

US DIPLOMATIC DOCUMENTS ON TURKEY
II

THE TURKISH CINEMA IN THE EARLY REPUBLICAN YEARS

Presented and annotated
by
RIFAT N. BALİ

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THE ISIS PRESS
ISTANBUL



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THE TURKISH REFORMS
BY JAMES R. BROWN

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Born in 1948 in İstanbul. Graduate of Sorbonne University Ecole Pratique des Hautes Etudes. Author of numerous articles, editor of several books. His areas of studies are: History of the Jews of Turkey in the Republican period, lobbying activities of the Turkish, Jewish, Israeli and Armenian non governmental organizations, Turkish media. He is the author of the following books:

Cumhuriyet Yıllarında Türkiye Yahudileri – Bir Türkleştirme Serüveni 1923-1945, İletişim Yayınları, 1999; *Musa'nın Evlatları Cumhuriyet'in Yurttaşları*, İletişim Yayınları, 2001; *Les Relations Entre Turcs et Juifs dans la Turquie Moderne*, Isis Yayıncılık, 2001; *Tarz-ı Hayattan Life Style'a – Yeni İnsanlar, Yeni Mekanlar, Yeni Yaşamlar*, İletişim Yayınları, 2002; *Cumhuriyet Yıllarında Türkiye Yahudileri – Aliya: Bir Toplu Göçün Öyküsü 1946-1949*, İletişim Yayınları, 2003; *Anadolu'dan Yeni Dünya'ya, Amerika'ya Göç Eden İlk Türklerin Yaşam Öyküleri*, İletişim Yayınları, 2004 (This book was awarded the Yunus Nadi 2005 prize in the category of Social Sciences Research); *Türkiye'de Yayınlanmış Yahudilikle İlgili Kitap, Tez ve Makaleler Bibliyografyası (1923-2003)*, Turkuaz Yayıncılık, 2004; *Avram Benaroya: Un Journaliste Juif Oublié Suivi de Ses Mémoires*, Les Editions Isis, İstanbul, 2004; *Devlet'in Yahudileri ve 'Öteki' Yahudi*, İletişim Yayınları, İstanbul, 2004; *Ümit Kivanç'a Cevap Birikim Dergisinin Yayınlamadığı Makalenin Öyküsü*, İstanbul, 2005; *The "Varlık Vergisi" Affair: A Study On Its Legacy Selected Documents*, The Isis Press, 2005; *Maziyi Eşelerken*, Dünya Kitapları, 2006; *US Diplomatic Documents - I - Turkish Students' Movements and Turkish Left in The 1950's - 1960's*, The Isis Press, 2006.



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INTRODUCTION

The core of the present book is the comprehensive study prepared in 1933 by Eugene M. Hinkle, Second Secretary of the American Embassy in Ankara, and concerning the motion picture market of Turkey. The book also contains embassy reports on two movies that are mentioned in Hinkle's study. The first report is a *compte rendu* by Ambassador Charles H. Sherrill, written after he attended the opening of the Turkish movie "The Awakening of a Nation" (Bir Millet Uyanıyor). The second report deals with the documentary "Atatürk movie" produced by Fox Films. The final document is a 1943 report by the American Consulate of İzmir giving an overview of the situation of the film market in İzmir.

The Hinkle study was first brought to the attention of the Turkish public in an extremely distorted form by the Turkish writer Orhan Duru. In 1979 Duru published a translation of a selected number of documents from the United States National Archives and Records Administration's holdings titled "Records of the Department of State Relating to Internal Affairs of Turkey". The idea of translating and publishing these documents was an excellent one since they would have been of great benefit to the historians and researchers working on the history, culture and social life of the Turkish Republic. Unfortunately, Orhan Duru, who is not a scholar but a journalist and writer by training, took an utterly unscholarly approach to the documents and their translation. His alleged translations are actual summaries of the texts in question. What's more, he did not even bother to include the correct archival references for the respective documents. Nevertheless, this book was reprinted 22 years later, in 2001, by the book publishing division of the Türkiye İş Bankası¹ without any modification and/or notice that documents, as found within Duru's book, were not faithful renditions of the English-language originals.

As mentioned, one of the summarized documents was the study by Eugene M. Hinkle. The 'translation' of the report, which in its original ran to 217 pages, was presented in a shortened version of just 7 pages!² In his book

¹ Türkiye İş Bankası (Turkish Business Bank) was established by Celal Bayar on August 26, 1924 upon the special request of Mustafa Kemal, the national hero of the War of Independence and the founder of the Turkish Republic. The bank's mission was to become the first "national" bank of Turkey established with exclusively Turkish capital, addressing the needs of the nascent Turkish private sector.

² Orhan Duru, *Amerikan Gizli Belgeleriyle Türkiye'nin Kurtuluş Yılları*, İş Bankası Yayımları, İstanbul, 2001, pp. 253-260.

“Castles of Dreams: The Old Cinemas of Istanbul” (*Eski İstanbul Sinemaları Düş Şatolari*), Turkish cinema scholar Burçak Evren made reference (but without actually naming his source) to Duru’s mutilated translation by stating that “the cinema of Hollywood, through the agency and assistance of the United States Department of State, asked the American Embassy of Istanbul to prepare a “highly confidential” report on the movie theaters of Istanbul and their seating capacities”.¹ When queried as to the source of his information Evren told me that he had used the report included in Orhan Duru’s book.

The same year that the Hinkle study was prepared and submitted to the US Department of State a certain Hilmi A. Malik published a book of 53 pages in Ankara bearing the title “The Cinema in Turkey and its Influence” (*Türkiye’de Sinema ve Tesirleri*). In his book Malik makes no mention of Hinkle’s study, claiming instead that he had distributed questionnaires to the students of primary schools and lycées of Ankara in 1932 with the permission of the Turkish Ministry of Education and the assistance of the Ankara Directorate of Education (Maarif Vekâleti), and the directors and teachers of the respective schools. After compiling and analysing the responses, Malik claims, he published his conclusions in the aforementioned book.

For all serious Turkish students Turkish cinema and its history, Malik’s book has been accepted as a piece of genuine scholarship. Burçak Evren, for instance, quotes from it, although he has claimed that some of the information it contains is wrong.² Gökhan Akçura has described Malik’s work as “one of our first books [on Turkish cinema]”.³

Unfortunately Malik’s book is not itself a genuine piece of research. Rather, it is simply a plagiarization of Hinkle’s study. Malik simply translated, summarized and published in 53 pages a summarization of what was an in-depth research of 217 pages, without once mentioning Hinkle’s name. Although I have no way to prove it, I personally suspect that Malik was involved in some capacity in the field research for Hinkle’s study. This would explain how he had access to the report and was able to translate and summarize it.

¹ Burçak Evren, *Sigmund Weinberg Türkiye’ye Sinemayı Getiren Adam*, Milliyet Yayıncıları, İstanbul, 1995, p. 62.

² Burçak Evren, op. cit, p. 32.

³ Gökhan Akçura, *Aile Boyu Sinema*, İthaki Yayıncıları, İstanbul, 2004, pp. 268-271.

Who is Hilmi A.[dnan] Malik [Evrenol]¹? His name also appears on some articles dealing with John Dewey and American philosophers.² published in the years 1928 and 1929³ in the respected nationalist journal *Türk Yurdu*. He is also the author of an Ottoman-Turkish-English dictionary (Turkish National Library Ref. Mf 1994 B83), and of books related to children and philosophy.⁴ One has to assume that Malik was involved in the educational field and knew English. Apart from this, we do not possess much information on him.

But the more important question is: Why is it that until now no one ever discovered that Malik's book was a fully plagiarised work? The answer would seem to be that, very simply, no one ever bothered to read the complete Hinkle report, including Orhan Duru, who instead simply offered a truncated version of it. Researchers studying the history of Turkish cinema never took the effort to conduct research in the American archives or to compare Duru's version with the microfilms located in Ankara, instead contenting themselves with this so called 'translation' of 7 pages.

Hinkle's study was very well received by the State Department's Near Eastern Affairs Division. Associate Professor of Education Frederic M. Thrashan of New York University School of Education appraised the study and qualified it as a "very fine piece of sociological work being done by the American Embassy in Turkey".⁵ The American Motion Picture Research Council also asked for and received a copy,⁶ as did Dr. A. Lawrence Lowell,

¹ In 1934 The Turkish Grand National Assembly passed the 'Law on Family Names' requiring all citizens to take on a last name of their choosing. The name in brackets [Evrenol] is the surname adopted by Malik.

² John Dewey (1859-1952), American philosopher and educator invited by the Turkish Ministry of Education to visit Turkey and prepare a report on education. Dewey came in 1924 to Turkey. *The John Dewey Report* he would publish afterwards would be translated into Turkish in 1952 by the National Ministry of Education. For further information on John Dewey's work in Turkey, please refer to the following articles: Bahri Ata, "John Dewey ve Türkiye'de İlköğretimde Tarih Öğretimi (1923-1930)", *Abant İzzet Baysal Üniversitesi A.İ.İ.T. Bölümü, www.egitim.aku.edu.tr/bahriata4.doc* / Bahri Ata, "1924 Türk Basını Işığında Amerikalı Eğitimiçi John Dewey'nin Türkiye Seyahati", *Gazi Üniversitesi Gazi Eğitim Fakültesi Dergisi*, Vol. 21, No. 3, 2001, pp. 193-207.

³ "Amerika'da Hayat Felsefesi", *Türk Yurdu*, Vol. 1 (21), No. 6 (200), June 1928, pp. 28-31 / "Felsefeyi ve Düşünmeyi sevenlere", *Türk Yurdu*, Vol. 3 (23), No. 15-16 (209-210), March-April 1929, pp. 28-29 / "John Dewey Pragmatist Değil İnsternalisttir", *Türk Yurdu*, Vol. 3, No. 17-18, May-June 1929, pp. 29-30.

⁴ *Demokrasi Methumu ve Mücimlerimiz*, Ankara, 1931 / *Türkiye'de Suçlu Çocuk: İçtimai Dertlerimiz*, Ankara, 1932 / *Yaratıcı Küçük İnsan ve Kabiliyeti*, Ankara, 1932 / *İnkılâp Yolunda*, Ankara, 1933 / *Dinin Kalkınması*, Ankara, 1953 / *Dinde Tefekkür*, İstanbul, 1962 / *Gerilikle Savaşan Filozoflar*, İstanbul, 1966.

⁵ RG59 Records of the Department of State Relating to Internal Affairs of Turkey 1910-1929, File 867.4061 Motion Pictures/11.

⁶ RG59 Records of the Department of State Relating to Internal Affairs of Turkey 1910-1929, File 867.4061 Motion Pictures/13.

Professor emeritus at Harvard University.¹

The Motion Picture Research Council was also interested in having this study eventually published by the Macmillan Company as one part of or as supplement to a series of volumes to be published under the title "Motion Pictures and Youth".² When consulted by the US State Department, Hinkle suggested that the Department get the opinion of G. Howland Shaw, the American Chargé d'Affaires *ad interim* of the American Embassy in Ankara.³ Wallace Murray, Chief of the Near Eastern Division of the State Department followed his suggestion and approached Howland Shaw. In the letter that Murray wrote to Shaw he stated that the State Department's position was that they should only proceed with great caution:

Our first thought in this connection is that if the report is published at all, it would have to be published anonymously. Even so, some sort of censorship might be necessary, for the ever-sensitive Turk I fear would be sure to find in certain passages, especially in the description of Turkish movie audiences, an affront to his pride and dignity. Both in our own minds and in conversation with Gene, we have felt that before answering Mr. Short we should have your views on the matter, for you are in a particularly good position to judge of the reception this document might have in the hands of the critical Turkish reader.⁴

Howland Shaw's answer to this letter was as follows:⁵

I have been giving a good deal of thought to your letter of September 21 and the question you rise therein as to the possibility of publishing Hinkle's report "The Motion Picture in Modern Turkey". In considering this question, I am rather torn between two opposing forces: (1) a great desire to see this very fine piece of work appreciated by as broad a public as possible and (2) a possible over-meticulousness when it comes to finding places in the report which might give offense to the Turks. Even if the report were published anonymously, I'm afraid there would not be much difficulty in bringing it home to its real author. From what Hinkle himself has written me I gather that Mr. Short [of the Motion Picture Research Council] would be prepared to have mimeographed copies made of the report for distribution to persons who are particularly interested in "movie"

¹ RG59 Records of the Department of State Relating to Internal Affairs of Turkey 1910-1929, File 867.4061 Motion Pictures/15.

² RG59 Records of the Department of State Relating to Internal Affairs of Turkey 1910-1929, File 867.4061 Motion Pictures/17.

³ RG59 Records of the Department of State Relating to Internal Affairs of Turkey 1910-1929, File 867.4061 Motion Pictures/18.

⁴ RG59 Records of the Department of State Relating to Internal Affairs of Turkey 1910-1929, File 867.4061 Motion Pictures/20, letter dated 21 September 1933 from Wallace Murray to G. Howland Shaw.

⁵ RG59 Records of the Department of State Relating to Internal Affairs of Turkey 1910-1929, File 867.4061 Motion Pictures/24, letter dated 25 October 1933 from G. Howland Shaw to Wallace Murray.

problems. That procedure will get the report read by interested parties, but at the same time greatly reduce the chances that the report would fall into the hands of over-sensitive Turks. If the report is mimeographed and distributed, I would suggest omitting Hinkle's name as well as the reference to my "Family Life in Modern Turkey" at the foot of page 191. With the Fisher incident before us and mindful of the general exuberance naturally characteristic of a Tenth Anniversary Celebration, I do not think we can be too careful. I realize that these precautions appear ridiculous to anybody who does not know the Turkish environment, but I think that they ought to be taken.

The State Department complied with these suggestions and answered to William H. Short, Director of the Motion Picture Research Council, as follows:

As you no doubt realize, the report depends in large measure for its effectiveness on a frank description of Turkish movie audiences and on equally references to the progress made by the movie in Turkey. In view of the great sensitiveness of the modern Turk to any remark which might be construed as derogatory or over-critical, I think you will agree that it would be particularly undesirable to afford any opportunity for the Turks to take exception to a document written by an official of our Embassy in Istanbul. Even if the report were published anonymously, I am afraid that there would not be much difficulty in tracing it to its real author.

Should you be prepared however, to have mimeographed copies made of Mr. Hinkle's report for strictly confidential distribution to persons who are particularly interested in motion picture problem, the Department would make no objection to such a procedure.¹

In his reply Howland Shaw praised Hinkle's study and also referred to the memorandum of the State Department's Division of Near Eastern Affairs, dated 23rd September 1933, which is published in this book, and commented as follows:²

I was naturally very much interested in the Department's instruction No.137, regarding Hinkle's motion picture study and the memorandum which accompanied that instruction. As I wrote you, I think it is the best piece of research work by all odds that has been done out here, and I am very glad that the Department feels the same way. It is naturally difficult to write a report which contains the interpretative material which the Department is looking for and at the same time the factual material, which primarily gives the report value in the eyes of specialists in sociological research.

¹ RG59 Records of the Department of State Relating to Internal Affairs of Turkey 1910-1929, File 867.4061 Motion Pictures/25, letter dated 16 November 1933 from Wallace Murray to William H. Short.

² RG59 Records of the Department of State Relating to Internal Affairs of Turkey 1910-1929, File 867.4061 Motion Pictures/24, letter dated 16 November 1933 from G. Howland Shaw to Wallace Murray.

I think that there can be no question that the chief effect of the "movie" in Turkey is upon the adolescent. That, plus the fact that from the research point of view there are ways of getting at groups of children through the schools, which do not exist in the case of adults, are doubtless responsible for the emphasis on which the Division comments. Unless I am much mistaken the studies of the Motion Picture Research Council have stressed the adolescent a good deal more than the adult.

I disagree with the statement made in the memorandum that "when the author observes that the results portrayed are typical of adolescents elsewhere the study ceases to be of particular significance in relation to Turkey". Exactly the same result is being obtained in other fields. Miss Parker, for instance, last year told me that the small boys and girls in her school acted in just about the same way as small American boys and girls would do. Would you contend that the points on which the Turks are like us are not at least as important as those on which they show some kind of difference? Personally, I have rather come to believe that the "East is East and West is West" theory is grossly exaggerated.

Again let me say how much we all appreciate the care and thoughtfulness which the Division devotes to comments on our research studies.

As previously mentioned, Hinkle's report was prepared in 1933. According to a recent dissertation done by Naomi Liran on the predominance of the Jews in the distribution of the movies and management of movie theaters in Istanbul, this year marked the end of the period in which non-Muslims dominated the motion picture market. Liran concluded in her master thesis that "It appears that since 1933-34, the activity of most of the Jews and [other] non-Muslims ended in the movie theater business in Istanbul."¹

My hope is that this book will be a modest contribution to the history of the cinema in Turkey, as well as as an aid to the scholars studying the social atmosphere of Turkey in the 1930's.

Rifat N. Bali

¹ Naomi Liran, *Istanbul, Jews and Cinema*, University of Haifa, Faculty of Humanities Department of Jewish History, October 2004, English abstract (Ed.).

I - DOCUMENTS ON TWO MOVIES

1- DOCUMENTS CONCERNING FOX FILMS INC. FILMING ATATÜRK

Ankara, November 12, 1930.

*The Honorable
The Secretary of State,
Washington.*

Sir:

Fox Films, Incorporated, supported by my own modest efforts, have achieved a signal victory in persuading the President of the Turkish Republic for the first time to be filmed and movietoned in the intimacy of that sanctum sanctorum, his much beloved farm. For four hours he was photographed, told where to stand and what to do. He did it all. There were nine separate acts, which, for scenario purposes, may be sub headed about as follows: (1) Preliminary Speeches: the Ambassador presents the President to the American public and the President responds; (2) The Fountain; (3) The Garden; (4) The Cows; (5) The Poultry; (6) The Sheep; (7) The Tractors; (8) The Machine Shop; (9) Woman, Lovely Woman. In Act 9 Afet Hanim, the Gazi's favorite adopted daughter, held forth on her opinion of the American woman. The latter has obtained the vote and is therefore to be congratulated and admired. The Turkish woman is striving but still has the highest honors only in prospect.

In order to present a true picture of this epochmaking event I venture, most deprecatingly, to enclose a somewhat more intimate statement than is customarily included in the body of despatches to the Department.

*Respectfully your,
Joseph C. Grew*

Enclosure:

1. Memorandum.

RG 59 General Records of the Department of State Relating to Internal Affairs of Turkey 1930-1944, Microfilm 1224, Roll 11, Document 864.4061/Movietone/I.

Enclosure No. 1

Despatch No.

MEMORANDUM

Tuesday, November 11. Angora

Armistice Day. Brilliant sunshine; cool, crisp air. And what a day! The unapproachable Gazi Fox filmed, movietoned, told just where to stand and what to do for four mortal hours in order that the American people might at last know him personally and intimately. A triumph of diplomacy. We arrived at the Gazi's farm, Shaw and I, at 11 and left at 3 and there was not an idle moment. This is approximately the program of the day's entertainment as it worked out:

PRELIMINARY SPEECHESScene I

The Gazi and the Ambassador enter upon the scene, strolling up the path between beds of lovely flowers, amicably chatting in French, with Mike reposing among the rose bushes. They come to a halt at a line carefully marked on the path a few yards from the camera, with brother Mike reposing on the table nearby. The Ambassador turns to the Gazi and inquires in his most elegant French whether he may present the Gazi to his, the Ambassador's, compatriots. The Gazi graciously permits. The Ambassador then launches bravely forth in English upon the brief speech which has already aroused favorable comment in the capital. The Gazi then replies in Turkish (translation appended).

THE FOUNTAINScene II

The Gazi, the Ambassador and Afet Hanim, the Gazi's favorite adopted daughter, seat themselves on the terrace beside the big fountain. Mike is installed near by. The camera grinds. The Gazi remarks in French to the Ambassador that much has been done on his farm during the past two years, to which the Ambassador replies that since first visiting the farm three years ago he sees that enormous progress has been made. The Gazi responds that

one million trees have been planted. Further conversation is desultory. Meanwhile the soft splashing of the fountain murmurs in the ear of brother Mike, reposing on the greensward adjacent.

THE GARDEN

Scene III

The camera is installed on the veranda of the Gazi's kiosk facing the rose garden with the citadel and town of Angora rising in the distance and Hussein Gazi Mountain filling the background. The Gazi, Afet Hanim and the Ambassador, followed by Numan Bey, Kadri Riza Bey, Mr. Shaw, the Gazi's military aide de camp and the everpresent secret service man, stroll through the garden to a carefully selected spot where Mike lies inconspicuously buried among the Flowers. The Gazi says something about the flowers, to which the Ambassador, finding no greater inspiration ready at the moment, remarks that roses are loved and widely cultivated in America. Thirty million Americans will no doubt appreciate the deep importance of these happily chosen words. The Gazi turns and makes a comprehensive gesture towards his beloved city, remarking that this is one of the most effective views to be obtained of the town although it is still better on the hill where we shall shortly review the sheep, and he asks the Ambassador if it is not indeed beautiful. The Ambassador, always nervous at the clandestine but effective proximity of Mike, intends to enunciate the sentiment that the view is an inspiration but under the stress of the moment he gets the words "vue" and "ville" mixed up and actually states that the city is an inspiration. So much the better. It is.

THE COWS

Scene IV

The party, accompanied closely by the Fox automobile with camera, batteries and the brothers Mike, repair to the lower farm. Here the Gazi, appropriately dressed in morning coat and patent leather shoes, escorts the Ambassador through the cow shed and points out his most cherished pets. The cherished pets, some of them being of opposite sex, take this momentous occasion to prove their valor. Afet Hanim beats a hasty retreat. The camera then being in position and the brothers Mike being appropriately installed to catch both the inspired remarks of the cows and the bulls as well as of the Presidential party, the herd is driven out of the shed to the long drinking

trough. The Gazi reviews the front line, patting each unit affectionately on the head or nose. The bull again demonstrates. The camera grinds. Mike, both Mikes, are all attention, but fortunately the Ambassador at this critical juncture is not called on to remark that cows, evidently appreciating the situation, jump nobly into the breach by mooing violently. The picture, particularly the sonorous part of it, is a complete success.

THE POULTRY

Scene V

The hens and the geese. Thousands of them. A great success. The birds are carefully marshalled to one side until the camera is ready and then the Presidential party advance to a chosen spot where Mike lies inconspicuously at their feet. Grain is distributed; the hens and the geese come on the run. The geese gaggle (crossword puzzle education), the hens literally yell. In fact there is so much commotion that it fortunately becomes entirely unnecessary for the Ambassador to observe that hens are loved in the United States. Saved once again.

THE SHEEP

Scene VI

Adjournment is taken to an adjacent hill, the Gazi with infinite courtesy invariably bowing to the Ambassador to take momentary leave while he enters his car. The idea of the honored guest is maintained throughout. Here on the hill the flock of sheep, 800 of them, which have traveled three days by forced marches to reach the farm in time for the big event, are driven past the camera while the Gazi and the Ambassador, still in most formal garb, review them. The first time the sheep rush by and kick up so much dust that they have to repeat the performance more slowly. No remarks are made except by Squire, the movie operator, and the sheep, some of whom appear to resent the imposition. An Albanian shepherd plays soft alluring tunes to them on his flute, a great hit for Mike. The Gazi observes smilingly to the Ambassador, sotto voce, that the Albanians make the best shepherds in the world but are good for nothing else. The sheep are then driven past the camera a third time, the background for the first picture being the farm and for the other the town of Angora which, from this vantage, is magnificent.

THE TRACTORSScene VII

Another motor ride. The tractors. They puff and snort across the fields in an admirable but unsuccessful attempt to preserve military formation. Squire grinds from the top of his automobile. Into Mike, at our feet, I whisper that the film sonore is getting all the sonorousness it wants. The Gazi concurs. All of the six or eight automobiles present are American. The tractors appear to be German or Czechoslovak.

THE MACHINE SHOPScene VIII

The machine shop. Here plows and other implements are being forged. We go through the shops and then approach the rows of completed implements outside. Loud bangings of hammer and anvil issue, by prearrangement, from the shops. Workmen hammer outside. One old man with a white beard seems reluctant to wield his hammer on the beautiful newly painted red and green plows, whereat Squire, of 198th Street, New York, roars, almost in the Gazi's ear: "Hey you Santa Claus, get busy there!" The party stops at the end of the row with Mike at their feet. The Gazi takes the handles of a plow and invites the Ambassador to do the same. The Ambassador confesses that he is not an expert. The Gazi demonstrates the light wieldiness of the implement. Desultory conversation about the uses of the implements on the farm. Curtain, Scene VIII.

WOMAN, LOVELY WOMANScene IX

The party reposes itself in one of the kiosques, the Gazi pointing out the beauties of the Turkish room in which they sit on old fashioned divans. He offers the Ambassador a glass of something which seems to be a cross between butter milk and yoghoort. It being nearly three o'clock and the Ambassador having had nothing to eat since early morning coffee accepts and drains it to the dregs. Mr. Shaw tries but fails. The final act is then staged, Squire having insisted that Afet Hanim deliver a message to the women of America. The Gazi hesitates but finally gives his permission. The Gazi, Afet Hanim and the Ambassador seat themselves in three wicker chairs in the

garden with a floral background and the fountain tinkling in front. Mike is installed very close to catch the lady's gentle voice. The reels revolve, the signal is given by a wave of Squire's hand. The Ambassador turns to Afet Hanim (who is a charming young woman with soft voice and a lovely smile) and says in English, for the benefit of the American public: "Afet Hanim, won't you tell us your opinion of the American woman?" The Gazi leans over to the Ambassador and says in French: "Mr. Ambassador, will you permit my daughter to speak in Turkish?" The Ambassador replies "Excellence, je vous en prie." Then Afet Hanim turns to the Ambassador and says in Turkish: "I appreciate and congratulate the American women because they have fully won their political rights. The Turkish women are not satisfied with the rights they have at present; but I am sure the full right to elect and be elected Deputies to the Grand National Assembly will be secured." The film has to be done twice because the first time Afet Hanim speaks directly to the Ambassador instead of to the camera. It is a lovely picture, quite the best of all. Squire had his way and chose the whole setting.

That ended the program four solid hours of it from 11 till 3. We certainly were hungry when we sat down to luncheon at 4 o'clock. But the whole thing was a great triumph for Fox Films. Nothing of the kind has ever been done here before. The Gazi is so keen to see the result that he announced that he would postpone his journey through Anatolia until the film is developed in Berlin at the Fox studio and returned to be exhibited here in nine days. His speech is to be translated into English to use on the film in America while my speech will be translated into Turkish for use here. The film, together with the one taken in the old bazar (for which Squire was arrested and the film confiscated by order of the Vali¹ as giving a false impression of the new Turkey) are being rushed to Berlin tonight in the hands of a special Turkish courier. Ruschen Eschref, to whom I spoke of the matter last evening, straightened it out by taking the matter to the Gazi himself. From what I can gather through subterranean channels the whole trouble appears to have originated with Fuad Bey, head of the Himaye-i Etfal. He is said to be a self seeker and jealous of American enterprise thought that he would be robbed of all prestige and prevented Squire from photographing either the Jennings playground or the orphanage for which definite plans had been made. I understand that he then went to the Vali and accused Squire of photographing "indecent and obscene" scenes in the streets and the old bazar (imagine Fox Films doing that; as Squire says, he would quickly lose his job for any such action) and had Squire arrested and the film confiscated. So much for local intrigue. But all now appears to be well. As Squire rightly points out and as I

¹ Governor (Ed.).

pointed out to the Turks, the antithesis between the old and the new Turkey is the very thing that will appeal to the American public and will enhance Turkish prestige by showing what has been accomplished in these few recent years. Pictures of the streets and buildings of a modern city are not in themselves interesting, but the Vali failed to understand this and the Gazi's intercession had to be asked.

Thus ended a great big day. The unconquerable and incomparable Squire achieved a stupendous victory. And lest his immortal words be lost to posterity, let them here be repeated: to Kadry Riza Bey: "Say, you tell that Gazi feller he don't need to be afraid, it won't hurt; he's got to make it hot, see? Lots of pep in it," and to Shaw: "Say, the Ambassador's going to be the whole show in this picture; that Gazi feller, why he's only a curiosity."

THE AMBASSADOR'S SPEECH

In times of crisis, happy is the nation which can produce a leader worthy of the task and the opportunity.

Such a crisis, not yet a decade ago, confronted the Turkish State.

Like the tree whose branches are withered from disease but in whose stalwart trunk the healthy sap still runs strong, the former Ottoman Empire had become moribund from the disease of age long maladministration and retarding traditions.

There was but one possible cure: the withered branches those retarding traditions, methods and institutions must be ruthlessly severed from the trunk, from which new and healthy shoots could by judicious pruning be led to spring.

This has been accomplished. Today, freed by the wise and courageous action of her leader from those retarding trammels, the Turkish State is steadily progressing along the road of modern political and social development and culture independent, idealistic, efficient, proud of her achievements and certain of her future happy destiny.

For this revolution and high accomplishment one man is primarily responsible. The name of Gazi Mustafa Kemal will forever be associated with the founding and development of the modern Turkish State and indelibly inscribed upon the rolls of history.

I have the great honor and the great privilege and pleasure to present to you His Excellency the President of the Turkish Republic.

THE GAZI'S SPEECH

Honorable Americans,

I am very happy for having found the possibility of addressing you, face to face, for the first time. I thank particularly Mr. Grew, your distinguished Ambassador, for the kind and sincere words he used in speaking about the Turkish Nation and, on that occasion about myself. I am sure, these words correspond entirely to the feelings of affection which the Turkish Nation and I cherish for the great American People.

Honorable Americans,

I would like to say a few words about the true origin and causes of the affection and cordiality which exist between the Turkish and American Peoples and which, I am sure, is reciprocal.

The Turkish people is by nature democratic. If this truth is not yet sufficiently known all over the civilized world, the reason for it has been very well explained by your esteemed Ambassador when he made an allusion to the later epochs of the former Ottoman Empire.

On the other hand, at the moment when the American people was conscious of her existence, it was democracy that she upheld and it was democracy she exalted. With this gift in their hands, Americans have joined the human community as an esteemed people and they founded a great national unity.

It is from this point that the Turkish people, whose essential characteristic is democracy, nourishes a sentiment of profound and strong affection for the Americans who have proved themselves to be democracy itself. I hope that this observation will strengthen the affection between the two Peoples. I will not only remain there but will perhaps help the whole humanity to love each other, to wipe away the traditional obstacles to this mutual love, to place the world into the path of peace and tranquillity.

Honorable Americans,

This is the humanitarian aim of the young Turkish Republic and of the Turkish Nation which I have the honor to represent. I have no doubt that the American People who are far ahead already in pursuit of this aim are together with the Turkish Nation in this respect. At any rate, this civilized, humane and peaceful ideal must be made a reality.

2. DOCUMENT CONCERNING THE TURKISH MOVIE "THE AWAKENING OF A NATION"

CONFIDENTIAL

Subject: "The Awakening of a Nation", a new Turkish film.

The Honorable
The Secretary of State,
Washington.

Istanbul, December 8, 1932

Sir:

Yesterday afternoon at 5 o'clock there was held a private view (for the press, etc.) of a new film "The Awakening of the Nation", which has just been made in Turkey by the İpekçi Kardeşler [Brothers]. A box was put at my disposal. The only other foreigners that I recognized were the Soviet Ambassador and some of his staff, in another box. The rest of the audience were representatives of the press, etc. The film is a patricotic one and narrates the overthrow of the Ottoman Empire by Mustafa Kemal and his friends and is a vigorous well presented piece. There are two episodes in the play which will probably cause remonstrances from the French and British Embassies, and therefore may be eliminated. The first one is a rather crude showing of Senegalese infantry maltreating Turkish girls in a back street, which is seen by the hero, who with great difficulty is restrained by his attendant from assaulting the Senegalese. This produced a noticeable effect upon the audience. The second incident is worse. It shows first the exterior of a Turkish barracks at night. There arrives two large camions, from one of which is unloaded a platoon of French infantry, and from the other, one of British infantry. The scene changes to the interior of this same barracks, and these foreign soldiers proceed to bayonet the defenseless Turkish soldiers lying in their cots. This scene produced even a more violent reaction among the audience than did the first incident. The play ends by several scenes of French and British troops marching down to the docks on evacuation day and, last of all, we see the French and British men of war steaming out into the Marmara with their flags flying, while the hero embraces the heroine; curtain.

I have personal reasons for believing that not only have the Turkish authorities at Ankara knowledge of the details of this movie, but also that the President himself knows about and perhaps suggested its anti French and

anti British episodes. In my No. 127 of August 15th (describing my visit to him at Yalova last summer) I mentioned that while we were together going over some eight or nine chapters of my proposed biography of him, he criticized that on the Greek invasion, because it omitted reference to the French and the British also attacking the Turks at the same time. He seemed to harbor no ill feeling about their fighting the Turks at Gallipoli, but was distinctly bitter that they should have renewed hostilities when the Turks had their hands full repelling the Greeks from Anatolia.

The British Ambassador, Sir George Clerk, left here for his usual winter holiday on the 25th of November so any remonstrances from that Embassy cannot come from him. The French Ambassador, Count de Chambrun, returned to Ankara last week. He is much more able than his British colleague, and will doubtless take active steps herein. So moderate are the British Ambassador's abilities and so little impression has he made on this country during his six years stay that I feel the British must be purposely leaving him here, because they now need nothing here, and because his inoffensive qualities help the Turks to forget the signal diplomatic victory over them achieved by his predecessor Sir Ronald Lindsey, which gave the Mosul oil fields to Iraq and therefore to Great Britain.

One striking fact about this new movie is its entire omission at any time of any criticism of the Greeks, although at that very time they were invading the country and forcing a death struggle for existence upon the new independence movement. This shows how strong today is the Turks's desire for friendly relations with all their neighbors as contradistinguished from other nations. The Turks are convinced that soon France will release Syria from her Mandate, putting her into the Franco British run League of Nations, as Iraq was by England. The film has no criticism of the United States or Russia, which possibly provides the reason why the Soviet Ambassador and myself could safely be invited to be present.

Respectfully yours,

CHARLES H. SHERRILL.

RG 59 General Records of the Department of State Relating to Internal Affairs of Turkey 1930-1944, Microfilm 1224, Roll 11, Document 867.4061 Motion Pictures / 4.



THE MOTION PICTURE

in

MODERN TURKEY

Eugene M. Hinkle

July 1, 1933

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INTRODUCTION

"I am a Turkish girl of 15 and live in a very poor quarter of Stamboul. My mother is a servant and my father who died was a cabman. I attend the local school.

I go to the movies as often as my friends take me. My family does not attend, since my mother works hard and my grandmother is too old. I would go to the movies any time but it is usually in the afternoons as I cannot get out of the house easily at night. I hardly spend any money at all as I nearly always find somebody to take me. My favorite stars are Nils Asther, Greta Garbo, Willy Fritsch, Lily Damita, Marlene Dietrich, Joan Crawford. I like Nils Asther most and think of him considerably, own several of his pictures as well as pictures of other stars which I keep in my room. Movie magazines I occasionally borrow from my friends, while I talk over movies with them as this is part of the fun.

My greatest ambition is to be a movie star. Sometimes I am kept awake by a fascinating film and sometimes dream of it. I often play at making believe I am acting a part in the movies and have learned to make the "glad eye" like Dolores Del Rio, the smile of Lily Damita and showing my legs like Marlene Dietrich. Unfortunately I am too poor to dress like the stars

but from lovemaking in the movies, I have learned how to vamp boys as well as how to make them jealous of each other. Yes, the movies dissatisfy me greatly with my present life. If I was in the movies, the hard work would be compensated by my becoming a famous star with crowds to worship me and lots of money, men, beautiful jewels, dresses, automobiles and houses.

In the past 15 years the movie has come into Turkey with great rapidity and freedom. It has been rather surprising that a government so paternalistic and so watchful of foreign influence as the Nationalist régime seems to have taken little cognizance of the movie's educational and cultural effect and to have made little or no attempt at any sort of control or censorship other than political through the police. Undoubtedly the government has had its hands full with other more pressing problems. Yet in the so-called modernization or westernization of Turkey there has perhaps been no medium so effective as the movies in bringing the west graphically before the people. A Turk will often refer to some aspect of western life and give the movies as his authority. To many of course the movies represent the principal – if not the only – source of their information concerning Europe and America – a source which unfortunately does not always give a very accurate picture of real conditions. Therefore, at first sight, the more obvious role of the movie in Turkey has been as an agency in bringing the west to the east.

However, in giving the movie its place in Turkish life today a more fundamental role is its influence as a pastime and as an emotional outlet of a rather primitive people. The part the movie plays in their lives, in their leisure time and the way the movie is interpreted may hardly be compared with its similar role in a highly organized European or American city. In such a community rival attractions are numerous. Moreover, the difference between the standard of life as shown in the movies and as lived in the community is not as great as it is in Turkey where the standard of living is extremely low even in the cities. This notable difference in Turkey only adds to the movie's importance and to the relatively greater influence which it must necessarily wield on the majority of movie-goers.

The purpose of this study is two-fold. The first nine chapters are devoted to describing the "movie life" of Turkey, while the remaining four chapters attempt to portray the effects of this life, particularly on adolescents. Findings have been set forth which in spite of their limited scope, it is hoped may furnish an indication of how the movies are affecting Turkish life today.

I very much appreciate the help I have received from numerous persons in Istanbul and elsewhere.

CHAPTER I.

HISTORY OF THE MOVIE IN TURKEY.

Although the movie in Turkey did not achieve any kind of nation-wide importance until 1923-1924, its history dates back as far as 1901. That year saw the first motion picture machine introduced into Istanbul by a man called Weinberg who began to show short films of thirty or forty meters length in the music hall "Concordia" in Pera.¹ These films were given during the intervals between vaudeville numbers. Encouraged by the success attending these performances, Weinberg decided to show them during the festivities of the month of Ramazan in Stamboul, one of the old Turkish parts of the city of Istanbul.² Accordingly he exhibited them in Fevziye Kiraathanesi, a coffee-house located in the Şehzadebaşı quarter, where their success and popularity continued. The Turks called them "Canlı Resim" (animated pictures). Even Sultan Abdul Hamid II, despite his great suspicion of modern inventions of any kind, grew interested in Weinberg's efforts and called him to the palace where he soon gave frequent performances. In 1902 Weinberg received a new electrical machine and continued to show his films at the "Concordia" and at "Fevziye".

Later in 1902, a Frenchman came with a more modern machine, but the customs received an order from the Sultan not to let it enter. Cambon, then French Ambassador in Istanbul, succeeded in getting the machine into the country owing to the capitulations which existed at that time. The Frenchman showed his short films at the theater "Théâtre Français" in Istanbul, then called "Théâtre des Variétés". He also gave performances before Abdul Hamid who called him to the palace very often whenever he had guests or whenever he wished to entertain his harem. The Sultan always paid very well for such services so that the Frenchman, who in the meantime had become associated with Weinberg, left for France with a fairly large fortune. Weinberg continued to exhibit short films in music halls, cafés (mostly open air), and at the Taxim Gardens, but there was no regular movie house in Istanbul until shortly after the Constitution of 1908. It is believed that the first movie house in Turkey was at Salonica where a more liberal regime prevailed than in other

¹ Film historian Burçak Evren proves that the first movies were screened at Salle Sponeck but it is very doubtful that it was Weinberg who showed them. According to Evren it should be rather D. Hanri. Please see Burçak Evren, *Sigmund Weinberg Türkiye'ye Sinemayı Getiren Adam...*, Milliyet Yayınları, İstanbul, 1995, pp. 30-35 (Ed.).

² Someone has perhaps correctly described Istanbul not as a city but as a group of adjoining sections or towns each with its separate traditions and often race and language. These towns are subdivided into quarters. The self-sufficient and distinct character of these towns and quarters is said to be decreasing with the modernizing of the city. Istanbul has a population of 730.334 according to the official census of 1927.

parts of the Ottoman Empire. It is thought that movies were first shown in Salonica about 1904.

The first movie house in Istanbul is said to have been located opposite the British Embassy in Pera in a small coffee shop which at night was converted into a movie house. A few other makeshift houses began to run, but it was not until 1914 that a commodious up to date movie house was built, the "Palace" (now the "Chic") in Pera, followed by the "Magic" also in Pera. About 1912 a large movie house had been built in İzmir. During the World War there were only a very few movie houses in Istanbul which were frequented chiefly by foreigners. The Turkish high officials in Pera, however, such as Enver and Talat Pashas, often attended with their suites.

Before the World War the films exhibited in Turkey were chiefly Scandinavian and particularly Italian which at that time enjoyed an international reputation. Between 1914 and 1918, German films were shown almost-exclusively as there was a strict censorship for all other films. However, the limited movie-going public, consisting chiefly of foreigners, preferred the Latin type of film based on love and sex to this new German type based on action and adventure. After the armistice, it was not surprising, therefore, that Italian and French films regained their former popularity. American films, undergoing similar difficulties to those of German films, began to be shown in appreciable numbers after 1921. Adventure and cowboy serials were the most popular type of American film and gradually enjoyed a considerable demand. German and American films began to compete more successfully with French films, so that by the time the talkies were introduced in 1930, French, German and American productions were being shown in approximately equal numbers with American productions gaining slightly each year. The transition period during which the talkie was introduced in place of the silent film was a difficult one for the movie business in Turkey due to the problems of language. Attendance fell off considerably at first but soon picked up after the public became more initiated to talkies.

The number of movie houses was very restricted up to 1920, there being only about a dozen houses in all Turkey, mostly in Istanbul and a few in İzmir. Intensive building of such houses began about 1923 and reached its climax between 1924 and 1927. Today there are 130 houses in Turkey. On the whole, however, the development of motion pictures has been very gradual beginning with the armistice period. Mixed attendance at the movies by Moslems can be said to have begun after 1919. Following the Young Turk revolution of 1908 special afternoon performances were often given for women in the Stamboul section of Istanbul, but tradition was still too strong to permit mixed attendance. A few liberal westernized Turks sometimes took

their womenfolk to the movies disguising them as Europeans. This practice, however, was both rare and dangerous as detection meant scandal and possible arrest. During the World War, movie houses were often divided into two sections, one side for men and the other for women with a wall or curtain in between. Later these were done away with. By the Armistice period, Turks sat with their womenfolk in boxes in movie houses at Kadıköy, a Turkish quarter on the Asiatic side. Strangely enough, Kadıköy, largely because it was considered a suburb and countryfield, showed the way to Pera and other parts of Istanbul in breaking down old customs during the early years of the Republic. Turks seemed freer and less conspicuous in Kadıköy than in European Pera. By 1923 Ankara had a movie house with two sections of seats, one for men and one for women. Gradually, however, women began to sit with the men. In Istanbul, as the most emancipated Turks gave more liberty to their womenfolk, mixed attendance increased slowly. During 1924, 1925 and 1926, at the same time that the *çarşaf*¹ and the veil began to be abandoned by women and Ankara began to put through its reforms, women felt freer to go to public places in the same manner as Europeans.

CHAPTER II.

THE FILM

There are no statistics available concerning the total imports of motion picture films into Turkey. However, taking the official United States statistics of American film exports to Turkey for 1931, which are estimated at approximately one-third of Turkey's total importations, it is possible to arrive at the following figures. These give only a very rough idea of the total importations and are not to be considered as even approximately accurate.

Turkish Importations of Films for 1931

Positive Films Positive Films

Silent

Sound

<u>Dollars</u>	<u>Feet</u>	<u>Dollars</u>	<u>Feet</u>
4.800	150.000	30.000	1.200.000

¹ The "çarşaf" is a blouse-like covering.

