatic.

Kurdish-Canadian cinema at this level of formal
ambition has no precedent.



LINES THAT DEFINE THE FILM

"I am going to be arrested. Martin knows. After that night, there is no reason for anyone to come looking for me."

BAYAZID — TO HENRY

The plan stated plainly. Bayazid does not hide his intentions from the people he trusts. He hides the architecture from everyone else.

"Everything in the envelope still applies. That is why the envelope exists."

BAYAZID — TO MARTIN

The film's thesis on contingency. A man who does not plan for success — he plans for every other outcome. The envelope is the film's central object: a document that exists only because something might go wrong.

"Martin looks at him. This is the part he understood without being told."

SCENE DIRECTION — THE SCENE AFTER THE PLAN IS LAID

The moment that defines the Bayazid / Martin relationship. Two men who have worked together long enough that comprehension does not require explanation. The film is full of these silences.

"Some debts are paid in silence."

— TAGLINE



A Kurdish-Canadian story told from the inside.

The Kurdish diaspora in Canada has never been examined at this level of dramatic precision. Not as a story of survival or assimilation — as a story of a specific kind of intelligence operating in a specific set of constraints, building systems that outlast the moment of their construction.

Zanyar Farhadi writes from personal knowledge of what it means to move between cultures and legal systems — to understand how formal structures actually work, and how people who understand them can operate within and beside them simultaneously.

The film is achievable on an independent budget. One central performance of extraordinary stillness. Vancouver locations — existing streets, one or two interiors. The dramatic weight comes from script and performance, not production scale.

Connection to THE ENGINEER

COMPANION SHORT FILM

THE ENGINEER is a completed short screenplay depicting a man — unmistakably Bayazid, unnamed — in the aftermath of everything. The short and the feature are companion works: the feature is the architecture the short is built on. Audiences who see the short first experience it one way. Audiences who see the feature first will need to watch the short again.

Writer

ZANYAR FARHADI — VANCOUVER, BC

Kurdish-Canadian. National Quality Systems Manager, NEE. Real estate agent, Greater Vancouver (Master Medallion Club, RIFO Imperial Award since 2023). Both screenplays are WGC-registered. BAYAZID: Registration 2352353, valid through August 2031.

Materials Available

FULL PACKAGE

Feature screenplay (47 pp) · Short screenplay (THE ENGINEER, 18 pp) · One-pager · Director one-pager · WGC registration certificates · Contact: info@zanyartherealtor.com

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WRITTEN BY ZANYAR FARHADI

FULL SCREENPLAY AVAILABLE UPON REQUEST

INFO@ZANYARTHEREALTOR.COM · WWW.ZANYARTHEREALTOR.COM

WGC REG. 2352353 · FEATURE FILM · VANCOUVER

"Bayan at twenty-five.

Pressing dried mint between her palms.

The same gesture Bayazid made when she was a child.

Something he learned from his own father.

She does not know what she is carrying.

That was always the plan."