The following table shows American film exports to Turkey since 1926. Following 1930, it will be observed, sound films predominated.

Exports of Motion Picture Films
From the United States to Turkey¹

	Positive Films		Positive Films	
	Silent	Sound	Feet	Dollars
1926	643.414	16.752		
1927	573.552	11.865		
1928	209.284	5.150		
1929	475.828	11.579		
1930	107.445	2.102	647.574	13.222
1931	51.990	1.632	438.340	10.410

Turkey, the following table shows, is a relatively small market for American films in comparison with some of its neighbors:

Exports of Motion Picture Films
From the United States during 1931¹ to:

	Number of		Positive Films	
	Movie Houses	Silent	Sound	Sound
Egypt	--	2.157	92.636	31.670
Rumania	279	830	43.915	16.778
Greece	185	1.648	57.450	15.980
Yugoslavia & Albania	362	2.729	144.075	12.568
Turkey	130	1.632	51.990	10.410

Import restrictions which have been in force in Turkey since November, 1931, have not adversely affected the importation of motion picture films. Adequate monthly quotas have been made to date to cover imports of films,² while educational, scientific/movies and newsreels are admitted without being subject to quota. There is no indication that this policy of the Turkish Government will be changed.

¹ Statistics of the United States Department of Commerce, Bureau of Foreign and Domestic Commerce.

² Import quotas for 6 months beginning April 1, 1933, are at the rate of 700 kilos of exposed motion picture films per month.

American motion picture films, moreover, are imported free of import restrictions since by virtue of a decree of the Turkish Council of Ministers published January 25, 1933, certain specified merchandise of United States origin and manufacture may be imported into Turkey freely and without being subject to import restrictions provided the value of such imports does not exceed the value of Turkish exports to the United States.

Customs Duty

The following customs duties are imposed on films:

Exposed film: 15 liras per kilo and 150 piasters municipal tax¹
Non-exposed film: 2 " " " " 20 piasters municipal tax

In addition to the above charges, 10% transaction tax is levied on the total landed cost (c.i.f.) of the film, so that the total duty on 1 kilo of exposed film varies from 18-20 Turkish pounds.

Movie projectors are subjected to a customs duty of 4 Turkish pounds per kilo, 40 piasters municipal tax, and 10% transaction tax on the cost.

Movie cameras and projectors imported for Halk Evi (Peoples Houses) centers will be admitted free of import duty and transaction tax.

Distribution of Films

Films in Turkey are distributed generally in two ways: first by foreign film producers who have branch agencies in Istanbul and second, by local movie houses, acting as agents or distributors of films of foreign producers. There are only two branch agencies of foreign producers in Turkey and these are American the Fox Film Company and the Metro-Goldwyn-Mayer Company. These agencies rent films out to various houses, but usually do not give a concern the sole concession for Turkey. The balance of films in Turkey are distributed by local agents and distributors. The agent is usually the owner of a local movie and is generally bound by contract to take a certain percentage of the annual output of foreign producers. Only the Paramount has an exclusive local agent, other agents having merely first choice in selecting films and not having the exclusive monopoly for Turkey. Distributors on the other hand, usually purchase either for their own use or for the concession for all Turkey single films produced by foreign companies. The following is a

¹ This "municipal tax" or "municipal share" has recently taken the place of the octroi tax.

complete list of the present agents in Turkey for foreign productions, all of which are located in Istanbul:

İpekçi Bros.

Melek Sineması,

Yeşil Sokak, Beyoğlu

Agents for Paramount and Ufa.

Rauf & Co.,

Opera Sineması,

Beyoğlu

Agents or United Artists Radio Pictures

British Int. Film Ltd.

Halil Kâmil Film,

Magic Sineması,¹

Agent for Warner Bros., Columbia Pictures,

and First National.

Taxim, Beyoğlu.

Agent for Universal.

Kemal Film²

Banka Han,

Beyoğlu.

Metro Goldvin Film,

Anadol Han,

Beyoğlu.

Metro-Goldwyn-Mayer, Branch for Turkey

Fox Film,

Haci Bekir Han,

Istiklal Caddesi,

Beyoğlu

Branch Fox Office for Turkey

European producers, it will be noted, rarely have agents in contrast to American concerns.

The following is a list of the more important distributors in Istanbul. These are divided about equally between Turks on the one hand Greeks and Jews on the other:

¹ The movie theater Magic was in Siraselviler Street. The building was the first one designed as a movie theater from the very beginning. Magic was opened to the public in 1920. This company took over the cinema and its first operator was Halil Kâmil (1893-1968). In 1933 Magic changed of ownership and operator. Halil Kâmil worked for a while with the new owner Hasan Tahsin Aker and afterwards started his own film studio producing movies. The movie theater operation was taken over by Cevat Boyer, Cemal Ahmet Pekin and the Osman Rauf and Mehmet Rauf Sirman Brothers, the later ones of Doenme origin (Burçak Evren, *Eski İstanbul Sinemaları Düş Şatoları*, Milliyet Yayımları, İstanbul, 1998, p. 25.) (Ed.).

² Kemal Film was owned by Kemal and Şakir Seden brothers. Kemal Film started to import movies before the Turkish Republic was proclaimed. However the company incorporated a second time in 1924. After the new Turkish Trade Law was accepted Kemal Film started to import in 1924. First it took the representation of Columbia and Universal later on UFA. In 1936-37 they left Columbia and Universal and took the representation of Republic. In 1933 they started to work with RKO. Kemal Film was also a movie theater operator and operated Millet (in Şehzadebaşı) and Astoria (in Yüksekaldırım) movie theaters. (Gökhan Akçura, *Aile Boyu Sinema*, İthaki Yayımları, İstanbul, 2004, p. 28, 35-37.) (Ed.).

Silent Films

Silberman,
Sansar Han.
Collaro,¹
Galata.
Leon Skonyaniello,
Yogurtcen Han.

Talkie Films

Disc Film Co.
Galata, Adalet Han
Comptoir de la Cinématographie,
Stamboul
Pierre Depollo,
İzmir.

The restricted Turkish market for films directly affects the prices paid for them. Formerly silent pictures had a relatively large market, particularly in Anatolia, and could therefore be rented very cheaply by houses. A Harold Lloyd comedy was run in no less than 78 houses throughout Turkey. The popularity of the silent film has diminished considerably due to the talkie and to the economic depression. A feature talkie can be shown at most for six weeks in Turkey two weeks in first and second run houses in each of the following towns: Istanbul, Ankara and Izmir. Admission fees for a single picture rarely exceed 3.000 Turkish pounds. When a local movie house buys a single film from a producer, it pays from 1.000 to 2.500 Turkish pounds for the sole monopoly of the film in Turkey besides from 400 to 800 Turkish pounds for each copy purchased. The highest price paid for a film in Turkey was 10.000 Turkish pounds for the German production "Haci Murat".

Motion Picture Circuits

There are only two motion picture circuits, of which İpekçi Brothers is the most important. The names and addresses of the firms operating these circuits and the movie houses they own are as follows:

1. Name: İpekçi Kardeşler (Ipekji Bros.)
Address: Yeşil Sokak, Beyoğlu, İstanbul
Remarks: Agent for Paramount films and Ufa.
Movie Houses:
Alhambra, Istanbul
Melek, " "
Opera, " "
Alhambra, İzmir
Asri, Eskişehir
Altay, Manisa.

2. Name: Kadri Bey.
Address: Alkazar Sineması, İstiklal Caddesi, Beyoğlu, İstanbul
Movie Houses:
Alkazar.
Chic.
Milli.

¹ The only available information on Collaro is that he was a friend of Fernando Franco the Italian Jewish operator of the movie theater Saray (Gökhan Akçura, *Aile Boyu Sinema*, İthaki Yayıncılık, İstanbul, 2004, p. 15). (Ed.).

CHAPTER III

LOCAL PRODUCTION

The new Turkey is not lacking in enterprise and courage when it comes to such a difficult undertaking as having a film industry of its own. In fact, Turkey is the only country in the Near East or the Balkans to have a motion picture studio capable of turning out productions. The first Turkish film was made in 1916 by the Donanma Cemiyeti (Committee for Securing Funds for the Fleet) and was called "Pençe" (The Claw), a spy story. During 1919 the "Harp Mallüllari Cemiyeti" (The Association of War Invalids) made two films, one called "Binnaz", an old Turkish story of war and love and another called "Mürebbiye" (The Governess), a story based on the Turkish novel by Hüseyin Rahmi [Gürpınar]. Since the governess in this film, which was alleged to be immoral, was French, the French censorship stopped it.

Aside from these relatively unimportant efforts, the first motion pictures were made in Istanbul by the Kemal Bey Film Company from 1920 to 1922 when a series of six silent pictures were produced. These were as follows:

1. In 1920, "İstanbul Tragik", (A Tragedy in Istanbul), a dramatic love story laid in Istanbul.
2. In 1921, "Ateşten Gömlek" (Shirt of Flame), a patriotic film based on Halidé Edib's¹ novel of the Turkish war of independence.
3. Also in 1921, "Nur Baba" which was called in French "Les Mystères du Bosphore" and which was based on the novel "Nur Baba" by Yakup Kadri [Karaosmanoğlu]² on the religious sect of the Bektaşi.
4. In 1922, "Kızkulesi Faciasi" (Tragedy of the Leander Tower), a love story centered about the lighthouse of Leander's Tower in the harbor of Istanbul.
5. In 1922, "Leblebici Horhor" (The Peanut Vendor), a famous Turkish musical comedy.

¹ Halide Edip Adıvar was a graduate of American College for Girls, a close observer of the Turkish War of Independence and author of a number of books on Turkey such as *Memoirs of Halide Edib*, (New York, 1926); *The Turkish Ordeal: Being the Further Memoirs of Halidé Edib*, (The Century Co., New York, 1928); *Turkey Faces West*, (1930); *Inside India*, (reprinted by Oxford University Press, New York, 2002). For a full biography see www.kultur.gov.tr. (Ed.)

² Yakup Kadri (1889-1974) was a Turkish poet, novelist and diplomat. For a full biography see www.kultur.gov.tr. (Ed.)

6. In 1922 also, the last film of Kemal called "Sözde Kızlar" (The Would-Be Girls). This film was based on the novel of Peyami Safa¹ on the life of Turkish girls today.

Of these six films "Ateşten Gömlek" (The Shirt of Flame) is still being shown throughout Turkey and enjoys considerable popularity.

No further pictures were made in Turkey until 1931 when a Turkish film company was formed under the name of İpekçi Frères, at present the only producer in Turkey. This company in 1931 produced in Paris the first all-Turkish talkie, "İstanbul Sokakları" (The Streets of Istanbul) and "Kaçakçılar" (The Smugglers), which was part talkie. The first of these films was an artificial melodrama of Turkish life, while the other was an adventure film with plenty of action. Both these films, however, were produced in the Paris studios of Paramount which financed the undertaking.²

It was not until 1932 that İpekçi moved into their own studio in Istanbul. Here, with some excellent modern equipment, have been produced three feature films: "Bir Millet Uyanıyor" (A Nation Awakens), "Karım Beni Aldatırsa" (Should My Wife Betray Me) and a Greek talkie, "O Kakos Dromos" (The Bad Street) besides a couple of short films and some news reels. The first of these feature films, "A Nation Awakens", was a patriotic film of the period of the Allied Occupation and of the Greek War. It was very crudely done from the point of view of technique but showed that Turkey had plenty of male talent for actors. Several of these were developed in earlier pictures with the Kemal Bey Company. With the second film, "Should my Wife Betray Me", a light musical comedy, copied after the style of European productions, there was some improvement in production.³ Due largely to its language advantage and to its amusement value, this film enjoyed a four-weeks run in a first-run house which constitutes a record run for a movie in Turkey. The third feature film, an all Greek talkie, produced in 1933 in the İpekçi studios by a Greek troupe, has had considerable success not only in Istanbul but also in Athens where it was shown in four houses

¹ Peyami Safa (1899-1961) was a renowned Turkish novelist and journalist. For a full biography see www.kultur.gov.tr. (Ed.)

² The İpekçi Brothers came from Salonica to Istanbul at the end of the 19th Century. They were 5 brothers (İsmail, Rıfat, Apdi, Kâni and Avni) and two sisters (Leyla and Hediye) of Dönenme descent. The brothers had a silk trade for some time, then opened the Selanik Bonmarşesi, a kind of "grand magasin" in Eminönü. The İpekçi Brothers entered the movie theater business in 1922 when they opened the Alhambra Cinema. İpekçi Brothers in addition of operating movie theaters were importing also movies and later on started to produce movies. "The Streets of İstanbul" was done on 2nd December 1931. (Gökhan Akçura, op. cit, pp. 87-95 and 221-237). (Ed.).

³ Gökhan Akçura, a researcher specialised on the Turkish film history has published the story of how the movie was filmed. (Gökhan Akçura, *Aile Boyu Sinema*, İthaki Yayımları, İstanbul, 2004, pp. 247-255.) (Ed.).

simultaneously. All these films are very crudely presented, the İpekçi studio being on a very small and primitive scale compared to American and European studios. Many scenes, were it not for the lack of funds, would undoubtedly have been re-shot. For 1933, the İpekçi Frères plan to produce six feature films four Turkish and two Greek a dozen or more shorts and some newsreels, the total amounting to 25.000 meters. Since Turkey uses about 150 feature films each year, the İpekçi productions represent only a very small percentage of the country's needs. The type of films İpekçi will produce will be mostly musical comedies on the European style, since this seems to be what the Turkish public demands.

İpekçi Frères, which operates a circuit of five movie houses and is the Paramount representative for Turkey, is said to have invested about 125.000 Turkish Pounds in its studio, which has a stage space of 375 Sq. Meters. German sound reproducing (Tobis-Klang) and French developing (Debry) equipment have been installed. Each of the two Turkish talkies produced in 1932 – of 2.800 and 3.000 meters respectively – cost approximately 30.000 Turkish Pounds (roughly \$ 15.000). While this is undoubtedly a trifle for European and American companies, it represents nevertheless a considerable expenditure for Turkey where expenses of production are very small. The leading Turkish male film star, for example, receives only 500 Ltqs. (roughly \$ 250) per month, while one of more important rôles often does not bring any more than 50 Ltqs. (roughly \$ 25) a month. If one takes into consideration the investment in its studio, İpekçi Frères is so far producing films at some loss, despite the fact that its productions, being in Turkish, have proven immensely popular and sell better than foreign films. İpekçi productions are now being sold not only in Turkey but in other countries where Turkish and Greek are spoken: namely, Egypt, Palestine, Syria, Persia, Bulgaria, and Greece. Turkey's a film industry therefore presents a wider market than would be imagined and one which could undoubtedly develop unless some of these countries start their own film industries. Such development depends largely on trained personnel, experienced directors, and of course capital all of which are more or less lacking in Turkey.

Except for a couple of German experts on sound and negatives, the personnel of İpekçi Frères and its productions are recruited from Turkey and are mostly Turkish. A number of these so-called Turks, however, are of Jewish extraction from Salonica, who have been converted to Islam. The only film director in Turkey of any experience is Ertuğrul Muhsin Bey of İpekçi Frères and also director of the Darülbedai, the Turkish National Theatre. He is particularly under Russian influence having worked in movies for a period in Russia. Muhsin Bey also studied in Germany and has visited Hollywood. He

has directed practically all the Turkish productions, including the Kemal Bey films in 1920, 1921, and 1922. Nazım Hikmet Bey, the foremost Turkish poet to be developed under the Republic, is also trying his hand at directing and writing scenarios. He is very much influenced by Russia and is frequently referred to as "The Communist Poet". The other outstanding scenario writer, Nizamettin Nazif Bey, the novelist, wrote the scenario for "A Nation Awakens". Even the music of the İpekçi productions is composed by Turks, the best known being Muhlis Sebahettin Bey whose compositions are a blending of old Turkish music and modern European themes. Casts for the İpekçi films have been recruited principally from the Darülbedai players who compose what might be called the Turkish national theatre.¹

In general the İpekçi productions show either French or Russian influence. The film "Should My Wife Betray Me", scenario by Nazım Hikmet Bey, is on the style of French musical review films, while a short reel entitled "Karagöz" depicting an Istanbul Ramazan night thirty years ago, produced under the direction of the same Nazım Hikmet, is treated in the Russian style. Russian film technique is also evident in "A Nation Awakens". Generally, it has been Russian film technique which has dominated in productions where funds are lacking and only the simplest kind of scenes can be attempted. The foremost male film stars are Talat Bey, Rahmi Bey, Hazım Bey, Galip Bey and Vasfi Rıza Bey. Whereas male stars are plentiful, there are few good women actresses, the only one of much importance being Feriha Tevfik who was chosen Miss Turkey in 1929. Tryouts for additional women stars are to take place in Istanbul shortly a contest having been organized and widely advertised in the newspapers (see Appendix 1). Over fifty applications have been received so far. Turks, as a rule, have a natural aptitude for acting, so that Turkish films should not be lacking in this respect.

The Film in Government Propaganda

Very little is known about propaganda of any kind in Turkey, as the authorities have never had occasion to use such methods. The Government therefore has this far made practically no use of the movies to put across any of its ideas to the people. The Halk Evi (People's Houses) headquarters at

¹ This group of players are actually employees of the Istanbul municipality and are under the direct supervision of the Governor of Istanbul. They give their repertoire in other parts of Turkey also as they are the main theatrical troupe in the country.

Ankara¹ has done something towards this with educational movies, and plans to present frequent showings of newsreels, particularly of events in Turkey. The possibilities of the film as a medium of propaganda are undoubtedly being given careful consideration by the authorities. The very small percentage of literacy in Turkey makes the movie, together with the radio, the most practical medium of reaching the bulk of the population, should the Government envisage propaganda on a large scale.

İpekçi Frères produces occasional newsreels of Turkey which are sent to the Ufa Company for distribution in Europe. Once in a while İpekçi Frères are requested to take such scenes as the opening of the Assembly at Ankara or a parade of troops on the national holiday. Otherwise there is almost no official photography. The Gazi himself is rarely seen in films. On his trip through Anatolia in 1931 he took along a camera man so that an official picture of the trip was released. But this is the exception rather than the rule. An excellent example of the Gazi's lack of a sense of publicity occurred when he was filmed in 1930 on his farm by the Fox Film Company together with the former American Ambassador, Mr. Joseph C. Grew. The picture, which included speeches by both the President and the Ambassador, was to be distributed in America and Europe. The Gazi let such a golden opportunity to advertise his country slip by when he refused to allow the film to be released because part of his body was out of the picture.

Since then the Gazi has undoubtedly become more movieminded. He has an elaborate sound and projection equipment installed in his newly built place at Çankaya, a suburb of Ankara, where he has frequent showings of films released in Ankara's movie houses. He is particularly fond of newsreels.

Among foreign film techniques, it is undoubtedly the Russian type of film which has made the greatest appeal in Ankara. The Russian film "Mustafa", a picture of remarkable film technique, dealing with the problem of juvenile delinquency, made a lasting impression upon Turkish officials. Turkish scenario writers and directors have imitated Russian methods. During this year a Russian director visited Turkey and traveled throughout the country gathering material for a gigantic Russo - Turkish film showing the changes and struggle for independence in both countries. A misunderstanding as to the financing of the film seems to have brought negotiations to a standstill, although it seems that Ertuğrul Muhsin Bey, Turkey's principal director, is to go to Moscow shortly to confer with the Russians on the scenario for this film.

¹ The People's Houses acted as a semi official branch of the Republican People's Party in the Single Party Period (1923-1946). It had diverse cultural activities such as conferences, publications, sports, etc. (Ed.)

It is only recently that the first motion picture advertising of local products has been released. Various Turkish factories are now advertising their products, particularly textiles, with short reels. Preparations are also being made to produce an all – Turkish film as propaganda in Europe and America for the State monopolies. The film to be produced by the İpekçi studio will consist of two parts: one showing tobacco growing and cigarette manufacture and the other the manufacture of wines and liquors. It is expected that Keriman Hanım, Miss Universe for 1932, will star in this film.

Amateur Cinematography

With the very low purchasing power and standard of living in Turkey, there is obviously very little amateur filming. Difficulties of securing any kind of prompt development, which at present is done outside Turkey, are very discouraging to the amateur photographer.¹ The small amount of equipment sold consists of the cheaper qualities of German, English and American sub-standard cameras and projectors. Annual sales amount to approximately \$ 700, while the the number of films sold is similarly limited, during 1931 the number being 50 films of 50 feet length, 100 films of 100 foot length and 35 films of the Zeiss Ikon Kinema S.10 camera. With such a small business in prospect, no one has established a reversal station; the nearest stations are at Budapest, Bucharest and Cairo.

CHAPTER IV

THE MOVIE HOUSE

Extent of Movie Houses

The movie house has penetrated even into Anatolia. Ten years ago there were practically no movie houses outside of Istanbul and İzmir. Today there are 130 throughout Turkey² operating in 79 towns with an estimated

¹ A typical case of trying to get a film developed is as follows: Film sent to Egypt on December 29, 1932, for development. Returned on January 27, 1933, but remained in Istanbul Post Office until February 20 awaiting censorship. Censored on February 28 but finally passed by the Censor March 8. On March 20 it was still undelivered. On a protest from the owner it was decided that it was inadmissible because it had come by parcel post.

² A list of the movie houses in Turkey is contained in Appendix 2.

seating capacity, however, of only 60.170. This restricted seating capacity means that only a very small percentage may attend the movies on any one day. Allowing that each movie house has four performances daily and that each of these has a capacity audience, the number of persons accommodated would total 120.340 or only 0.85 per cent of the total population of 13.187.514. Moreover, the towns in which there are movie houses have a total population of less than five million which means that almost 66 per cent of the population have no opportunity at all to see the movies. Movies, in Turkey, therefore, reach a very limited public only and do not affect probably 90 per cent of the population. It must be remembered, however, that the remaining 10 per cent who are affected compose the important and progressive element in the country.

A study of the map immediately below shows that the majority of movie houses are to be found in large cities: Istanbul, Ankara, Izmir, Adana, Bursa and Eskişehir; in the Black Sea coast towns; and in the rich farming area in that corner of the country around Izmir. Fifty nine of the houses in Turkey contain sound equipment and 71 show silent films. A large number of those houses in the smaller centers run only spasmodically. Due to a lack of business stability, movie houses change owners and management frequently. On the whole, Turkey may be regarded as having enough houses to meet public requirements and in some instances, more than enough; while, unless the low standard of living is improved, there will be little further expansion.

Istanbul Movie Houses

Istanbul, as the largest city in Turkey, quite naturally contains the majority of the better class movie houses. In Pera, the traditionally European part of Istanbul, there are 7 first-run movie houses, while the remaining three first-run houses of Istanbul are in the old Turkish section of Stamboul. Of these ten houses, all show talkie films. Besides these first-run houses there are 29 others located in Pera and outlying quarters of the city. These are mostly second-run, although there are about half a dozen very small and extremely poor establishments in Stamboul and elsewhere, which can be classed as a third category. They are visited by the very poorest public and their owners can barely make a living. In all of Istanbul with its population of 730.334¹ there are a total of 39 houses with a seating capacity of 23.830.² Of these 39

¹ Official census of 1927.

² These include the open air establishments at the Petits Champs and Taxim Municipal Gardens, which project films during the summer season only.

houses, 23 have talkie installations. The size and condition of the houses vary greatly from the magnificent new Gloria in Pera, seating 1,400 persons, to the Pathé Pangaltı movie house in Şişli seating 350 in a dirty frame of a building with an old silent "flicker". Conditions in houses of this sort are extremely bad, with no ventilation and with wooden benches full of vermin. Admission costs but 17 piasters. On the whole, however, the standard of the large movie houses is relatively high, although conditions such as proper ventilation, heating and cleanliness are not to be compared with the movie houses of an American city. Proper sanitary facilities such as latrines, rest-rooms, if not lacking, are so primitive and unhygienic as to be a menace to the health of the movie-goer and would not be tolerated in large European or American cities. The better class movie houses are overheated, while fresh air is usually not admitted – even between performances as it is still often considered in Turkey as injurious to health. The atmosphere of most movie houses, particularly after the third or fourth successive performance, becomes almost unbearable to one who is not used to such conditions.

The vendor of sweets and local soda water called "gazoz" is a familiar sight in most houses, often with an imitation of an attendant's uniform which soon looks the worse for wear. Audiences in Turkey usually seem to be eating or drinking something, and one is apt to be constantly passing glasses and bottles. After a performance the floor is usually a mess of nutshells, papers and refuse. Except in the very small houses in Stamboul, smoking is not allowed outside the lobbies. Like most rules in Turkey, this is not taken seriously, although the houses in Pera with their large non-Moslem clientele are beginning to enforce this rule fairly consistently. Sanitary and fire inspection for all theatres in Turkey are subject to the local authorities rather than to the Ministry of Hygiene and therefore may be said to be almost non-existent. The houses themselves, even the new ones, are not kept in repair and usually deteriorate quickly.

Prices

Admission prices¹ are relatively high in Turkey, where 100 Turkish Pounds (\$56) constitutes a very good monthly salary for a government official and where the highest paid skilled labor gets between 1 1/2 to 4 Turkish Pounds (84 cents to \$2.24) per day. The following average prices for first and second-run houses in Istanbul indicate what a luxury the movie is for practically all classes.

¹ During the period this report was written the Turkish Pound was valued at approximately 56 cents. The Turkish Pound is equivalent to 100 piasters.

First run movies

Reserved seats	80-100 piasters (45-56 cents)
First class "	65 " (36 cents)
Second class "	40 " (22 cents)

Second run movies

Reserved seats ...	40 piasters (22 cents)
All other "	20-30 " (11 to 17 cents)

In the summer season from about May 1 to September 1 prices, especially in the first-run houses, are reduced as much as 50 per cent.

Investment and Operation of Movie Houses

Outside of Istanbul, the investment and operation of movie houses is in the hands of Turks. In Istanbul the capital invested in movie houses is also held largely by Turks, often of Jewish extraction. During the last few years Turkish capital has gradually gained control of Istanbul movie houses formerly held by French, Greek and Italian Jews, so that today practically the only movie house owned by foreigners is the "Glorya", 75% of which is Greek capital and 25% Italian (Jewish). Except in a very few instances, movie houses are managed by Turks, often of Jewish extraction.

Attendance in Turkish movie houses during the summer months is light in comparison with the winter season. Exhibitors therefore rarely show first-run films from about May 1 to September 1. As an alternative to closing down during these months first-run houses re-exhibit at reduced prices films which have proved popular at their first showing.

The following is a resumé of the conditions under which seven first-run and five second-run movie houses of Istanbul are operated:

Melek and Alhambra¹

These two movie houses are considered to be the best managed and the most successful. They are owned and managed by the İpekçi Frères, the sole

¹ Melek was opened in 1924. The place where it opened was previously the Skating Place, the only place in Pera where one could do ice skating. It was owned by Albert Saltiel and H. Arditi the Jewish owners of Türk Umumi Tiyatro A.Ş. and the İpekçi brothers agreed with them to transform it into a movie theater. (Gökhan Akçura, *Aile Boyu Sinema*, İthaki Yayınları, İstanbul, 2004, p. 89-90 and Burçak Evren, *Eski İstanbul Sinemaları Düş Şatoları*, Milliyet Yayınları, İstanbul, 1998, p. 78.) (Ed.)

moving picture producers in Turkey. In addition to these two theatres İpekçi Frères operate the Alhambra movie house in İzmir, the Asri in Eskişehir, and the Altay in Manisa. The total investment of the Melek, the Alhambra in Istanbul and the Alhambra in İzmir is estimated at 200.000 Turkish Pounds. İpekçi Frères are the sole concessionaires in Turkey for Paramount, for which they pay a yearly sum of 30.000 Turkish Pounds. From the Paramount productions they choose the films which they consider will be popular and for which they pay an amount varying between 500 and 1.000 Turkish Pounds according to the length of the film. Each copy includes photographs for advertising. The İpekçi Frères also have a contract with the German Ufa for two-thirds of their production. In order to add variety to their program they also buy films, generally French ones, from different firms which have no concessionaires in Turkey. The concern pays an annual rental of 17.000 Turkish Pounds for the Melek (1250 seats) and 14.000 Turkish Pounds for the Alhambra (750 seats). İpekçi Frères, the largest movie firm in Turkey, is making a bid for the monopoly of all the first-run movie houses in Pera, having hired for 1933 the Opera movie house for 24.000 Turkish Pounds, although the actual management of the Opera pays only 14.000 Turkish Pounds annually.

Magic

Owner and manager, Halil Kâmil Bey and Company, with an estimated investment of about 50.000 to 60.000 Turkish Pounds. This company is concessionaire for Warner Brothers, First National and Vitaphone, as well as for one-third of the Ufa production. The Magic shows the greatest number of first-class American films, but is run at a loss because it pays the highest prices for films and because it is mismanaged. The annual rent paid is 20.000 Turkish Pounds for a movie house which contains 1.100 seats.

Artistique¹

Owned and managed by Cemal Ahmet and Company, representing an investment of 50.000 Turkish Pounds. This company is the concessionaire for

¹ It was initially owned by two Jewish businessman Albert Saltiel and H. Arditti who were the shareholders of Türk Umumi Tiyatro A. Ş. The company was bankrupted in 1945 probably due to the Capital Tax Law. Afterwards Cemal Ahmet Pekin and Ahmet Rauf-Osman Rauf Sirman brothers were the operators. (Burçak Evren, *Eski İstanbul Sinemaları Düş Şatoları*, Milliyet Yayınları, İstanbul, 1998, p. 31-32. (Ed.).

the United Artists and the Anny Ondra Company. Both German and French versions of films produced by this company are shown. A number of other films mostly French, are also shown. This concern is reported to be operating with only fair success.

Gloria¹

Owned and managed by Franco and Company who have no concessions for the productions of any one company. The original investment for this newest and most up-to-date movie house in Turkey (1400 seats) was intended to represent 80.000 Turkish Pounds, but its construction and modern installations ultimately absorbed almost a quarter of a million Turkish Pounds. 75% of this capital is Greek and 25% Italian (Jewish). The manager is an Italian Jew. The owners were obliged to raise a loan of about 140.000 Turkish Pounds which they have not yet been able to liquidate and on which they continue to pay an interest of from 9 to 12 per cent per annum. These heavy charges have made the enterprise an unprofitable one. The films shown in the Gloria are generally produced by the French firms Pathé-Nathan and Osso.

Modern

Formerly operated unsuccessfully as a second-run Pera movie house with silent films. Since September, 1932, it has been hired by the Metro-Goldwyn-Mayer Company who have installed a talkie machine.

Alcazar,² Chic and Milli

These three houses are owned and managed by Kadri and Company, comprising an estimated investment of between 50 and 60 thousand Turkish Pounds. Kadri Bey, the manager, contracted for movie productions in the Sultan's Palace during the early Armistice period and realized appreciable

¹ The manager and shareholder of Gloria was an Italian Jew by the name of Fernando Franco. Gloria was later renamed Saray. (Gökhan Akçura, op. cit., p. 15) (Ed.).

² Alcazar was on İstiklal Caddesi no. 179 (formerly number 157). It started to be built up in 1918 and in 1923 was opened under the name of Ciné Salon Electra and operated by Saffet and Naci. The theater was renamed Alcazar in 1925. The Kadri, Ali, İzzet Cemali brothers were the operators who took over from the son of the first operator Necmeddin Mola. (Burçak Evren, op. cit., 43-51) (Ed.).

profits. He then initiated the first second-run movie house in Pera the Chic where as a result of good second-run films at reduced entrance fees he was eminently successful. The Alcazar, another second-run movie house in Pera, often shows American cowboy films or Universal adventure films or serials as first-run. However, all the other films are second-run there being a great many old films for which the concern pays only 50 Turkish Pounds a piece. The Milli, a first-run movie house in Stamboul, often has films shown during the same season by the first-run movie houses of Pera.

Etoile

Manager and owner, Mr. Atchabas, with an investment estimated at 15.000 Turkish Pounds. This is a second-run movie operating with fair success and which shows films that have appeared during the previous season in first-run houses.

Eclair¹

Manager and owner, Mr. Tsangopoulos. Investment estimated between 20 and 25 thousand Turkish Pounds. This is a second-run movie house, although it often shows first-run Greek films. It operates with only fair success.

A recapitulation of these seven first-class and five second-class houses shows that only two first-class and two second-class are successful, while the conditions of three first-class and two second-class houses are extremely doubtful. Two first-class and one second-class are operated at a loss.

The following is a résumé of the conditions under which the two movie houses of Ankara are operated.

Yeni and Kuliüp

Operated and controlled by the İş Limited – a subsidiary of the İş Bank, the large semi-official Turkish bank. The İş Limited was formed recently when the ownership of the Yeni was taken over by the İş Bank on the failure of the

¹ The operator and manager of Eclair, Niko Tsangopoulos (death 1950) was a Greek and one of the oldest operators. (Gökhan Akçura, *Aile Boyu Sinema*, İthaki Yayınları, İstanbul, 2004, pp. 46-49) (Ed.).

Yeni's owner to pay charges of 35.000 Turkish Pounds to construct this movie house. The present owner of the Kulüp, a Turk, also borrowed over 60 thousand Turkish Pounds for improvements and installation of talkie equipment. These movie houses are now run on a profit-the profits during January, February and March, 1933, being estimated at 15 thousand Turkish Pounds.

The following is a résumé of the conditions under which the leading houses of İzmir are operated:

Alhambra

Owned by the İzmir Public Library and leased by İpekçi Frères at an annual rental of 14 thousand Turkish pounds. Owing to the closing of several movie houses in İzmir, the season of 1932-1933 has been moderately successful. Attendance, however, has been falling off steadily although prices have been reduced. This house represents an outlay of 170 thousand Turkish Pounds, 40 thousand Turkish Pounds of which have been spent by İpekçi in improvements.

Beyler Sokak

Owned and operated by the İzmir Public Library and representing an investment of 45 thousand Turkish Pounds. Attendance declining.

Lale¹

Large second-run house in the Jewish quarter, owned and operated by Aziz Cemil [Filmer] Bey, a Turk. In view of a capital investment of 65 thousand Turkish Pounds, this house is not considered a financial success although the owner admits he is not losing money.

At present there are therefore few movie houses making sizable profits or indeed any profits at all, although for Ankara and İzmir the situation for the small number of houses in these towns is said to be better.

¹ This movie theater started as a summer cinema as İzmir had a hotter climate than İstanbul. After a year Cemil Bey transformed it into a closed movie theater of 600 places. (Öğuz Makal, *Tarih İçinde İzmir Sinemaları*, Güzel Sanatlar Eğitim ve Kültür Vakfı, İzmir, 1999, p. 165.) (Ed.).

In Istanbul the entrance fee of 25 to 30 piasters (14 to 17 cents) charged by second-run houses generally proves so attractive that even the poorest people can afford such an expenditure with the result that other small establishments such as the Central, the Pangaltı, et cetera, which do not carry any sound equipment and project only the very lowest and poorest types of films can hardly cover their operating expenses. Even the poorest public now demands sound films. Second-run houses are also in a relatively more favorable position than first-run houses. They have much lower operating expenses, pay much lower taxes, lease their films at considerably lower cost and realize much better revenues than first-run houses. Under the present difficult times second-run houses cater to a steadily increasing portion of the movie-going population. Managers of local first-run movie houses claim that their revenues during the first three months of 1932 (the height of the movie season comes during January, February and March) fell off by 30 to 40 per cent compared with the corresponding period for 1931. The above losses obviously reflect the adverse economic and business situation which has affected all classes of the population and particularly the class which heretofore has composed the bulk of the movie audience. Moreover, the crisis tax, which has now been applied and which is collected at the rate of from 10 to 24 per cent on salaries, has naturally forced a large portion of the public to reduce its amusement expenditures. The world economic crisis did not begin to be felt greatly in Turkey until late in 1931, the bottom of the depression, at least for owners of motion picture houses, being reached in 1932. Attendance has increased rapidly during 1933 and prospects for a good year in the movie business are better.

Other factors entering into the present situation are as follows:

1. The added cost of hiring talkies and proper sound equipment over silent films has greatly increased overhead charges. The public, particularly when not understanding the talkie, demands good sound projection and therefore favors the houses in Pera which are usually better equipped for sound than Stamboul.
2. There has been a marked tendency for the number of movie houses to increase much more rapidly than the number of movie-goers with the result that a cut-throat competition is now in force. There is also a tendency when building new movie houses to make them far too luxurious and expensive to fit the relatively simple tastes of the average movie goer.

3. The increasingly limited movie-going population makes it possible to show a feature talkie film at most six weeks in Turkey, divided equally between Pera, Stamboul, Ankara and Izmir, which contain most of the 55 sound film equipments in the country. It is estimated that the gate receipts for a normally popular feature film will hardly total 4.000 Turkish pounds after being shown in these four places. Although the theatre-going population¹ is very small, Greek troupes which have kept visiting Istanbul since the Greco-Turkish rapprochement of 1931 have had some effect in reducing the movie clientele.

4. For cheaper talkie and silent films it is increasingly difficult for concessionaires to secure good prices in hiring them out to Anatolian centers. The peasant through heavy taxation has little or no cash.

5. Government regulation as well as popular demand now requires that Turkish headings be made for all films which in the case of each feature talkie costs 200 Turkish Pounds.

6. The Government tax comes to about 27 per cent of the ticket price varying with the amount involved. For example, the tax paid by the management of a movie house on a ticket of 55 piasters is as follows:

4.25 piasters : Consumption tax.

2.50 " : Stamp tax.

4.40 " : Orphan asylum.

2.20 " : Municipality.

Total 13.35 Piasters.

Method of Presenting Films

In the larger houses the program of films is usually as follows: First, a news film usually Fox Movie-Tone or Paramount Actualités;² second, cuts from coming attractions; third, the principal film which is shown on two machines. After one machine is finished there is an intermission varying between five and ten minutes. Sometimes advertisements are shown during this period. The second machine begins by showing selections of coming films. The whole performance takes approximately two hours. Vaudeville acts, dancing or singing performances have been almost entirely omitted with the present movie programs.

¹ There are few theatres in Turkey the only ones in Istanbul being the Ferah, the Darülbedai, and Le Théâtre Français.

² Animated cartoons and comedies, so popular until very recently, are rarely given nowadays.

By government regulation Turkish headings are always added under the picture which usually hide some of it and which are poorly focussed. The translation of conversations is apt to be inaccurate and often in very bad Turkish. Moreover, the Turkish headings shown never follow the actual conversation on the film but are invariably behind or ahead. On French films it is found necessary to have the headings in Turkish only. Sometimes, however, the film is a Turkish talkie in which case French headings are added, since after Turkish, French is the most popular language in Istanbul.

Number of Showings per Day

The large houses give their program four times a day, three matinées and one night show. On Fridays during the season there are one or two extra performances during the late part of the morning. On Mondays and Thursdays at 2:30 there are performances for students, which do not differ from ordinary showings except for a substantial reduction in the admission fee. The time of performances is usually as follows:

First matinée	2:30 P.M.
Second	“ 4:30 P.M.
Third	“ 6:30 P.M.
Night show	9:30 P.M.

The extra performances on Fridays are at 11 A.M. and 1 P.M. or at 10 A.M. and 12 noon.

Films are generally changed once a week and it is only in very rare cases that they are shown for two weeks. In Ankara films are changed every three days. The French and German versions of successful films are often shown simultaneously in two movie houses belonging to the same owner.

The Lobby of the Movie House

Several of the larger movie houses have endeavored to increase attendance by having spacious lobbies with all kinds of attractions including refreshment stands, gramophones with amplifiers rendering the latest song hits, photos of stars, etc. The box office is usually located in the lobby. Getting a ticket, particularly on a Thursday night or a holiday, involves almost a free-for-all fight to even get near the office. There is no idea of

waiting for one's turn in a line or of giving way to your neighbor. People mill round the office from all sides. This lack of order is considered as a significant Turkish characteristic.

Names of Movie Houses

In Istanbul particularly the Pera quarter movie houses have been given European rather than Turkish names.¹ We find therefore, the Alhambra, Opera, Gloria, Chic and Magic in contrast to names in pure Turkish of houses in Stamboul and in the interior, such as Hilal, Alemdar, Hale, Zevk, Tayyare and Belediye. These names are very common with movie houses in the interior. Due to unstable business conditions, movie houses often change owners so that with each new management the name of the house often changes unless it is likely to be an aid to drawing clients.

Operation Outside Istanbul

Of the 130 houses in Turkey 91 are operated outside of Istanbul. As may be imagined in a country where such a low standard of living prevails, the movie house has been slow to find its way into the interior. Even such large towns as Kayseri and Sivas with populations of 38.000 and 28.000 respectively cannot support a permanent movie house. Several years ago numbers of houses often nothing more than converted coffee houses began to be inaugurated, presenting cheap type of silent film which had been rented after it had been shown in Istanbul. This system made it possible at one time for the movie house in the interior to hire its film at a ridiculously low price. However, the minimum charge for such performances, as low as 30 piastres (17 cents), began to be too much for the peasant as the crisis in the form of lower prices and heavier taxes decreased his spending capacity. It soon became evident that numbers of these small houses could give performances only periodically. During the past few years, moreover, there has been an increasing shortage of silent films which are now rarely imported as they are not required by the first-run houses in the larger centers. There the talkies have become so popular as to cripple seriously the few houses in Turkey left which exhibit silent films. It is understood that many of the improvised movie halls in the provincial towns where silent pictures were regularly exhibited are now

¹ Since this was written there has begun a tendency to substitute Turkish for foreign names. The "Magic", for instance, has just been called the "Türk".

closing their doors. Thus the talkie has had a tendency to drive out the silent film, although the expense of even the cheapest sound equipment must necessarily restrict the number of "talkie" houses. During 1932 only one new movie house was built, located at Bursa, while no less than 20 houses, mostly in provincial towns, were wired for sound equipment.¹ Fifty-nine movie houses in Turkey now have such equipment. It is felt, however, that the saturation point for high-priced sound equipment such as American has been almost reached in the large centers and that the provincial towns may only very gradually be wired with cheap sound equipment.

The new Tayyare movie palace, opened recently in Bursa, is an example of a useless expenditure of funds belonging to the people and a perfectly unnecessary extravagance. This luxurious movie house, which cost with land, 400.000 Turkish Pounds, is owned, strange as it may seem, by the Aviation League. This is a semi-official organization for promoting aviation whose funds are derived from the Government lottery concession. A relative of one of the League's officials owned the land and was paid a fabulous price for it. To recoup, the League attempted, without success, however, to secure a monopoly of the movies in Bursa with the result that it has now been forced to rent the investment representing 400.000 Turkish Pounds for merely 6.000 Turkish Pounds to a movie promoter.

The Turkish army has also played a part in spreading the movies. Throughout Anatolia there are some 13 military clubs which serve as the community movie house. Films are rented and shown free of charge to the military, while at subsequent performances open to the public a small admision fee is charged to cover expenses. At Balikesir and at the Selimiye barracks there are large military club-houses with various facilities, while at Eskişehir, Konya and several other places military clubs are installed in privately rented buldings. In other places in Anatolia these military clubs are nothing more than former churches, usually Greek or Armenian, converted into movie halls.

¹ The following table indicates the number of wired houses in Turkey as of December 31, 1932, with respect to type of equipment:

<u>Number of Cinemas</u>	<u>Make of Equipment</u>	<u>Sound on Film</u>	<u>Sound on Disc</u>
5	Assembled locally	3	2
6	Bauer (German)	2	-
5	Nietzsche (German)	5	-
3	R.C.A. (U.S.)	3	-
2	Survox (French)	-	2
1	Tobis (German)	1	-
7	Western Electric (U.S.)	7	-
19	Zeiss-Ikon (German)	19	-
48		44 (Sic.)	4

In the more remote districts, particularly in the eastern vilayets and Kars, traveling traders often do a certain amount of film exhibiting as part of their trading. The trader's "traveling show" consists of a cheap movie outfit which he sets up in a sort of tent enclosure where he puts on his "wild west" and other thrillers. He charges from 5 to 10 piasters admission, although he often accepts payment in local produce. These traveling movie shows occur of course during the summer months only.

CHAPTER V.

THE "EDUCATIONAL" MOVIEGovernment Schools

Educational films are practically unknown in Turkey. The government through the Ministry of Public Instruction has not yet tackled the question of using films for educational purposes or the broader issue of movies in general as it has had other more pressing problems on its hands. The Minister of Public Instruction has declared that the whole question will be taken up and acted upon in about a year's time. So far the authorities have done practically nothing towards using the movies for educational purposes. A few of the more advanced government schools¹ have silent projectors but funds to obtain films

1 The following government and private institutions in Turkey have projector installations and show silent films:

Locality

Istanbul

<u>School</u>	<u>Nationality</u>
St. Pulcherie	French
Catholic Lyceum	Greek
Jeanne d'Arc	French
Galatasaray Lyceum	Turkish
Notre Dame de Sion	French
St. George	French
Italian Lyceum	Italian
Darışafaka	Turkish
Normal School	Turkish
Faculty of Science	Istanbul University
Istanbul Lyceum	Girls, Turkish
Çamlıca Lyceum	Girls, Turkish
Gazi Paşa	Turkish
Robert College	American
Constantinople Woman's College	American
International College	American
Girls' Lyceum	Turkish
Normal School	Turkish
Halk Evi	Turkish

İzmir

Ankara

are lacking and performances are rare. For instance, the Normal School in Ankara with a fine auditorium seating 500 persons and an excellent projector gave only three performances during 1931. These were given with commercial films hired from Istanbul agents.

While the Halk Evi (People's Houses) center in Ankara cannot be considered strictly speaking as a school, the purpose of the clubs organized by the government under the Halk Evi is certainly educational in attempting to put across its ideas. During 1932 eight films only were shown in the Halk Evi hall at Ankara, the most luxurious theatre in the Near East. Of these films all were educational, six of them borrowed from the Ministry of Agriculture dealing with life in plants and two from the Ministry of Hygiene and Social Assistance dealing with venereal diseases. The Halk Evi's budget for educational movies for 1933-34 consists of only 400 Turkish Pounds (\$224). It is likely that some of this will be devoted to American educational films.

The Ministry of Public Instruction has a considerable supply of educational films mostly German but has not yet seen fit to begin circulating these, except for a travelling exhibit. This exhibit, housed in two freight cars, left Ankara in April 1933 for Eskişehir and other points in the interior. The exhibit was devoted to matters concerning kindergarten, primary school education, hygiene, and craftsmanship. Motion picture projectors and educational films were included. It is planned to send out during this summer through certain vilayets several trucks each fitted out with a portable movie outfit including educational films and to give performances in the various rural schools. It is hoped that this method of education will serve as an example to the vilayet authorities to purchase projectors since they bear the financial burden of Turkey's primary schools. The difficulty is that the projectors alone will not suffice and that nothing can be done until the authorities at Ankara begin to purchase and circulate films.

The travelling movie system has grown out of the government's idea to sent teachers, doctors, and nurses to visit the rural districts even the smallest villages. Since trained personnel of this sort is woefully lacking in Turkey it is hoped to substitute for them by visual education through the movies. The peasant must be reached somehow to ameliorate such conditions as the very high mortality rate among infants. Such problems come first in importance, for the sparse population of Anatolia must be increased and its physical condition improved. One of the principal reasons for this is in order to ensure a larger supply of man power for the army. National defense is a very real issue to a country where wars have been the rule rather than the exception.

Private Institutions

Besides the Halk Evi, the American Board Mission has been the only active user of the educational film in Turkey. With a small supply of American educational films on health, agriculture, forestry and industry as well as a few films of general and local interest the Board inaugurated a circuit in 1931 with four of its mission schools in Anatolia. These films are shown not only at the mission schools but have been exhibited by the missions throughout their respective districts. Mr. Nilson, of the Talas Mission, who has been the most actively engaged in exhibiting educational films, made various trips through certain parts of Anatolia. (See Appendix 3). Between April, 1931, and September, 1932 he gave 103 performances in 32 Turkish towns and villages, the average attendance being about 150 persons. The Ministry of Public Instruction has shown interest in and approval of these methods of instruction which have had considerable effect on the formulating of its own program.

The term "educational movie" has been used in this chapter very much as it is in Turkey, namely, films which are labelled educational and which are consciously educational to the student. In American educators find that the truly educational film is one in which the student is so engrossed with the picture that he even forgets it is a movie. It is then that he receives what is called in movie slang "a thrill" and the maximum amount of education. What has thrilled him he will remember. Thus the old type of educational film in reality educated only when it thrilled which was rare. On the other hand the ordinary commercial film was unconsciously often highly educational. In Turkey, of course, all films at first were educational to a population which had never seen movies. Today the educational content, while still high for all films and of course varying with different ages, is naturally diminishing as movie-goers become increasingly sophisticated. Their "thrills" become less frequent.

Whether the government will benefit from the experience of America and other countries in experimenting with educational films remains to be seen. If Turkey goes into this problem with any degree of thoroughness, formulating its educational needs and by careful experimentation finding out methods of putting these ideas across to the child visually, it will undoubtedly find that the only effective type of educational film will be one produced for its own peculiar needs and for the particular mentality and social level of the population. The effect of the ordinary commercial film will also be taken into careful consideration. Certainly at present it would be very difficult to prove that a film depicting an American industrial plant shown to Anatolian peasants has educational value and if so (if understood by the peasants) the

right kind for their development in accordance with the ideas of the government. On the other hand a Hollywood "thriller" with plenty of action might be very educational. But here again is it the kind of education that should be taught.

CHAPTER VI.

CENSORSHIP

Until very recently there has been a political censorship only on films which has been carried out by the police in the locality where the films were exhibited. There has been practically no moral censorship. For example, the film "Der Blaue Engel" (The Blue Angel) as shown in Germany, had a great deal of the original film cut as immoral and was shown in houses where persons under 18 were not allowed. In Istanbul, however, the whole original film was shown and in houses where children attended the performances. The police censorship was a most cursory affair, only two films having been completely censored in recent years and only a very few having been cut at all. The film "King of Kings", depicting the life of Christ, was forbidden in Ankara on religious grounds after it had been shown in Istanbul, while the "Joueur d'Échecs" was also prohibited. Several Russian films were prohibited by the censor, among them "Potemkin" and "The Mother" taken from Gorki's novel. A bit of Bolshevik propaganda was deleted from the Russian film "Mustafa" depicting the evils of juvenile delinquency, while the American war film "Hell's Angels" was censored in spots after vigorous protests to the authorities by the German Embassy. For a time "All Quiet on the Western Front" was prohibited on the grounds that it debased the military. The picture of the Gazi filmed by the Fox Film Company in 1930 was not approved by the Gazi for purposes of release until 1932.¹ Certain parts of the Turkish production "Le Réveil d'une Nation" (The Awakening of a Nation), which were violently anti-British and anti-French, were also censored.²

On June 9, 1932, the first censorship decree³ came into effect establishing a national censorship at Istanbul on all films. The law provides for a board of censors composed of one delegate each from the Office of the Chief of Staff, the Ministry of Education and the Ministry of the Interior. The

¹ Details on this movie given in the report dated 12th November 1930 given by the American Ambassador Joseph C. Grew to the State Department which are included in pp. 14-20 (Ed.).

² Details on this movie given in the report dated 8th December 1932 given by the American Ambassador Charles H. Sherrill to the State Department which are included in pp. 21-22 (Ed.).

³ Copy of this decree is contained in Appendix 4.

local chief of police and an officer from the security department also attend first showings. Permits issued for films approved by the board will entitle them to be exhibited anywhere in Turkey. It is prohibited to exhibit films which

1. Embody religious propaganda;
2. Disparage or reflect unfavorably on military careers;
3. Exercise an unfavorable influence on education, culture, or morals;
4. Disturb public security or order;
5. Slander or reflect unfavorably on the Turkish nation;
6. Might injure or disturb the political relations of Turkey with friendly nations.

It is also provided in Article 10 that old, wornout films injurious or hurtful to the eyes will not be permitted to be shown.

The formalities provided for in the Regulations in order to have a film examined by the Board of Censors are as follows: An exhibitor, importer, or owner who wishes to have a film censored will make formal application to the Office of the Governor of Istanbul indicating the date and place at which the film was produced; the original name and other names, if any; whether a second copy is available; a résumé of the subject of the film; and copies of the Turkish titles to be used on the film. Upon receipt of a petition the Office of the Governor will issue an order which is presented to the Customhouse by the owner of the film. The film is then taken to the movie house designated for the examination of films, and is returned to the Customhouse by a customs clerk. This arrangement allows importers of motion pictures to clear them from customs only after they have been passed by the Board of Censors. Rejected films may be returned to the country of origin without the payment of import duty or other charges.

Since the regulation covering the censorship of motion picture films was put into force, several dozen feature films have been reviewed by the Board of Censors, all of which have been approved. A short German film was rejected on the ground that it contained religious propaganda. Exhibitors report that so far the censorship is a joke and is merely a way of officials to hold up a few films in order to secure "baksheesh"¹ before releasing them. Just how strictly the Board of Censors will continue to apply the new decree remains to be seen. It is felt that political rather than moral considerations will still predominate and that the administration of the new law will be far from adequate. There is no doubt, however, that the government as represented by

¹ Tip. (Ed.).

the Minister of Public Instruction and the Minister of Public Hygiene feels that the movies have a tremendous influence on the youth of the country, much of which is detrimental in giving false standards and ideals. The Minister of Public Instruction in expressing the above sentiments described the effect of the ordinary movie in Turkey as "pernicious". The general attitude of most thoughtful Turks is that the movies have a definite recreational value for Turkey provided that a very careful political, moral and social censorship be imposed.

CHAPTER VII

AGENCIES OF THE MOVIES

The press, the movie magazine, the picture postcard, the gramaphone, posters and programs! Such are the powerful agencies for developing the movie life of Turkey. In some respects their influence seems as important as the movies themselves. These agencies come either as the result of attendance at the movies or are themselves the reason for such attendance. They enter vitally into the leisure time and thought, particularly of adolescent Turks, and are, to a considerable extent, subtle but nevertheless potent factors in spreading the influence of the movies. For example, of 244 Turkish boys and 211 Turkish girls from Ankara lycées, with an average age of 15, 63 percent of the boys and 77 percent of the girls admit that they read about movies either from newspapers or from magazines.

The Press

During the past few years the amount of space devoted to the movies in the Turkish press has increased very rapidly. Practically all of the 36 leading daily papers in Turkish, French, Greek, Armenian, German and Italian carry items of interest to movie-goers. Although the daily circulation of these papers is roughly estimated at 130.000 this is considered more than adequate to reach the relatively small movie-going population of the large cities, particularly since papers in Turkey are never wasted and where one copy often reaches a number of readers. Adults and children are often accustomed to purchase newspapers chiefly for their movie colums. Thus the AKŞAM, the leading evening paper of Istanbul, published in Turkish and French, increased its circulation from a few thousand to 15.000 copies, due, it is held, to its campaign of devoting a larger proportion of its space to movies than other papers.

A careful record was kept for a period of two weeks in 1932 of the amount of space devoted to movies in the columns of six of the leading Turkish newspapers in Istanbul. The results of this study are as follows:

	<u>PAPER</u>	<u>PERCENTAGE OF SPACE DEVOTED TO MOVIES</u>
Morning papers	VAKİT	1.8 %
	MİLLİYET	4.7 %
	CUMHURİYET	2.8 %
Evening papers	AKŞAM	6.0 %
	SON POSTA	4.3 %
	YENİ GÜN	3.5 %

The average percentage of space devoted to movies is therefore roughly 3.85 per cent. This includes special movie sections appearing from one to four times a week varying with each paper. (Appendix 5). The contents of the press space devoted to movies may be divided into the following five categories:

1. General movie news
2. Résumé of movies shown locally
3. Original articles
4. Movie pictures
5. Movie advertisements

1. General movie news consists principally of articles taken from foreign movie magazines and the source of which is never indicated and of letters from "special correspondents" in Berlin, Paris, and Hollywood on happenings in the motion picture world. Many of these "special correspondent" letters are not real and are concocted locally from the latest motion picture magazine and other sources. None of the Turkish newspapers keep regular correspondents abroad. The letters actually received come both with and without previous arrangement from occasional visitors, Turkish students or business men residing abroad who have some relative or acquaintance on the staff of a newspaper. Consequently such service is very far from regular.

The AKŞAM and the SON POSTA which are afternoon papers and which devote considerable importance and space to motion picture news are the principal Turkish newspapers which endeavor to maintain some contact with the most important motion picture centers. For about two years the AKŞAM was supplied with original articles from two Turkish ladies from Hollywood who were endeavoring to get into the motion pictures. The

AKŞAM is still getting detailed articles from acquaintances on Berlin and German motion picture life. The SON POSTA has for some time been carrying articles on American motion pictures from a young Turk who apparently is in the United States as a student. While these voluntary articles are generally remunerated naturally on a very modest scale such service is often rendered gratuitously.

In addition, brief items showing the activities, movements, and love affairs of stars also appear. Articles on the more serious aspects of the movies almost never get into the Turkish press.

2. Practically every Turkish newspaper carries a short résumé of the films shown in local movie houses. These résumés are generally written in very dull style, being in the nature of a guide to movie-goers in order that they may understand the plot. Critical opinions of the movies are hardly ever expressed, for the movie critic endeavors to maintain as cordial relations as possible with the owner of the movie house. They usually work together for their mutual interest. The VAKİT is the only newspaper which occasionally indulges in any critical comments.

3. Original articles written on the movies, their effects and possibilities, are almost completely lacking.

4. The majority of the columns devoted to the movie by the Turkish press is made of pictures of movie stars; attractive scenes taken from certain films are also reproduced. Portraits generally contain an autobiographical dedication to the newspaper in which they appear.

5. Movie advertising by various movie houses predominates over other advertisements and is on the whole the most effective, particularly since copy and mats are supplied by the motion picture companies through their distributors. A study made recently in Istanbul of one month's issue of the AKŞAM the leading Istanbul evening paper shows that of 455 single advertisements¹ ranging in size from a single half page to a column inch, 176 were on movies. Only four other American products an automobile, a liniment, a razor blade and a medical plaster were advertised.

¹ The 17 classifications of advertisements were divided as follows:

Motion Pictures	176
Shipping Companies	56
Banks...	41
Publicity and Advertising Agencies	38
Patent medicines.	33
Real Estate Agents	29
Lotteries	19
Restaurants and Music Halls	17
Department Stores	15
Radio and Electrical Goods	14
Foodstuffs.	7
Hotels	4
Razor Blades	2
Automobiles	1
Insurance Companies	1
Gramophone Records	1
Gas Company	1

The Movie Magazine

Next to the press comes the movie magazine as an agency of the movies. Here to the increase in circulation has been rapid in the past few years, particularly with Turkish movie magazines. Of the 29 movie magazines known to be sold in Turkey, with a combined monthly circulation of 31.110 copies (see Appendix 6), four are Turkish with a monthly circulation of 27.500 copies.

The balance are as follows:

12 French magazines with 2835 monthly circulation.

5 German	"	"	378	"	"
5 English	"	"	341	"	"
3 American	"	"	56	"	"

Besides these magazines devoted entirely to movies there are publications such as the Turkish review MUHİT with a monthly circulation of 5.000 copies which often devote considerable space to the movies and related subjects. The circulation of these magazines is restricted largely to Istanbul, Ankara and İzmir.

The circulation of these magazines reaches a larger public than would appear, for they are usually passed from hand to hand with a single copy being read by a large number of readers. In Istanbul, Ankara and İzmir there are numbers of shops displaying these magazines and postcards. A witness describes the sale of magazines along the main street of Pera as follows:

I walked up the Grande Rue de Pera and found that every little shop which sells cigarettes, etc., has its window and counter covered with movie magazines. The same applies to the booksellers. I went into the largest bookseller and found every kind of movie magazine for sale. Although it was 7 p.m. and time for the shop to be closed, the employees had great difficulty in trying to get a young boy about 15 years old to leave. He was engrossed in "Mon Ciné", one of the popular movie sheets, but had no money to buy it. He regretfully put the magazine back after literally devouring some of the actresses in it.

As previously stated in this chapter, of 244 Turkish boys and 211 Turkish girls in Ankara lycées, 63 percent of the boys and 77 percent of the girls state that they read about movie stars in newspapers and magazines.

Picture Postcards

Ask some Istanbul or Ankara schoolboy who his favorite movie star is and it is very likely that he will be able to take out of his pocket several pictures of this star. These picture postcards of the stars of all nationalities are now sold in Istanbul and the big cities by the hundreds and are very popular among adolescents. Their sale along the main street of Pera is described by an eyewitness as follows:

Picture postcards of movie stars are sold in the many cigarette shops along the Grand Rue de Pera. To stop at these open shops and buy movie revues and postcards of stars in public creates a good deal of sensation when it is done by some older person. Several Turkish officers who came to buy cigarettes winked and talked to me while others stood around and looked amazed that such a serious looking person should be so interested. Several proprietors of these shops asked whether I was a movie star. In one shop I found several girls sitting and waiting their turn to see the album which contained the movie stars. Each girl purchased a couple. On being left along with the proprietor, he told me that he had sold enough of these postcards in the past few years to own an apartment house. He said that even boys and girls as young as 11 bought them and persons as old as 20. He said they were selling these cards along the Grande Rue de Pera at the rate of 300 to 350 daily. Many young people made collections and he wanted to know if I was doing the same. He was an old Persian and it was rather amusing to hear him advise me to buy Billie Dove as she was a great favorite just at present.

Due to their low price averaging about 5 piasters a piece young people can readily purchase large numbers of pictures of stars and often go in for making collections and trading them as do stamp collectors. Besides carrying these on their person, adolescents and even adults often stick the postcards up in their rooms and even go so far as to frame the photo of their favorite star either a postcard or a photo from some movie publication. Of 244 Turkish boys and 211 Turkish girls from Ankara lycées, 47 percent of the former and 58 percent of the latter admit having pictures of stars. 17 percent of the boys and 20 percent of the girls state that they frame these pictures. These stars become personal friends in their lives.

During 1931 dealers estimate that about 120.000 postcards representing stars were sold, mostly in Istanbul, and in 1932, approximately 90.000. The depression is expected to cause a further reduction in 1933. About 80 percent of the cards are said to come from Germany due to their excellent quality and low price. Besides these, similar cards representing stars are often handed out gratis by movie houses with each ticket sold in order to stimulate attendance. Recently the local chocolate industry has included a postcard photo of a star

inside the wrapper of each bar of chocolate. Examples of the various types of cards sold or distributed in Turkey are illustrated on the following page.

Billboards and Programs

Other than in newspapers and at the movie houses themselves there is very little advertising of films in Turkey. The public is not trained to consult billboards. Moreover, there is little reason for much advertising as the movie goers are a very restricted class who follow very closely the films as advertised in the press and in "cuts" shown during performances. In Istanbul, Ankara and Izmir there are a few advertising billboards which include movies among their subjects. Billboards however, include movies among their subjects. Billboards, however, are very rare, even in Istanbul and of course are not used in the same degree as in American communities. Import restrictions have seriously affected the development of such advertising, as most of it is distributed by foreign manufacturers or by their local agents. These restrictions have to a large extent been removed recently.

The largest amount of billboard advertising in Turkey is conducted by movie houses. These advertisement sheets are produced locally, copied from model sheets sent out by the film producer along with the film. In Ankara the two large movie houses purchase from the local press 800 billboard sheets per week at a cost of 32 Ltqs. These are posted at regular places in the town. In Istanbul the six first-run motion picture theaters spent 6.784 Turkish pounds in 1932 for billboard advertising as compared to 8.370 Turkish pounds in 1931. The amount of space used was as follows:

	<u>1931</u>		<u>1932</u>	
	<u>Number</u>	<u>Square meters</u>	<u>Number</u>	<u>Square meters</u>
Large bills	69.901	83.671.5	56.538	67.675
Small bills	23.000	13.765.5	18.846	11.279.3
Total		97.437	Total	78.955

Billboard advertising in Istanbul is handled by the Anatolian News Agency, a semi-official Institution, which has acquired the monopoly for this against a fixed annuity of 10.000 Ltqs.

Outside the movie houses and in the lobbies are all sorts of photographs and posters of current films as well as coming attractions. This advertising material is supplied with each film and is practically always in the language of the production. Local managers must therefore add Turkish and French titles which are sometimes made as lurid and sexy as possible to attract

attention. Even original titles are sometimes completely changed to become more sensational as for instance, the film, "The Divine Lady", was translated into French and Turkish as "The Prostitute's daughter", and "The Pagan Lovers", the "Naked Lovers". Titles, which the public would have difficulty in understanding, are also changed. Posters and advertisements of films, in characteristic Turkish fashion, are very vague on the time element and often do not indicate at all the day or hour on which the films are to be presented. The larger movie houses in Istanbul are now exhibiting huge posters hung up before their entrances. These posters, crudely painted affairs, are very lurid and sexy reproductions by local artists of the stars shown in the film advertised. Along the main street of Pera such posters cannot fail but attract great attention.

Programs are sold only in the larger movie houses and vary from 2 $\frac{1}{2}$ to 10 piastres in price. These usually contain photographs of stars, résumés in French and Turkish of the film playing and of coming attractions. There are a few advertisements usually of gramophones. Little attention is paid to giving the reader an exact idea of when the various programs of attractions are to be released. The demand for programs is said to be decreasing as the movie audiences become more educated and discriminating.

Large movie houses often publish a sort of combined movie magazine and program which is both sold at news stands and distributed free of charge to likely patrons. This publication, usually appearing weekly, gives a summary of attractions and special articles on the films to be released at the movie house. Such publications sell for 2 $\frac{1}{2}$ to 5 piasters and have circulations as high as 2.000 copies, most of which are distributed free of charge.

The Gramophone

Gramophones equipped with loud speakers, reproducing the musical hits of the movies, are now heard in the lobbies of a great many large movie houses. Before and after performances and during the intermission throngs of spellbound listeners gather around the machine and listen to the latest songs, the jazz and musical hits of various films. When they go home a large proportion of the movie audience cannot afford a gramophone, although the sale of these is said to be increasing despite the economic crisis. Of approximately 40.000 gramophone records the estimated annual sale during recent years in Turkey dealers figure that at least 25.000 are records with music taken from movies. These are imported chiefly from France and Germany in the languages of these countries with French predominating. The

type of light French and German musical film is perhaps the most popular in Istanbul, particularly with the non-Moslem population, although among all nationalities the popular song hits are very much appreciated, and are whistled and hummed everywhere.

Visits of Movie Stars

There have been occasional visits to Istanbul of movie stars. These visits are often attended by a great deal of publicity in the press, and delegations often go down to the station to meet the incoming star who sometimes makes a public appearance at a local movie house. The star's hotel is usually the scene of a crowd of enthusiastic movie-goers, curious to catch a glimpse of the star and desirous of securing his signature. Should he venture to walk on one of Pera's main streets, the star will usually be followed by a crowd of movie fans who recognize him immediately.

The following prominent stars have visited Istanbul of recent years: Evelyn Holt, Betty Blythe, Greta Garbo, Marie Bell, Florelle, Charles Boyer, Gustav Frölich, Paul Wegener, Don José Mojica, Ivan Mousjoukine, Rudolf Klein Rogge.

CHAPTER VIII

THE MOVIES THEMSELVES

What are the Turks being shown in the movies? What kind of movies do they like?

There is perhaps no more important medium in Turkey for disseminating ideas and information concerning the outside world than the movie. The movie has often been described as Turkey's "second school". Few Turks read and what little is read is usually in newspapers. Moreover, according to unofficial statistics only 17- 1/2 % of the population are literate, although undoubtedly most of these are located in the cities where movies are shown.

During the past few years talkies have largely displaced silent films in Turkey. With the advent of the talkie, difficulties of language have naturally arisen, as of course thus far the number of films in Turkish are practically negligible. The Pera section of Istanbul, the center of Turkey's movie life, has a most polyglot population, speaking a veritable Babel of languages-French, German, Italian, Spanish, Greek, Armenian, Yiddish, Albanian, Hungarian,

English, Polish, Arabic, Persian, Russian, Yugoslav, Serbian ad infinitum. Some of the quarters of the sections of Istanbul are Jewish, Greek and Armenian each with its own language, Jewish, Greek or Armenian being spoken almost exclusively. Outside of these quarters and Pera, Turkish is the uniform language, most of the better educated Turks speaking French, a smaller number German, and a few English. At first French and German productions were favored solely because of their language, French being by far the most popular foreign language in Turkey and German considerably ahead of English. However, since foreign languages, particularly French, are gaining in popularity among the younger generation and since American and German productions now include versions in French, the language factor has gradually become less important, the type of film shown becoming a more deciding factor. However, language difficulties are still to be reckoned with and films in English are still under a large handicap even in such a cosmopolitan center as Pera. One movie house there reported that not less than sixty persons were on the point of buying seats for a film but changed their minds on learning the "talkie" was in English. The few Turkish talkies produced in Istanbul, on the other hand, have been immensely popular due, it is held, almost solely to their language being Turkish. İpekçi Frères, the only producers in Turkey are contemplating setting up equipment to enable them to dub films¹ in other languages into Turkish which will, of course produce a revolutionary change in the effect of the foreign talkie on the majority of Turkish movie-goers. Turkish headings and summaries of conversation are now given for talkies when in French, and when French is not the language of the film then the headings are given in both French and Turkish. These headings are usually rather crudely done and give only a very inaccurate impression of conversations. The success of certain films has shown that Turkish audiences prefer the rich luxurious settings, the simple plots, lively action and variety of entertainment of American films even when in English to the long dialogues intricate plots and lack of action which often characterize certain French and German productions. However, the French version of the German operetta type of Film which has plenty of action and color is also very popular. As stated above, an increased number of American dubbed films and originals using foreign casts are being shown in French. American producers are releasing for foreign consumption an increasing number of versions of the original films shown to American audiences. For instance, although many

¹ A film is said to be dubbed when the voice of the actor on the screen is substituted by another voice in a different language. Thus, for instance, in an American film dubbed into French, one hears French words coming from the lips of the actors who are actually pronouncing English words. Dubbing has recently been very successfully carried out so that the difference in the voice and the movement of the lips is scarcely noticeable.

scenes of the original film may be kept in the export version, other scenes such as close ups and conversational parts are often produced in various languages and casts depending on the country where the film is to be shown. Moreover by adding new scenes the main emphasis of the film is often quite changed. For example, a film with a plot emphasizing a psychological phenomenon may, in its export version, change this emphasis to one dealing with sex. Producers have shown that they are fully aware of the difference between home demand and demand abroad and have attempted to cater to it. Thus the subjects and treatment of American films for foreign consumption will often be so international as to lose a good deal of the original film's American characteristics. To a considerable less degree, since their foreign markets are much more restricted than American films, German film producers are turning out French versions which are often preferred to the original.

During 1930, 143 feature films were exhibited in Turkey of which over 53 were talkie or sound films. During 1932, 166 feature talkie or sound films were released. Statistics for 1931 are not available. The talkie and sound films for 1930 and 1932 were produced in the following countries:

1930	1932	
United States	24	United States
Germany	14	Germany
France	14	France
Miscellaneous	1	England
	53	Greece (Turkish Co.)
		Italy
		Poland
		Russia
		Turkey
		Miscellaneous
		166

The 166 talkie or sound films released during 1932 were divided into the following languages:

English	41
French	75
German	30
Greek	1
Italian	1
Polish	2
Russian	1
Spanish	2
Turkish	2
Miscellaneous	11
Total	166

Thus the number of American films represented approximately 37%, German films 27% and French films 25% of the total number of talkie films released during 1932. Gains by American and German producers over French films is due to the increased production in these countries of dubbed films. It is estimated that between 20 and 25 such films were released in Turkey during 1932.

During the first quarter of 1933, 68 feature films were released in Turkey. They are divided as follows:

<u>American Films</u>		<u>Per cent of Total</u>
With English dialogue	10	
Dubbed into French	12	
With Spanish dialogue	<u>1</u>	33.8
	23	
<u>German Films</u>		
With German dialogue	17	
With French dialogue	4	
Dubbed into French	<u>1</u>	
	22	32.2
<u>French Films</u>		
With French dialogue	13	
		19.1
<u>Other Films</u>		
English with English Dialogue	1	
Turkish with Turkish Dialogue	2	
Turkish with Greek dialogue	1	
Italian sound	1	
Undetermined	<u>2</u>	
	10 (sic)	14.7

The following is a list of most of the feature films released in Turkey during 1930:

<u>Country of Production</u>	<u>Name of Film</u>	<u>Type of Film</u>	<u>Success</u>
French	Trace dans le Mur	Comedy	Good
American	Chant du Loup	Mus. Comedy	Fair
French	Enigmatique Mr. Parks	Drama	Bad
American	L'Aiglon	"	Fair
American	Evangeline	"	"
French	Quand Nous Etions Deux	Comedy	Bad
German	Valse d'Amour	Mus. Comedy	Very Good
French	Tendresse	Drama	Bad
American	Love Parade	Mus. Comedy	Very Good

<u>Country of Production</u>	<u>Name of Film</u>	<u>Type of Film</u>	<u>Success</u>
English	Mariage at Hollywood	"	"
German	Deux Coeurs au Rythme de 3/4	"	"
German	Hadji Murat	Drama	Good
French	Accusé, Levez-Vous "	Very Good	
German	Jazz Girl	Mus. Comedy	Bad
American	Romance of Rio Grande "	Drama	Very Good
American	Jazz King	Jazz Sketch	"
German	Chanson d'Amant	Operette	Good
German	Blue Angel	Mus. Drama	Very Good
American	Rio Rita	" Comedy	Bad
American	Vagabond King	Operette	Very Good
American	Femme de Volupté	Drama	Bad
German	Il y a Une Femme		
	Qui Ne T'Oublie Jamais	"	"
French	Le Joker	"	"
American	Le Chant du Bandit	"	Good
French	La Douceur d'Aimer	"	Very Good
German	Isabelle	Mus. Drama	Bad
American	The Sky Hawk	Drama	"
German	Ville Chantante	Operette	Very Good
German	Mélodie du Coeur	Drama	Bad
American	Song of Kentucky		"
French	Quatre de l'Infanterie	"	Good
American	Let's Go Native	"	Bad
American	Adieu Madrid	"	Very Good
American	Sous les Coups des Canons	"	Bad
American	Hai Tang	"	Very Good

<u>Name of Film</u>	<u>Language</u>	<u>Country of Production</u>
Une Heure Près de Toi (14)	French	United States
Shanghai Express	French	United States
Frauendiplomat	German	Germany
Broken Wings	English	United States
Passionnément	French	France
L'Homme Que J'ai Tué	French	United States
Le Réveil d'une Nation (24)	Turkish	Turkey
Mata Hari (14)	French	United States
Le Sergent X	French	France
La Chance	French	France
Cordon Bleu	French	France
Le Capitaine Craddock (14)	French	Germany
Pas Sur la Bouche	French	France
Le Petit Ecart	French	Germany
Mistigri	French	France
Romance	English	United States
Tu Seras Duchesse (14)	French	France
Papa Longues Jambes	French	United States
Ronny	French	Germany
My Sin	English	United States

<u>Name of Film</u>	<u>Language</u>	<u>Country of Production</u>
The Hours Between	English	United States
La Couturière de Lunéville	French	France
Ladies of the Big House	English	United States
Une Petite Femme dans le Train	French	France
Hawaian Love	English	United States
Le Vainqueur	French	Germany
Tumultes	French	Germany
Vous Serez Ma Femme	French	Germany
Paris Méditerranée	French	France
La Divorcée	English	United States
Quick	French	Germany
Blue Danube (14)	English	England
Liebeskommando	German	Germany
La Ley del Harem	Spanish	United States
Yellow Mask	English	England
Tell England (18)	English	England
Razzia	French	France
Hell's Angels (18)	English	United States
Reaching for the Moon	English	United States
The Spy	English	United States
Die Fledermaus	German	Germany
Jalousie Trigane	English	United States
Le Roman d'Une Nuit	English	United States
L'Amant de la Bergère (14)	Greek	Greece
Beau Idéal	English	United States
The Cisco Kid	English	United States
Putting on the Ritz	English	United States
Sermets	French	France
Panique à Chicago	German	Germany
Pat et Patachon	Sound	Germany
Pour la Patrie	Polish	Poland
L'Amie du Sheik	English	England

<u>Country of Production</u>	<u>Name of Film</u>	<u>Type of Film</u>	<u>Success</u>
American	Quel Phénomène	Comical	Very Good
?	Parce que Je T'Aime	Comedy	"
American	Paramount Parade	Mus. Comedy	"
German	Filles du Rhin	"	Fair
French	Le Roi de Resquilleurs	Comedy	Very Good
French	Le Spectre Vert	Drama	Bad
French	Une Femme a Menti	"	Good
American	La Danseuse de Corde	"	Bad
American	La Fille des Rues	"	"
American	La Danse de la Vie	"	"
German	L'Immortel Vagabond	"	"
American	Bouton de Vierge	"	"
German	Ein Tango für Dich	Comedy	"
German	La Femme de Nos Rêves	Drama	Fair

<u>Country of Production</u>	<u>Name of Film</u>	<u>Type of Film</u>	<u>Success</u>
American	La Mégère Apprivoisée	Comedy	Bad
French	L'Enfant de l'Amour	Drama	Good
American	Lieutenant de l'Empereur	"	Very Good
French	Mon Gosse de Père	Comedy	Bad
French	Les Deux Mondes	Drama	Good

The following is a list of almost all of the feature films released during 1932:¹

<u>Name of Film</u>	<u>Language</u>	<u>Country of Production</u>
Espionne X-27 (14)	French	United States
Le Lieutenant Souriant (21)	French	United States
Kaçakçilar (14)	Turkish	France-Turkey
Le Congrès S'Amuse (21)	French	Germany
Geheimdienst	German	Germany
Fra Diavolo	French	France
Quand Te Tues-Tu?	French	France
Les Carrefours de la Ville	French	United States
Lasca de Rio Grande	English	United States
Der Kongress Tanzt	German	Germany
Il Est Charmant (14)	French	France
The Cheat	English	United States
Coiffeur pour Dames	French	France
Dragon's Daughter	English	United States
L'Hôtel des Folies	German	Germany
Le Mariage de la Dactylo	French	France
La Fille et le Garçon	French	France
Stuerme der Leidenschaft (14)	German	Germany
L'Indépendance de la Pologne	Polish	Poland
L'Homme Mystérieux	German	Germany
Le Chemin de la Mort	English	United States
Frankenstein	French	United States
Congorilla	French	United States
Pat et Patachon	Sound	Germany
Correspondant de Guerre	English	United States
Le Forçat No.96	English	England
Transatlantic	French	United States
Le Crime de la Rue Morgue	French	United States
Schatten der Manege (14)	German	Germany
Viktoria und ihr Husar	German	Germany
Le Juif Polonais	French	France
The Woman of Passion	English	United States
What a Widow	English	United States
La Chauve Souris	French	Germany

¹ A similar list for 1931 is not available.

<u>Name of Film</u>	<u>Language</u>	<u>Country of Production</u>
Echec au Roi	French	France
Danse Hongroise	French	France
Dixiana	English	United States
The Yellow Ticket	English	United States
Rasputin	German	Germany
Body and Soul	English	United States
Ma Cousine de Varsovie	French	France
Marchand de Sable	French	France
Si mon Mari Me Trompe	French	France
Rubacuori	Italian	Italy
La Chanson du Bonheur	German	Germany
Monsieur, Madame et Bibi	French	France
Gloire	French	France
Les Frères Karamazoff	French	Germany
Une Nuit au Paradis	French	France
La Femme de laquelle on parle	German	Germany
Carmen	English	England
A Nous la Liberté	French	France
Quand on Aime	German	Germany
Un Fils d'Amérique	French	France
La Chimère des Missions	German	Germany
Kiki	French	United States
Salto Mortale	French	Germany
Le Parfum de la Dame en Noir(14)	French	France
Die Abenteurin von Tunis	German	Germany
Le Roi du Cirage	French	France
Mustafa Le Chemin de la Vie (14)	Russian	Russia
Eine Ballnacht	German	Germany
Hallelujah	English	United States
Si l'Empereur Savait Ça	French	United States
Zweimal Hochzeit	German	Germany
La Marine s'Amuse (En Bordée)	French	France
Monsieur le Fox	French	United States
La Bande à Bouboule	French	France
Quand on est Belle (14)	French	United States
Big House	French	United States
Ultimo Amor	Spanish	United States
Le Chanteur de Seville	French	United States
Au Nom de la Loi	French	France
La Petite de Montparnasse	French	France
Le Procès de Mary Dugan	French	France
Trader Horn	French	United States
L'Atlantide (14)	French	Germany
Malek Se Marie (14)	French	United States
Faubourg Montmartre	French	France
Jenny Lind	French	United States
Ben Hur	Sound	United States
Prince d'Arcadie	German	Germany
Tarzan	French	United States
Die Grosse Attraktion	German	Germany
Kameradschaft	German-French	Germany

Painted Angel	English	United States
Lopez le Bandit	French	Germany
Song of the Flame (22)	English	United States
Die Heilige Flamme	German	Germany
Le Masque d'Hollywood	English	United States
Sally (14)	English	United States
Ehe m.b.H. (21)	German	Germany
Durchlaucht Amuesiert Sich	German	Germany
Mammy	English	United States
La Fille du Jazz	French	France
Sous le Drapeau Etranger	German	Germany
Ariane	French	France
Strauss et son Amour	German	Germany
Croiseur Emden (14)	German	Germany
Un Coup de Téléphone	French	France
De Coeur à Coeur	German	Germany
Baiser d'Adieu	English	United States
Jeunes Filles en Uniforme (14)	German	Germany
La Mélodie du Coeur (14)	German	Germany
Les Derniers Pilotes	English	United States
East of Borneo	English	United States

Note 1. It has not been possible in every case to give the original name of the film. In such cases the French translation used by the local exhibitors has been indicated.

Note 2. The figure in parenthesis following the name of a film represents the days the film was exhibited at the first run houses. All the other films had a run of a week.

From these lists it will be seen that the most popular type of movie is the musical comedy with rich settings and the drama full of sensational thrills. It is the consensus of opinion among owners of movie houses that in order to cater to Turkish audiences in the larger centers the films must primarily be sensational with plenty of action, plenty of sex and a very simple plot. Music, particularly sentimental songs, and very luxurious settings are also desirable. Plenty of action, however, is considered the most essential factor. While it is undoubtedly true that a great part of the public goes to movies to see its preferred stars, it will not choose an artist merely because he or she is a famous star or because of their looks. What is wanted above all is action, noise and a brilliant show with plenty of sex appeal. This is particularly true of the lower classes. Patriotic and historical films have been found to be very popular more in the interior towns particularly if they are in Turkish. Adventure films usually make a hit such productions as "The Thief of Bagdad" with Douglas Fairbanks, which was one of the biggest successes in Istanbul and Ankara. On the other hand, "The Taming of the Shrew", a different type of picture with the same artist, was a failure. The role was too

sophisticated for the public who expected to see one of their favorites doing his usual stunts. Another film, so popular outside Turkey, "Accusé, Levez-Vous", did not have the success anticipated. The audience was interested in the first part of the film which was full of action, chorus girls and brilliant display. However, the second part, consisting of the brilliantly acted but more subtle court-room scene caused many to leave the house. The French also was too difficult to follow. Managers have therefore learnt that it is best to often cut scenes having long dialogues and conversations. In short, the public, due to difficulties in language and a lack of appreciation and understanding, do not like films that depend largely on conversation and subtle action and which are not spectacular. By the same token, news films, almost always spectacular, are very popular. Although the silent film is disappearing, some of these, such as wild west cowboy films and comic films with slapstick humor have enjoyed a considerable vogue, as well as the detective film. Very few of these, however, are being shown.

The there all-Turkish talkies and the shorter reels in Turkish have tended to show that the public in Turkey is more interested in foreign settings and subjects than in anything to do with their own country. The Turkish talkie "Bir Millet Uyaniyor" (A Nation Awakens), a patriotic movie laid in Turkey, while popular, was far less so than the Turkish talkie "Karim Beni Aldatırsa" (Should my Wife Betray me), a light musical comedy copied from the French productions. By the same token, "Bir Düğün Gecesi" (Night of Circumcision), a film showing Turkish customs was more or less a failure. The spectators demanded something they had never seen and were not interested in things that were well-known to them.

Among the outstanding successes in Turkey were the two American films "Submarine 44" and "Noah's Ark". The former had hair-raising scenes, while the latter was a production on a colossal scale. Another American biblical film "The King of Kings", a very spectacular presentation of the life of Christ, enjoyed a great popularity in Istanbul until the authorities forbade its showing in the capital. The public showed considerable familiarity with the subject of this film and undoubtedly gave some indication of a keenness for religious and ethical topics in movies. French musical comedies and the French version of German musical productions are particularly popular in Istanbul. The French versions of certain thrilling American dramas and such musical comedies as produced with Maurice Chevalier and Jeanette Mac Donald have also been very successful.

Thus in general the films shown in Turkey tend more and more to follow certain well defined types which the managers attempt to secure as far as they are able in their contracts with foreign producers. These contracts

usually require the local representative to take a certain percentage of the films produced by the foreign company during the course of the year.

A study of the contents of the films released in Turkey may give some indication of the type of material audiences are getting today. A record of 27 talkie films presented during the month of May, 1932, in Pera first-run houses establishes that 51.8 per cent of the films had scenes of passionate love making. A further analysis of some of the contents of these films are as follows:

96.3 per cent	:	Display or use of alcoholic liquors.
81.4 " "	:	Wealthy characters more than poor ones.
77.8 " "	:	Success of principal character concerned with love.
74 " "	:	Background of wealth or luxury.
70.4 " "	:	Major preoccupation love relationship.
66.6 " "	:	Suggestive clothing exposure.
63. " "	:	Implausibility of plot.
44.4 " "	:	Intoxication.
37 " "	:	Sexy dancing.
29.6 " "	:	Objectionable dressing and undressing scenes.
22.2 " "	:	Theatrical life actors and actresses.
18.5 " "	:	Adulterous activities either shown or suggested.
18.5 " "	:	Fundamental, religious, economic, political, industrial, commercial, or social problems.
11.1 " "	:	Restrained type of love making.
11.1 " "	:	Bath or shower pictures.
7.4 " "	:	Commercial aspects of modern life.
3.3 " "	:	Profanity.
3.3 " "	:	Use or display of drugs.
3.3 " "	:	Agricultural life ranching
3.3 " "	:	The gangster and the under-world

CHAPTER IX

THE MOVIE-GOER

Those Turks who, for one reason or another, attempt to assimilate a custom of Occidental life, usually do so in a very intense manner. Thus, among the Turkish population, there is a strong tendency to either be ardent devotees of the movie or else to be entirely aloof from its influence. There are

no half-way measures. Thus it can be said that the movies have produced a definite class of movie goers who attend frequently, week in and week out, and for whom the movies play an important rôle. The owner of an Ankara movie house recently said, "I know practically all my clients by sight. They are very regular in their attendance and the total attendance one week varies very little from another during the winter season".

Attendance:

During 1930 the attendance in movies at Istanbul is estimated at 2.633.300¹ while for 1931 this attendance increased to 3.310.320. While these estimates, of course, do not indicate the number of different persons who attended annually, it is safe to presume that the actual number of such persons was many times lower than the total attendance figures. A daily average of such attendance for 1930 being 7.214 and for 1931, 9.069 clearly indicates (since few persons attend twice a day) that out of a total population for Istanbul of 730.334², only 0.98 per cent for 1930 and 1.2 per cent for 1931 may be said to go to the movies daily. Istanbul, being the most densely populated center and the largest city, undoubtedly represents the largest number of movie-goers in Turkey, although not as heavy a percentage of the population as at Ankara. There the weekly average is roughly estimated at from 8.000 to 10.000 persons, divided between two houses. This is at the rate of from 1.100 to 1.400 persons per day or roughly 1.5 per cent of the total population of 75.000. These daily percentage figures 0.98 per cent and 1.2 per cent for Istanbul and 1.5 per cent for Ankara are not as low as might appear. In Istanbul, particularly, the percentage of the population who can afford to go to the movies must be very small, so that 1.5 per cent of the total population must mean a large percentage of the possible movie goers.

Although attendance figures for 1932 are not yet available, it is believed that there has been a considerable decrease since the world economic depression began to be acutely felt in Istanbul during that year. The bottom of this depression, however, at least for the owners of movie houses, is considered to have been reached, while attendance so far during 1933 has increased greatly.

The record attendance for one day in an Istanbul movie house occurred when over 10.000 tickets were sold during a Bairam holiday in 1931. In addition to the movie going population there is a small though increasing

¹ Official figures from the Istanbul Tax Office of the "Asile des Pauvres".

² Official census for 1927.

number of persons, particularly among those who understand Greek, who attend theatrical performances. In 1931, Greek theatrical companies began to come to Pera and have been relatively successful ever since. The other principal theatres of Istanbul are the Darülbeyai, Le Théâtre Français and the Ferah.

Attendance is usually greatest the first day a film is shown and on Thursday nights and Fridays, while the so-called movie season for Istanbul as well as for Ankara begins in September and lasts through June. During the hot summer months attendance is very low. Swimming and various other outdoor sports become more attractive alternatives.

The decreased attendance in movies during 1932, while attributed in large part to the economic crisis and to the presence of Greek theatrical companies, is also claimed to be due to a certain Turkish characteristic in attending the movies. Formerly the seats in Turkish movie houses were more or less single-priced but later on with the building of larger houses various categories of seats were for sale. This was said to be repugnant, particularly to the Turks whose democratic instincts are very strong and who often would not buy anything but the best seats. This of course tended to restrict the number of times they could attend. An official, for instance, receiving 100 Turkish Pounds per month could rarely bring his family to sit in seats costing one Turkish Pound each. As a result, movie owners, particularly outside of Istanbul, where the population is mostly Moslem, have recently tended to establish uniform prices for all seats. In Ankara, for example, there are only two kinds of admission prices, the cheaper seats being occupied by peasants, soldiers and workmen, while the expensive seats are occupied by the remaining categories of persons who because of snobism and other factors feel themselves entitled to the best.

Make-up of Audiences

The attendance figures for Istanbul do not indicate the percentage of men, women and children. Istanbul movie owners estimate that an average audience is composed of from 60 to 65 per cent men, 20 per cent women and 15 per cent children. The low percentage of women is undoubtedly explained by the traditions of the country where all those except a few Europeanized Turks continue their conservative ways, not allowing their womenfolk to go to public amusement places, even when accompanied by their husbands and relatives. Certainly the large percentage of women attending the movies in Istanbul can be considered as non-Moslem. Male Moslems on the other hand

both married men and bachelors are very enthusiastic about movies and go during the evenings as well as immediately after office hours.

An approximate record of 45 performances in first class movie houses in Pera during 1932 gives male attendance as 63.51 per cent and female 36.49 per cent. A record of 25 similar performances indicates the predominance of young persons under 30 years of age by the following percentages of attendance by ages:

Below 20	8%
20-30	55%
30-50	30%
Above 50	7%

This record also shows 66.9 per cent were male and 33.1 per cent female.

Children under twelve years of age are forbidden to attend ordinary movies¹, while children above six are allowed to attend educational and special movies if accompanied by adults. In practice, however, this regulation is rarely observed, and practically every movie house has its quota of crying babies and young children.

The make-up of audiences in the Pera movie houses is naturally very cosmopolitan and the percentage of Moslems relatively small compared with audiences in the Stamboul section of Istanbul, Ankara and other Turkish cities. In Pera houses we find large numbers of the commercial classes of all nationalities; Levantines, Greeks, Jews, Turks, Armenians, Kurds, Bulgars, Russians, Circassians, Frenchmen, Germans, et cetera. A cross section of any Pera audience particularly at a matinée would also contain numbers of students.² Sometimes at special performances whole classes from Turkish lycées and other schools are taken by their teachers, although student attendance is usually uncontrolled by either school or parents, particularly where clandestine attendance is made easy in such a large city as Istanbul with numbers of movie houses. Pera audiences also include a small number of Turkish officers. Soldiers, when they can afford to attend, which is rare, are to be found in the cheaper Stamboul movie houses, usually on Fridays. Both officers and soldiers, being recognized in Turkey as a favored class, often enjoy

¹ The following is a translation of that section of the law regulating movie attendance by children: (General Law on Hygiene, accepted 24-4-1930, No. 1593).

Article 167. The taking and accepting of children under twelve years of age into such places as movie houses, theaters, dance halls and bars is forbidden. Children above six years of age are allowed to be taken to educational and special movie performances and theaters.

² An American boy attending a Turkish school noticed that Turkish boys seem to have a relatively large amount of spending money considerably more than such boys would be allowed to have in the United States.

an appreciable reduction in entrance fees to movie houses. These reductions vary depending on the individual movie house which offers such a courtesy. Officers and soldiers often pay for a ticket the price of the next lower category. Workmen, wharf hands and local peasants and those peasants who come temporarily from Anatolia to earn their living are rarely seen in the expensive Pera houses, but often attend the cheap Stamboul movies in considerable numbers. Ankara audiences, on the other hand, tend to be made up of government officials, officers and foreigners, while there is always a small number of peasants, workmen and soldiers in the cheap seats. Thus in general the make-up of the audience depends largely on the section in which the movie house is located. In Stamboul houses one can expect to find more hamals, workmen, wharf hands, peasants and soldiers than in Pera, but this is a matter of degree only for movie audiences in Istanbul and indeed in all Turkish cities are composed for the most part of the more well-to-do, educated classes. The movie in Turkey, with the present high admission prices, is a considerable luxury particularly for a man who is in the habit of taking his family.

To the categories of persons making up the typical movie audiences in Pera must be added those who use the movie house for more reasons than for merely the performances. First, there are those who find the movie house, particularly the new luxurious ones (if they can afford them), a nice place to go for a quiet hour in a comfortable chair. In winter there is the added comfort of warmth which plays a big role in the Near East where the winters are cold and fuel is expensive and scarce. Moreover, Turkish audiences, particularly those composed of Moslems, largely [is] bachelors, enjoy sitting, quite apart from any entertainment and will be quite ready to spend an entire afternoon for many hours through several performances.¹ All movie houses, except the lowest grade Istanbul ones, are usually much better places to stay in than the homes, particularly in winter, so that mothers often bring their babies to the movies to sit with them for a few hours of rest and comparative ease.

A second category are those who use the Istanbul movie house and its lobby as a place of rendezvous or as a place where, apart from the movies, there is the added attraction of possibly becoming acquainted with one another. Girls and boys find the movie house a convenient and safe place to meet when the conservative traditions of their families would not tolerate such action in the home. An increasing number of women, including Moslems, find it the only safe place to join their men friends without creating a scandal. The winter has heard of many cases where Turkish women meeting men at some social function would make dates to join them in a particular movie house where

¹ Most of the better class movie owners insist that their houses be entirely emptied at the end of each performances.

they can talk and flirt undisturbed. Couples often arrange meetings in a movie house located in some quarter distant from their homes to avoid being discovered or recognized. Young men, particularly students, hang around the front of movie houses and lobbies prior to attending the film. Once in the movie hall they often take advantage of the opportunity to strike up an acquaintance with their neighbors should they be young girls and women out for adventure. Finally there are considerable numbers of professional women who find the movie house a very good place in which to pick up customers. Generally these various types of rendezvous and subsequent love making take place in the balcony or in the less conspicuous back seats of the orchestra and occur usually in late matinées or evening performances. Several of the cheaper houses have boxes which are very inconspicuously located and which are often very popular for love-making. Several have boxes above the balcony. One Pera movie house is particularly well-known as a place of rendezvous with two tiers of very cheaply-priced boxes which are usually occupied. Another small house in Kadıköy on the Asiatic side of Istanbul has a number of boxes, the rear part of each containing a sofa and partitioned off by a curtain. The manager of this particular house told of their popularity particularly with couples coming from the European side.

Out of 27 performances during May, 1932, at the six leading first run houses of Pera, every performance but one contained couples who were ostentatiously love making and in many cases kissing and making obvious advances to each other. The average number of love making couples at each performance was slightly over 6, while the total number for the 27 performances was 177. In three cases professional women were involved.

There is a final category of young people attending the Pera movies those who consciously or unconsciously attempt to ape the stars they see both in dress and manners. Such types are quite common in various stages of imitation, some girls going very far to get themselves up like their favorite film actresses. This "movie" type in Istanbul is quite distinctive as contrasted with the "sport" type or "intellectual" type.

24 Istanbul movie audiences are described at the end of this chapter. 21 of them are audiences in Pera first-run houses and 3 in the lowest type of Stamboul house. Certain general tendencies, which are more or less common to all of these audiences at one time or another, are described in the following paragraphs. While this description may not be accurate for any single audience, it may be considered representative as a composite picture.

First, the audiences follow with wrapt attention any film which takes their fancy. They are often impulsive in showing their boredom or displeasure in various ways: hootings, going to sleep, fidgeting in their seats, comments

of disapproval, walking to and fro, leaving the hall and talking with their neighbors. Whenever the spectators are intense, which seems usually to be the case, there is considerable noise, ejaculations, suppressed laughter and excited whisperings. Few try to hide their feelings which become easily affected. There are frequent subdued exclamations of the utmost frankness and crudeness. There is a good deal of sighing at passionate episodes. Students whistle and applaud amorous scenes. When there is a catchy song part of the audience hum as the stars sing. Jazz causes them sometimes to keep time with their feet. When there is a particularly dramatic or passionate scene a breathless silence may grip the spectators, while a scene of low comedy, the type of humor that appeals most, may instantly evoke considerable laughter. In short, one gets the impression that the emotions of the audience are completely at the mercy of the film, particularly when the sex factor is brought in. A Stamboul audience is undoubtedly more reticent and much less demonstrative than one in Pera where there are more non Moslem elements Levantine, Greek, Jewish and Armenian.

The informality which prevails among all types of movie audiences is perhaps characteristic of the Near East. There is always a certain amount of walking to and fro during a performance, considerable smoking, eating and sleeping, particularly in low grade Stamboul houses where the men often keep their hats on. As already described love making is exceedingly common. Among the lower grade audiences there is a good deal of reading aloud of Turkish titles as well as translating the French spoken in the film. This is done by the more educated persons who are often taken to the films by their illiterate friends and given a seat in return for their services as interpreter. On such occasions the steady humming of voices is quite disconcerting.

The time element plays little part with the audience in Istanbul, particularly in the Stamboul section. Spectators are as likely to come in the middle of a performance as at the beginning and, if allowed, are as likely to remain for five hours as two. Consequently, there is an atmosphere of informality which is often quite distracting to those who wish to concentrate on the performance.

In the larger movie houses groups of spectators gather near the loud speakers in the lobby during the intermission and before and after the performances. The loud speakers are often too powerful for the size of the lobby. On leaving, many of the audience, particularly the more voluble and demonstrative non Moslems, hum and sing the song hits of the movie and carry away a tune which they will not soon forget.

DESCRIPTION OF MOVIE AUDIENCES

Kemal Movie House, Stamboul

The Kemal movie house is one of the crudest and lowest class movie houses in Stamboul. Being Friday, a holiday, it was crowded with dock hands and boatmen who work in the harbor, seamen from the Turkish steamers lying at the nearby dock, a few Anatolian soldiers, postmen and employees working at the railroad station. There was a small percentage of children quite a lot of young boys and very few women the only ones being the very common women who work at the wharfside bars. The principal film was "The Mighty", a Paramount production with George Bancroft and Esther Ralston. The people seemed to like it very much, but as they were so interested in following all that was going on on the screen they did not find time to talk. They generally get very excited when fighting scenes are shown, but even then, compared with other crowds, they are not too noisy. Every now and then the lights were switched on and some of the people went away while others came in. Although it was written in big letters that smoking is forbidden, everybody was smoking and most of the people were eating all sorts of nuts, peanuts, etc. and throwing the shells on the floor. At one moment a man got so very excited while watching the film that he started to kick the back of a man who was sitting in front of him. The latter was too interested in the movie to notice it. The scenes of the capture of the villains and the happy ending for the hero and heroine were loudly applauded. After the principal film three "shorts" were shown, these being all music hall scenes with songs and dances. The people seemed to like the Russian songs and enjoyed the Spanish ones, perhaps because Spanish music is a little nearer to oriental music and they can understand it better. They particularly enjoyed the sight of chorus girls and the Spanish dances. When the Spanish man and girl who had been dancing and singing walked into a house kissing each other and closed the door, some "külanbeys" (hooligans) made the sort of remarks that any hooligans of any country would have made on such an occasion. These were remarks such as "good night", "I hope you enjoy yourselves", "I would not mind being in your place", etc. The odor of the hall by this time was almost unbearable and the fleas more active than ever. A group of very noisy boys in one corner were speaking Hebrew Spanish instead of Turkish. Another group, consisting of several young men from eighteen to twenty five, was listening to two of their friends, a broad shouldered and strong looking tramway conductor and a naval wireless operator who had already seen the film and were explaining to them what was happening and what was going to happen. Their

enthusiasm was great while watching the war scenes and the prowess of the hero, and they encouraged the American sammies storming the enemy lines by shouting: "Go on"! "Yallah!" (Hurrah), "Hit them!" etc. They became quite frantic when an enemy dug-out was captured. During the pause, when the lights were switched on and the sellers of cakes, oranges, gazeuse, started shouting again, one of the group remarked that, although the ex-gangster who had become a captain pretended that he did not care a crap about the flag or the country, looked quite respectful while he was talking to the general. The lights went off again and the film continued. Many of the audience said that the heroine was sweet and admired the review of the American police forces. When the police were hurrying on to the bank which had been attacked by gangsters somebody remarked, "How wonderful! The police are tearing about in automobiles just like the fire brigade." When the constables and the gangsters were fighting in the dark the people expressed loud opinions and were very satisfied at the happy ending of the film.

2.

Milli Movie House, Stamboul

The movie was crowded due to a Bairam holiday and one had some difficulty in locating a free seat. Except for the greater part of seats in the front rows some 50 or so (at 30 piasters) all other seats including balcony seats which are charged at the same fee as front seats were completely occupied. The Milli has a total seating capacity of over 300 and the audience totalled 260 or 280 spectators. About 90% of the audience was composed of persons from 16 to 22 (95% boys and men, 5% girls). The remaining public was composed of about 50% children below 10 years of age some even as young as three years of age and 50% men and women from 25 to 55 equally divided between the two sexes. Most of the women seemed to have come without their husbands or male relatives.

The majority of the spectators was composed of students, and practically the entire audience obviously belonged to the poorer class. There were very few of the more emancipated looking young people of either sex one commonly finds in the Pera movies. Aside from several young fellows in the gallery, the majority of the audience behaved quite decently and did not present any unusual feature. On the other hand, there was a surprising absence of any fundamentally vulgar behavior, expression or comments among the audience, such as is found in the Pera movie houses.

In spite of the municipal regulations prohibiting smoking, every now and then somebody lit a cigarette which seldom occurs in the Pera movies. The titles of the films were in Turkish only, and there was a constant noisy reading during the entire show, some reading the titles in a low, others in a loud voice, lots of loud coughing and much coarse and vulgar laughter. In spite of the unbelievably long program two long films following each other with an interval of only two or three minutes there was an absence of any lobby where the public could walk out for a few minutes' rest, for some refreshment or a cigarette, or to exchange impressions and ideas. The audience had little opportunity to talk and joke. Everybody had hardly time to read the titles, witness the scenery, and hear the conversations. Imagine some twenty reels or so projected practically without interruption for over three hours. Consider the additional fact that a proportion of the audience in the Stamboul movies stays to see two performances lasting almost six hours. One can readily visualize the mental state in which the spectators find themselves after a few hours. The hall is badly ventilated with no lobby, no sufficiently long intervals between the reels, and generally very tiresome projections.

Under these circumstances the public is therefore hardly able to digest impressions and argue and comment. It is difficult for the observer to hear and see except what is said in a general way and almost impulsively without much thought. Most of the remarks and observations, generally made quite loudly, were very commonplace, by way of anticipation either from people who had already seen the film during the previous performance, or as a result of arguments which were carried on very hastily so as not to miss any scenes.

The posters at the entrance announced two films on the same program, one being "East of Borneo", and the other "Princesse à Vos Ordres", the former a talkie of wild adventure in the jungles somewhere on the Island of Borneo and the other a French musical comedy.

It is interesting to hear the low-class audience read the Turkish titles in the new characters which they make out far more fluently and intelligently than with the Arabic script.

The name of the American surgeon in "East of Borneo" is spelled in Turkish as "Allen". Two young men were arguing with each other whether it should be pronounced "Alen" or "Al-len" and finally agreed upon the latter pronunciation. The young people in the gallery were particularly interested in the strange, exotic exclamations of the savages. Whenever these occurred, they joined in with the film, this simple joke amusing a good many spectators.

At a scene showing a volcano in full eruption with streams of lava flowing down the mountain sides, a young fellow argued quite insistently with his friends that the scene was a fake. He went into a lecture about what

he knew concerning volcanoes and craters, boasting about having learned all about it in school. This discussion went on quite loudly until somebody else nearby observed that it might be continued in school after the bairam holidays.

Another scene showing a savage swimming desperately pursued by a huge crocodile until caught by the latter, caused a young man of about 18 to whisper to his friend, "If he were clever, he would dive and be missed by the crocodile".

At a scene showing an American surgeon fighting with about twenty savages until he was finally mastered, many people in the gallery and a good many in the first class seats applauded madly at each pistol shot.

During the projection of another scene showing the surgeon struggling with several crocodiles and tigers, a young Turk became quite fascinated. He leant on the back of the chair of the woman in front of him and suddenly, in the midst of his contemplation of the film, bent way over near her head and belched disgustingly into her ear. The woman turned impulsively but the fellow took no notice of her silent protest.

During the projection of the "Princesse à Vos Ordres" nothing of particular interest was expressed by the audience. As soon as the main actor, Henri Garat, appeared, a young man, about 18 years of age, observed in a loud voice to some of his friends that this actor and John Gilbert are the best movie stars.

Each time some solo or song was given, a sudden silence prevailed, the majority of the audience obviously being bored and not seeming to understand or appreciate the French songs and music. On two occasions spectators observed in a disappointed and bored tone: "Another song again!"

There were surprisingly few vulgar comments made at several scenes showing a young lieutenant caressing and embracing a young princess. Only two young men observed that "he has no intention to let go". At the repeated accidents of a comic character in trying to take a photograph, someone in the audience shouted repeatedly, "Yeni Cami['ye], Yeni Cami['ye] git!" (Go to the Yeni Djami market place). This is a popular market place behind the Yeni Cami Mosque at Stamboul where the poor people shop and where there are street photographers.

The only people who sang while songs were played, were the former Russian headwaiter of a Pera restaurant; his sweetheart, probably a Greek girl and three German children. These were the only non-Turks in the movie.

One Turkish woman about 26 or 28 years old, had a small child on her lap. It became tired and sleepy, crying intermittently and begging repeatedly to be taken home. The woman had been in the movie for several hours. She finally got up, walked with the child for a few steps then stopped again and

continued looking at the film. The child could not keep from rubbing her sleepy eyes and suddenly broke out crying very loudly whereupon several young men made certain remarks to the woman. She took the child into her arms and disappointedly walked out of the house.

At 7:45 P.M., about half an hour before this particular performance was over, a young Turk, about 20 years of age, insisted with his friend of about the same age, "Come on, let's go back to the hospital". The other wanted to stay on until the end, whereupon the first one observed that "We have been in the d... place since three o'clock." Both of them, apparently students in some medical school, actually stayed until the performance was over, and must have sat in the movie for some five hours.

At the end of this performance at 8.15, some 50 persons remained for the next performance. No programs had been distributed in the movie since none had been printed that week.

This Stamboul movie house, "The Milli", charged a very high admission. Admissions are actually almost as high and relatively higher than those collected by some of the first-run houses in Pera, considering the lack of comfort, cleanliness and first-run films. This "Milli" is much more expensive than the second-run houses in Pera which are more comfortable. On the other hand, one seldom gets two or three films on the same program in second-run Pera houses, whereas in the Stamboul houses this seems to be a regular practice. The "Ferrah" movie house, located next to the "Milli", also has three films on its week's program.

3

Alemdar Movie House, Stamboul

The Alemdar is a fairly good movie house in Stamboul. The front row seats cost thirty, the seats in the middle forty and those at the back seventy-five piasters. The movie house was nearly full as it was Bairam. Most of the audience was composed of students of military, medical and other schools, small bourgeois and about 25% girls. There were also a few small children.

The program started with a news film showing athletic events in France, the journey of the Prince of Wales to Sweden, horse racing in England, a race between a fast motor boat and a seaplane on the Seine, the training of American foot-ball teams and a festival for small children in France. The audience behaved very well, made their remarks in a very low voice very difficult to hear, did not explode in vulgar laughter and was not at all noisy or exuberant. There was practically no smoking which was in contrast to most Stamboul houses.

While watching the film showing athletic events in France two military students encouraged the runner. All the young men were extremely interested in the training of the American foot-ball players, and when they saw the festival for small children in France both the young men and the young girls remarked that they were very sweet. While watching the race between the motorboat and the seaplane on the Seine one of the military students said that if the pilot of the seaplane got angry because he could not beat the motorboat he would land on the brain of its pilot. This represented the silliest and most commonplace remark made during the whole performance.

When the news film was ended there was an interval of five minutes for smoking. About half the men went out into the corridor. Only one man came in to sell refreshments but did not shout aloud.

The film shown next was a musical comedy called "Le Rêve Blond" with Lillian Harvey, Henri Garat and Pierre Brasseur starring in it. Henri Garat seemed to be very popular with the young girls behind me. No one seemed to hum the tunes and it was quite impossible to understand if the audience appreciated and enjoyed the songs and music. The audience was remarkably quiet and it was difficult to catch a single interesting remark. The audience did not laugh out loud at the funny parts of the picture. Although these were not very funny, a Turkish crowd is never very exuberant unless it gets really very enthusiastic about something. When the picture was over several people said that although they considered it as being quite good they did not like it nearly as much as "Le Congrès s'Amuse", "Princesse à vos Ordres" or "Le Chemin du Paradis" which also had Lillian Harvey and Henri Garat as stars.

The program had lasted for two hours and a quarter and most of the people walked out when it was over.

4

First-run Movie House in Pera

"Rio Rita". (Spanish). Musical Romance. Matinée

At the beginning of the performance the number of spectators was 70, but one by one many left the house so that by the middle of the film only 30 persons remained. One spectator said about the heroine: "Her voice resembles my girl's voice so much that I thought she was calling after me". Another spectator said: "What breasts she has!". From the balcony, the stronghold of love-making couples, continuous cracking sounds of seats are heard. Children leave their parents and run out in the lobby. A baby's outcry occurs often. Many, seeing a particularly attractive part of the film with natural colors, cry

out; "What an art!" Some mysterious persons who look neither like spectators nor officials of the house, go up in the balcony and come down again several times. Two scenes cause tremendous laughter: first, where the trousers of a comic character fall down, and second, where two comic characters tear each other's collars and shirts and beat each other up as a joke. One English-speaking young man says to his friend in English: "Those Spanish talkie characters don't look like Spaniards. The motion of the lips and voices don't correspond to each other. The artists must be American and the Spanish words must be uttered by others."

5

First-run Movie House in Pera

"Quand Tous les Deux". (French). Musical Comedy. Evening

Except for some sad scenes toward the end of the film, showing a husband's lack of faithfulness to his wife and for some love-making and singing scenes, the spectators made a great deal of noise. One kissing scene in particular was followed by sounds of whistling and smacking. Many sounds of cracking came from the balcony where two professional women were waiting for customers. Many spectators drifted in and out of the hall with no apparent purpose. The audience is not very enthusiastic but is very rough and demonstrative. At the end of the film some young men audibly blamed the faithless husband.

6

First-run Movie House in Pera

"Un Homme en Habit." (French). Comedy. Evening

From the beginning of the performance to the end there was a continual hearty and loud laughing without any kind of restraint. There was one scene in which a comic character breaks a dish and puts the broken parts into a soup plate. The cook, thinking there is food in the plate, puts gravy on the broken pieces and sends them to a negro guest who begins to eat them. This scene struck the audience as particularly comical so that some leaned back in their seats and by the cracks one heard must have broken a few. Pera audiences seemed to like negroes in funny roles. Paramount World News as a prologue was very popular as it is always liked by audiences.

7

First-run Movie House in Pera

“Manuela”. (English). Romance. Evening

One of the spectators was sleeping. Two drunkards who stretched their feet on the seats in front of them were particularly obnoxious and kept muttering unpleasant things. Another young man, apparently also a drunkard, was wandering about changing his seat. Though it was prohibited, he and others were smoking. Someone was accompanying the song which was being sung in the film. There was not much laughter but a loud, continuous whisper. Children left their parents and were running from one end of the hall to the other. There was a continual coming and going during the film.

8

First-run Movie House in Pera

“L’Amie de Sa Majesté”. (German). Comic Opera. Evening

The audience does not seem enthusiastic about the film. One young man says about the heroine: “She is not even nice”. Many are smoking. There are many sounds of cracking seats from the balcony where most of the love-making couples are to be found. A professional woman bargains with one young man at the back rows. They come to an agreement and leave the hall. Other spectators also leave the performance before it is finished. One spectator sleeps. Others move nervously about in their seats as a sign of their displeasure. Several of the male spectators keep wandering inquisitively among the girls who sell programs behind the boxes.

9

First-run Movie House in Pera

“Mon Dernier Souvenir”. (French). Romance. Evening

The news film interested the audience greatly. The part showing the Japanese army and navy at Shanghai and their return to Japan caused loud expressions of dislike. Another scene showing the President of Spain in the midst of some ceremonies evoked the remark: “These Spaniards look like gypsies”.

During the principal film the young men gaze intently at the screen, while those who make most of the noise are women and older people. All the ideas put forth in the film and the undressing scenes are immediately criticised

by the younger girls. A scene showing husband and wife in bed causes a great deal of laughter among the women. A young man says quite audibly: "Look at the husband. How could one remain so inert beside such a woman". Another one says: "I am completely taken with this woman". The heroine's successful acting and her beauty are greatly appreciated in an audible fashion. Toward the sad ending, though silence prevails, there are such exclamations as: "Ah! Oh! Poor woman". Some sighs too are heard. Nevertheless this sorrow is transient, and with the heroine's appearance accompanied by her little son there is a good deal of hysterical laughter among the women, even at the saddest part. Some of them say: "Will she take her child to the bar?" At the end many whisper: "Beautiful, wonderful; a nice film".

10

First-run Movie House in Pera

"Les Chevaliers de la Montagne". (French). Romance, with emphasis on skiing. Evening

People do not seem enthusiastic about this film, one person actually leaving the house in the middle of the performance. When the heroine's affections are sought by a young and an older man at the same time, the audience all desire for the young lover's success while the older one is sneered at audibly. The dangerous skiing scenes strain everyone's nerves, for they whistle, shout and show every sign of excitement easily aroused. Several of the audience are smoking and eating nuts in a very crude way. In the balcony the majority do everything else but look at the film. The majority of the audience are non-Moslems. There is only a little laughter but continual loud speaking, especially by women.

11

First-run Movie House in Pera

"Son Altesse s'Amuse". (French). Musical Comedy. Matinée

A great deal too much laughter with whistles immediately after kissing scenes. One of the audience exclaims concerning the heroine: "She is beautiful". Many are smoking. Girls in the film with long skirts are scoffed at. When there is nude dancing or a scene exciting sexual feelings, everyone's eyes are opened wide. The principal song of the film is accompanied by many as if they knew it beforehand. As usual every now and then a new-comer

enters the hall. A scene showing a ladies dress-making establishment in Berlin with some half nude models standing on exhibition causes one young man to say: "If there had been such a shop in Istanbul, we would have carried our beds there".

12

First-run Movie House in Pera

"Rien que la Vérité". (French). Musical Comedy. Matinée

Many of the spectators were smoking. A scene showing nude girls stretching their legs temptingly causes whispering and whistling. Every now and then there was restrained laughter, mostly by women. The heroine was obviously preferred to the hero, a young man loudly proclaiming: "Every part of her body is beautiful". As usual there is a great deal of coming and going during the performance.

13

First-run Movie House in Pera

"Delphine". (French). Romance. Evening

New spectators kept arriving during the whole first part of the film. During certain parts of the news reel such as the showing of a dancing school in New York, the customary noise and talking ceased.

The hero of the principal film was very popular with the women, many of his actions causing an outburst of excited laughter. There was the usual loud talking and whispering, though in not too rough a fashion. A great deal of laughter accompanied the scene where wives exchanged husbands. Whenever there is a love-making scene or sentimental singing there is complete silence and everyone gazes at the screen intently. At the end of such scenes young ladies give out suppressed laughter while the young men crack jokes by words or action.

14

First-run Movie House in Pera

"Love Parade". (English). Musical Romance. Evening

Two young Turks stated they had come for the second time to see the film and assured one that numbers of their boy and girl friends had done the same.

During the interval, 30 or 40 young men crowded together before the gramophone stand in the outer lobby in their eagerness to hear the two songs.

Except for a good deal of approving laughter to all of Chevalier's humorous actions there was no other emotinal reaction. The general expression on the faces of the public as they left was one of satisfaction. A number of young men and women could be heard humming tunes of the film as they walked home.

15

First-run Movie House in Pera

"Le Droit d'Aimer". (English). Love Drama. Evening

A young Turk sitting between his fiancée and his sister sighed very deeply at practically every touching scene. Two young Greek ladies commented very earnestly about Greta Garbo, one of them observing: "She is not pretty at all, but how well she plays and how excellently she alternates expressions of joy, grief and passion".

During a particularly touching scene with Greta Garbo and her babe, the above-mentioned Turk sighed again very deeply and observed to his two lady compānions: "The little innocent".

In the lobby, during the interval, a young Turk said to his Armenian friend, recalling Greta Garbo's repeated lovers: "I tell you, you must never believe in women".

The film being a sound film a young Turkish lady observed to her friend: "How much more interesting would the film have been if one could have heard Greta Garbo talk or sing?"

16

First-run Movie House in Pera

"La Chanson du Coeur". (English). Musical Romance. Evening

A very interesting and large audience, but the film did not have much approval for the great majority of the spectators.

Two young Turkish ladies expressed disappointment that it was a sound film and not a "talkie".

Two young Greeks compared MacCormick's voice with that of Tauber's. One of them pointed out that MacCormick's art is "Anglo-Saxon" and too cold for local people.

All of MacCormick's songs, sung in English, French and German seemed to bore a large proportion of the audience. About ten minutes before the film was over a good many persons left the theater.

At the end of the movie, comments from all sides indicated that it had not been popular. A young Turkish lady said to her escort, "What nonsense".

17

First-run Movie House in Pera

"Les Quatre Plumes Blanches". (English). Drama of adventure in the Sudan.
Evening

During a scene showing two British officers in their rowboat fighting a number of hippopotami, two provincial Turks showed great excitement, while one of them said: "You know, few people realize that the profession of an actor is such a difficult and dangerous one". During the scene showing a British officer escaping from prison and killing a slave dealer one of the above mentioned Turks cried out: "Cut that fellow (the slave dealer) to pieces".

In a general way, a large proportion of the audience followed the show with apparent signs of keen interest and excitement, with repeated noises of astonishment and laughter.

During the interval, a fraction of a Maurice Chevalier film was shown and elicited the following comment of a Turk: "These Frenchmen have a sweet language. We don't understand their language, but since it is so frequently spoken one almost believes that one hears familiar words".

Two Greeks, obviously belonging to the coarse working class, kept discussing Chevalier and saying: "Why, you know, that fellow Chevalier was nothing but a vagrant up to several years ago, but his excellent voice assisted him to become what he is at present. I saw a French magazine where they said the above facts".

Two better-class Turks were also discussing Chevalier, while one of them said: "Chevalier has no unusual vocal abilities. He also is not much of a comical actor, but really being very sympathetic he fascinates people and all of us, like a bunch of folios, pay more attention to him than he really deserves".

At the gramophone stand, a young Greek leaned on the counter, listening in complete ecstasy to a sentimental jazz song sung by Chevalier. In his ecstasy he unconsciously kept staring straight into the eyes of the counter girl. It was only when she, amused over his attitude, stopped the record briskly for a moment that he got up and left, quite embarrassed.

At a short film showing a very rough wrestling match, a young Greek lady said to her husband: "Oh, no, George, I have already seen this scene at the Melek the day before yesterday. It makes me sick; it is disgusting".

18

First-run Movie House in Pera

"Tarakanova". (French). Historical drama of Russia during the eighteenth century. Evening

Two Turkish girls, about eighteen years of age, laughed and joked at every religious procession of nuns in a monastery who were fingering their rosaries while saying their prayers. One of the young girls said to the other ironically: "There's a rosary with a cross to it".

At a scene showing a Russian courtier kissing a Gypsy girl and holding her tight by her cheeks in ecstasy, one of the girls again said to the other: "Do you expect it is so easy for him to let go?".

At a scene showing the Gypsy girl being arrested and imprisoned, another young Turkish lady sighed very pathetically, saying to herself in a loud tone: "Oh God! What a pity for the poor girl".

At a very exciting scene showing the torture of the Gypsy girl, the above-mentioned Turkish lady at every scream of the actress said with a deep sigh: "Allah, Allah, I feel bad, but I can't stand that sight". One of two young Turks hearing the sighs of the Turkish lady said: "Those women should not come to see such films. That one will go home now and have bad dreams all night".

During the interval, a young Turkish business man kept saying to his wife: "There's the sort of films you should see, not those stupid reviews".

At a love scene between the Gypsy girl and a courtier, a young Turk said to one of his friends: "I assure you that if she were mine I would not have behaved any worse. One doesn't get such a girl every day".

A group of three young Turks and two ladies were quite noisy during the projection of certain scenes, one of the ladies laughing every time there occurred a procession of nuns or a scene showing priests sprinkling holy water and saying a prayer at the altar. One of the young Turks finally had to make an effort to quiet his nervous lady companion.

While leaving the movie a distinguished looking young Turkish lady, jumping up and down enthusiastically, said to her mother repeatedly with quite a tone of coquetry: "Oh, what an excellent film, both tragic and sentimental as well".

19

First-run Movie House in Pera

“Têtes Brûlées”. (English). War and love adventures of two American army sergeants. Evening.

Two rather coarse looking Turks were very much absorbed in the American soldiers life as shown in the film. One of them said to the other: “There, fellow, that’s how I would not mind being a soldier; not like our “Mehmedjiks” (Turkish soldiers) who get a piece of black bread, a potful of Corba and lots of curses”.

Two Greek girls were very much amused at some of the rather indecent scenes between the two sergeants and their sweethearts. One of the Greek girls kept teasing the other and said: “That’s your man: see how he will handle you.” whereupon both giggled.

When the show was over another couple of Greek girls chattered for a minute with the above two and stated that they did not wish to go home as they wanted to see once more part of the film during the next performance. One of them said with a roguish smile and a twinkle: “Of course, my dear, those two sergeants are very interesting indeed”.

20

First-run Movie House in Pera

“Adieu Madrid”. (English). Musical comedy with Ramon Novarro. Evening.

This film certainly showed that Ramon Novarro is decidedly the pet of a considerable portion of the young girls and women who attend the movies. During the whole film there was a steady loud whisper of comments at every little gesture or amusing remark made by Novarro. Two young Greek women, sitting with their fiancés or boy friends, observed repeatedly to each other: “How sweet he is”.

A Turkish sub-lieutenant could not refrain from laughing very sympathetically with full-hearted and almost childish joy and happiness at every move of Novarro.

During the interval, a young Greek a perfect dandy in dress, appearance and behaviour said to his friend: “I bet you that fellow Novarro must have wonderful success with women”.

At that portion of the film when Novarro falls wounded to the ground a young Turkish woman clasped her hands and said in quite a loud voice: "Ei va-a-h" (Oh, God!); but being reminded by a young man sitting next to her that she was being watched, became rather embarrassed.

21

First-run movie House in Pera

"La Ville Chantante". (German). Musical comedy, with songs in Italian by Jan Kiepura. Evening

From the very beginning the natural scenery in the film centered about Naples, captivated the entire audience. Their interest was drawn further by the alternating comic, lyric and tragic developments of the plot itself. Some of the spectators could not refrain from beating time with their fest during the musical jazz performances. Above all, however, Jan Kiepura's Neapolitan songs and especially "La Donna a Mobile" aroused unusual enthusiasm, some fifteen or twenty people sitting in the cheap front row seats applauding vigorously. As soon as the rather long pathetic part of the film was over, followed by a gay ball, a loud sigh of relief after too much pathos was audible in the theater.

An elderly stout Turk, apparently of the better class and educated in some provincial city, kept talking very loudly during the entire performance, expressing appreciation of any natural scenery.

Several young Turks, including a young Turkish lady, followed every development in a very tense but quiet and dignified manner, even though they did not understand German or Italian. They observed to each other with regard to Kiepura's singing: "What an excellent voice and what a pretty song".

Before the performance, in the lobby, an elderly Turk accompanied by a young one was examining posters of the film before deciding whether he would see it. The old man held a gramophone record under his arm, which he had probably just purchased at the gramophone stand in the waiting room. Upon learning that Kiepura would sing in Italian he said to the younger man: "What a pity it is in Italian". His companion replied: "Oh, that is all right; why always listen to English or French music?"

During the interval in the film, four young Turks were discussing where they should spend the rest of the evening after the show was over. One young fellow stated that he had to go to the University the following day and that anyway "such love scenery made him absolutely dizzy". Another one in the group observed that: "Those Italians are excellent when it comes to love

and singing". The former replied: "Why, when it comes to love and lyrical performances those American actors have yet lots to learn".

A young Turkish Navy lieutenant asked the girl at the gramophone stand to play the record "La Donna e Mobile", sung by Kiepura. He listened very passionately to the song, looked quite as passionately into the eyes of the girl playing the record, and shortly before the tune was over, with a rather long sigh, which seemed to be both the result of the tune and his flirt with the girl, he purchased the record.

At a rather pathetic scene, one of the Turks referred to above sighed rather heavily and wiped away real tears.

On leaving the theater, one heard every where bits of appreciative comments on the film and, while the gramophone was playing "La Donna e Mobile", several tried to imitate Kiepura's voice.

22

First-run Movie House in Pera

"Le Roi du Jazz". (English). American musical revue. Evening

The comfortable seats and the new style of the recently built Gloria movie house added considerably to the audience's enthusiasm. Before the show began there was a sustained whisper of comments, criticisms and appreciation among the audience. During the short interval which followed between the reel of "current news" and the feature film the younger people showed signs of impatience and nervously applauded, demanding the start of the "Roi du Jazz". As soon as it began a number of them nervously requested general silence.

During the entire film there was a continuous whisper of admiration for the extremely elaborate stage setting and scenery. The Whiteman orchestra was highly commented upon, especially whenever melodious jazz tunes were played, a number of youngsters shaking their shoulders and trying to beat time.

During the interval period, practically all the young men and women went out into the front hall to listen to some of Whiteman's records played on the amplifying gramophone. All faces seemed highly happy, the young men walking about with perfect self satisfaction. A number of them bragged at the gramophone stand with expert comments on the merits of the various tunes played. However, from several comments it seems that the audience at this theater, as indeed in many others, is not yet sufficiently trained or emancipated for real American jazz music. Most of the youngsters easily picked up the jazz

tunes which were sufficiently melodious but some of the more typical American or nigger jazz tunes are less easily understood.

A good many persons criticised the sound reproduction of the film, which was not entirely clear.

As one left the movie there was a crowd of Turks and Jews gathered around a very old Turk, burdening him with all sorts of funny questions. This old provincial fellow, who had seen a movie for the first time in his life, had had decidedly too much and looked quite dizzy, coming into such a fairyland.

23

First-run Movie House in Pera

“The Singing Fool”. (English). Powerful drama with Al Jolson. Evening.

The beginning of the projection was not very clear and there were repeated applauses of nervousness. The picture being a silent one immediately elicited several comments. One young Greek girl observing to her father: “This looks to be a disappointment”. The moment, however, Al Jolson appeared and started singing, a lot of the young Turks followed the tune, imitating the jiggling of Jolson.

The second part of the film was dramatic and tragic, and the audience, young and old, wiped their eyes and sobbed. The greater majority of the people were very moved and all of the scenes following the death of Jolson’s sick child affected the audience in a very moving way, as much perhaps as any film could have done. A young Turkish lady was unable to refrain from sobbing in a most audible way, while an elderly Armenian with his wife and two daughters kept sobbing and wiping his eyes continually. As soon as the projection was over and the lights turned on the majority of ladies were busy wiping away the last tears and putting powder on their wet cheeks. A number of the usually live movie enthusiasts young Turks and Jews, and even older ones pulled their felt hats over their brows on leaving the theater to conceal their wet eyes. Thus with the exception of the enthusiasm at the outset of the film at the gay tunes of Al Jolson all other reactions were a long series of sighs, sobs, crying and tears.

Prior to the beginning of the projection there was a large crowd storming the theater, only about half being able to get in.



24

First-run Movie House in Pera

“Le Lieutenant de l’Empereur”. (English). Musical drama during the exile of Napoleon at Elba. Evening

The young women and girls were very obvious in their admiration for the popular artist Novarro. Several young military and naval cadets sitting together, exclaimed: “What a wonderful picture”. A young Greek girl and a Turkish lady showed particular nervousness at the relations between Novarro and his sweetheart. During a very pathetic love scene the Greek girl said in a passionate tone: “How sweet and sympathetic he is. What a magnificent film”.

Though the actress playing the part of a French countess sang extremely well, she was not found to be pretty by a number of young ladies and men in the audience so that there was considerable hilarity and ironical comment at her features rather than any appreciation of her excellent performance.

The typical American love songs were not quite to the liking of the majority of the audience, a young Greek girl actually confessing that some of the sentimental monotonous songs reminded her of nigger songs from the film “Showboat”, which only spoilt her good humor and disposition.

CHAPTER X

HOW MUCH IS UNDERSTOOD AND REMEMBERED

Is an American movie understood by a Turkish audience in the same way as by an audience in the United States? The answer is obvious namely that the Turkish audience, with quite a different background, education and set of values to the American audience gets quite a different reaction and impression. For instance, the scene of a film showing men and women eating and drinking together in public - to Americans a perfectly usual procedure - to the Turkish peasant is something immoral and shocking. To him these women are low and promiscuous. He will perhaps always remember such a scene, which would make little or no impression upon Americans or Europeans. Movies depicting romantic love are little understood by the audiences of rural Anatolia, whose conception of women is something quite primitive. Such movies are therefore rarely shown in the interior, where the demand is for simple adventure films. Likewise the film “Hallelujah”, recently

exhibited in Pera and dealing with the early history of negro settlements in America and the cultural and social life of American negroes impressed very unfavorably even the sophisticated Istanbul audiences. They did not understand or like the civilization which the film depicted. Such films which are completely over the heads of the local audiences are soon disliked and sometimes actually cause resentment.

Naturally, the ability to remember scenes in the movies varies greatly with different types of Turkish audiences from the persons in the interior who, when they first saw movies, thought the actors were living persons to the highly sophisticated Europeanized Turks of Pera. What is remembered by a Turkish audience is very likely to be considerably different than what is remembered by an American one.

However, the case is somewhat different when one deals with Turkish children who have been brought up with the movies. They are not only likely to understand approximately the same things from the movies that American children do but also to remember the same things. An eminent American educationalist in Turkey has said that there seems to be little difference between the reactions of an American and a Turkish child.

How much does a Turkish child of an urban district understand and how much does he remember? A study of these questions among Ankara schoolchildren was made for a single movie which was thought to require no more than an average degree of understanding. Some fifteen Turkish boys, averaging 9-3/5 years of age and thirteen Turkish girls averaging 10-1/2 years of age from Ankara primary schools were taken to the all Russian talkie "Mustafa". The next day they were told to write for forty-five minutes a synopsis of the story. These synopses were then collected by the teacher. Without any previous notice and almost two months later the children were instructed to write a similar synopsis on "Mustafa".

At the end of this chapter the translation of the two synopses of each pupil are placed opposite each other in order to gauge the difference of the first and second effort.

In general, both boys and girls while they seem to have understood the high spots of the film, do not seem to have grasped the main point it tried to put across. Only two of the boys described it, and undoubtedly the pupils were too young to sense the propaganda character of the film. The synopses of the girls were slightly inferior to those of the boys. The following points in the film taken as representative and as composing an outline of the plot were mentioned by the following percentages of boys and girls:

	<u>15 Boys</u>	
	<u>1st Synopsis</u>	<u>2nd Synopsis</u>
Stealing the apples	100%	80%
Mustafa's death	100%	80%
Happy home ruined		
By woman's death	86%	53%
Building railways	80%	53%
Director of the workshop	73%	40%
The workshop	66%	40%
Toy train	60%	6%

	<u>13 Girls</u>	
	<u>1st Synopsis</u>	<u>2nd Synopsis</u>
Stealing the apples	100%	77%
Happy home ruined		
by woman's death	92%	38%
Mustafa's death	92%	77%
Director of the workshop	77%	38%
The workshop	77%	46%
Toy train	69%	15%
Building railways	61%	54%

The film made a distinct impression upon both boys and girls who remembered it remarkably well, as shown by the second synopsis in contrast to the first. For the boys, 6% of the second synopses were better than the original efforts, 20% almost the same as the originals, 35% somewhat diminished in length and detail, and 25% greatly diminished in every way. For the girls, 24% of the second efforts were almost the same as the first, 46% somewhat diminished in length and in detail, and 30% greatly diminished in every way. 13% of the original synopses of the boys and 23% of the girls' synopses were very incoherent and showed that the writer did not grasp or at least did not remember the outstanding scenes.

For purposes of estimating the accuracy of these synopses the following is a description of the story of the film "Mustafa":

The all-Russian talkie, entitled "Mustafa", is a propaganda film showing how a juvenile delinquent is converted into an effective citizen by means of a government school. The film begins showing the Moscow of 1923, which was overrun by lawless bands of young toughs who had not yet been put to work by the Government. Mustafa is the leader of such a group which we see committing thefts and murders. Mustafa steals a woman's bag and later steals apples from a woman whom he beats into unconsciousness to secure his loot. We see her lifeless form brought to her happy home where she dies mourned by her husband and young son. The husband we see turning drunkard and coming home at night to beat his son. Such treatment drives the boy to the streets to become a pickpocket.

We [see] next Mustafa's gang tracked to its underground lair by government agents. The boys are then taken in charge by a wise teacher who soon gains their confidence and takes them to a government workshop in the country inside a deserted church. By degrees he breaks the boys of their bad habits of stealing and idleness and instructs them in shoemaking and carpentry. They are joined by several other former hoodlums whom we are shown at first marching to government headquarters at Moscow complaining of their condition. Among them is the young son of the woman who in the beginning of the film Mustafa killed. This boy has turned into a young tough, and we see him stealing shoes and practicing his profession as thief.

At the government workshop he and Mustafa now become great friends. Just as the boys get enthusiastic about their new work a washout occurs on the railway line which supplies the workshop with materials so that the boys become idle and restless with nothing to do. They are not allowed to carouse in any way and must naturally find some method to let off steam. One of them goes mad and attempts to destroy the plant. About that time some of Mustafa's old friends set up a cafe nearby which attracts a few of the boys. The teacher, Mustafa, and a few stalwarts raid the place and put an end to its nefarious influence.

The teacher then brings to the discontented boys a toy railway set which soon captures their imagination. He appoints Mustafa to be engineer and others to appropriate places in running the train. We next see the boys joyfully constructing a railway line through the woods to link the workshop with the main line. The work is finally completed and the first train ready for its initial run. Mustafa has been sent ahead with a handcar to test the rails. One of his former gang wrecked the track so that Mustafa's car is derailed and Mustafa himself finally killed after a desperate struggle with the villain. The train with Mustafa's friends comes up and finds him dead. He is laid in state on the engine which pulls in to the flag-decked town where all bare their heads in reverence to the hero.

SYNOPSSES BY 28 ANKARA PRIMARY SCHOOL
CHILDREN OF THE FILM "MUSTAFA"BOYS

Original Synopsis	Two Months Later
No. 1. Age 8.	<p>At first Mustafa was stealing. One day a lady was buying apples and Mustafa came and took two apples from her hand and asked her what was the price. Afterwards when he was running away the lady caught him and they started to fight. Finally the woman was killed. The constables came and carried her in their arms to her house and laid her in her bed. Her son Kalka was surprised and spilt the water he carried on her bed. Doctors came. At last they understood that she had died. The police looked for the murderers and found them at last. At midnight they were brought to the police station. Mustafa and his vagabond friends were sent far away from the town and were sent to the bath. They worked in a factory and made shoes. Afterwards they built trains and railways. At first Mustafa fell while he was trying a train and had a fight with a man. That man had hidden a dagger under the earth and then he killed Mustafa and rolled him on the earth.</p>
No. 2. Age 9.	<p>There was Mustafa sitting with his friends. Kalka's mother having bought apples was going away. Mustafa took one of the apples and they had a fight. The woman died. She was taken home and the doctor came and saw her. Kalka cried, his father came and also started to cry. Afterwards Kalka's father became a drunkard and beat his son and the boy slept in the streets. The director of the reformatory took Mustafa, Kalka and several others and they went to the train. The good hearted man told Mustafa to go and get something to eat. Mustafa went and did not come back, the train started and Mustafa came running and reached the train. Afterwards they came to the reformatory and Mustafa broke the machines. The Director gave a train as a</p> <p>Mustafa was very nasty, one day a woman had bought apples and was coming, Mustafa took immediately two apples and the woman told him to give them back, Mustafa hit her and she fainted. When she was taken home she died and while the child was crying the father drank and beat his child every evening. One day the director of the reformatory took Osman, Mustafa and a few other men and they all went on a train, Mustafa went to buy some food and the train started, Mustafa reached finally the train and they went to the reformatory, there Osman broke the machines and the director gave a train to Mustafa. The railway lines were made and while Mustafa was examining the lines a brigand broke the lines and</p>

<p>present to Mustafa. While Mustafa was trying the roads a brigand came out and spoiled the road. Mustafa coming fell down and died. The other big train came, as they found Mustafa dead. Kalka and the others cried. They carried him in the train and took him to the station. Everybody was waiting for him there and finding him dead, they cried.</p>	<p>Mustafa fell down, he had a fight with the brigand and Mustafa died. A train came after him and finding him dead they took him on the train and arrived at the station where everybody cried.</p>
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No. 3 Age 10.

<p>At first there were five beggars. Among them was a boy named Mustafa. One day this boy stole the bag of a woman. He ran away. They looked for him and finally found him. Afterwards this woman went to buy apples. Mustafa beats her and she dies. Her son cries, the boy's father comes one evening home drunk, and beats the child. The child goes away crying. He becomes stupid from being beaten. He goes and asks to be taken at the reformatory. Some time passes. One day when he was escaping he is caught. They take them to the reformatory. They work there, one day they bring them a toy. They start making railroads. Afterwards Mustafa is killed by his former thief friends. The boy who had been beaten came to the reformatory. He was made a conductor and reunited to his father. Mustafa was taken in the train and carried away. The director of the reformatory and his friends cried.</p>	<p>It appears that Mustafa was a very bad boy. He also had friends. One day a woman was selling apples. Mustafa approaching her stole a few apples. Because they had stolen they were caught. They were all taken to a factory, there they worked. One day a brigand came. He broke the railway line and ran away. Mustafa was coming swiftly and singing, just as he came he fell down, the brigand had come back and killed him there. The brigand afterwards escaped but people saw him and came running. As the people saw him dead they were very much impressed. Then came the train and seeing him dead they took him on the train. They made a funeral and took him to the cemetery.</p>
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No. 4 Age 9.

<p>Mustafa while playing cards with his friends sees an apple vendor. A woman is buying apples. He steals an apple from the woman and runs away. The woman does not want to give him the apple but Mustafa beats her and runs off. The people gather around him and the police ask what has happened and seeing that the woman is wounded they call a doctor. Her son Kalka who knows nothing of this is playing with fishes, he hears a knock at the door. Kalka's father tells him to go and see his mother. Kalka opens the</p>	<p>In Russia a lot of bad men are gambling, the police sees them and they run away from that place. Meanwhile a woman is buying apples, Mustafa wants to take the apple from her hand and she won't let him have it. After this he kills the woman and escapes. The police comes. Meanwhile someone knocks at the door, the child runs to the door to meet his mother and when he sees her on a litter he is very much impressed. On the other side the director of the reformatory takes</p>
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door and seeing his mother on a bed he is very much impressed. When Kalka's father loses his wife he becomes a drunkard and beats Kalka every day. Finally Kalka cannot resist anymore, he leaves his home, he steals, he is beaten and he asks the director of the reformatory to take him. Mustafa and his new friends become good [friends] thanks to this man. They start doing the railroads, after great efforts this work is finished; Kalka becomes a conductor, Mustafa engineer and the director of the reformatory is pointsman.

One day when Mustafa examines the railroads one of his former companions spoils the road because Mustafa won't steal anymore with him. Mustafa falls down and dies. The director of the reformatory and his friends cry at his death and on the train the whistle of mourning is blown three times.

Mustafa's friends to the reformatory. Mustafa becomes a man there and one day he controls the lines.

No. 5 Age 8

We went to the pictures with our friends. The Mustafa film was going to be shown. It started. A woman was buying apples. Mustafa came and took an apple. Afterwards he took the basket from the woman's hand and the woman started to fight. Mustafa hit her with his fist and she fell on the ground and fainted. Then an automobile came and carried her to the hospital. The mother died and the father cried. The father also became a thief and he came home and thrashed his son and was the cause of his son becoming bad. He also became nasty and went to bars and drink. One day this man beat Volga and Volga ran away. The police came and took that man to prison. Afterwards this man took them and brought them to a factory and made them become men, then he brought a train. They took the train and put it onto rails and it started to go round and round. One of them said he would become a pointsman and another one said he would become a conductor and they started to work. They built a railway and put a train onto it and Mustafa came singing. A drunkard

At the beginning there was a long ladder. Then there were two gentlemen one of them played the piano and the other sang. Afterwards the Mustafa movie started. There was a father, a mother and a son, the mother was going to the place where the son worked. In front of the door was an apple vendor, she was buying apples there and Mustafa came and took an apple, then he started to fight with the woman and after that Mustafa threw her on the ground and she died. They took her to the hospital, there she said a word and died. Another day they [cut] a woman's coat and the woman ran away. They started to make a railway line and Mustafa going on an engine fell off and died. Afterwards they put him on the train and the movie was finished.

damaged the railroad. Mustafa was passing through there, he fell. Later he got up and the drunkard hit him with a dagger and Mustafa fell. Afterwards a train came and everybody saw that Mustafa had fallen. The train stopped and they took Mustafa in the train and Mustafa went away. The movie ended.

No. 6. Age 10.

Mustafa in a miserable state, with his clothes torn all over was among fools, and after a short while he began to steal while a woman was selling apples in front of a door, he stole the apples. When the woman saw this she jumped on him and Mustafa threw her on the ground and the woman fainted. After a long while the woman died and Mustafa began to drink. Afterwards he always came home drunk and beat his son. At last they killed Mustafa and they put him on his own train and carried his corpse.

First of all there was a woman selling apples beside Mustafa, seeing her Mustafa went and took one apple and when he was going to run away the woman caught him and wanted to beat him, but it was Mustafa who beat the woman and killed her. Meanwhile another woman came and Mustafa cut this woman's coat with a gillette blade, the woman looked at her back and seeing that it was torn she ran after Mustafa but could not catch him. Afterwards there was a man who fought with Mustafa and killed him. Finally they took Mustafa on the train and then they buried him.

No. 7. Age 10.

A poor middle-aged young man named Mustafa was living in Moscow. He had friends like himself. There was also a very happy family which lived happily. This family was composed of three people: the mother, the son, and the father. The son's name was Kolka. The mother and father were very happy because Kolka had grown a great deal. The next day the mother went to buy apples in front of a house. While the woman was choosing the best and largest apples Mustafa's vagabond friends took from her hands two apples that she had chosen. The woman caught him. But the vagabond started a fierce fight with her. The woman fell to the ground and a crowd gathered around her and brought the poor woman home. When the woman's wound got worse they took her to a hospital, Kolka was standing at the feet of his mother's bed with a glass of water in his hands and his father was standing near her pillow, but

Mustafa was living poorly and like a vagabond. There was a happy family composed of three people: father, mother and son. The son's name was Kolka. One day the mother, who had gone to buy things, was looking at apples, Mustafa came and beat her, the woman fell down and fainted, Mustafa took the apples ran off and ate them. When the mother was taken home Kolka was very much impressed. The mother became more sick and was taken to the hospital, she died at the hospital. The father was impressed at his wife's death and came home drunk every evening and beat Kolka. Kolka not being able to resist this very long ran away from home and became Mustafa's friend. The director of the reformatory took Mustafa, Kolka and many other vagabonds like them and made them work, he made them build railway lines. One day Mustafa went to examine the lines. An enemy of Mustafa's had

before an hour had passed the woman died. The father came home every night drunk because the mother had died and he beat Kolka. Kolka left his house the next day and became like Mustafa. Kolka, with a herd of poor children behind him, went to the reformatory and begged the official to give them some work. The official took these children, gave them work, made them wear overalls and sold to the shops the things they had made. After three days the reformatory official brought a present for the children. He opened the box and took out a train with its railway lines. He put the lines on the table, wound up the train and put it on the lines. He said that Mustafa should become the driver and Kolka the conductor. One of the children said he would become the pointsman. But as the line did not continue the train hit the wall and stopped. They laughed and turned the train round. Mustafa and his friends started to build a railway line and finished it after great efforts. Mustafa went to examine the railway lines. But an enemy of Mustafa had damaged the roads. When Mustafa came to the broken spot he fell down. The man who had damaged it was there. When he saw that Mustafa was not dead he killed him. The train was coming through this way, when they saw Mustafa's dead body the train stopped. They put Mustafa among wreaths and took him to the reformatory official. He cried very much at the death of the boy, Kolka found his father again.

No. 8. Age 10.

There was a family in Russia. They were very happy. One day the child's mother went to buy apples. Just as she was buying them one of Mustafa's friends wanted to take an apple away. The mother did not want to give the apple and Mustafa's friend beat her and threw her on the floor. The mother died. Afterwards the friend gave the apple to Mustafa. The people who saw that the mother had died gathered around her and took her home. The father and the child

broken the lines, when Mustafa came swiftly on the lines he fell down and his enemy killed him.

A happy family was living in Russia. They had a son named Holka. One day Holka's mother had gone to the market to buy apples. While Holka's mother was buying the apples one of Mustafa's friends taking the apple wanted to run away, but Holka's mother did not want to give him the apple. Mustafa's friend got angry and killing the woman ran off. The people who saw that Holka's mother was dead took her immediately home. Holka's

seeing her in this state were very upset and started to cry. The father did not look after the child any more, he came home every night drunk and beat the child. Finally the child left the house. He started to look for some work, he went to the director of the reformatory and asked for some work. He then started to work. Mustafa was also working in the same place. Mustafa, his friends and Kolka became all a gang and made disorder in the factory. The reformatory official brought them a present. The reformatory official was a good hearted man. They went together with him and made railway lines. When the rails were finished Mustafa tried them and was singing as he went. There was a brigand waiting for him and seeing him so gay he broke the rails and Mustafa fell down. He got up and they started to fight, the brigand took out his dagger, killed Mustafa and ran away. The train came and took Mustafa. All the people in the train cried. They put Mustafa in front of the train and at the station everybody cried. Mustafa became a "şehit" (martyr).

father seeing this state of things started to drink, and coming home drunk every night he beat his child. Holka wanting to save himself went to look for some work. He saw a factory and asked for some work. Work was given to Holka there and in this factory were Mustafa and his friends. After having made some money here Holka, Mustafa and his friends turned the factory upside down. They found some rails and started to make railway lines. After they had finished the railway lines Mustafa went on a wagon and examined the lines, a brigand who saw him going on very gay broke the lines and escaped. Mustafa not seeing that the rails were broken falls down and dies. His friends who saw him dead like this said that he was a martyr.

No. 9. Age 9.

Mustafa robbed and was caught. Shall we beat Mustafa or put him into prison. They threw him in the prison. While he was going he escaped from the police's hands. Kolka's mother was selling apples. Mustafa took one of the apples. Kolka's mother ran. They had a fight. Mustafa going beside his friends dropped the apple but picked it up again in his hand. Kolka's mother came near to the train, Mustafa mounted the train and left. Mustafa we shall make a railway line from here to the station. The line was mad. A man undid the screws of the rails. Mustafa had a fight, he died. Fifteen days later he came to life again and started to make railroads again. He was eating his pilaf and somebody stole his spoon. He went on eating his pilaf. One of his friends damaged the railroads and as he was coming to try the rails he fell out and died. The doctor came and everybody cried. They took him away.

As Mustafa stole he was thrown into prison for three months. Afterwards he came out of prison. He stole the shoes of a lady and went on a train and escaped. Then he descended from the train and taking bread from his bosom he gave it to his friends, they finished the bread. They told Mustafa that he should make a railway line from here to the station, he said very well and made it. Then he was going on a wagon but one of his friends came in front of him and started to beat him. He had broken the line built by Mustafa; Mustafa was coming on a wagon but the wagon came off the line and Mustafa died.

No. 10. Age 10.	
<p>At the beginning Mustafa lived among vagabonds who lived off robbery. These vagabonds are sent far away from the town and put in a factory where they become men. One day the goods do not come, they say they have come to the factory because they wanted to and they break all the machinery. A big fight starts and a man comes and gives them a train as a gift, the railway lines are built only by Mustafa and when they are finished Mustafa goes on one of the railway cars, he is singing, a thief breaks the lines and when Mustafa passes he rolls from the car and gets up again. The thief kills Mustafa, when they see that Mustafa is late a train starts and they go and look for him, they find him dead and take him in the train.</p>	<p>At first Mustafa was among vagabonds. Mustafa had torn clothes. A woman was buying apples, he stole the apples from her hand and when she wanted to take them back he killed her. The woman's child and husband come and take the mother home. The woman dies and the father comes in the evening drunk and beats the child while he is sleeping. The child runs away and his father starts to look for him. He cannot find the child and comes back. The chief of that place puts Mustafa to work and Mustafa works. The son of the man who beat his son was also working there and becomes good friends with Mustafa. Mustafa was going alone on a train and singing, a man breaks the rails and when Mustafa comes singing he falls down and the man comes and has a fight with him and kills Mustafa. The son of the man who beat his son was wondering why Mustafa did not come back, they went on a train and seeing Mustafa in that state they took him on the train. Mustafa died and it was finished.</p>
No. 11. Age 7.	
<p>A man was singing, a few men were playing cards, a woman was taking an apple then Mustafa came and took two apples and ran off, the woman ran after him and caught him, they started to fight. The woman fell on the floor and fainted, she was taken home and the doctor came and said she was dead. A woman took a paper from her bag and threw it, the paper flew and came beside the woman, the woman took it and read it. A woman while looking at a mirror Mustafa came behind her and cut her coat open, he immediately ran off.</p>	<p>At the beginning they played the piano. After a round thing passed. Mustafa had friends. A woman was going on an automobile, she left her bag on the ground, Mustafa took it and ran away, he leaned on a tree, a man was standing there and Mustafa put the bag on his back. Mustafa ran away and the woman caught him, Mustafa beat her.</p>
No. 12. Age 10.	
<p>What I saw in the movie at first was this: Five or six men were playing cards. One of them came out, it was Mustafa. A happy family was living in a house. This family had a child. The child's name was Holka, Holka's mother went out and was buying apples from Mustafa.</p>	<p>A happy family was living in Russia. This family had a child named Holka. Holka's mother went out to buy apples. While she was buying apples from a person named Mustafa she had a fight, Mustafa knocked her with his fist and threw her on the ground, a lot of</p>

Somehow a fight was started, Mustafa beat the woman and the woman died. A lot of people came running and took the woman home. Holka thinking his mother has fainted brought water to her. Meanwhile the doctor came and examined her, he told them that she had died. Holka and his father cried very much. His father started to drink. He came every night and beat his son. That is why Holka left his father's house and went to the reformatory and asked to be taken there. The good-hearted director of the reformatory told Mustafa that he would take him to his factory and he could work there Mustafa said: "No, you are deceiving us and are going to put us into prison", but afterwards they accepted to go. The good hearted director of the reformatory put them in a train and Mustafa went and bought some bread and other things. The train had started but Mustafa came running and caught it, they eat and arrived to the factory. Mustafa's friend Osman broke all the machines. The director of the reformatory brought a present, they opened it and saw a train, they played with it. The director of the reformatory said let us make a railroad. They made it. Holka was also working with them, the director of the reformatory said to Mustafa that he should become engine driver and Holka conductor, they all laughed and made the railway lines. Mustafa tried the lines and his friend seeing him broke the lines, Mustafa was going at great speed, when he came to the broken part he fell down. Mustafa got up at once but the friend hit him with a knife and killed Mustafa. They were waiting at the station and at last they sent a train and when they came to the broken part they saw Mustafa; they cried and covered his dead body with the Russian flag, they put him on the train and when they came to the station the music played. Everybody seeing Mustafa's head cried.

people took her home. Holka's father called a doctor and the doctor came. The woman died. Holka's father gave himself to drink, he beat his child every night. Holka left his father's house and went to a factory, he found some work. The director of the reformatory was good hearted he gave Mustafa and his friends work, they made a lot of machines and ran off. Mustafa and his friends broke all the machines and ran off. Mustafa and his friends made railway lines. They put a train on the lines. Mustafa became engine driver and Holka conductor. Mustafa on a wagon went to examine the lines but one of Mustafa's companions broke the lines, Mustafa came to the broken part and as he turned over he died. They came on a train to look for Mustafa, they saw him dead and put him on the train, they covered him with his flag.

No. 13. Age 10.

At first a man was smoking. Afterwards Mustafa's friends were playing cards. Finally there was a crowd and one of Mustafa's friends kicked him in the back. Afterwards father and son and mother went out and she combed her hair and the son put on his shirt. The father and son were reading the paper and the son was waiting for the radio. The mother came and her son hugged her and said: "Come back soon dear mummy." While she was buying apples Mustafa came and took an apple and wanted to run away. A fight began and Mustafa killed her and started to eat the apples on the opposite side of the street.

They took the woman from there and carried her to her house and Kolka was playing with fish in a glass jar. His father told that his mother was coming, he then ran to the door and opened it and saw his mother who had fainted and was carried home. The son began to cry and the father also cried. The son had water in his hands and the mother stood up a little and she did not say anything and died. Doctors came in automobiles and after having felt her pulse they said she had died.

The policeman went to look for Mustafa and raided the house and shut them up in prison. The Director of the prison told them he would give them some work, they agreed and went to the station. The director of the prison gave some money to Mustafa and the train started. Mustafa bought apples and pears and could not catch the train; he caught it at last. When they arrived to the church the Director of the prison opened the door for them. All of them started to work. A man cut the leather and asked if there was anyone who could cut as well as he did. Mustafa went beside the woman and cut her coat with a Gillette blade and then went on with his work. Mustafa and the others united and provoked great disorders in the factory. The director of the prison bought a toy for them. This toy was a train. The

Mustafa was formerly a very bad man. After having killed a woman he went to prison, and when he was punished he stopped being a thief and the chief of the prison took them to France and there they were educated. Afterwards the chief of the prison brought them a train, the train stopped in front of Mustafa and they made him engine driver. Finally they worked as they had done before. Mustafa came to examine the lines but a brigand had broken the line and Mustafa rolled on the ground. When he saw the brigand in front of him they started to fight. What a pity that Mustafa died. They lifted him immediately and putting him in front of the train they took him to the town, everybody took off their hats and they carried him to the cemetery.

director of the prison erected the railway and left it. The train stopped in front of Mustafa. Mustafa climbed on the engine and was going on singing, the brigand took away a rail from the road and hid himself. When Mustafa came to that spot he fell down and stood up again and saw the brigand and the brigand drew his knife. Mustafa took a stone in his hand and threw it on the brigand's hand and the knife fell. Mustafa jumped upon him suddenly and started to fight. The train was coming and the engine driver saw them and everybody came down from the train. Mustafa had died. They put him in front of the train. At last the train came to the station and everybody was crying. Finally Mustafa had become a "şehid" (martyr).

No. 14. Age 11.

Mustafa at first brought some sausage, then a man was sitting on top of the train, Mustafa brought the sausage and they all laughed, they took the sausage that Mustafa had on his lap then they came down from the train, a woman was looking at her mirror Mustafa went behind her and he cut her coat with a Gillette blade, he then ran away, the woman turned round and her drawers showed. Mustafa came and a woman was selling apples there, another woman asked the price of the apples then all the men there ran, Mustafa also ran and could not catch then he went to a shoemaker's shop, he worked there and made shoes, someone came and stole the shoes from the woman's hand then there was a fight, afterwards he was a waiter then he drove the train, a man there broke the lines and Mustafa who was coming on the train rolled out and died, they put his corpse on the train and hung flags on it. Finally two brothers shot the aeroplanes on the sky and made them fall down, they destroyed the houses, there was not one aeroplane left, the whole world was sunk, two women were crying and crying and the whole world was sunk.

First of all a dog was tied up with a chain, then it lifted its ear and the chain came off, afterwards the dogs gathered and a girl fired a revolver. The dogs jumped and ran off, the girl fired after them but they entered the room. After this Mustafa had a sword battle against other men, he knocked a man's chest and this one fell down. He sat down with a girl among flowers and started to talk. Mustafa's friends made signs to him, Mustafa made a sign with his finger as if to say "on this side" the girl looked in Mustafa's eyes and Mustafa looked at her laughing. Mustafa mounted horses and ran away, he could not hold the bit of the horse that was pulling the girl's carriage, he jumped from one horse to another and at last held it.

No. 15. Age 13.

Mustafa lived in Moscow. Mustafa had also friends. One day Mustafa wanted to eat apples. A well to do family were combing their hair. They bought apples. Mustafa took an apple from them and eat it; afterwards they had a fight and Kolka's mother died. Kolka's father was drunk. Afterwards he beat Kolka. The child ran away because he was scared, and afterwards he went to live with Mustafa. He went to a good hearted man and said he wished to work with him. In the night two thieves came into the factory and stole shoes, broke the windows, upset the tables and cut the transmission belts with gillette blades. Mustafa came and they had a fight, he tied up one of the men. The director of the reformatory gave a train to Mustafa. Kolka became a conductor and Mustafa engine driver. They began to build the line and when it was ready Mustafa wanted to try it and while he was coming with his handcar a brigand took the rails away from the place and Mustafa fell with his handcar and said "Uf, Uf", and got up again. Mustafa picked up a stone and threw it to the brigand. The brigand dropped the dagger from his hand and fell down. They had a fight and the brigand picked up the dagger and stabbed Mustafa who died. They carried him back in the train and Kolka and the Reformatory Director wept.

At the beginning the friends of Mustafa were playing cards, afterwards Mustafa stole apples from a woman, then Kolka's mother came beside the woman and Mustafa had a fight with her. The police came and caught Mustafa, they took him to prison. Kolka was playing with the fishes in the jar then his mother died and that evening his father came home drunk and beat him. The boy ran away and went to Mustafa and his father looked very much for him but could not find him. There was a man there who took them to the factory and made them work, then the brigands came and cut the leather straps of the factory, they were beaten for doing this. Mustafa and his other friends made railway lines, while Mustafa was examining the lines the brigand broke the lines and Mustafa fell over and died.

GIRLSOriginal SynopsisTwo Months Later

No. 1. Age 10.

At Moscow in a courtyard there were 15 to 20 persons. Among them was Mustafa. In the apartment opposite was a boy named Kolka. Kolka's mother one day went to buy apples from the market. She bought the apples and came back. Mustafa

Fourteen or fifteen persons were living without any work. One day a man took them to a factory. There they made railway lines. One of them was named Mustafa. At the factory they learned how to work. One day Mustafa prepared himself to examine the lines. A man

seeing her came beside her and said: "How much do the apples cost"? He took two in his hands and ran but the woman caught him and he beat her. She was taken to the hospital but finally died. The director of the reformatory said: "Let us examine these brigands, which they did. Kolka was the son of the proprietor of the apartment. One day Kolka's father drank raki. He beat Kolka. Kolka crying goes to Mustafa. The director of the reformatory takes them to a factory. They worked there and the director brought them a present. They opened it and saw a train. The director of the reformatory said that Mustafa would be an engineer. They all said: "Let us make a railroad. They made it. This work was finished. Everybody loved Mustafa. Mustafa went to control the road, but a man spoiled the road. Mustafa singing continued his way. Coming to the broken part he fell down. He then died. His friends did not know about his death. When Mustafa did not return they went on the train and came. They saw that he was dead. The director of the reformatory and all the others cried. Crying, they took his body away.

became an enemy of Mustafa, going before Mustafa he lifted the rails and hid himself. Mustafa started. When he came to the broken part he fell down. The man came out from his hiding place and killed Mustafa. Mustafa's friends were waiting for him, when they did not see him come they went to meet him. They came to the place where Mustafa was dead and they found him dead.

No. 2. Age 10.

There was a band of thieves. Among them was Mustafa. They were all famous for their robberies. There is a boy called Kolka. He has a father and mother. One day the mother wants to buy apples and goes out. One of Mustafa's friends comes and makes a row. Finally Kolka's mother is exhausted. All the people gather around her. Afterwards they take her home. Kolka was with his father. His father tells him to open the door because his mother is coming. Kolka opens the door and is surprised in seeing her fainted. Kolka starts to cry. After a while the doctor comes. He examines her, touches her pulse and says she is dead. Now let us come

There was a band of thieves. Among them was a boy named Mustafa. There was also a boy of a good family. His name was Kolka. Kolka's mother had gone to the market to buy apples. Of course everybody knows that there is a lot of snow in Russia. A woman sells apples. Kolka's mother as she was taking the apples in her hand a thief who is one of Mustafa's friends comes and has a fight with her. Kolka's mother falls on the ground fainted. All the people gather around her and take her home. Until the doctor comes the poor woman dies. Now Kolka's father becomes a drunkard. One night Kolka had gone to bed, his father coming home beats him. The police who heard his screams rushed and found

to Mustafa. He is working at the factory with his friends. It is the director of the factory who has put them at the factory. One day the work stopped. They were all drinking but Kolka and Mustafa did not drink. One day they broke all the window panes. That day the manager wanted to punish them but he was a good hearted man he said: "Look what I have brought to you," he opened a box and showed a small train. He said: "We shall also build railroads." They all accepted. They worked and finished at last. One day while Mustafa was examining the roads an enemy of his spoiled the road. Mustafa coming to that part he fell down and started to quarrel with that man. This one drew out his knife and killed Mustafa. The next day when the new train came to this road they saw the body of the boy and they tied him in front of the train and took him to the city. They played funeral music.

thieves in the basement. The police took them out and brought them to the reformatory. The director of the reformatory found them work. Afterwards they made a railway. Mustafa was appointed to examine the lines. After this he died. A big feast was made.

No. 3. Age 12.

He was a hamal. There was also a happy family whose mother goes to the market and buys apples. Mustafa sees the apple vendor, he wants apples and steals two apples from the woman's basket. The woman runs after Mustafa and catches him. They start a quarrel and Mustafa beats the woman and kills her. Mustafa runs away. The woman is taken to her home. The doctor comes to examine her, the woman comes to herself, she says: "My son, my son", and dies. Kolka's father comes every night drunk and beats his son. The boy cannot resist and leaves his home. He becomes a vagabond. He does not know how to go on so he goes to the director of a reformatory and asks him to take him there. The proprietor of the place takes him to the factory and he becomes a train conductor. The thieves come and break the rails. Mustafa dies and nobody knew it.

Brigands came out, then when a woman was coming from the market Mustafa took from the basket two or three apples and killed the woman. The police came and took Mustafa to prison, he stayed a few months in prison then they let him out. Mustafa and his friends were sitting at the bottom of a tree and talked, they were eating with their mouths then a dog came in the dining room and they gave the dog food in a plate, the dog ate with its tongue and Mustafa imitated him. Mustafa gave a present to his friends then they went and sat under a fence, Mustafa got up from their sides. A man found him some work and Mustafa went to work. Then he went on the train and the train started to go and they looked and Mustafa was dead. The doctor came to examine him and they took him away. The movie was finished.

When they descend from the train they find his dead body. Everybody gathered and cried and they took his dead body away.

No. 4. Age 10.

In front of Mustafa Osman with his sword at his belt. Mustafa goes out, he is sitting with his companions. Kolka's mother has bought apples and goes, an apple falls from the basket. Mustafa sees it at once. The mother, the father and their son are very sad. The mother dies soon and is taken away. The doctor comes, Kolka cries, his father comes and they cry together. Kolka's father becomes a drunkard and beats Kolka every night. Afterwards the boy sleeps in the streets. The director of the reformatory makes an engineer of Mustafa. They throw a sword to Mustafa. Mustafa dies afterwards, everybody cries and they take him away on the train with flags and music and all the people crying.

A lady descended from the train, she had a basket in her hand, the basket fell and the apples that were inside the basket fell on the floor, the lady started to gather the apples and someone suddenly came behind her and taking a few apples ran away. He threw the sword to Mustafa and ran off, afterwards when they came what did they see but the sword plunged in Mustafa's waist, the doctor came and examined him, Mustafa could not talk. Then his mother, his father and the neighbors were all crying very much, Mustafa died, they decorated his head and every part of his body with flowers but everybody cried a lot. Everybody held the flags and they took him away in the train. His mother and father were bursting with crying. After this the movie was ended.

No. 5. Age 10.

In this film a woman came to the woman who was selling apples. A man came up and took an apple and ran away and the woman ran after him and fought with him. He killed the woman and afterwards motorbuses came and took the woman and put her on her bed. Afterwards her son and his father began to cry. Afterwards the father went crazy and hit his son. He caught his son and hit him all over. The son cried. Later on the child became an officer. Afterwards he became a carpenter. They played with saucepans. Mustafa was travelling on his own trains. He came. They built a railway. Finally Mustafa died and they carried his corpse.

I went to see the Mustafa movie. First of all the piano was played, after this Mustafa jumped on a train, they went round for a while and Mustafa descended from the train, he ran and brought ten loaves of bread, all the men there took the bread, all the men there took the bread from his hands and ate it, afterwards a dog was eating pilaf and Mustafa's companions ate the rest of the dog's pilaf. They took a spoon. Mustafa approached a lady and cut the back of her dress with a Gillette blade, the woman was ashamed and ran off holding her bag.

No. 6. Age 11.

A lady has a nice child. The lady combs her hair and goes to the market, coming from the market she sees a woman selling apples in front of the door, the lady buys some apples and some vagabonds are sitting there. Mustafa sends one of the vagabonds to take two of the apples and ask the lady how much they cost, saying this he runs away and the lady runs after him, they fight. The vagabond beats her till she faints, he goes and eats the apple. Lots of people gather around the lady and the son of this lady was playing inside with fishes and listening to the radio. The father tells the boy that he hears a noise and to go and look at the door. The boy opens and sees his mother fainted, they carry her inside and lay her on her bed, the child brings her a glass of water but the mother does not drink, she lifts her head says: "My son, my son", falls down and dies. The child had a glass in its hand, he spilt it on the bed and the father immediately called the doctor. The doctor saw her and said she was dead, they took her to the cemetery. A week later the father came drunk, the child was sleeping and he almost killed the child, the boy ran away in the night and it was a winter night. There were thieves the police came in buses and took the thieves away, they taught them to work, they made shoes and built railway lines. They were eating without any spoons, they eat like dogs, Mustafa dirtied his hands and they broke all they had made. Afterwards their teacher brought them a present, it was a train, they afterwards made some railway lines. Mustafa tried first all the lines, but a man spoiled the lines and killed Mustafa.

There was a lady and she had a son. This lady went to the market and coming from the market she saw a woman who was sitting in front of the door and selling apples. The lady liked the apples and bought them. A lot of gypsies were sitting there, their chief was Mustafa. Mustafa sent one of these gypsies to steal the apples. He immediately went and took the apple from the lady's hand and ran off, Holka's mother ran after him and they had a fight. She swooned and everybody gathered around her and took her inside, Kola at once ran to the water and was going to give it to his mother, some time passed and the mother said "My son" and was dying in five minutes when they called the doctor, the doctor looked and said she is going to die, she immediately died and they took her away in a carriage. A week later his father came home drunk and started to beat the child, the child escaped and there was a cold wind but he went, a day later his father went to look for him but could not find him. The next morning they had caught Mustafa and went on a train because they were going to give Mustafa some work, Mustafa became a shoemaker and was making nice shoes, they were all working and singing when one day they brought a present, this present was a toy train. Made railway lines, once Mustafa was going to examine the lines and was going on a small train but on the road he fought with a man who killed him, they made a great feast.

No. 7. Age 12.

He was a "hamal". There was also a happy family, the mother went to the market to buy apples, while she was going she sees a woman selling apples and goes beside her, while she is buying apples the friend of Mustafa, a thief, steals two apples from the basket and as he is running away Kolka's mother runs after him and wants to take the apples back but the brigand does not give them and kills the woman and runs away. The doctors immediately take the woman to her home. Kolka's father tells his son that his mother is coming, the child goes to open the door but sees that they are carrying his dead mother and is very upset. They bring her on her bed, Kolka brings water to his mother and she opens her eyes and says: "My son" and dies. After this the child's father becomes a drunkard and beats every night his son, the boy cannot resist any more he leaves his father and goes in the streets like Mustafa. He sees that this cannot go on, he then goes to the director of a reformatory and asks him to take him also there the director being very goodhearted takes him. Kolka worked. When he is sleeping he dreams of his father and mother. One day when they are working they lose their spoons, Mustafa drinks his soup with his tongue. When they had finished and were sitting the director brings them a present, he opens it and they see a train. He says that Mustafa will be the driver and Kolka the conductor and tells them to make railway lines. Mustafa and his friends make the lines and while Mustafa is trying the lines someone damages the road and Mustafa passing this spot falls down and he is assaulted and killed. The director seeing that Mustafa does not come back is anxious and they all go out to look for Mustafa, they find his dead body and all start to cry.

Mustafa was poor and was a sort of "hamal". There was also a happy family. Kolka's mother goes to the market and approaching an apple vendor asks the price of the apples, while she is buying the apples Mustafa wants some for himself and stealing two runs away. Kolka's mother catches him and they have a fight. The people carry Kolka's mother's dead body home, the father sees her and says to Kolka to go and meet his mother, they lie her down and Kolka brings her water but she cannot drink it she says: "My child" and dies. The father starts drinking and beats the poor child. The child cannot resist this treatment and escapes from the house. This boy goes about like a vagabond in the streets. The director of the reformatory takes him to the reformatory. Then the director of the reformatory takes him to the reformatory takes him to the reformatory. Then the director gets to know Mustafa and takes him too. Mustafa builds trains. One day the director brings a train and tells Mustafa to become engine driver. Mustafa examines the lines but someone breaks the line and Mustafa falling down dies. The director not seeing him come back looks for him and finds him dead, he brings his dead body.

No. 8. Age 9.

First of all Mustafa was sitting in a place in Russia. One day Kolka's mother was buying apples. Mustafa stole an apple from her hand and they had a fight. Mustafa killed Kolka's mother and the doctor came and looked at her then went. Kolka came and lay on his mother's bed. Kolka's father came and beat Kolka. Afterwards the director of the reformatory gave Kolka two Pounds. He afterwards gave Kolka a train as a present. Later on when Mustafa was arranging the railway lines a brigand came from far away and lifted the rails, he hid himself. Mustafa came to the broken spot and fell, then the brigand killed Mustafa. The director of the reformatory came in the train and they found Mustafa's dead body, they took the body on the train and covered it with black flags. The director of the reformatory also cried and they took Mustafa away.

Mustafa's father was coming home drunk and beating Mustafa. Afterwards Mustafa separated himself from Kolka's father. The director of the reformatory gave Mustafa a train in a box. Mustafa went on a wagon to examine the lines but one of Mustafa's brigand friends broke the line and when Mustafa came to the broken part of the line he fell on the ground. Then the director of the reformatory came on a train and seeing Mustafa's dead body was very much impressioned. The director of the reformatory put the dead body of Mustafa on the train and they went to bury it.

No. 9. Age 10.

While Kolka's mother was selling apples Mustafa saw the apples and taking them ran off, Kolka's mother had a fight with Mustafa and fainted, she was taken home and laid on her bed. The doctor comes, takes his coat off then touches her pulse and listens to her heart, Kolka starts to cry and his father goes crazy, when he beats Kolka this one putting his coat on runs away. A man opened a factory and took Kolka in the factory. They made railway lines then another man damaged the lines, when the engine was coming it was upset and the man had a fight with Mustafa who died immediately. Big men came and saw him, they took him in the train and music was played. His friends of the factory started to cry then they embraced Mustafa's friend, the man said that he had brought a present and they were going on the railway lines and laughing.

At the beginning a man played the piano. Mustafa suddenly took the apple and the apple vendor ran after him. Mustafa hid himself and ate there the apple. Mustafa had in his hand a Gillette blade, a woman was standing there, Mustafa went behind her and with the Gillette in his hand he touched her back, the woman was turning her back to the people she immediately ran away. Afterwards there were women dancing, a man said that he had brought a train to Mustafa and Mustafa made the railway lines.

No. 10. Age 11.

First of all Mustafa came out and then his friends. There was a happy family, Kolka's mother went to buy apples, one of Mustafa's friends asking the price of the apples took two and ran away. Immediately Kolka's mother ran after him and wanted to take the apples back, she could not take them and there was a fight between them. When Kolka opened the door and saw that his mother was dead, he was upset and started to cry, the father came but could not stay in the room he had to go out, after a while the doctor came and listened and understood that she was dead. The child went and lay down on his mother's bed, the father came home in the evening drunk and beat the child, the child ran away and was not caught he went to Mustafa and to his friends, they took him to the factory and he saw how shoes were made. The director of the reformatory brought a present, while he was taking it out Mustafa looked attentively, he told Mustafa that he should become engine driver and Kolka pointsman. So Mustafa became engine driver and Kolka pointsman. Mustafa went to examine the lines but nasty men who had become his enemies damaged the roads and Mustafa fell down and died. Kolka was wondering why Mustafa did not come back and then they found his dead body. They carried his body away and played music.

When we went to the movie the first thing we saw were brigands, the brigand seeing a lady in the street who was buying apples approached her and stealing two or three apples ran away. He ran and the woman ran after him and caught him, they started to fight. The brigand killed the woman and then his trace was lost. He did not show any more, they stayed a long time in prison and when they came out of prison Mustafa looked for some work. He found some work, he made shoes. Among 20 persons one was named Mustafa, these made railway lines, the brigands destroyed the lines and Mustafa rolled off the engine and died. His body was carried away and music was played.

No. 11. Age 12.

At the beginning a lot of writing was shown, then Mustafa with his face and hands in a miserable state did not have any place to go and sleep. Mustafa had also friends. A woman was selling apples. While Kolka's mother was looking at the apples Mustafa came and took three apples from the basket. He was running away but Kolka's mother wanted to catch him and they had a fight. Mustafa hit

First of all the piano was played then something round passed. Mustafa's friends were there, a woman was going to get in an automobile, she put her bag on the floor, Mustafa taking it ran away, there was a man leaning on a tree, Mustafa put the bag behind him and ran off. Mustafa came in front of a house where a man was selling apples, he approached the vendor and a woman came, this woman had a son and a

Kolka's mother and the poor woman fainted. Mustafa went to another place but there he wanted so many apples again that he had to go. Kolka went beside his mother as she was lying on her bed. His father called a doctor. Kolka's mother died and his father went crazy. He beat Kolka so much that Kolka cried. Afterwards the commander in chief sent Mustafa and his friends to build railways. Some of them threw the earth with spades, some of them carried iron, three persons out of six twisted iron pipes while the other three were digging. At last they finished the railway, the train starts and all of them get into it at once and they wave their handkerchiefs out of the windows, they arrive at the station then a woman takes a mirror out of her bag and paints her lips. Mustafa comes and cuts her coat with a Gillette blade and runs away. I would like to say more but I have no space.

husband, her son's name was Kolka, Kolka's mother while buying the apples Mustafa took an apple from her hand and ran away, when he ran he had a fight with Kolka's mother and the poor woman fainted. Mustafa's friends gathered, Kolka came and brought an automobile to his mother and laid her in it, he took her home.

No. 12. Age 11.

A happy family were combing their hair. Afterwards she wrapped her scarf round her head. She went to buy apples from the market. Mustafa took an apple from the basket and began to eat it. The client and the apple's proprietor started to run after him. Mustafa and his friends killed Kolka's mother. They laid her on her bed. About five or ten minutes later Kolka's father went mad. He went so crazy that he nearly killed his son. A little later a doctor came. The happy family was again revived. Soon afterwards it died again. Kolka stayed in a restaurant. His father looked for him but could not find him. The Reformatory's director gave as a present a train to Mustafa. Mustafa became an engine driver. Kolka became a pointsman. Mustafa and some of his friends built a railway. One day Mustafa and his friends sat down for a meal and they lost their spoons. They were obliged to eat with

A happy woman combing her hair and putting a scarf round her neck went to buy apples. Mustafa was then like a brigand. When the apple vendor was weighing the apples Mustafa together with his friends killed the woman. He was put into prison. When the happy woman died her husband went almost crazy and beat his child very much. One day a sergeant from the cannon factory came and gathered Mustafa and all his friends and took them to the cannon factory and told them to make a ship. One day all of them sat to have their meal and then they started to play ball with the plates. One day the chief gathered the workmen around himself and gave them a train as a present. He said that he would make engine driver the man in front of whom the train would stop. He made the train go and it stopped in front of Mustafa. Mustafa was made engine driver and one of his friends became stoker. He worked one or two months in the engine and then he died. Mustafa's coffin was decorated with flowers and taken away

<p>their hands. They decided to damage the railway line, to kill Mustafa. When Mustafa was coming he fell down with his train and he died. All of them cried.</p>	<p>with music.</p>
No. 13. Age 11.	
<p>Mustafa was a thief and belonged to a gang. Kolka had a mother and father, they lived very well. His mother went to buy apples and a lady was selling apples. Kolka's mother was buying apples. Mustafa sent one of the thieves and this thief beat the poor woman to death until he took the apples from her hands. They brought her home and after three minutes she cried "My son" and died and the boy was very sad and cried; his father also was very sad and the boy lay down on his mother. His father came home at night in a state of drunkenness and thrashed him, the boy then ran away to Mustafa and became his friend. The director of the reformatory brought them to work but they did not stay there and ran away. One day all of them had met and the director of the reformatory saw them and said he had brought a present for them. All of them stared at him and a train came out of the box and they were all pleased. He said to Mustafa: "You will become an engineer" and to Kolka: "I will make a pointsman out of you" and he took them all to work. Some of them dug the earth and some of them worked with spades and Mustafa built the line. When the line was ready Mustafa became an engineer and Kolka became chief pointsman and Mustafa went to try the line. His old friends of the gang asked to work with him and he said he would not work any more with them and his friends of the gang damaged the line and killed him. Mustafa wanted to take the knife from his hands but did not succeed in taking it and they killed him. The Director of the reformatory understood he was killed and wa very</p>	<p>Kolka had a mother and a father. One day Kolka's mother went to buy apples and while she was buying them the thief Mustafa killed Kolka's mother and taking the apple from her hand he ate it. The mother was in a swooning state and she was taken home, in the evening the father came home drunk and seeing the mother in that state he beat Kolka and Kolka ran away.</p> <p>Afterwards he looked for Kolka but did not find him. The director of the reformatory brought to Mustafa a box with a train, he made Kolka an employee and Mustafa made the railway lines. While Mustafa was examining the lines his old thief companions broke the lines, Mustafa fell down with the train and afterwards they put him on the train and decorated him, all the people cried and they took him away with music.</p>

sad and followed the funeral with black flags and music. Kolka and everybody cried and when Kolka saw his father they hugged each other and they also followed the funeral.

CHAPTER XI

REPLIES OF 920 SCHOOLCHILDREN

This chapter is devoted to the findings derived from answers to two sets of questionnaires¹ given to some 920 Ankara schoolchildren. One set of questionnaires was given to 143 boys and 322 girls of three co-educational primary schools, while the other set was given to 244 boys of the Ankara Boys' Lycée and to 211 girls of the Ankara Girls' Lycée and of the İsmet Paşa School of Home Economics (classed as a secondary school). In all cases the printed questionnaires were distributed by one of those conducting the study to the pupils at their desks who immediately wrote out their answers. Their teachers were usually not present during this procedure.

The schools in Ankara may be taken as a standard of schools in Turkish cities. The pupils are almost all Turkish, come from families of practically every walk of life, and are offered facilities for the movies not greater than those of other large Turkish cities and of course appreciably less than Istanbul.

Primary Schools

The 143 boys from the three primary schools averaged 11.1 years of age and were from 8 to 15. The 322 girls averaged 11.2 years of age and ranged from 8 to 15.

Secondary Schools

The 244 Lycée boys averaged 15.2 years of age from 12 to 22, there being one pupil of 21 years of age and two of 22. The 211 İsmet Paşa School girls averaged 15.3 years of age and ranged from 12 to 19.

¹ English translations of these questionnaires, which were given in Turkish, are included in Appendix.

The following general tendencies were noted in their answers:

1. First there was a marked reluctance to give answers and a noticeable effort to make these in accordance with what the student thought his teachers expected of him. There was therefore a marked respect for one in authority and a fear of his criticism. This was more true in the case of the girls of the İsmet Paşa School of Home Economics because of the special restrictions on movie going which had just been imposed on its students.

2. In addition there was a very great desire to be serious, which is perhaps as much an adolescent as a Turkish characteristic.

3. The answers themselves do not show any particularly startling results and, in general, the reaction of these schoolchildren to the movies does not seem to be strikingly different from what one would expect from similar attendance by American schoolchildren. However, most of the students seem to have an initial difficulty in understanding the setting of foreign amusements, but a difficulty which is rapidly overcome.

4. The interest in movies seems to increase as the students grow older.

5. The regulatory influence of the school, and particularly of the home, is very apparent; but a spirit of rebellion is in evidence, especially among the older students. However, there still seems to be a very great respect for Turkish customs and habits and there was no appreciable evidence of dissatisfaction with home conditions arising out of the movies.

6. Many students try to conceal from their parents the fact that they read movie magazines or possess pictures of any stars, although as regards movie attendance there is little chance for them to do this clandestinely except perhaps in a very large city such as Istanbul.

7. Young Turks have a natural liking for modern light music and jazz.

8. A deep rooted desire to travel and see the world seems to be a dominating factor in their adolescent life, although perhaps not as marked as with Americans or Europeans.

The following percentage tables and analyses set forth the results of most of the questions given:

	How Often Do You Go?								Seldom	Never
	Once monthly	2 times monthly	3 times monthly	4 times monthly	8 times monthly	12 times monthly				
Primary Boys (143)	9.7	8.4	10.0	28.0	7.0	4.1			20.0	11.0
Primary Girls (322)	11.4	12.0	9.6	29.5	9.3	1.0			14.9	12.3
Secondary Boys (244)	16.0	13.0	5.0	43.0	7.0	0.0			13.0	3.0
Secondary Girls (211)	17.0	16.0	9.0	19.0	10.0	0.0			22.0	7.0

Attendance is considerably more frequent among secondary students. Whereas there is little difference in attendance between primary boys and girls, there is an appreciable difference in the secondary schools, boys attending considerably more than the girls.

		<u>With Whom Do You Go?</u>				
		<u>Parents</u>	<u>Friends</u>	<u>Brother or Sister</u>	<u>Friends</u>	<u>Teacher</u>
Secondary Boys	15.0	9.0	19.0	40.0	0.0	17.0
(244)						
Secondary Girls	60.0	20.0	10.0	5.0	5.0	0.0
(211)						

Among the secondary students 57 per cent of the boys go with friends or alone; while 80 per cent of the girls go with their families, only 5 per cent with friends, and none alone. Young girls in Turkey do not seem therefore to enjoy the same liberty that American girls have. Certainly the Turkish schoolgirl of 15 is very unlikely to be allowed to go to the movies alone or with friends of her own age. This is particularly true in Ankara as compared with Istanbul where the tendency is for greater liberty.

Ankara, although it boasts of being modern, is in many ways very conservative and has the small town spirit of other Turkish cities. Thus a girl unattended in one of Ankara's two movie houses is very conspicuous, whereas in cosmopolitan Istanbul, with large numbers of foreigners and minorities to set the example, a Turkish girl demands more liberty particularly after 15 or 16 years of age.

<u>Do Your Parents Go?</u>			
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Primary Boys (143)	56.6	43.4	0.0
Primary Girls (322)	75.4	24.6	0.0
Secondary Boys (244)	64.0	32.0	4.0
Secondary Girls (211)	82.0	18.0	0.0

A large number of parents attend the movies, so that movie going in Ankara at least is not restricted to the younger generation. A large number of these families being officials connected with the modern and progressive ways of the central government may perhaps account for a more general acceptance of the movie than would occur among officials and adults in other parts of Turkey.

Would You Like to Be a Star?

	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Primary Boys (143)	18.0	64.0	18.0
Primary Girls (322)	12.4	76.0	1.6
Secondary Boys (244)	19.0	68.0	13.0
Secondary Girls (211)	11.0	89.0	0.0

Fear of criticism and the reluctance to answer which characterizes the responses to several of the questions may account in part for the small percentage stating that they wished to be a movie star, for there is little doubt that most young Turks in the cities have at one time or another had ambitions to become stars. The influenced the students, as many of them stated. Among others the following reasons were given as to why they would like to be a star:

Girls (Secondary) (Affirmative)	Boys (Secondary) (Affirmative)
In another country, but in our country it would make a bad impression. To make a lot of money. Because it is a nice art. Life full of amusements. It is my greatest wish.	To earn much money. To be well known and be looked at. Because of the kissing. In order to make Turkish films. To be an artist. It would teach him many things. Because exciting. Because way of being pleases him.
<u>Negative</u>	<u>Negative</u>
Wants only to be a good teacher, for the children of her country. Does not want to degrade herself. Because their future is often tragic.	Does not like that noisy life. Because temporary rise, then comes the downfall.
<u>Negative (Cont'd)</u>	<u>Negative (Cont'd)</u>
Because they end badly. Because honest person cannot become a movie star. Because convinced it is not a good art.	Prefer political position in order to be useful to their country. Because it is bad. Because it is common profession. Because in Turkey it is not nice. Because doesn't want to show himself to everybody. Because cannot say things that are too free. Because it is being the fun of the public.
Because it is not a serious thing. Because doesn't like that sort of life. By being movie star one cannot be useful to his country. Not good for a girl of good family. "May God preserve me from this!"	
Because it is temporary success. I don't want to soil my life. They are all spoilt. Because it would spoil her character.	

<u>Do You Desire to Be Like Movie Characters?</u>			
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Secondary Boys (244)	37.0	55.0	8.0
Secondary Girls (211)	27.0	73.0	0.0

A larger number wish to be like characters they have seen in the movies than to be stars.

<u>Have You Been Frightened by Movies?</u>			
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Primary Boys (143)	41.2	44.7	14.1
Primary Girls (322)	45.0	39.0	16.0
Secondary Boys (244)	16.0	80.0	4.0
Secondary Girls	24.0	76.0	0.0

It is perhaps natural that the percentage of those frightened by movies is twice as great among the younger students.

<u>Have You Cried at Movies?</u>			
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Primary Boys (143)	32.0	53.9	14.1
Primary Girls (322)	43.8	41.9	14.3
Secondary Boys (244)	34.0	56.0	10.0
Secondary Girls (211)	53.0	44.0	3.0

<u>Do You Like to Cry at Pictures?</u>			
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Secondary Boys (244)	12.0	68.0	20.0
Secondary Girls (211)	18.0	63.0	19.0

It is astonishing that 32 per cent of the primary boys and 34 per cent of the secondary boys admit having cried at movies, although in Turkey there is not the reluctance to admit emotional expression that there is in the United States. Twelve per cent of the boys and 18 per cent of the girls of secondary schools go so far as to admit that they like to cry at movies. It is difficult to imagine an American schoolchild being as frank as this. Turkish girls,

particularly, are very unsophisticated, and are extremely sensitive and romantic. They have not been accustomed to the realities of life.

<u>Time of Attendance?</u>			
	<u>Matinée</u>	<u>Evening</u>	<u>No Answer</u>
Secondary Boys (244)	85.0	10.0	5.0
Secondary Girls (211)	75.0	15.0	10.0

<u>Day of Attendance?</u>			
	<u>Monday</u>	<u>Thursday</u>	<u>Friday</u>
Secondary Boys (244)	10.0	60.0	30.0
Secondary Girls (211)	6.0	57.0	27.0
			10.0

<u>Winter Attendance Greater Than Summer?</u>		
	<u>Yes</u>	<u>No</u>
Secondary Boys (244)	86.0	14.0
Secondary Girls (211)	81.0	19.0

The students usually attend in the afternoons. Specially priced matinées for children undoubtedly accentuate this. Ninety per cent of the secondary boys and 84 per cent of the secondary girls go either on Thursdays or Fridays. In Turkey, Friday, instead of Sunday, is the day of rest so that most families go to amusements either on Thursday evenings or on Fridays. The larger attendance of children in winter than summer is to be expected.

<u>Where Do You Get the Money?</u>			
	<u>Parents</u>	<u>Brother-sister</u>	<u>No Answer</u>
Secondary Boys (244)	87.0	6.0	7.0
Secondary Girls (211)	91.0	5.0	4.0

How Often Would You Go if Admission Were Free?

	<u>Once a month</u>	<u>2 times month.</u>	<u>4 times month.</u>	<u>8 times month.</u>	<u>12 times month.</u>	<u>Daily</u>	<u>Never</u>	<u>Seldom</u>	<u>No Dif.</u>	<u>No Ans.</u>
Secondary Boys (244)	8.0	9.0	22.0	11.0	6.0	5.0	10.0	5.0	36.0	10.0
Secondary Girls (211)	4.0	3.0	12.0	14.0	0.0	5.0	27.0	0.0	27.0	8.0

	Do You Have Pictures of Stars?			Do You Keep Them in Your Room?		
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Secondary Boys (244)	47.0	45.0	8.0	43.0	37.0	20.0
Secondary Girls (211)	58.0	42.0	0.0	58.0	16.0	20.0

	Do You Frame Them?		
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Secondary Boys (244)	17.0	69.0	14.0
Secondary Girls (211)	20.0	68.0	12.0

A surprisingly large percentage state that they have pictures of stars and doubtless there are a good many such others who do not admit it. Throughout boys seem to be as keen about owning pictures of stars, about framing them and about having them in their rooms as do the girls.

	Do You Often Think of Stars?		
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Secondary Boys (244)	28.0	57.0	15.0
Secondary Girls (211)	35.0	65.0	0.0

It is perhaps to be expected that girls think more about movie stars than boys, although this question is perhaps too introspective to secure accurate answers.

	Preference of Films?				
	<u>Comedies</u>	<u>Serious Films</u>	<u>Newsreels</u>	<u>All Kinds</u>	<u>No Answer</u>
Secondary Boys (244)	27.0	15.0	36.0	22.0	0.0
Secondary Girls (211)	26.0	27.0	28.0	11.0	8.0

	Music or Conversation in Movies?			
	<u>Music</u>	<u>Conversation</u>	<u>Both</u>	<u>No Answer</u>
Secondary Boys (244)	47.0	33.0	14.0	6.0
Secondary Girls (211)	68.0	10.0	14.0	8.0

There is no strong preference shown for a particular type of movie, although both boys and girls particularly girls indicate a preference for music rather than conversation. The following are among the reasons given for choosing certain types of films:

Boys (Secondary)	Girls (Secondary)
Comedies in order to laugh and amuse oneself.	Comedies amuse me, serious films make me think, and news films give me news of foreign countries. Because comedies make me feel gay.
Newsreels in order to know what is happening all over the world and to excite the curiosity.	World's News, because this shows things that I want to see.
I like films which have something in common with life. I like serious films because I am serious myself.	Since I am a serious person I prefer serious films. Serious and news films because more appropriate for students.

Preference of Turkish in Movies?

	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Secondary Boys (244)	90.0	6.0	4.0
Secondary Girls (211)	83.0	9.0	8.0

Turkish is quite naturally preferred to the exclusion of other languages in the films, particularly as most of the students are not old enough to have perfected themselves in other languages. However, the desire to listen to foreign languages in films is said to be growing among older students and adults with the increasingly strong tendency to learn such languages and with more films of American and German production being put into French, the most widely spoken language after Turkish.

Do You Want to Travel?

	<u>Yes</u>	<u>No</u>
Secondary Boys (244)	100.0	0.0
Secondary Girls	100.0	0.0

There is apparently no student who has not a desire to travel.

Who Are Your Favorite Stars?

	No Answer	Garbo (U.S.)	Novarro (U.S.)	Harvey (Ger.)	Chaplin (U.S.)	Talat (Turk)	Rahmi (U.S.)	Dove (U.S.)	Maynard (U.S.)
Primary Boys (143)	27.0	12.6	12.0	7.0	7.0	12.0	8.0	10.0	13.0
Primary Girls (322)	0.0	24.5	5.5	44.0	17.0	4.0	4.0	36.0	0.0
Secondary Boys (244)	21.0	18.0	17.0	13.0	16.0	14.0	13.0	28.0	0.0
Secondary Girls (211)	0.0	51.0	27.0	45.0	3.0	2.0	3.0	35.5	0.0

	Fairbanks (U.S.)	Bow (U.S.)	Coogan (U.S.)	Chevalier (French)	Daniels (U.S.)	Mac Donald (U.S.)	Page (U.S.)	Patachon (French)	Cooper
Primary Boys (143)	19.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Primary Girls (322)	0.0	7.0	5.0	5.0	4.0	3.0	5.5	5.0	0.0
Secondary Boys (244)	32.0	9.0	0.0	18.0	5.0	0.0	4.0	0.0	5.0
Secondary Girls (211)	0.0	12.0	0.0	21.0	5.0	8.0	6.0	0.0	0.0
	Dietrich (U.S.)	Muhsin (Turk)	Feriba (Turk)	Fritsch (German)	Hazim (Turk)	Jannings (German)	Lloyd (U.S.)	Milton (French)	Mous- joukin (Russian)
Primary Boys (143)	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Primary Girls (322)	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Secondary Boys (244)	5.0	4.0	4.0	10.5	12.0	4.0	4.0	0.0	6.0
Secondary Girls (211)	13.7	0.0	5.0	22.0	0.0	9.0	0.0	0.0	0.0
	Banky (U.S.)	Caroll (U.S.)	Damita (French)	Farell (U.S.)	Garat (Fr.)	Gaynor (U.S.)	Helm (Ger.)	Ondra (Ger.)	Petrovich (Russian)
Primary Boys (143)	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Primary Girls (322)	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Secondary Boys (244)	0.0	4.0	4.0	0.0	12.0	4.0	4.0	5.0	6.0
Secondary Girls (211)	6.0	9.0	0.0	0.0	0.0	9.0	0.0	0.0	0.0
	Rogers (U.S.)	Shearer (U.S.)							
Primary Boys (143)	0.0	0.0							
Primary Girls (322)	0.0	0.0							
Secondary Boys (244)	0.0	0.0							
Secondary Girls (211)	6.0	3.0							

The above table gives the name of any favorite star mentioned by more than four students. The percentages of the students naming these stars is also given. Of the favorite stars, 52.7 per cent mentioned were American; 16.6 per cent, German; 13.8 per cent, French; and 13.8 per cent, Turkish. However, the American stars, as the table indicate, were named the most frequently, the most popular stars being Greta Garbo (American); Ramon Novarro

(American); Lillian Harvey (German); Charlie Chaplin (American); Talat (Turk); Rahmi (Turk); and Billie Dove (American). Although only a very few Turkish films have ever been produced, two of the most popular stars are Turks.

	Preference To Reading <u>over Movies?</u>			Preference of <u>Games over Movies?</u>	
	<u>Yes</u>	<u>No</u>	<u>Games</u>	<u>Movies</u>	<u>No Answer</u>
Secondary Boys (244)	48.0	52.0	50.0	50.0	0.0
Secondary Girls (211)	51.0	49.0	53.0	43.0	4.0

The students are divided equally between reading and the movies and playing games and the movies.

	Do You Read About Movie Stars?		
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Secondary Boys (244)	63.0	33.0	4.0
Secondary Girls (211)	77.0	23.0	0.0

Considering that these school children average only 15 years of age, a surprisingly large percentage of them read about the movies. Eighty six per cent of the boys and all the girls give the names of publications in which they find movie material. A list of these is as follows, with the most popular ones indicated by giving the percentages of the boys and girls who mentioned them:

<u>Name of Publication</u>	<u>Character</u>	<u>Percentages</u>	
		<u>Boys</u>	<u>Girls</u>
<i>Holivut</i>	Tri-monthly movie Magazine in Turkish	25.0	30.0
<i>Sinema Alemi</i>	Turkish movie magazine Out of publication	-	-
<i>Cinémonde</i>	French movie weekly		
<i>Artist</i>	Turkish movie magazine out of Publication	-	3.0
<i>Ankara Haftası</i>	Turkish weekly paper Out of publication	-	-
<i>Sinema Mecmuası</i>	Turkish movie weekly	-	-
<i>Akşam</i>	Turkish evening daily	34.0	33.0
<i>Ciné Miroir</i>	French movie weekly	-	-
<i>Son Posta</i>	Turkish daily	18.0	22.0
<i>Vakit</i>	Turkish daily	-	3.0
<i>Temasa</i>	Turkish review. Out of publication	4.0	-
<i>Pour Vous</i>	French Movie Weekly	-	-
<i>Hakimiyeti Milliye</i>	Turkish daily	4.0	-

<u>Name of Publication</u>	<u>Character</u>	<u>Percentages</u>	
		<u>Boys</u>	<u>Girls</u>
<i>Cumhuriyet</i>	Turkish daily	-	-
<i>Tanora</i>	Out of publication	-	-
<i>Karagöz</i>	Turkish humorous weekly	-	-
<i>Yeni Gün</i>	Turkish daily	-	-
<i>Arkadaş</i>	Turkish periodical	-	-
<i>Muhit</i>	Turkish monthly periodical	-	-
<i>Çocuk Kalbi</i>	Children's weekly, out of publication	-	-
<i>Sesimiz</i>	Turkish semi-monthly periodical. Out of publication	-	-

<u>Name of Publication</u>	<u>Character</u>	<u>Percentages</u>	
		<u>Boys</u>	<u>Girls</u>
<i>Mon Ciné</i>	French Movie Weekly	-	-
<i>Piliç</i>	Turkish weekly	-	-
	Out of publication	-	-
<i>Hayat</i>	Turkish bi-monthly	-	-
	Out of publication	-	-
	Out of publication	-	-
<i>Uhu</i>	German monthly review	-	-
<i>Milliyet</i>	Turkish daily	-	-
<i>Filmwelt</i>	German movie monthly	-	-

	Do You Dream of Movies?			Are You Kept Awake by Movies?		
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Primary Boys (143)	34.0	48.0	18.0	33.0	49.0	18.0
Primary Girls (322)	37.0	53.0	10.0	23.0	57.0	20.0
Secondary Boys (244)	28.0	68.0	4.0	22.0	68.0	10.0
Secondary Girls (211)	29.0	71.0	0.0	15.0	73.0	12.0

More of the younger children seem to dream about the movies as well as to be kept awake by them.

	Do Movies Give You Headaches?		
	<u>Yes</u>	<u>No</u>	<u>No Answer</u>
Secondary Boys (244)	52.0	48.0	0.0
Secondary Girls (211)	46.0	50.0	4.0

<u>Ptrs.</u>	<u>Amount Spent Each Week</u>					
	10-20 <u>Ptrs.</u>	21-50 <u>Ptrs.</u>	51-75 <u>Ptrs.</u>	100 <u>Ptrs.</u>	150 <u>Nothing</u>	No Answer
Secondary Boys (244)	8.0	67.0	6.0	3.0	3.0	3.0 11.5
Secondary Girls (211)	2.0	48.0	3.0	3.0	0.0	3.0 41.0

An Ankara student spends on the average about 50 piasters (roughly 24 cents) a week on movies. Judged by Turkish standards this constitutes a large sum to be spent on amusements.

The secondary boys and girls were asked to write down the names of the movies they disliked and the reasons. The reasons they gave were often motivated, it would seem, by a desire to impress one with their dislike for any film having to do with love, which were in any way worldly, or which might not be approved of by their teachers. This was more marked among the boys, who in general seemed more critical and expansive in setting forth their likes and dislikes. 13.5 per cent of the secondary boys and none of the secondary girls stated that they disliked love movies. In only a few cases did the students admit they did not like a film because they did not understand it. Two boys stated that there are no films which they did not like. Certain of the boys and girls did not mention any film but generalized their individual dislikes as follows:

BOYS

- Mysterious movies.
- Films that are not sentimental and gay.
- Meaningless movies supposed to be sentimental.
- Movies which are not serious.
- Love movies because there is no pleasure in them.
- American films because they are nonsense.
- All movies made in Hollywood.
- Movies about crime.
- Movies with thieves.
- Foreign movies.
- Marriage films because they are uninteresting.
- Criminal movies or too much love making.
- Movies that are not proper because they spoil character.
- Movies not in Turkish because they cannot be understood.
- 75% of movies because they are more harmful than useful.
- Improper movies and where there is too much talking.
- Movies taken from novels.
- Films without dangers.

GIRLS

Films that are not moral.

The following are the movies disliked for which specific reasons were given:

BOYS

Masque de Fer, Brigand's Song, La Maison Mystérieuse: Frightening.

La Dernière Compagnie: Coldbloodedness.

Les Contrebandiers: Is a Turk so bad that he would kill his Brother?
Chérie: Bad movie.

Titanic: Because about love. Reason: Love spoils character and morals.

Jean de la Lune: Bad actors.

Soif d'Amour: Lack of subject.

Song of the Flame, L'Aiglon: Because muddled up.

Dardanelles: Because of lack of subject.

For one Moment: Because about love.

Madam Wants to be a Movie Star: Because it was not nice.

“Marseillaise”: Because it did not come in order.

The Smiling Lieutenant: Because about love.

L'Aiglon; Because it was not criminal and about love.

The Painted Angel: Bad film without any subject.

Le Tombeau Hindou: Because it shows India.

The Broken Heart: Because sad.

Les Contrebandiers: Because it was not nice.

Madam Wants to be a Movie Star: Was very annoying.

The Big Variété: Because did not understand it.

Movies like “Delphine”, which are not exciting.

Ankara Courier: Because describes Turkish types in disgusting way.

The Vagabond Clown: Because meaningless.

The Mystery of the Circus, and “Cossacks of the Don”: Because not about crime.

French Revolution: Because not a good movie.

Man of Iron, and Calais-Douvre; Because does not like criminal films.

Dancer of Seville, and Les Masques de Hollywood: Because not adventures.

War: Because it is bad

Films with fights: Because against my nature.

Cowboy movies: Because the subjects are silly.

White Shadows: Because about love.

The Three Devils: Because it did not caress my soul.

Dardanelles: Because uncle died in the war.

Le Parfum de la Dame en Noir: Because no movement.

The World of Gaiety: Because the story takes place in theater.

The Red Lantern: Because did not understand it.

La Marche Nuptiale: Because actors were new and was neither a comedy nor an operetta.

Hell's Angels: Because about war.
 La Prostituée: Because immoral.
 The Green Ghost: Because it was annoying.
 Au Bord du Précipice: Because had no subject.
 La Chauve Souris, and Secret Service: Because had no sense.
 Mysterious Submarine: Did not like the actors.
 Les Contrebandiers: Because there was no talking.
 Aimé des Dieux: Because it was not exciting.
 Smiling Lieutenant: Because did not like the ending.
 Les Contrebandiers: Madam Wants to be a Movie Star: Because the subjects were not nice.

GIRLS

The End of the World: Because about love.
 Le Fils de la Prostituée and Verdun: Because silly and the acting unnatural.
 Barcarolle d'Amour: Muddled up and noisy; bad stars.
 Les Contrebandiers: Because it was boring. Not played well.
 For One Moment: Because it had no meaning.
 The Bar Girl: Because meaningless and not tragic.
 Mammy, and sometimes revues: Because they have no subject.
 Sergeant Grisha; Vienna, Town of Songs, and Modern Father: Because they were meaningless.
 Le Chemin du Paradis; Calais-Douvre: Because immoral films.
 Le Droit d'Aimer: Because it had no subject. About love.
 Flagrant Délit: Because not appropriate for students.
 Mysterious Submarine: Because it had no subject.
 Crazy Schoolboys and Girls: Because it had no subject.
 La Revue des Folies: Subject was silly.
 The Smiling Lieutenant: Because it was about love.
 Mustafa; Because all the time beating and killing going on.
 Je T'ai Aimé: Because it is about love.
 Le Réveil: Because it was not proper.
 Girl of the Volga and Mustafa: Because too emotional.
 Sa Majesté l'Amour, and Smiling Lieutenant: Because not movies for students. Love.
 For One Moment: Because about love; Hell's Angels, and Ankara Courier: Because neither amusing nor exciting.
 Madam Wants to be a Movie Star: Because meaningless.
 Sous les Toits de Paris: Because did not like the subject.
 The Naked Lovers: Because not proper for students.
 Quand On ne Veut pas l'Amour: Because it was shocking.
 Princesse à vos Ordres: Because not sad.

The replies given by the secondary students as to what decided them to see a movie showed that in may instances they did not understand the question. 26.6 per cent of the boys and 17.5 per cent of the girls failed to give

any answers at all. However, the answers that were given showed on the whole a considerable amount of original thought and difference of opinion. There was a tendency of the students to try and impress one with their own good qualities through their answers. The title of films and advertisements played a surprisingly small part in deciding them to see a movie, only one boy giving the title as a reason and four boys and two girls the advertisement. Eleven per cent of the boys and 17.5 per cent of the girls said that good stars decided what movie they should see. Nine per cent of the boys and only one girl gave the crime motive. 8.6 per cent of the boys and 4 per cent of the girls said they went for the sake of amusement, while 8 per cent of the boys and 7 per cent of the girls went for excitement. 13.5 per cent of the boys and five girls gave the quality of the film as the deciding factor. Six per cent of the boys and two girls said they went to a movie if it was to their taste and 5 per cent of the boys and 7 per cent of the girls if it was nice. The subject of a film decided 19 per cent of the girls. Six per cent of the boys and six girls said that they went on the advice of friends, while 3 per cent of the boys went when the films had tragedy. Other less popular reasons given were as follows:

- Because of the love motive (5 girls-1 boy)
- If the movie is educational (7 girls)
- Because of the music (1 boy-1 girl)
- Because of art (1 boy)
- Whenever I am bored (1 boy)
- On advice of parents (1 boy – 2 girls)
- For moral reasons (1 boy – 3 girls)
- Because it is necessary to think and see (1 girl)
- Our intelligence (3 girls)
- My feeling (1 boy – 4 girls)
- For curiosity (3 boys -2 girls)
- Because of the acting (2 girls)
- My conscienciee (3 boys)
- Usefulness of the flim (2 boys)
- If film is not too moral (1 girl)
- If it is serious (1 girl)
- When it is not silly (1 girl)
- If it is interesting (1 girl)

The following list includes the more popular favorite films given by the students. With each film is indicated the percentage of students who chose it.

FAVORITE FILMSGirls (Primary)

Nationality Of Production	Name of Film ¹	Language	Translation of Title	Percentage
Turkish	Istanbul Sokaklarında	Turkish	In the Streets Of Istanbul	36%
German	Bombes sur Monte Carlo	French German	Monte Carlo under Bombs	1%
German	Die Drei von Der Tankstelle	French German	Three Gentleman and one Filling Station	1%
Turkish	Kaçakçilar	Turkish	The Smugglers	14.6%
German	Haci Murat (Sound)	French	Haci Murat	11%
English and Turkish	Çanakkale	English	Dardanelles	14%
American	The Dawn Patrol	English	The Dawn Patrol	1%
German	Volga Madchen	German	Volga Girl	1%
French	Le Parfum de la Dame en Noir	French	Perfume of the Lady dy in Black	1%
Russian	Mustafa	Russian	Mustafa	2%
American	Mother Mine	English	Mother Mine	1.5%
American	Vagabond King (Sound)	English	Vagabond King	1.5%
American	The Thief of Baghdad (Silent)	English	Thief of Bagdad	2%
French	Il Est Charmant	French	He is Charming	1%
French	Mystère de la Chambre Jaune	French	Mystery of the Yellow Room	3%
German	Le Congrès S'Amuse	(German) (French)	Congress Enjoys itself	3%
French	Roi des Cireurs	French	King of the Bootblacks	2%
American	Four Devils	English	Four Devils	1%
German	Der Blaue Engel	German	The Blue Angel	1%
German	Hungarischer Tanz	German	Hungarian Dance	1%

Boys (Primary)

Turkish	Istanbul Sokaklarında	Turkish	In the Streets of Istanbul	24%
Turkish	Kaçakçilar	Turkish	The Smugglers	19%
German	Haci Murat (Sound)	French	Haci Murat	5%
English and Turkish	Çanakkale	Turkish English	Dardanelles	26%
American	Hell's Angels	English	Hell's Angels	7%
American	The Dawn Patrol	English	The Dawn Patrol	5%
French	Amour Tzigane	French	Gypsy Love	5%
American	Smiling Lieutenant	English	Smiling Lieutenant	5.5%
American	Senorita	English Spanish	Senorita	6%

Girls (Secondary)

Nationality Of Production	Name of Film	Language	Translation of Title	Percentage
Turkish	Istanbul Sokaklarında	Turkish	In the Streets Of Istanbul	43%
American	The Singing Fool	English	The Singing Fool	2%
German	Bombes sur Monte Carlo	French German	Monte Carlo under Bombs	2%
German	Die Drei von der der Tankstelle	German	Three Gentlemen and one Filling Station	6%
Turkish	Kaçakçilar	French	The Smugglers	15%
German	Haci Murat (Sound)	Turkish French	Haci Murat	3%

¹ Talkie film unless otherwise indicated.

<u>Nationality Of Production</u>	<u>Name of Film</u>	<u>Language</u>	<u>Translation of Title</u>	<u>Percentage</u>
English and Turkish	Çanakkale	English Turkish	Dardanelles	14%
American	Song of the Flame	English	Song of the Flame	7%
American	Lieutenant Souriant	French	The Smiling Lieutenant	3%
French	Chauve Souris	French	The Bat	3%
German	Volga Madchen	German	Volga Girl	10%
American	Mme. Du Barry	English	Mme. Du Barry	2%
German	Valse d'Amour	German	Love Waltz	7%
Russian	Mustafa	Russian	Mustafa	11%
American	Le Tombeau Hindou	Sound	Hindu Tomb	2%
German	Geheimer Dienst	German	Secret Service	6%
American	Noah's Ark	Silent	Noah's Ark	3%
American	Vagabond King	Sound	The Vagabond King	2%
French	Mystère de la Chambre Jaune	French	Mystery of the Yellow Room	3%
German	Le Congrès s'amuse	French German	Congress Enjoys itself	9%
American	Naked Lovers	Sound	Naked Lovers	7%
Turkish	Ankara Postası	Turkish	Ankara Courier	3%
American	City Lights	English	City Lights	5%
American	Parade d'Amour	English	Love Parade	6%
French	Je t'ai Aimée	French	I loved you	2%
French	Il est Charmant	French	He is Charming	5%
American	Devil May Care	English	Devil May Care	2%
German	Calais-Douvre	French	Calais-Dover	2%
German	Der Blaue Engel	German	The Blue Angel	9%
American	Ben Hur	Sound	Ben Hur	4%
American	White Shadows	Sound	White Shadows	3%
American	The Four Devils	English	The Four Devils	2%
German	Flagrant Délit	French	In the Act	2%
American	Le Réveil	Sound	The Awakening	6%
German	Der Unsterbliche Lump	German	Eternal Vagabond	6%
American	X 27	French	X 27	5%
American	Les Misérables	Silent	The Misérables	3%
American	Michel Strogoff	Silent	Michel Strogoff	2%
German	Anny Chauffeur	German	Chauffeur Annie	2%
American	Victim of Passion	Silent	Victim of Passion	6%
American	Song of the Wolf	English	Song of the Wolf	2%
American	Morocco	French	Morocco	3%
American	Adieu Madrid	English	Goodby Madrid	2%

Boys (Secondary)

Turkish	Istanbul Sokaklarında	Turkish	In the Streets of Istanbul	40%
American	Submarine No.44	English	Submarine No.44	2%
German	Bombes sur Monte Carlo	French German	Monte Carlo under Bombs	2%
German	Die Drei von der Tankstelle	German French	Three Gentlemen and one Filling Station	2.5%
Turkish	Kaçakçılar	Turkish	The Smugglers	16%
German	Haci Murat	Sound	Haci Murat	8%
English and Turkish	Çanakkale	English Turkish	Dardanelles	21%
American	Le Lieutenant Souriant	French	The Smiling Lieutenant	8%
American	The Iron Mask	Sound	The Iron Mask	9%
American	Hell's Angels	English	Hell's Angels	10%
American	Senorita	English Spanish	Senorita	4%

American	The Dawn Patrol	English	The Dawn Patrol	11%
German	Volga Mädchen	German	Volga Girl	2%
German	La Dernière	German	The Last Company	2%
German	Compagnie			
American	Geheimer Dienst	German	Secret Service	2.5%
Turkish	Thief of Baghdad	English	Thief of Baghdad	4%
French	Ateşten Gömlek	Silent	Shirt of Flame	4%
German	Roi des Resquilleurs	French	King of Parasites	4%
	Le Congrès s'Amuse	French	Congress Enjoys	5%
		German	itself	
Turkish	Ankara Postası	Turkish	Ankara Courier	11%
American	Roi des Rois	English	King of Kings	2%
French	Le Roi des Cireurs	French	King of the Bootblacks	2.5%
American	Borneo	English	Borneo	2%
American	City Lights	English	City Lights	4%
American	Parade d'Amour	English	Love Parade	2%
		French		
American	Les Sauvages	English	The Savages are	2%
	Arrivent		coming	
American	Le Pirate Noir	English	The Black Pirate	5%
American	La Marseillaise	English	Captain of the Guard	2%
German	Princesse à Vos	French	Princess at Your	2.5%
	Ordres	German	Orders	
German	Der Blaue Engel	German	The Blue Angel	5%

CHAPTER XII

MOVIE AUTOBIOGRAPHIES

Turkish youth, as has already been pointed out in previous chapters, is passing through a transition period of social change. In such large cities as Istanbul, the movies are generally supposed to have accentuated this transition and to be playing a tremendous role in the daily life of the adolescent. Just what this role amounts to would be almost impossible to gauge other than by citing illustrations of individual cases and letting the reader draw his own conclusions. This has been done in this chapter. Some 20 Turkish adolescents of Istanbul have been interviewed for their movie experiences and the results set forth in the form of individual autobiographies. The technique of these interviews resembles in some respects the "controlled interview" so popular in the United States for obtaining movie experiences. The person conducting the present interviews would strike up an acquaintance with a subject in the informal manner of the Near East and over a coffee or a friendly cigarette, draw forth the stroy of his movie life. The list of questions asked each subject was in general identical, although of course varying greatly in each case. The answers to the questions were not written down until after the interview, and the subject was not conscious of anything more than a casual talk with a newly made acquaintance.

The autobiographies have been divided into three Groups: A. Representing the upper class; B. Representing the middle class of the larger towns, and C. The lower working class. Class distinction in Turkey does not exist in an occidental sense of social gradations. There is often very little social difference between a person of Group A and one of Group C. There is no class consciousness. Hence it is difficult to divide the movie going population by any other criterion than that of occupation. Group A., the upper class, represents in general the descendants of the ruling class of the Ottoman Empire whose families have therefore been in close touch with the west for several generations. This group, at most 8.000 persons, is concentrated mostly in Istanbul. Group B represents, for the lack of a better term, the middle class families of small merchants, petty government officials and Army officers, to whom westernization is relatively new. This group includes possibly as many as one and a half million persons. Group C. is composed chiefly of the lower working classes of the large towns and numbers between one and two million persons. The balance of the population, which has a negligible contact with the movies, is composed of peasants and agriculturists and numbers between eight and ten million out of a total population for Turkey of thirteen and a half million.

Obviously a larger percentage of Groups A. and B. attend the movies than Group C. Furthermore, the autobiographies representing the first two Groups are purely representative as they have been chosen at random, while the autobiographies of the third Group are cases chosen out of many attempted which often had either insufficient connection with the movies or no connection at all. The lower classes in Istanbul are so poor that they can rarely afford movies. Not included in this Group are peasants who have come from Anatolia and outlying districts to Istanbul where they remain long enough to make sufficient money to enable them to return to their villages and live in comparative ease. Some of the peasants, of course, remain in the large cities and only occasionally indulge in movies (which are difficult for them to understand) and other customs of city life. This tendency to remain in the cities is said to be increasing.

In the autobiographies certain tendencies are out-standing, particularly in Groups A and B. First, these adolescents show a spontaneous liking for the movies and an amazing acquaintance with movie stars. They do not seem to have any doubts as to which are their favorites. These stars are real personalities who are discussed and read about daily. Groups A and B imitate their stars considerably in dress and manners, Group C being unable to do so in dress at least. Movies are usually chosen because of the star rather than through any other criterion. Almost every case in Groups A and B and many in Group C have photos of their stars.

Groups A and B are at least familiar with a foreign language in many cases, while this is rare in Group C. In Groups A and B parents usually attend the movies; but often in the latter group, in contrast to their children, they do not know any foreign language. In Group B also there is a tendency for the parents to cling to old traditions and not to accept the movies. Boys and girls in Groups A and B attend the movies in each other's company while this seems rare in Group C. The movies play an important part in the general dissatisfaction which is characteristic of Turkish adolescents today. There is also a desire to become a star or to lead any other life than the one at present.

Due to language difficulties, music is considerably more popular than the conversation. Although films with plenty of action and emotional thrills seem to be preferred to other types, there is apparently no dislike of any particular film. However, in Groups A and B there is quite a bit of analytical criticism and appreciation of films and actors, showing a striking familiarity with movie technique. The boys are quite frank in their admiration of "pretty women" and what this means to them.

The autobiographies show that the movies are not new to Turkey as in almost all instances these adolescents begin their movie lives at an early age.

While there is a considerable desire on the part of several of the adolescents to become like one of their favorite stars, there is no mention of any desire to become like the youth of a particular nationality French, German, American. It seems as if the stars and the characters they portray are not looked upon in the light of their nationality but rather as persons representing a foreign and much envied civilization.

It is obvious that for most of these adolescents the movies and sport are the chief if not the only recreational activities. Quite naturally sport often takes the place of movies during the summer months.

AUTOBIOGRAPHIES

Group A

(Numbers 1-4 inclusive)

AUTOBIOGRAPHY NO. 1

Young Turkish schoolboy 16 years old of wealthy upper-class family. Lives in Pera and speaks French.

"I usually go to the movies alone on Fridays and Sundays either to the 4:30 or the 6:30 session. Whenever I go at 4:30 I stay also through the 6:30 session. The amount I spend each week, 150 to 160 piasters, comes from my family. If I had time and money I would see a good film every day."

"My favorite star is Greta Garbo, others being Lily Damita, Lillian Roth, Norma Shearer, Jeanette MacDonald, Billie Dove, John Gilbert, "Buddy" Rogers, Nils Asther, Ramon Novarro, Maurice Chevalier, etc. I have a large album containing pictures of many stars. Of Vilma Banky I have four photographs, of Billie Dove seven, of Greta Garbo six, and of Lya di Putti three. If I had more money I would have a larger collection.

"I often meditate upon the acting and the life of a number of movie stars, particularly Greta Garbo. My pictures of her and others I keep in my room and I intend soon to buy an attractive frame for her. I regularly read about the movies in newspapers and magazines which I buy myself. It is easy for me to pick and choose movies as all the houses in Pera are located near each other and near my home. I prefer drama and tragic love stories. Upon leaving the movie I could tell you exactly the entire plot and all the developments, as I have an excellent memory. The characters on the screen appear familiar to me at very first sight since I feel that I know my stars intimately. There is a Turk who resembles John Gilbert and my cousin looks like "Buddy" Rogers.

"In a way I would like the movies to be in Turkish but, on the other hand, I don't know whether our actors could play as well as the European stars. I can understand talkies in French perfectly and can to a considerable extent follow English and German films although I do not speak these languages. In the case of French or English talkies I should prefer the titles omitted as their reading interferes with one's attention.

"I should like to resemble the film stars George O'Brien and Lucieno Albertini, both of whom have wonderful physique and fine muscles. I should like to become a star because I think I have a certain talent and could develop this considerably. I have often tried out my talent at home and should like to have a chance to work as a movie star in Europe.

"I prefer the movie to the theater as I consider the latter very boring. I not only think of films but dream of them considerably. The recollection of a film may even prevent me from going to sleep for a half an hour or so.

"Generally speaking, I prefer the movies to reading or going to a café. The film that interests me is one with a fascinating subject, plenty of action and with a tragic and dramatic love story."

AUTOBIOGRAPHY NO. 2

Turkish boy age 18, son of a retired general. He is now a cadet at the Turkish Naval College located on Halki, one of the small islands in the sea of Marmara near Istanbul. He has had a good home education before joining the college and understands English, French and German. He is most gentlemanly, clever and has a cleancut face with fine features and an athletic figure with broad shoulders.

"During the winter I attend the movies once a week either Friday afternoons or Thursday nights when I am let out of college. Although in the summer I do a great deal of outdoor sports, since this is my vacation, I have a good deal of free time and therefore can go to the movies often. I attend usually with my friends, parents, or alone and spend about 50 piasters (27 cents) a week since with that I can get excellent seats because being a member of the armed forces of Turkey I receive an appreciable discount.

"Ronald Colman is the man star I like most because to me he impersonates an ideal type of character. Other stars may be as strong and athletic but are coarse, while others who are as good looking do not act as well. I liked Ronald Colman when I first saw him playing in "Beau Geste." The women stars I like are: Billie Dove, Greta Garbo and Marlene Dietrich, the first because she is very pretty and the other two because they act well. As a rule I admire all the other pretty actresses.

"I have a few pictures of these women stars but none of any men stars. I keep them in my drawer to look at sometimes as I would look at the picture of any pretty woman.

"My favorite movies are: "Submarine 44", "Hell's Angels", "Beau Geste", "The Blue Angel", "Tarakanova", and "City Lights". I dislike some of Harold Lloyd's comedies because I think his jokes are silly and not human like Charlie Chaplin.

"I read about movie stars in the newspapers only. I have no desire to be a star, although I would like to resemble some of the people the stars impersonate in the films. I sometimes dream of a film and I am kept awake by it if it is very exciting.

"As a rule I would prefer to see movies than read although I prefer sports to movies.

"I hate affectation and do not copy any movie star. I became first interested in love pictures at 13, although I think I have learned more about love making from books than from movies. I never fell in love with movie stars because it is the role they impersonate in the film rather than they themselves who interest me. I get temptations from films where I see people

leading a distinguished and luxurious existence. I also get ambitious from films where people are doing heroic and romantic things. Inasmuch as I have chosen the career I love the movies do not make me dissatisfied but they often make me desire to have more money to spend on pretty women, to enjoy life with, and to have opportunities for doing wonderful deeds. If I did not have my present career the movies might have made me want to become a boxer, an acrobat, a circus rider or a gangster."

AUTOBIOGRAPHY No. 3

Turkish girl 18 years old, belonging to a good Turkish family. Her father is a distinguished Turk occupying a high position and until three or four years ago was quite well off. She is good looking, knows it and is well dressed and tall. She is well educated, speaking English, French and German fluently and reads books in these languages. She is clever but quite frivolous by nature and slightly fast because of the surroundings in which she has lived. She uses the methods of beautification which so many young Turkish girls and women have today.

"I used to visit the films only occasionally as a child. My first favorites were Pina Minachelli, Lydia Borelli, Agnes Ayres, Barbara Lamar and Rudolph Valentino. I liked them because they were beautiful and elegant.

"I now attend the movies two or three times a week which is quite sufficient. Sometimes I go with my parents, but usually with friends who are generally boys. I have no particular day but go generally in the evenings or late in the afternoons. I do not spend much because I am usually invited. My present favorites are John Barrymore, Ronald Colman, Gary Cooper, Lewis Stone, Marlene Dietrich, Greta Garbo, Norma Talmadge and Nancy Carroll. My favorite films are: "David Golder", "Mustafa", "Anna Christie", "Dactylo" and the "Blue Angel". The star I like best is John Barrymore, although I have pictures only of Greta Garbo and Dita Parlo given me by friends who thought I looked like them. These I have in my room. I sometimes read about movie stars in the newspapers but never buy any movie magazine since those I look at I find at my friends.

"I disliked "Romance" because although Greta Garbo is one of my favorite stars I find her voice ugly and her pronunciation of English poor. Besides I think there was too much talking and very little action in the whole show. Movies ought to be movies, not theatres. I don't mind whether a movie is a comedy or a serious film but I prefer the music to the conversation.

"I would like to look like one of my favorite stars although I have no desire to join the hard working life which a movie star must have. The movies never keep me awake, although I sometimes dream of the movies rather than of the stars.

"If a book is very good I would prefer it to a movie.

"Although I have never imagined myself acting in a movie no doubt I have unconsciously adopted some of the manners of the stars. I have never imitated their way of dressing but at one time did my hair like Greta Garbo's as I was told it made me look like her.

"I have never fallen in love with any movie idols nor learned anything about love making from the movies, although I first became interested in love pictures when I was 12.

"Yes, it is true, the movies generally dissatisfy me with my present type of life and the vicinity in which I live."

AUTOBIOGRAPHY No. 4

Turkish girl 19 years old, tall, rather good looking and belonging to a good family, her father having been a government official. The family is no longer well off, living modestly although it is not necessary for the girl to work. The family still frequents Turks of the best class, while the girl was educated in the fashionable French school, Notre Dame de Sion. She speaks French and English quite fluently.

"I go to the movies twice in a week, usually at 9:30, with my brother, sister or my flirt. My mother also goes quite often. I usually go on Wednesdays and Sundays and would go much oftener if I had nothing else to do. The two Liras a week I spend come from my family.

"My favorite stars are Douglas Fairbanks, Jeanette MacDonald, Marie Bell, Maurice Chevalier, Lillian Harvey, Henri Garat, Jean Murat, Harry Cooper, Harold Lloyd and Mary Glory. A few of my favorite movies are: "Dactylo", "Princesse à Vos Ordres", "Il est Charmant", and "Tu seras Duchesse". The stars I like best are Marie Bell and Jean Murat. I think of him a great deal and even dream of him. I have a lot of his photographs as well as photographs of other stars, a few of which I have framed. I read considerably about movie stars in the papers and subscribe to the movie magazine CINE MIROIR. I prefer comedies because they make life more pleasant. One goes to the movies to forget the unpleasant things in real life. I prefer the conversation in talkies when it is good.

"I would like to look like Marie Bell and would like to be a movie star if I were sure to succeed! I like Lillian Harvey's gestures because she is so graceful and try to smile like her. I would love to dress like the stars but unfortunately cannot afford it. As regards beautification, I use some make up as the average girl does now and do physical culture to have a nice supple figure as the stars.

"I became first interested in love pictures at 12 because I was curious to learn what love is. Since then this type of picture is my favorite since love is the most interesting thing in life. My earliest favorites were Norma and Constance Talmadge, Gloria Swanson, Barbara Lamar, John Barrymore and Rudolph Valentino. I liked them because they were handsome. As a small child I used to go in the afternoon once a month with my mother. In those days I used to make believe at acting a part.

"From love making in the movies I have learned how to kiss, but I have never fallen in love with my movie idols since I prefer something more tangible. However, I often imagine playing love scenes and sometimes dream about the stars. The movies disatisfy me a great deal with my present life and I would like to be a star like Marie Bell or Gaby Morlay, acting so well. Life in the movies I imagine would be among handsome young men who spend a lot of money and make love to one. The movies have given me no ambitions other than to be rich and happy."

AUTOBIOGRAPHIES

Group B

(Numbers 5-14 inclusive)

AUTOBIOGRAPHY NO. 5

Turkish boy of the middle class. He has attended the German school in Pera and the French school St. Benoît. Besides French and German he speaks a little English. His family lives in the Çankırı district of Istanbul where they have a small house belonging to them since the time when Çankırı was entirely a Turkish quarter. The boy is 20 years old, works as a clerk in a bank and is handsome, tall and dark. He dresses with rather bad taste and while at times he is not so very conspicuous, at other occasions he wears such peculiar clothes that people think he is ridiculous. He is very musical and likes to sing.

"I went to the movies first when I was eight years old with my parents and for about three years liked detective movies and movies showing wars with red Indians. My earliest favorites were Hoot Gibson and cowboys. As a child I usually went to the movies in the afternoons with my mother. I often made believe that I was acting a part in the movies.

"Now I attend once or twice a week either alone or with girl friends, my parents seldom going. I attend either the day the programs change at 4:30 or else on Thursday nights, spending about one Turkish Pound per week. If the admission were free I would go every day, but my finances are restricted, the money I spend on movies coming either from my salary or from my parents. My favorite star with whom I fell in love several years ago is Anita Page. She represents my ideal at least so far as looks go, while I admire Rudolph Valentino because of his sad and sensual look. I often dreamt of Anita Page. I own several pictures of her and other stars keeping them framed in my room.

"I read about movie stars every week in the AKŞAM (Turkish newspaper) as well as in movie magazines, the CINE MAGAZINE and CINEMONDE.

"I would have very much liked to resemble Rudolph Valentino and have a great ambition to be a movie star as my voice is so good that I could sing. While the movies do not keep me awake at night, I often dream I am in the company of movie stars. No matter how much I like a movie I never see it more than once because, being of a nervous temperament, I do not like to know what is coming next. The movies themselves never give me a headache but this sometimes comes from bad air in the movie house. So far as I remember I have only cried once at the movies.

"I have never imitated any of the stars or tried to adopt ways of beautification.¹

"I learned how to kiss from the movies and became interested in love pictures when I first fell for Anita Page. I never wrote to any of my movie favorites because I knew that my letters would remain unanswered. I must admit I get considerable temptation from the movies when I see a parade of half naked stars.

"In some ways the movies make me dissatisfied with my present life and make me want to travel. In becoming a movie star I imagine I would work very hard but would make a lot of money and would also have the opportunity of being among lots of pretty women."

¹ Despite this, the young man is wearing small sideboards and rather long hair after the fashion of Rudolph Valentino.

AUTOBIOGRAPHY NO.6

Turkish boy, 19, who has attended several schools but who has never studied well. He is exceedingly conceited, thinking that he looks like the stars who have the most success with women. His favorite men stars, he thinks, look most like himself. He understands foreign languages fairly well and attempts to dress like his favorites. He wears very low and wide collars with a very loose tie with a large knot. He also plucks his eyebrows, wears his hair very long in back and grows sideburns like his favorite stars. He belongs to a well to do family although his grandfather was of very humble origin so that the family's tradition is not one of any culture or education. Whereas his grandfather was a comptroller of tickets in a railway company, his father was director of an important company. He died recently, leaving his family a good deal of money.

"I go to the movies as much as I can, three or four times a week, usually alone or with girl friends and once in a while with boys. My family attends also. If admission was free I would go much oftener, but I only receive a little money from my parents. Ramon Novarro, Don Alvarado and John Gilbert are my favorite men stars and Dolores del Rio, Lupe Velez and Vilma Banky as women, although there are so many pretty women on the screen that it is hard to choose. It is also difficult to tell which movies I like best, although my favorite no doubt is "The Pagan Levers" with Ramon Novarro who is also the star I like most. However, the star I preferred to any other is Rudolph Valentino who is now dead. Yes, I often think of him and own pictures of him and of many other stars, several of which I have framed. I keep them in my room on the wall, in my table and in my cupboard.

"I read a great deal about movie stars in the papers and also CINE MIROIR and CINE MONDE, as well as American movie magazines whenever I can get them.

"I generally dislike all films with actors like Emil Jannings because I consider it ridiculous for fat, ugly old men like him to be movie actors.

"The names of the stars usually decide what film I will see and I talk this over with my friends. I prefer romantic films with songs and tangos and like the music better than the conversation.

"I would, of course, like to be a movie star, such as Valentino. Both he and Novarro I consider as the ideal type of men.

"If I like the movie considerably it may often keep me awake and I sometimes dream of movies in which I would like to have starred.

"Although I am fond of games I prefer movies to sports.

"Yes, I have often cried at pictures and like to do so if the hero and heroine are interesting.

"I often make believe at acting a part in the movies and suppose that I have adopted some of the manners of the stars. I dress like the stars but do not use any beautification to make me look like them.

"Although I have always been interested in love pictures I have learned nothing about love making from them as this was something I did not need to get from films. When I was younger I fell in love somewhat with Dolores del Rio and Vilma Banky, often imagining myself playing a part with them and often dreaming of them. I also have written love letters to my favorites.

"Although my present type of life is quite agreeable, the movies make me dissatisfied and I get all kinds of ambitions from romantic pictures. I have always wanted to be a popular premier, acting romantic parts, singing songs and dancing well. If I was a movie star I imagine I would live a very luxurious life, possess beautiful automobiles, receive a lot of letters from pretty girls and enjoy life thoroughly. The movies give me the ambition to become a toreador, a wealthy ranch owner in Mexico or South America, a dancer in smart cabarets but chiefly to become a thrilling star."

AUTOBIOGRAPHY NO. 7

Turkish boy, 19 years old. Belongs to the middle class. He has studied at a Turkish school and is actually clerk in a Turkish bank. His father, now dead, was an official in the Ministry. Since his family has never lived luxuriously, they have always kept their small income. They live at Fatih (a quarter of Stamboul) where they have a small house and some other property from which they draw their income. His mother is now head of the family while his brother is a naval officer. This young Turk is quite decent looking and presentable. He understands a little French but no other foreign languages.

"I go to the movies with my friends once or twice a week and take my mother about twice a year. I go regularly on Fridays and sometimes on Sundays and other holidays, always at 4:30. My expenditures on movies vary greatly because sometimes I am invited by friends, occasionally invite them, and sometimes take a girl. The grade of the movie house also varies. What I spend I get from my salary.

"My favorite stars are Marie Glory, Billie Dove, Vilma Banky, Willy Fritz, Emil Jannings, and Maurice Chevalier; while a few of my favorite movies are "The Blue Angel", "Dactylo", "Le Chemin du Paradis", "La Bande à Bouboule".

AUTOBIOGRAPHY NO. 8

Turkish boy, 16, pupil at the Kuleli Military College. He belongs to a poor family of the petite bourgeoisie, is rather strong and loves games. His father is a doctor in a small village. He is neither handsome nor ugly but has a very good athletic figure. His character seems good although he has no education at all. He is a little brutal but education could easily develop noble and sportsmanlike qualities in him.

"On Fridays at 4:30 I go to the movies, either alone or with my school friends. This costs me 40 piasters a week. My family go although they are old fashioned.

"My favorites among men stars are: Douglas Fairbanks, because he is strong, a good acrobat and agile; George Bancroft, because he is also strong and manly; Gary Cooper, because he is good-looking and is very good in films where he has to make love. Among girl stars, I like Billie Dove, as I consider her the prettiest movie star; Bebe Daniels, because she is so lively and bright; Marlene Dietrich, because she plays her parts so well and has such sex appeal. My favorite movies are: "Morocco", "Submarine 44" and "Hadji Murat". Gary Cooper and Marlene Dietrich are the favorites I like most. I often think of the latter and would like to be in love with such a woman. Most of my pictures are of her although I have photographs of several other stars. I keep them in my box at school to look at once in a while.

"As I do not know foreign languages at all well I do not often read movie magazines although once in a while I buy the Turkish magazine HOLİVUT.

"There was never a movie I disliked. The names of the actors, the title of the film, the photographs shown outside the movie house and the stories of the films which I read in the papers decide what film I shall see. I also talk this over with my friends. Since I do not know foreign languages well I prefer the music, especially if there are catchy tunes, but above all I like action in a film and I do not like to have to watch actors merely opening their mouths or singing.

"I would like to resemble my favorite men stars and am kept awake if the movie is pathetic and exciting, although I am not given to dreaming about it.

"Since I live at College my movie hours are restricted to once a week.

"As a child I was taken by my parents and neighbors about twice a month in the afternoons. I first liked all comical pictures and my earliest favorites were Fatty Arbuckle, Buster Keaton and Harold Lloyd. Even now I continue making believe I am playing a part in the movies and have perhaps

unconsciously adopted some of the manners of the stars I have seen. Since I have to wear a uniform I cannot dress like any of the stars but I do exercises to be as strong and agile as are my favorites.

"I first became interested in love pictures at 14 and fell in love with Marlene Dietrich. However, I have never thought seriously about becoming a star although if I did so I would like to be like Gary Cooper. I cannot imagine the kind of life I would lead as a star as I do not think the newspapers and movie magazines give an accurate picture of the life of stars.

"I do not own pictures of many stars because the stars don't interest me particularly, although I read about them in newspapers.

"My choice of films rests largely on what my friends have told me about them. We talk over at length the subject of movies. In general I prefer the music.

"The movies have never made me think about becoming a star and have never kept me awake, although I would rather see a movie than read. When I was at school I really preferred studying to the movies. Now I prefer playing games or watching a good football match.

"The movies sometimes give me a headache and very often make me cry especially pathetic and tragic films. In general I prefer to go with girls and usually do so.

"I went as a small child and my earliest favorites were Lya de Putti and Douglas Fairbanks; then came Milton and Maurice Chevalier.

"No, I do not adopt the manners of stars as I think anything affected is ridiculous. As regards love making, I suppose I have learned from the movies what I already did not know.

"No, I never compare myself to the persons on the screen and am not a dreamy kind of person with the illusions of becoming a star.

AUTOBIOGRAPHY NO. 9

Turkish Lycée boy, 17 years old, of fairly well to do family. Speaks French.

"I got to the movies once, twice and even three times a week, usually with my friends, either girls or boys. I never go alone. The movie house is often a good place for a rendezvous. I prefer to go between 4:30 and 8:30, although my parents, whenever I go with them, attend at 9:30. I usually go on Friday which is a holiday. My movie expenses, which come out of pocket money received from my father, amount to two or three liras per week.

"My favorite stars are Greta Garbo, Emil Jannings and Willy Fritsch. I not only possess a picture of Greta Garbo but also pictures of several others. My friends and I often compare their different styles of beauty and discuss them thoroughly. I not only often think of Greta Garbo,¹ but I often write to my favorite artists requesting their photographs. In this way I keep up quite a correspondence and show their autographs and letters to my friends with great pride. Their pictures I usually keep in my waistcoat pocketbook and so far have not framed any. I follow the movies closely in the special articles in the Turkish papers as well as read MON CINE, MON FILM and other movie magazines. I am rather particular about the movies I go to because I consider we are now paying more attention to art whereas formerly it was the criminal film and the love film which predominated. I have no difficulty in understanding the story which is not the case with my parents. My father or I usually have to explain the plot to my mother. Most of my school friends would like to have the talkies in Turkish but to me it is a matter of indifference as I speak French. To my parents of course French is annoying. However, there are really few Turkish schoolboys who do not understand some French.

"I have no particular desire to copy any of the characters I see in the movies although many of my friends imitate their style of dress, while as for my sister, she takes a paper and pencil to the movies with her and makes notes of their dresses, styles, etc., and even imitates the way they do their hair. I myself have not the slightest desire to be a movie star.

"I do not consider it far to go from Stamboul to Pera to see a movie. Many people come to Pera for a performance from as far as Bakirköy (a suburb of Istanbul on the Sea of Marmara).

"I naturally prefer movies showing foreign countries to those showing Turkey and would like to travel to Paris, Berlin and Vienna, although I should only want to leave Turkey for a very short while, just to have a good time at the European cabarets. My parents object a great deal to my movie going but this objection is based on the fact that they cannot follow the movies closely themselves so that to them all movies are bad. I prefer movies to reading, studying and playing games.

¹ The father of this boy said he was sure his son dreamt about movie stars.

AUTOBIOGRAPHY NO.10.

Turkish University student, 18 years old.

"I was first taken to movies by my schoolmates at the age of 13. My earliest favorites were Mia May and Pola Negri. I went sometimes once a week, although often only twice a month.

"I am afraid I do not adopt the manners of movie stars with much success. I like Valentino's manners and also the manly gestures of Ramon Navarro. I would copy the way they wear their clothes but it is too expensive. I have never wanted to be a movie star although Ramon Navarro is my choice.

"At present I go with my family or friends usually after dinner, the money coming from my mother. My present favorites are Marlene Dietrich, Lilian Harvey and Clara Bow. I keep their pictures in my room and naturally often think of them, particularly Marlene Dietrich who is my favorite. I always read the movie page in newspapers.

"My preference in actresses is a lively one, such as Marlene Dietrich. Besides the picture must be exciting and some pretty scenery. I also prefer lively pictures and like the music better than the conversation.

"I sometimes dream of films I have seen and often feel very sad for hours after a tragic picture. I would far rather go to the movies than read, as action in a book is too slow. I prefer a good picture to games and would naturally rather go with girls whenever I can persuade them to come with me".

AUTOBIOGRAPHY NO.11

Turkish girl, age 20, the daughter of an old Turkish priest. Educated in a Turkish lycée which she did not finish. She is busy all day at home looking after household affairs since her step mother does little household work. She does not understand any foreign language.

"At first my father, who was a conservative gentleman, a priest, would not authorize anyone in the family to attend the movies, although he is a well educated man, knows French and reads a lot. One day he was told that the movies were showing "The laughing Man" of Victor Hugo. Since he is very fond of Hugo's works he decided to see the film and take me along. He was so delighted with the show that he started to go frequently to the movies whenever an historical film was on the program.

"Thus I first became acquainted with historical films and have never lost interest in them, but my favorite kind are love pictures. It is so wonderful to be in love. What a pity it is to always go to the movies in

father's company. I think I would be able to love someone just as much as is shown in many nice films. I am just dying to love someone but have nobody to share my love with. I think I shall have to marry without being loved and without ever having had an opportunity to love somebody sincerely.

"As I said, I always go to the movies with my father, once a week, Friday afternoons. All stars are my favorites and I would like to be like them because they all interpret so wonderfully how to express sweet eyes to their lovers, how to kiss or how to deceive a husband. However, looking at the acting of the stars I sometimes feel that they are avenging girls in my social position.

"I never played acting parts in the movies because I am too afraid that should my father ever notice anything unusual in my attitude while at the show he would never take me again to the movies. For the same reason I have never imitated any of the stars or used any kind of beautification. On the other hand, I have learnt from movies with regard to love making to be indifferent to men, to try to hate or pretend to hate the person whom one loves, how to kiss passionately for long, long minutes.

"Ever since I saw my first love picture my father told me not to pay too much attention to some of the scenes, but I could notice that he himself was watching these quite attentively so that I in my turn became even more interested in them. I have fallen in love with many of the young actors in the movies and have pictures of several of them which I keep carefully concealed in my room. When I am free and not watched I look them over and they bring back to me recollections of the films I have seen. I often dream about these films and the stars but never write to them as I know only Turkish.

"I would like to go to the movies every day, without being accompanied by my father.

"The movie I have just seen often keeps me awake when it makes striking comparisons with my present fate. I often wonder then if the life I am leading is worth while living when others are so happy.

"In the summer I cannot see movies as I am busy in a village helping a relative of my father. I prefer going to the movies to reading although at home I never get time to read.

"I often cry at pictures. One scene in particular I remember when a girl lost her fiancée in a terrible mountain accident. I could not stop crying and my father was very mad with me threatening to take me home if I did not stop that nonsense.

"I read movie news from the daily papers."

AUTOBIOGRAPHY NO.12

Turkish girl, age 21, who gives private instruction.

"I started going to movies at six with my mother, sister and brother. We all became enthusiastic. First I liked tragedies and love pictures but did not care to see any more of this kind after my father died. I usually went in the afternoon and later on was often taken by my negress nurse once or twice a week. My earliest favorites were Henny Porten and Pina Minechelli. I usually go to the movies now twice or three times and even four times a week with my fiancé. I usually go in the afternoons, Fridays, Saturdays and Sundays. My mother still goes sometimes.

"I used to make believe I was acting a part in the movies when I was with boys of my age to appear more interesting. Now there is no need for me to do this. I do not copy the manners of movie stars, although I like some of the sporting outfits as shown in the films and have frequently ordered some according to the styles shown. Besides these outfits are cheaper than silk garments.

"I have learned from the movies not to fall in love at all but to have a new lover every day. I first became interested in love pictures at ten and fell in love with Ramon Novarro. I often imagined myself playing a part with him and others and often dreamed about them.

"I get most ambition and temptation from those films showing highbrow life. I should like to visit various countries where the plots of these films take place: New York, Mexico, Colorado. I have already been to Europe. From the films I wish I could have my own home as comfortable as those shown in the films. I should like to see my country as rich as foreign countries and the more I see in films the more I realize the many things my country lacks.

"Yes, I should have liked to become a movie star: to be a slim, blond, tall sweet actrees of good carriage, joyful, happy, rich, young, daring, silent when necessary, passionate, humorous. I imagine life in the movies would be very extravagant, throwing money right and left. In short, the movies have given me the desire to become a good - for - nothing.

"My present favorites are Conrad Veidt, Ramon Novarro, George Arliss and Emil Jannings. I like Conrad Veidt the most and think of him often. Besides having his physical picture it often occurs to me making mental picture of him when reading books and to make him like the hero. I also have pictures of the handsome movie stars: Ramon Novarro, Gary Cooper, Nils Asther, Rudolph Valentine and Ronald Colman, which I keep in my room as long as people don't laugh at me.

"I occasionally read about movie stars and I am very much interested in their private life, especially that of young movie stars and how they behave in ordinary life. I also read the magazines MON CINE and MOTION PICTURE. I prefer pictures giving some new ideas about life pictures that add to my knowledge. When I am blue I go to comedies to cheer me up. At other times I like serious pictures to learn something new. I feel like becoming a star when I feel sick and tired of my present life.

"If the picture has a moving plot it generally keeps me awake and sometimes makes me dream of it."

"In the summer time I prefer sunshine and fresh air to the movies, although compared with books I choose the films as they are nearer to true life.

"The movies have often given me a headache and I have often cried at pictures although this spoils my disposition for several hours."

AUTOBIOGRAPHY NO.13

Turkish girl, 18 years old, neither plain nor pretty, with no pretensions and simply dressed. She uses a little make up. Belonging to the petite bourgeoisie she lives in Aksaray, a very Turkish quarter of Istanbul, has finished a Turkish girls' school and has been working for a year as typist in a Turkish bank. She understands a little French but no other foreign language. Her father is a customs clerk.

"I go to the movies once a week in the afternoons, preferably with my boy friend although I sometimes go with my best girl friend. My parents attend but not regularly. It is difficult for me to say how much I spend because I am so often invited. What I do spend comes from my salary. Naturally I can only go Fridays and holidays when I am free and I look forward to these days greatly. If I had more time and if admission were free I would go three times a week.

"My favorite star is Mary Glary because she is so pretty, clever and full of life. Other favorites are Billie Dove, Marcelle Chantal and Willy Fritsch, while favorite movies are "Le Réveil", "Dactylo", "Toute la Vie", "Tu Seras Duchesse" and "Il est Charmant".

"I have lots of pictures of Mary Glory and also ones of other stars, in fact I have a whole collection which I pin up on the walls of my room because I like to see them around me.

"I read nothing else in the papers but what concerns movies. I am a regular subscriber to HOLİVUT and buy this movie magazine as soon as it is published.

"The Blue Angel" is one of the films I disliked most. I consider the subject matter and people in it as very unsympathetic and uninteresting. Who could like a film where the heroine is a vulgar singer in a cheap theatre and the hero an aged professor with a beard and a big stomach instead of a handsome young man?

"There is nothing that makes me desire to see a particular film. I just walk in and see what is shown. I prefer serious films because they fascinate your soul, whereas comedies only amuse you temporarily but leave nothing behind. I prefer music because I understand it better than conversation.

"I would like very much to be a star but unhappily I am not pretty and do not possess the necessary qualifications.

"Some of the movies keep me awake at night but I do not remember having dreamt of any. I have cried at all the sad films I have seen.

"I do not remember when I first went to the movies as I was very young. Then I used to make believe I was acting a part but I do not any more.

"I try to imitate some of the manners of the stars and would like to dress as they do but it is too expensive. I do not use much beautification. I have learnt a good many things about love making from the movies but it is impossible for me to tell you of them.

"The movies dissatisfy me a good deal with my present life for I desire a life of love and passion."

AUTOBIOGRAPHY NO. 14.

Turkish girl, aged 22, who works in an office. Her father is a prosperous merchant.

"The first film I remember having seen was a love picture with Francesca Bertini as the main star. Bertini fascinated me very much at the time through her coquettish and capricious gests, her way of throwing her hair abruptly back to her neck, etc., I became greatly interested in her. She usually acted in tragedies.

"When the movies began projecting the first American films with the pretty American "girls" I gradually became more interested in this type of films.

"My early favorite stars were: Francesca Bertini, May Murray and Lia de Putti. Later on I liked particularly Lilian Gish, Norma Talmadge, Mary Pickford, Conrad Veidt, Emil Jannings, Ivan Petrovitch and Charles Farrell. I was very much fascinated by the extremely expressive art of Lilian Gish. It really was not necessary to read titles, she interpreted so well every one of her parts, whether a tragic or a miserable part. She always knew how to express so wonderfully every one of her feelings. Norma Talmadge was equally good.

"When I was young I usually went to the movies with girl friends. We used to go once a week to the 1.30 p.m. show and stay until 5 p.m. At present I go to the movies mostly with girl friends or with my parents. Whenever a film appeals to me particularly I go to see it a second time all by myself.

"Such scenes as two lovers meeting at the end of the plot after having gone through hardships and misery, or succeeding in their final plans after having had to overcome moral and material suffering, frequently made me believe that I could have interpreted the respective parts and scenes better and more pathetically than the stars themselves. I have often meditated as to how I would imitate certain stars. On the other hand, we get so much influenced by all we see on films that frequently we do not know that we imitate stars and their ways unconsciously and cannot even remember from what actress we may possibly have copied some of our manners. I don't think I have ever tried much to copy the style of dresses of movie actresses. I will confess, however, that I am crazy about the pretty, long and stiff eyelashes of some of the blue eyed actresses and about their splendid blond hair, and that I sometimes try to copy some of their eye lash beautification and hair dressing.

"In love matters I never copy anything from films because in real life everything is entirely different than on the screen. I became first interested in love films at the age of about 15, but then very passionately.

"The films which tempt me most are exciting dramas with rich scenery, and such films which show a plot with some unusual but happy end. All films portraying pretty Italian, French or Spanish landscape scenery stimulate my desire to see with my own eyes and enjoy such scenery. Many a film, its plot and its scenery has suggested to me some bad thought. I have cursed a good many of them which made me feel miserable about my present existence and environment, and influenced my imagination to the point of wishing that I could just die or vanish somehow and be reborn under happier conditions and auspices.

"I have frequently and sincerely entertained the desire of becoming a movie actress, some actress like Charlotte Suza, or Brigitte Helm or like the so called "transparent" Lilian Harvey. If I were a movie star I should have

liked to undertake long trips, to be admired and applauded, to put up good artistic performances and acquire a great reputation. I would not have cared for too aristocratic and fashionable society but would have liked to lead an easy and rich but not noisy existence.

“The only vocational ambition films ever gave me is that of a famous movie star.

“At present I go twice a week to the movies, either with boys or girls at 6.30 or 9.30. My parents also go regularly.

“My present favorite movie stars are: first, Kate von Nagy; then, Nancy Carroll, Liane Haid, Joan Crawford, Norma Shearer, Charles Roger, Willy Fritsch, Georg Alexander, Hans Futterer, Lilian Harvey, Brigitte Helm, Dolores del Rio, Jean Murat, Marlene Dietrich. I never collect pictures of stars.

“I prefer to see stars and their performance on the screen, but don’t care to read about them in magazines.

“I often consult my friends about films which I intend to see. But even when they don’t like a given film, I still go to see it provided it portrays some of my favorite stars. Besides I know that some of my friends get influenced by rich scenery and do not appreciate sufficiently artistic performances. The types of plots I like best are tragedies with a display of high artistic achievement. I also like operettes because they render me cheerful and help me forget some of my daily worries.

“In talkies I frequently prefer the music and the songs which are so diverting, whereas the conversation is frequently expressed in such cold and phlegmatic manner that one really feels upset. I should certainly have liked Turkish talkies, but inasmuch as we have no real Turkish actors, I don’t care much for Turkish talkies. The interpretation of Turkish movie actors is so crude and ridiculous, that one can feel only sorry that Turkish talkies should be produced with the type of theatrical force which now exists in this country.

“When I see a really fascinating and exciting film it often occurs to me to literally partake of all its phases in my imagination and meditations for several hour. I remember the gests, looks, words and am thus absolutely absorbed until I fall asleep. Although I don’t get exactly frightened at the projection of certain exciting scenes, I often get quite nervous at some of them. Thus, for instance, scenes portraying two friends or lovers suddenly meeting again after long suffering, give me some sort of a heart shock and a shiver, and such nervous feelings remain with me for several hours. I prefer movies to sport and reading.

“I have often cried at tragic and dramatic movies and like them exceedingly.”

AUTOBIOGRAPHIES

Group C

(Numbers 15-20 inclusive)

AUTOBIOGRAPHY NO. 15.

Turkish girl only 15, but very precocious, both morally and physically. Partly her own nature and partly the pictures are responsible for her present mentality. This type is quite usual among the lower classes but does not compose the majority. Her mother is a house maid and her father, who died when she was only a small child, was a cabman. She lives with her grandmother at Etyemez, a suburb between Aksaray and Samatya, a quarter of Stamboul. She is very clever, although she has never worked hard at school. She speaks only Turkish, has a pretty face and quite a good figure. She makes up a good deal and wears high heels. Actually she dresses very vulgarly but perhaps if she came in touch with people of a good class, she might develop her taste and become quite smart. When she goes to school she dresses in a less showy way for fear her teachers would scold and punish her if she did not. This young lady is already one of the successful vamps of the neighborhood.

"I go to the movies as often as my friends take me. No, my family does not attend, since my mother works hard and my grandmother is too old. I would go to the movies any time but it is usually in the afternoons as I cannot get out of the house easily at night. I hardly spend any money at all, as I nearly always find somebody to take me.

"My favorite stars are: Nils Asther, Gary Cooper, Willy Fritsch, Conrad Nagel, Henri Garat, Dolores Del Rio, Lily Damita, Marlene Dietrich, Joan Crawford, Anita Page, Lilian Harvey and Kathe von Nagy.

"My favorite movies are "Morocco", "The Blue Angel", "Princesse à Vos Ordres", "Le Congrès s'Amuse" and "City Lights". I like Nils Asther most and think of him considerably, possessing several of his pictures as well as pictures of other stars. I keep them in my room and also take them to school to show to my friends as nearly all the girls keep a few in their desks.

"I seldom read papers but when I get hold of one look at the movie picture and if there is anything about stars I read it. I borrow movie magazines from my friends. Talking over the movies with one's friends is part of the fun of seeing them. I like both comedies and serious films when the stars are well

dressed and handsome and when the scenery is beautiful. I prefer the music, as I don't understand much of the conversation.

"My greatest ambition is to be a movie star. If I like the movie a great deal it keeps me awake and sometimes makes me dream of it. I naturally prefer going to the movies than reading. I have seen many movies more than once, some because I like them, and others because it just happened that somebody asked me to go a second time. Although I am very fond of volley ball, basket ball and swimming- the only sports that a poor girl can go in for- I prefer the movies because of all the wonderful dreams I can have after seeing them. I prefer going with boys because it is more amusing and besides they pay for your seat.

"I cry at all sad pictures and at Charlie Chaplin's movies. Sometimes I like to cry. I often play at making believe I am acting a part in the movies and have learned to make the glad eye like Dolores del Rio, the smile of Lily Damita and showing my legs like Marlene Dietrich. I am too poor to dress as well as the stars and I would not need much beautification to look like them. From lovemaking in the movies I have learned how to vamp boys as well as to make them jealous of one another. I fell in love with Nils Asther but it is not like real love, only a sort of strong admiration. I often imagine myself playing parts with him and often dream of him as one dreams of all lovely things.

"Yes, the movies dissatisfy me greatly with my type of life. If I was in the movies the hard work would be compensated by my becoming a famous star with crowds to worship me, lots of men, money, beautiful jewels, dresses, automobiles and houses."

AUTOBIOGRAPHY NO 16

Turkish girl, aged 19, who has no profession and who lives with her uncle, a keeper in Santa Sophia. She is rather tall, with brown hair not Oriental looking and rather pretty with beautiful teeth. She dresses simply and does not make up although her hands are manicured.

"I have gone to the movies ever since I was 13 when my relatives took me. I first liked Charlie Chaplin pictures and at 16 began to like comedies with pretty music showing handsome men and girls in a rich life. My favorite stars are Lilian Harvey, Willy Fritsch and Maurice Chevalier because they are gay, sympathetic and most attractive. As a child I went in the afternoons either with my mother or friends. Now I go with my aunt or with relatives or girls friends about twice a week in the afternoons. I only imitate the way the

stars dress their hair as I do not think their manners or other ways of beautification fit in with my life.

"I never fell in love with any of my movie favorites although when I was 15, Ramon Novarro appealed to me. The movies make me a little dissatisfied with my present surroundings and I would like to become a movie star who plays the parts of princesses and queens. I have pictures of almost all my stars which I keep in an album. I read about them in the newspapers and magazines, particularly HOLİVUT. There is practically no movie I have ever disliked. I am usually influenced by the stars as to which movie I shall see. I prefer the music to the conversation as I do not understand other languages."

AUTOBIOGRAPHY NO. 17

Turkish girl, 21, who works in a silk factory.

"I first went to the movies at 14 and enjoyed cowboy films. Although I still like them, my favorite films are sentimental ones. As a child I went with my mother in the afternoons. Although I still take her sometimes, I generally go with a girl friend who has similar ideas as myself. We compare notes on the movies. I cannot bear the idea of going alone. I do not want to copy the manners of movie stars but I often try to dress my hair like them. I cannot wear such clothes as they have because I am a poor girl.

"I feel I have learned a lot from love movies and, while I cannot say I have fallen in love with any star, for Willy Fritsch I have a great admiration.

"From the movies I have a great desire to visit America and have become very dissatisfied with my present surroundings. I would like to become a star in a movie in which she loves passionately and also inspires great passions.

"I go about once a week on Friday afternoons which costs me half a Turkish pound. My favorite stars are Greta Garbo, Lilian Harvey, Brigitte Helm, Maurice Chevalier and Emil Jannings. I like Jannings for his acting and Chevalier for his looks and gayety. I keep framed pictures of my favorites in my room and also cut out pictures of stars from magazines and hang them on the wall. I often read about movie stars in newspapers and magazines. Although I have never seen a picture I dislike, I usually choose pictures which I think will be romantic and sentimental and which I suppose will show a rich and luxurious background. I prefer the music because I do not understand the conversation. I prefer movies to games but would like to play tennis, although I am in no condition to do so. I do some physical culture to keep fit and try to have a figure like some of the stars. I sometimes get a headache

when I become intense on the plot of the movie. I cry at all pathetic pictures which I enjoy very much."

AUTOBIOGRAPHY NO. 18.

Turkish boy, aged 19, employee in a shop selling dairy products. He is a salesman but also carries butter, milk and cheese to clients.

"I first went to the movies when I was 10 with my mother and have liked them ever since. My earliest favorites were Eddie Polo and Tom Mix, while now they are Brigitte Helm, Lilian Harvey and Gitta Alpar. I like Brigitte Helm most because she is the most beautiful and acts well. Then I like Lilian Harvey because she is so gay and dances so well.

"I often make believe I am acting a part in the movies and try to imitate the way the stars dress as well as their athletic prowess. I hope my gymnastics will make me look like them.

"I first became interested in love pictures at 15 and fell in love with Brigitte Helm. I longed to become her servant without getting a salary. I often dreamt about her and once wrote to her but received no answer. I get the greatest temptations seeing airplane stunts, acrobatics and big game hunting.

"Although I am not dissatisfied with my present life, I should have liked to have acted like Douglas Fairbanks who does such wonderful stunts. Then I would lead a sporting life driving very fast automobiles, flying, swimming, etc. The movies have given me a desire to become an aviator.

"At present I attend the movies every other day, usually with flirts. I spend about 120 piastres (67 cents) per week.

"I have pictures of my favorites framed in my room and frequently read movie magazines, particularly HOLİVUT. There is no picture I have ever disliked, although I talk over with my friends what film I should see. The music I prefer to conversation as I only understand Turkish. There are some films I have seen three or four times. Although I am very fond of sports, I prefer going to the movies."

AUTOBIOGRAPHY NO. 19.

Turkish boy, aged 19, who is a ladies' hair dresser in Stamboul. Aside from a very long thin moustache there is nothing particularly striking about him.

"I first became interested in movies when I started to go regularly at 14. My earliest favorites were Charlie Chaplin, Buster Keaton, and Harold

Lloyd. My favorites now are Maurice Chevalier, Willy Fritsch, Ramon Novarro, Lilian Harvey, Billie Dove, Janet MacDonald and Brigitte Helm. I choose these because Maurice Chevalier is gay and very good in comedies, Willy Fritsch acts well in all kinds of pictures, Ramon Novarro plays the part of a lover very well, Billie Dove is only beautiful, Lilian Harvey is gay, pretty and dances well, Janet MacDonald is pretty and sings well, Brigitte Helm is beautiful and a good actress.

"As a child I went to the movies with my parents in the afternoons. Now I go either alone or with girl or boy friends. I still play at making believe I am acting a part in the movies. I cannot afford to dress like any of the stars but I cut my moustache like them. The movies dissatisfy me very much with my present life, although they have given me the ambition to become an officer. Perhaps it is the film "Monte Carlo" which gave me the ambition of becoming a ladies' hair dresser which is my present profession. My parents go to the movies as well as myself. I have the photos of my favorite stars framed in my room. I cannot remember having disliked any movie. I prefer the music to conversation but do not want the conversation in Turkish because my favorite stars are not Turkish. I have seen many films over and over again such as "The Blue Danube", "Sergeant X", "Shanghai Express". I have often cried at films and like it exceedingly."

AUTOBIOGRAPHY NO. 20

Turkish man, aged 21, who works in a shop where gramophones, bicycles, revolvers and sewing machines are mended. He is clean shaven, of middle height, with nothing particular about him. He wears low collars like some movie actors.

"I first went to the movies when I was 10 years old and was very keen on long serial films with exciting adventures. My earliest favorites were Pearl White, Antonio Moreno and a host of others whose names I have forgotten. As a child I went sometimes with my parents and sometimes with school friends or playmates. Now I go with boys or girl friends. Although less frequently than formerly, I still play at making believe I am acting a part in the movies. However, I do not like to copy my stars because I like unaffected men stars such as Clark Gable. Love making in the movies has taught me how to be cheeky.

"I first became interested in love pictures at 13 and often imagined myself playing a part with my movie idols. I sometimes dreamt of them. The movies generally dissatisfy me with my present existence. I should have liked

to become a movie star who acts in sporting, exciting and manly parts and who has a great success with women.

"At present I go to the movies on Thursdays and Fridays and spend about one Turkish pound per week. My favorite stars are Janet MacDonald, Lilian Harvey, Kathé von Nagy, Brigitte Helm, Clark Gable and Johnny Weissmuller. I own the pictures of my stars and keep them in my room. I read the HOLİVUT movie magazine. The stars who are acting and the photographs which are shown outside the movie houses determine what film I shall see. I like news films when they show exciting events, serious films when they show human sentiments and comedies where there are pretty girls and pretty songs. I prefer the music to the conversation and would naturally prefer the latter to be in Turkish as I cannot understand other languages. Although I very seldom cry at pictures, I do enjoy this sometimes as at 'Beau Geste'".

CHAPTER XIII.

SIGNIFICANCE OF THE MOVIE IN TURKISH LIFE

In previous chapters we have seen how the movies came to Turkey, to what extent they are being shown and how much they are frequented by the population. A decade has elapsed since the movies became at all widespread and began to be one of the foremost agencies in developing the youth of the large towns, in changing conditions both inside and outside the home and in bringing even Anatolia into closer contact with other parts of the world, although still to a very limited extent. The significance of all this movie going in Turkish life¹ is therefore considerable.

We find the movies playing a role of varying importance in Turkish homes, recreation, standard of living, culture, education, sex life and juvenile delinquency.

The Home.

The significance of the movies in Turkish life begins with their effect in the home, introducing into it a discordant and contentious element which modifies the relationships between parents and children and between husbands and wives. In many cases the influence of the movie seems stronger with the

¹ Although an appreciable percentage of movie goers are non Moslem, located chiefly in Istanbul, this study deals with Moslems rather than with other elements.

adolescent than the home influence, the school, and the mosque. He often considers the movies as his "second school". In the conservative middle and lower class families the parents in not accepting the movies and in trying to forbid them to their children find that parental respect and obedience, so strong a tradition in Turkey, is often breaking down. The children attend the movies and return with new ideas which clash with those of their parents. In a study recently made of family life in modern Turkey,¹ examples were given of 44 representative families in which quarrels took place between parents and children and between husbands and wives. The father is usually the most conservative element in these families. Of these 44 family quarrels, 7 were due in part or directly to the movies and one due entirely to the movies. All except one case were from middle class families. A résumé of the role the movies played in each of these family quarrels is as follows:

1. Need of more money for the movies.
2. The movies used as a place of rendezvous.
3. Young wife seen coming out of a movie house with her lover.
4. Movies a problem for a conservative father.
5. Movie going and photos of stars hidden from the mother.
6. Family quarrel based entirely on the daughter's desire to see the movies against the wishes of her father who finally yields.
7. Jazz music on phonographs taken from the movies or dance halls almost breaks up a home of father and son.
8. Reactionary hoca (priest) tries to keep his son from the movies.

In these family quarrels the movies therefore play one of the principal roles in changing and even in disrupting the character of the Turkish middle and upper class families. In many cases older Turks and parents as well as the youth are turning to the movies instead of remaining at home or at the coffee houses. Heretofore the Turk and particularly his family has been accustomed to return to the home or that of friends by nightfall and usually to bed because there is no other place to go (except the coffee houses which often close early) and because lighting fuel for the home is a considerable expense often a luxury. In the larger cities the movie, however, has begun to change this situation and to draw people out at night.

Recreation.

For those Turks who go to them, the movies together with sport, usually provide their chief recreational activities. The table below shows the most common recreational activities among the males in an American city (Cleveland) in 1917 and a similar approximation for Istanbul Turks today.

¹ "Family Life in Modern Turkey" by G. Howland Shaw.

Cleveland Men ¹ 1917			Istanbul Turks		
Rank	Activity	Per Cent Participating	Rank	Activity	Per Cent Participating
1.	Reading	76	1.	Movies	A few per cent
2.	Theatre importance.	43	2.	Visiting	Decreasing
3.	Walks and Hikes	40	3.	Cards	Growing importance.
4.	Visiting	39	4.	Attending football matches	Increasing
5.	Movies	37	5.	Reading	Almost none
6.....		36	6.	Walks-Hikes	Negligible though increasing.
7.	Cards	34	7.	Theatre	Negligible
8.	Church Activities	32			
9.	Motoring	32			
10.	Baseball	31			

The position of the movie among Turks is in contrast to its position among Cleveland men.

The most common -usually the only- pastime among Turks is "keyf" which can hardly be called a recreational activity in the sense in which this term is used in the Occident. "Keyf" consists principally in sitting, in whiling away the hours in the dreamy atmosphere of the coffee house or in some quiet garden. It is the acme of leisure for both mind and body the philosophy of the Orient. To enjoy their "keyf" Turks often go to the coffee house where tric trac and card games are occasionally played. However, the tendency has been away from the coffee house to such recreations as watching football matches and particularly the movies. As a strictly recreational activity therefore the movie has no serious competitor other than sports and the coffee house.

Thought and Conversation

Topics of conversation are apt to be scarce in Turkey, and the movie provides an excellent subject for endless discussion and talk. School children, particularly those of the Lycée, are in the habit of talking over pictures and their stars perhaps more than any other one topic. Likewise thought becomes "standardized" as each one sees the same subject and receives the same ideas from the screen. At the same time it tends to make the Turk very hollow and superficial. He therefore is apt to become less individualistic and more social as he shares more in common with his fellows.

¹ From *The Sociology of City Life* by Niles Carpenter (Longmans, Green and Co., New York, 1932).

Standart of Living

The Turk's standard of living has been greatly changed by the movies or at least his wants have been unconsciously increased. He tends to lose his old set of standards and to desire the material comforts of life which he usually cannot afford. Appearances begin to mean more to him than substance. The movies are considered by far the best propaganda for foreign fashions and clothes and for American goods such as motor cars and all kinds of accessories and luxuries of modern life, which while only of casual interest to the movie goers of American and European cities, create a sensation with the Turk. This tendency to change his standart of living is undoubtedly due to a corresponding change in the Turk's set of values, which he substitutes for a set of values based on the less fundamental conceptions of life. He is apt through the movies to miss entirely the grim realities of western civilization and to see in the gilded movie youth of America, France and Germany, persons who are all wealthy and happy and for whom life is one succession of frolics and pleasures. Such things tend to become the very essence of what the Turkish movie goer considers happiness.

Culture

Whereas a European or an American tends to forget amid a great many other interests, the movie he sees, the young Turk turns it over and over in his mind and has it with him constantly as forming part of his civilized background. In the larger cities, for the boys and girls now growing up, such remnants of Turkish culture as can be found offer no alternative to the so called modern amusements. To him the movie as one of his chief amusements if not the only one becomes the acme of culture and civilization. He sees western civilization through the eyes of the movies, which often give him a very inaccurate and misleading picture of the actual conditions of life as it is led in Europe and America. However, it is very doubtful whether the Turk receives impressions of any one country from the movies as particularly distinct from another. What he sees in the movies is more apt to impress him as simply "foreign" or "modern". It can hardly be conceived, for instance, that night clubs would be associated with America any more than with France or Germany in the film productions of which night clubs also appear. In the autobiographies in Chapter XII of this report, there is striking evidence that the movie experiences of the adolescents did not focus their attention on any particular country.

Education

The movie has of course many educational values, the more so the less the Turk is sophisticated. The movie supplements also the great lack of reading among Turks. However, for a Turk to follow the talkie necessarily places a strain on him to which he is unaccustomed. He not only must make a considerable effort to understand the plot on the screen, but must at the same time read the Turkish titles and listen to a language which he does not speak. Attending a movie, therefore, to a Turk means a good deal more of an effort than to a foreigner.

Sex Life.

To the Turks the opportunities afforded by the movie houses for mixed attendance and clandestine rendezvous, coupled with the erotic subjects and erotic suggestions in the films themselves, cannot fail to stimulate their sex instincts, mature at an early age. Moreover, because of the segregation of women in Turkey in the past and the traditional attitude of the Turks towards women, the field of the erotic is far broader than would be the case in Europe or America. For instance, to a Turk of the old school a movie depicting the meeting of men and women together for eating and drinking or for perfectly innocent recreation, doubtless has an erotic significance which the same scene would not possess for the Westerner. To many Turks, particularly to those in the interior, the "romantic love" ideal of the Occident, which occurs in some measure in almost every film, is entirely foreign. The idea of free selection by both parties in a match is difficult for them to understand. Love movies are, therefore, not at all popular in Anatolia and are rarely shown except in the large towns, since their meaning is completely lost on the simple peasant who can hardly be expected to grasp the idea of platonic love or the intricacies of modern love dramas as shown on the film. His sex life is on a very primitive level and he is apt to associate his womenfolk with his livestock.

Juvenile Delinquency.

Crime in Turkey whether adult or juvenile is still primitive and unorganized in character. The characteristic crime is homicide and the more prevalent causes are in the cities quarreling often after consuming a certain amount of raki and in the country disputes over property boundaries and feuds.

Whatever may be the case in the future, up to the present time there is no indication that there is any important cause and effect relationship between crime and the movie in Turkey.

Out of 26 cases all Turks in the Istanbul prison, 19 have been to the movies, while two did not know what the movies were. Four went occasionally to the movies and 15 often. Four had at one time or other obtained copies of movie magazines, while 8 possessed photographs of movie stars. Two had collections of these.

In summing up, one feels justified in stating that the effect of the movies has been considerable in Turkey, and that this effect is relatively greater with Turkish movie audiences than with American ones. In other words, the movie has become a vital part of Turkish urban life. However, it will be many years before the bulk of the population the peasants will be educated up to the point of understanding or wanting the average feature film as released by the United States, France and Germany.

APPENDICES

APPENDIX 1.

TRANSLATION FROM THE AKCHAM (ISTANBUL)

January 3, 1933

WHO WILL BE THE TURKISH CINEMA STAR FOR 1933? WE ARE ORGANIZING A VERY ATTRACTIVE CONTEST IN BEHALF OF OUR YOUNG GIRLS AND YOUNG WOMEN.

The İPEK FİLM will sign with the Star for 1933 a contract to turn two films against payment of 1000 Turkish Pounds. Those classed second and third will be engaged by contract to turn a film and will receive 500 Turkish Pounds each.

The Cinema is as interesting as it is lucrative to young women and girls. To become a "Star" is the dream of every pretty woman in Europe as well as in America. But as there was no film industry up to the present in Turkey, our young women had no opportunity to materialize such a desire.

With the creation of a studio by the İPEK FİLM we have a national film industry. Thus our young girls and young women are now in a position to become cinema stars.

This is why the AKCHAM is organizing a Cinema Contest for 1933. Every young girl and young woman between the age of 18 and 25 can take part therein.

The conditions for the contest are as follows:

1. Harmonious proportions of head, face and body.
2. Fluent Turkish speech with Stamboul accent. The height of the candidate is immaterial, harmony of proportions being the only important thing.

Should any of the competitors possess vocal talents they may be employed in musical comedy films.

THE MANNER IN WHICH THE STAR WILL BE CHOSEN.

The photographs of the participants shall be published in our paper; our readers will have to chose from among them ten pictures.

THOSE DESIROUS OF PARTICIPATING IN THE CONTEST

1. The photographs shall be taken by Mr. Weinberg, the artist, at the Photo Française, Avenue de l'Indépendance, Pera.
2. The candidates for this contest may call at the Bureaux of the İPEK FİLM, at the Melek Cinema, from today on, between 3 and 6 o'clock p.m., to receive a card for presentation at the Photo Française; they will pose for two pictures: a half and a full size one.
3. These photographs will be transmitted by the İPEK FİLM to the AKCHAM, which latter will publish them gradually.

Each of ten selected candidates will turn in our studios a fraction of a film to be exhibited subsequently in the Melek Cinema. The candidate who shall receive the majority of votes will be elected Cinema Star for 1933.

Thereupon the Ipek Film Company will sign immediately with the Star for 1933 a contract to turn two films, for which the Star will receive the sum of 1000 Turkish Pounds. Those classed second and third from among the participants in the contest will be engaged to turn one film each. Each will receive 500 Turkish Pounds for every turned film.

The remaining seven candidates shall be engaged to turn secondary parts.

The remuneration given to the Cinema Stars will be increased gradually, in accordance with the progress they should make. Those showing particular disposition shall be sent subsequently to the Paramount Studios at Hollywood. In this manner International Cinema Stars shall likewise arise in Turkey.

APPENDIX 2.

MOVIE HOUSES IN TURKEY

Name of Locality	Name of House	Seating Capacity*	Remarks
Adana	Alhambra	400	sound
Halk Evi		500	
Adapazar	Asri	300	
Sakarya		200	
Afyon Karahisar	Mahfel (military club)	200	sound
Akhisar	Tayyare	400	sound
Aksaray	Aksaray	-	
Akşehir	Akşehir	-	
Amasya	Cumhuriyet	250	

* Figures giving seating capacity are approximate.

<u>Name of Locality</u>	<u>Name of House</u>	<u>Seating Capacity</u>	<u>Remarks</u>
Ankara	Kulüp	1400	
	Halk Evi	500	
	Yeni	800	
	Hale	350	
Antalya	Alhambra	300	sound (disc)
	Milli	400	
	Halk Evi	400	
Aydın	Istiklal	300	
Ayvalık	Azim	300	sound
Bafra	Halk	400	
Balıkesir	Yeni	250	sound
	Mahfel (military club)	450	
Balya	Mahfel (military club)	250	
Bartin	Zevk (coffee house)	120	
Bayburt	Cumhuriyet	150	
Biga	Halk Evi	500	
Bursa	Zevk	650	
	Milli	700	sound
	Tayyare	800	sound
Ceyhan	Halk Evi	150	
Çanakkale	Belediye	400	sound
Çarşamba	Asri	200	
Çorlu	Mahfel (military club)	150	
Çorum	Belediye	500	
Denizli	Halk	400	
Diyarbakır	Mahfel (military club)	250	
Edirne	Cumhuriyet	400	sound
Edremit	Mahfel (military club)	250	
	Halk Evi	350	
Elaziz	Belediye	300	
Erbaa	Milli	200	
Eskişehir	Asri	500	sound
	Sizin	400	sound
Erzincan	Erzincan	-	
Erzurum	Mahfel (military club)	300	
Fatsa	Asri	180	
Gaziantep	Halk Evi	350	
Gelibolu	Halk Evi	350	
Giresun	Lale	200	
Hademköy	Mahfel (military club)	350	
Isparta	Millet	300	
İstanbul Pera	Alhambra	750	sound
"	Opera	1200	"
"	Melek	1250	"
"	Magic	1170	"
"	Artistic	1000	"
"	Gloria	1400	"

Pera	Chic	500	
"	Moderne	1000	
"	Yeni Alcazar	600	
"	Petits Champs	2000	open air
"			Summers only
"	Eclair	600	sound
"	Etoile	560	
"	Central	300	
"	Taxim	2000	open air
"			Summers only
Stamboul	Astoria	280	sound
	Hilal	1000	"
"	Alemdar	600	"
"	Yeni Milli	300	"
"	Ferah	1000	"
"	Kemal Bey	400	"
"	Millet	600	"
Şişli	Pathé Pangalti	350	
Büyükdere	Bülbül	2000	open air
"			Summers only
Kuzguncuk	İskele	150	
Bakırköy	Kuzguncuk	-	"
	Milli	200	sound
	Milkiades	400	"
Balat	Balat	240	"
Bebek	Ferah	200	open air
Beşiktaş	Hilal	400	Summers only
	Park	600	sound
Erenköy	Sefa	350	"
Kadıköy	Kadıköy	280	sound
	Süreyya Paşa	800	"
Üsküdar	Kuşdili	400	"
	Hale	350	"
	Selimiye (Military Club)	800	"
Sarıyer	Hilal	400	"
Yeşilköy	Magic	200	
İzmir	Alhambra	800	sound
	Ankara	900	"
	Asrı	650	"
	Lale	1000	"
	Chic	500	"
	Beyler Sokak	350	
Karşıyaka	Tayyare	750	
	Zafer	300	sound
	Lüks	500	"
Izmit	Anadolu	400	"
Kars	Kolordu (military club)	350	
Kastamonu	Tayyare	300	
Kayseri	Kayseri	?	
Kırklareli	Millet	300	
Konya	Belediye	240	sound

Manisa	Mahfel (military club)	200	sound
	Altay	400	"
Maraş	Türk	-	"
Mardin	Mahfel (military club)	200	
Menemen	Milli	200	
Mersin	Belediye	600	sound
	Halk Evi	250	
Of	OF	-	
Ordu	Milli	250	
Ödemiş	Palas (coffee house)	200	
Pulathane	Halk	400	sound
Rize	Pulathane	200	
	Milli	150	
	Zafer	700	sound
Samsun	Kâzım Paşa	800	
Sarıkamış	Kolordu (military club)	800	
Suri Hisar	Mahfel (military club)	-	
Sivas	Milli	800	
Tarsus	Asri	200	
Tekirdağ	Hilal	500	
	Halk Evi	400	
Tokat	Mahfel (military club)	300	
Trabzon	Yıldız	300	sound (open air)
	Şehir	400	"
Zile	Zile	200	
Zonguldak	Zevk	500	

APPENDIX 3.

REPORT on the Use of the 16mm. Movie Machine in Central Anatolia, from April 1931 to October 1932.

PRESENTED to the COUNCIL OF EDUCATION, Ankara,
PREPARED by Paul E. Nilson, American School, Talas.

To the Council of Education,

Gentlemen,

In 1930 I reported to you in person on the use of the STEREOPTICAN machine for educational purpose, and in 1931 with Mr. Herman Kreider gave a demonstration on the SMALL 16 MM. MOVIE KODASCOPE to your students in Ankara.

Because of your interest in this latest of Visual Education methods I have continued the experiment for a year and half. From April 1931, to September 1932, I have given 103 movie shows and travelled by auto 4,279 kilometers in the towns and cities of Anatolia.

The purpose of this report is to present to you the results of my observations on the use and value of Visual Education by the Small Cinema.

CITIES and TOWNS where pictures were shown:

Boğazliyan, Alişar, Yozgat, Çorum, Merzifon, Kırşehir, Incesu, Develi, Tomarza, Gülveren, Elbaşı, Zile, Kayseri, Gomerc, Tuzhisar, Sivas, Gesi, Ağırnas, Turan, Usküb, Germir, Taylusun, Bünyan, Pınarbaşı, Kaynar, Talas, Zincedere, Reşadiye, Akçakaya, Hisarcık, Erkelet, Muncusun.

PLACES,-

The pictures can be shown almost anywhere that is dark. They were shown where most convenient to the people, in the theater, school rooms, coffee houses, Halk Evi, in gardens, in the market place, and once out doors in the snow.

APPARATUS and COST of TRIPS,-

Thus the cost for 100 cinema shows was about 700 Turkish pounds or an average of 7 Turkish pounds per show.

ATTENDANCE, -

Though the picture is only 1 meter square as many as 400 have been able to see the show. The average attendance has been about 150.

METHOD of GIVING MOVIE SHOWS.-

Our former Kayseri Vali, M. Fuat Bey was very much interested in Visual Education and saw all the films himself. He gave the necessary permissions to show pictures in the entire Vilayet.

The two former Maarif Müdtirs Vehbi Bey and Hulusi Bey also saw the value of these cinema shows and frequently went on trips themselves.

On every trip a teacher, or school inspector, or Maarif Memur went with me and these men made all the arrangements with the local officers. In most cases the muhtar, or nahiye müdür or kaymakam would order the town crier to make the announcements and usually the baş muallim made the necessary arrangements. The film was explained by a Turkish teacher or myself.

THE PROGRAM.-

At each program we tried to show pictures on four general subjects:

Information about babies, fly danger, mosquitoes, various diseases.

- b) EDUCATIONAL An industrial film or agricultural film and often both, as well as some Turkish views.
- c) A STORY like Life of Edison or short drama illustrating positive attainment.
- d) A COMIC with which entertainment is added to education.

THE RESULTS,-

Since the pictures were shown only 2 or 3 times in a place and often only once no statistics could be gathered or results tabulated. However, the following results are of importance:-

a) In every case teachers and educational officers have been impressed by the advantages of Visual Education.

In 5 cities the maarif müdür or other officer said, "We could easily afford to buy the machine for our Vilayet if Ankara would furnish the films".

Vehbi Bey (Yozgat Orta Md.)¹ said "Those Health pictures should be shown to all school children".

Hulusi Bey (Sivas Maarif Md.)² asked for a demonstration for himself and teachers. He said, "Such a portable machine would be excellent for reaching the villages in our vilayet".

A Kayseri Lycée science teacher after seeing the *Smelting Iron* film said, "In 15 minutes the film teaches what a teacher and a book can hardly teach in a week".

b) Although the films are mostly made in America (a few are Turkish) and for American audiences, nevertheless it is astonishing to see how easily they are understood and eagerly watched by even the simplest villager. Pictures educate through IDEAS. If IDEAS of healthy living, better agricultural methods, forest planting, patriotism etc. are given then ultimately these ideas will bear fruit in some action.

c) Pictures are not easily forgotten. Very often people have told me the whole list of pictures shown a year ago in that village.

d) Much needed entertainment is given. Village life is very monotonous and an evening of pictures is a great relief in the druggery of village monotony.

The educational values are so great and the expense comparatively so little that a number of these machines with a limited number of films would be of great use in developing Turkish rural life, as well as for aiding in the education of school children.

¹ Yozgat High School Director (Ed.)

² Sivas National Education Director (Ed.)

NEEDS,-

To develop Visual Education the first requisite is a library of loan films in a center like Ankara. Without these an individual school is hardly warranted in purchasing a machine.

Government co-operation is needed to develop the work started. I have now little time during the schol year for village trips, but if some officer like the Maarif Müdür would make the arrangements, provide a teacher for lecturing, I would be glad to loan our equipment and thus one or two cinema shows could be given each week with no expense to the Government.

SUPPLIES,-

- a) Films. Kodascope Libraries Inc.
35. W. 42 nd St., NEW YORK;
1001 FILMS, Chicago.
- b) Cinema machine, Eastman Kodak Co.,
Rochester, N.Y.

Thanking you for your hearty co-operation in this educational experiment, I respectfully submit this report.

(SIGNED) PAUL E. NILSON.

Enclosure: 1 List of Movie Films.

LIST OF MOVIE FILMS AND DESCRIPTON OF EACH

HEALTH

POSTURE – shows how to sit and stand erect and the dangers of careless sitting and slouchy standing.

SUN BABIES – produced by the Children's Bureau to teach the proper care of babies.

MOSQUITOES - the life of a mosquito taken under the microscope showing how oil on mosquito breeding places kills the larvae.

FLY DANGER – the life of a fly, its rapid increase, methods of exterminating, how it Carries tuberculosis and other diseases.

BABY'S BATH AND TOILET – a baby is properly bathed and cared for.

GETTING ACQUAINTED WITH BACTERIA – a school teacher takes two pupils to a laboratory where they are shown how bacteria multiply.

PERSONAL HYGIENE FOR YOUNG MEN – one of the best and healthiest films on sex education. It shows a young man how to live a clean healthy life as well as the dangers of venereal diseases.

PUBLIC HEALTH TWINS – Science and Administration are the twins who working together decrease the mortality due to Dysentery, Malaria, Tuberculosis, Syphilis, etc.

SNIFFLES – a graphic picture showing how colds and influenza are spread.

AGRICULTURE

COTTON GROWING – ploughing, planting, picking cotton, then baling and shipping to market.

IRRIGATION – in a dry country dams are built to form lakes from which water is taken to a desert valley and wonderful gardens and crops result.

WISCONSIN DAIRIES – care and milking of cows, the pictures are very much like the Gazi's farm in Ankara

SELECTING THE LAYING HEN – on a government farm we see how the best laying hens can be selected.

PRODUCING QUALITY CHICKS – raising chickens by means of an incubator, selection and sale.

QUALITY MILK – shows how to raise good milk, butter and cheese.

FORESTRY

THE PLANTING AND CARE OF TREES – a school teacher shows his class various tree enemies, hunts the caterpillars, shows how a tree should be planted.

FOREST AND WATER – the value of a forest in conserving water, necessity of reforestation.

INDUSTRIAL

WHEAT TO BREAD – a careful picture of a large flour mill and bread factory.

FROM IRON ORE TO PIG IRON – a detailed picture showing the iron ore at the mines, transportation, and smelting in the factory.

TREE TO NEWSPAPER – the cutting of trees in the forest, transportation to factory, paper factory, newspaper.

WASTE DISPOSAL IN LARGE CITIES – proper disposal of sewage in large cities.

COMIC FILMS

Felix goes a hunting.

Housekeeping at the Zoo.

Chip in the land of Whiz.

Surprise.

Bubbles.

Felix in Hollywood.

(all clean pictures with a good laugh.)

Felix out of luck.

Mother goose land.

Felix in the swim.

Felix all puzzled.

Pets by Proxy.

Jack and the Beanstalk.

STORIES

LIFE OF EDISON – the life of the famous inventor and how he invented the electric light.

THE COUNTRY DOCTOR – a doctor in the land of sleeping sickness experiments for years and finally produces the medicine.

TALE OF TWO CITIES – a thrilling story of the French revolution in which heroism and sacrifice are well depicted.

BY THEIR FRUITS – a careless young merchant who does not hesitate to steal small things is saved from becoming a thief.

GENERAL

THE ASCENT OF EVEREST – remarkable mountain pictures showing a party climbing Mt. Everest.

COMIC BALLOONS – a parade of balloons in New York City, good street scenes.

BELL OF ATRI – the story of a horse produced by the Society for the Prevention of Cruelty to animals.

NATURAL HISTORY – the life of the FLY, MOSQUITO and BUTTERFLY and SPIDER, all on one film.

STREET AND TABLE MANNERS – lessons in etiquette.

TURKISH

KAYSERİ – pictures of the Cumhuriyet Bayram, Çocuk Bayram, various parades of school children and soldiers, Lycée gymnastic day.

TALAS – occupations of school boys in the American School, their games, typing, in the shop.

NOTE:-

Film distribution center, Mr. Herman Kreider, P.K. 142, Istanbul.

Circulation of films, Istanbul, Merzifon, Talas, Tarsus, Adana, Gaziantep.

Cost of films, from \$15 to \$50, for 400 feet which shows 15 minutes. Film width 16 mm.

Two of the best film producers are:

Eastman Kodak Co., Rochester, N.Y.,

Agricultural Department, Washington, D.C.

Films taken in Turkey can be developed by

Mr. Herman Kreider, P.K. 142, Istanbul.

(signed) Paul E. Nilson, Talas.

APPENDIX 4.

TRANSLATION OF DECREE NO. 12979,
 Published June 9, 1932,
 AND EFFECTIVE FROM THE DATE OF PUBLICATION

1. All motion picture films produced in the country or imported from abroad are subject to control and censored before they can be shown to the public within the Republic of Turkey.
2. Films will be censored only once, and in Istanbul.
3. The owner of a film who wishes to have it censored will apply to the Office of the Governor of Istanbul by addressing a formal petition and request that the film be examined. The place where the film was produced and the date of production; the name of the film and whether it has other names; whether copies are available; the name of the producer; a résumé giving the subject of the film; and the Turkish titles in the film will be specified in a declaration which must be attached to the petition.
4. The films will be examined and reviewed in a motion picture theater by being projected on a screen and in no other way, by a board of three persons appointed to represent the Office of the Chief of Staff, the Ministry of Education and the Ministry of the Interior.
 The Chief of Police of the Vilayet (province) and the Inspector of Public Security, or a representative of the latter will be present at the examination. In order that they may be examined before they are cleared from the customs, the films will be taken to the place assigned for their examination and returned to the customs by an employee of the customhouse.
 The latter procedure is applicable only to films to be imported from abroad.
5. Permission will not be granted to exhibit in Turkey films which contain religious propaganda and disparage the military profession; which influence unfavorably education, social customs, morals, or the public security and order of the country; which contain calumnies contrived against Turkey; and which are damaging to the political relations between nations friendly to Turkey.
6. A film approved by the Board of Censorship will be registered in a book in which will be indicated the name and the length of the film, as well as the author of the work from which the scenario was adapted, and each entry will be signed by the Board of Censors. The owner of the film will be issued a permit by the Chief of Police which will entitle the film to be shown anywhere in Turkey without being subjected to further control.
7. When the Board arrives at an option that there is no objection to the exhibition of a film after certain parts are suppressed or the title is changed, the objectionable parts and titles will be cut out or changed with the consent of the owner. The parts cut out from a film will be placed in a box, sealed, and kept by the Office of the Chief of Police. If another copy of the film exists it will be treated in the same way. The parts cut out from the film will be returned upon the request of the owner when the film is to be exported from the country.

8. There shall be titles in Turkish on each film. The titles in the Turkish language shall be placed above the titles in foreign language, and shall be made in characters larger in size than the characters used in the foreign languages.
9. Films will be examined on four days a week. The days and hours will be decided upon by the Board.
10. The showing of films so old as to hurt the eyes is prohibited.
11. In the event of disagreement between the members of the Board or if it is learned through advice of the interested Ministries or officials that a film which has been approved is objectionable, or if the owner objects to the decision of the Board, the film will be brought to Ankara and will be reviewed a second time, and a final decision will be given by a board also composed of the representatives of the Office of the Chief of Staff, the Ministry of Education and the Ministry of the Interior.
12. The provisions of this decree are not applicable to films which were passed before these regulations became effective.

APPENDIX 5.

DAYS ON WHICH TURKISH PAPERS CARRY A SPECIAL MOVIE SECTION

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
VAKİT				X			
MİLLİYET					X		
CUMHURİYET							X
AKŞAM	X		X	X		X	
SON POSTA	X				X		
YENİ GÜN ¹	X		X			X	

APPENDIX 6

LIST OF MOVIE MAGAZINES SOLD IN TURKEY²

<u>Name of Magazine</u>	<u>Nationality</u>	<u>Frequency of Publication</u>	<u>Circulation</u>
Pour Vous	French	Weekly	115
Picture Show	English	"	75
Photo Play	American	Monthly	30
Screen Play	English	"	3
Motion Picture	American	"	20
Screen Secrets	English	"	2
Film Welt	German	"	50
Filmwoche	German	Weekly	30
Film Kurier	German	Monthly	3
Kinematograph	German	"	5

¹ The YENİ GÜN generally publishes on Thursdays on its front page a colored photo of a female movie star.

² This list and circulation figures were obtained from Istanbul bookshops and newsdealers.

Holivut	Turkish	Tri-Monthly	2000-3000
Cinema Girls	English	Weekly	6
Picture Goers	English	"	3
Motion Picture Herald	American	Monthly	6
Kinomagazin	German	Weekly	50
Cinea	French	Bi-Monthly	2
Cinégraph	French	Bi-Monthly	6
Cinemagazine	French	Bi-Monthly	22
Ciné Miroir	French	Weekly	157
Cinémonde	French	Weekly	285
Film Complet	French	Tri-Weekly	84
Mon Ciné	French	Weekly	83
Vedettes de Cinema	French	Monthly	30
Revue Romanesque	French	"	25
Stars & Girls des Cinema	French	Quarterly	50
Sinema Dünyası	Turkish	Weekly	1000
Cinematographie Français	French	Weekly	15
Foto Süreyya	Turkish	Monthly	2000-2500
Sinema Mecmuası	Turkish	Weekly	2500-3000

APPENDIX 7

PRIMARY SCHOOL QUESTIONNAIRE (Translation from Turkish)

1. Age?
2. Sex?
3. How often do you go?
4. Do your parents go?
5. Name a few of your favorite stars?
6. Name a few of your favorite movies?
7. Do you prefer comedies, serious movies or news films? Why?
8. Would you like to be a movie star? Why?
9. Have you ever been frightened by a movie?
10. Have you ever cried at pictures? Which ones?
11. Do you dream of the movies?
12. Does the movie you have just seen keep you awake at night?

SECONDARY SCHOOL QUESTIONNAIRE (Translation from Turkish)

1. Age?
2. Sex?
3. How often do you go to the movies?
4. With whom do you go?
5. Do your parents go?
6. What time of day do you go?
7. On what day?
8. How much money do you spend on movies each week?
9. How often would you go to the movies if admission were free?

10. Where do you get the money?
11. Name a few of your favorite stars.
12. Name a few of your favorite movies
13. Do you possess the picture of any star?
14. Do you often think of him (her)?
15. Do you keep them in your room?
16. Have you any framed?
17. Do you read about movie stars in the papers?
18. What are the names of the movie magazines you read, if any?
19. Name any movies you have disliked? Why?
20. What decides you to see one movie rather than another?
21. Do you prefer comedies, serious movies or news films? Why?
22. Which do you prefer, the music or the conversation in the talkies?
23. Would you rather have the conversation in Turkish only?
24. Would you care to be like any of the people you see in the movies?
25. Would you like to be a movie star? Why?
26. Does the movie you have just seen keep you awake at night?
27. Do you dream of the movies?
28. Have you ever been frightened by a movie?
29. Do you want to travel?
30. Do you go to the movies in winter more than in summer?
31. Would you rather read than go to the movies?
32. What movies, if any, have you seen more than once?
33. Would you rather go to the movies after school than study?
34. Do the movies give you a headache?
35. Have you ever cried at pictures? Which ones?
36. Do you like to cry at pictures?

III - DEPARTMENT OF STATE'S APPRAISAL OF EUGENE M. HINKLE'S REPORT

September 27, 1933

*G. Howland Shaw, Esquire
American Chargé d'Affaires ad interim,
Istanbul*

Sir;

The receipt is acknowledged of the Embassy's despatch No. 516 of July 20, 1933, transmitting six copies of a report entitled "The Motion Picture in Modern Turkey", prepared by Mr. Eugene M. Hinkle, Second Secretary of the Embassy.

The Department has read Mr. Hinkle's report with great interest and is impressed with it not only because of the competent manner he has handled a difficult subject but because it appears to represent a distinct step forward in the series of researched studies on Turkey which the Embassy has undertaken and which has met with the hearty approval of the Department.

It is desired therefore that you convey to Mr. Hinkle the Department's high appreciation of his present effort.

A memorandum embodying the comments of the Division of Near Eastern Affairs is transmitted herewith.

Very truly yours,

*For the Secretary of State:
William Phillips*

*Enclosure:
Memorandum
Dated September 23, 1933 867.4061 Motion Pictures/8.*

RG 59 Records of the Department of State Relating to Internal Affairs of Turkey, 1930-1944, microfilm 1224, Roll 11, 867.4061 Motion Pictures / 22.

DEPARTMENT OF STATE
DIVISION OF NEAR EASTERN AFFAIRS

September 23, 1933

THE MOTION PICTURE IN MODERN TURKEY

Mr. Hinkle has made an exhaustive factual study of the motion picture in Turkey and deserves great credit for what must in many respects have been a difficult task of compilation. The material which he presents is very largely objective and in this form it would have been of paramount interest and usefulness to the Motion Picture Division of the Bureau of Foreign and Domestic Commerce. One can only regret that this indubitably appreciative organization has recently been abolished and that the report cannot be available to its personnel, for as a source of information and a general survey of film conditions in that area, "The Motion Picture in Modern Turkey" would without question have been the most complete and thoroughgoing study ever to have reached the Bureau.

The Division has not only received a vivid impression of the existing movie houses in urban Turkey but has found the use of the autobiography an excellent means of depicting the role played by the movies in the daily life of Turkish adolescents. With respect to these autobiographies, the clinical material presented there in is convincing and true to life, and it is the opinion of the Division that this method of handing case studies is a great deal more effective than the purely biographical form adopted in previous reports of this nature. For a complete description of the manner in which motion picture entertainment is conducted in the larger Turkish cities and for detailed data on conditions to be met there, Mr. Hinkle's report has doubtless said everything there is to say on the subject. But from the point of view of the Department, the volume's chief virtue might also be called its chief defect. The considerable amount of uninterpreted factual reading and statistical information, while no doubt of keen interest to the expert who looks appraisingly at the technical details and the present scope of motion pictures in Turkey, somewhat detracts from, or rather obscures, the value of the work as a piece of sociological research. The author has endeavored conscientiously to portray the reaction of Turkish audiences to various kinds of films, but the effect of these enumerated lists and tables is that the reader is left to draw his own conclusions in regard to the influence which the western film exerts upon Turkey. By contrast, one seizes avidly upon the short final chapter — "The

Significance of the Movie in Turkish Life" — which contains some very pertinent observations and comment. If Mr. Hinkle had utilized the long preceding, tabular chapters as a working basis, or perhaps included them in abbreviated form, and then developed to the full what is now merely a brief and suggestive summary, one feels that as a research study the report would have gained immeasurably.

The above is not intended to be a criticism of the able manner in which Mr. Hinkle has handled his material, for he has written painstakingly on his subject and has viewed that subject from all practical external angles. Rather is it a query as to the appropriateness of the exceedingly objective method in which these sociological studies are presented to the Department, a matter the discussion of which has taken place elsewhere.

Certain conclusions are, however, easily reached by the reader, the principal one being that the Turks prefer if possible Turkish films. Granted the financial resources the talent is evidently there, and technical skill would no doubt grow with experience and proper backing the Turkish motion picture industry would soon be in a position to displace almost entirely the foreign film. In view of this situation and the strong nationalistic tendencies of present day Turkey, it is rather surprising that she has not followed the lead of most European countries which have at one time or another imposed "contingents" or quotas on the importation of foreign films. By this is meant, not the ordinary import quota as at present in effect in Turkey, which appears to be adequate for all importations, but the various restrictions designed to cause the production, purchase, or exhibition of one domestic film for every so many foreign films imported. Often there are regulations providing exemption from these requirements in consideration of the payment of a flat fee to a "national film industry fund", which it is alleged amounts almost to subsidy of the local industry by the foreign importer. By such devices unsound though they may be are efforts made to build up a national film industry and it would hardly be remarkable to find Turkey adopting measures of this kind once the country has more fully awakened to the possibilities of the film.

Movie attendance in Turkey has evidently made great strides in the last few years, despite the handicap of heavy taxes, lowered incomes, and the ever present difficulty of language. But in spite of the comments in the "success" column of the list of feature films for 1930 on pages 69-71 (incidentally omitted from page 70), and in spite of deduction made by the reader in other places, it is not entirely clear which type of film the Turkish audiences prefer. In several places the impression is conveyed that the most appreciated film is along the lines of the French, or perhaps Viennese, operetta, yet on page 66 it is stated that the American "action" film is the favored type. It is no doubt

true enough, as the author observes in Chapter VIII, that Turkish audiences are not yet ready for the subtleties of most modern films, due to the language difficulty and a definite lack of understanding and appreciation. As soon as they become educated to the psychological factors and the language gap is more adequately bridged by dubbing or otherwise, it is not hard to visualize as great a success for Douglas Fairbanks in "The Taming of the Shew" as in "The Thief of Bagdad". With all the Turks' love of action, however, it is noteworthy that only 3.3 per cent of the pictures listed on pages 76-77 were of the gangster and the underworld. In that respect at least, American films do not seem to be exerting an overly pernicious effect on the minds of Turkish youth, but the reason probably lies in the relative share of American films in the Turkish market. It is interesting to note in this connection that Turkey seems to be one of the few countries in the world where the United States does not enjoy a commanding share of the film market but has almost equal competition from French and German sources.

An index both to Turkish character and to the uneducated state of the Turkish mind in respect to motion picture entertainment, Chapter IX with its description of Turkish movie goers is particularly revealing. It is very evident that Turkish emotions are close to the surface and that the imaginative stimulus of the movie makes these emotions easily transparent. One can hardly suppose however that this lack of self control will persist when the movies have thoroughly "civilized" their Istanbul audiences. As an endeavor to portray the amount of a movie understood and remembered by school children, the synopsis of the film "Mustafa" is sincere enough. But 23 pages of this makes reading so tedious as to confuse the issue surely a few typical cases would have been ample to serve all useful purposes.

The author himself questions the value of the replies of 920 school children to the questionnaire described in Chapter XI. "The answers themselves do not show any particularly startling results", he says on page 139, "and, in general, the reaction of these school children to the movies does not seem to be strikingly different from what one would expect from similar attendance by American school children". With this comment, the Division heartily agrees. If any single criticism of the study is to be made, it is that the work as a whole seems to treat primarily of adolescents. And when the author observes that the results portrayed are typical of adolescents elsewhere, the study ceases to be of particular significance in relation to Turkey and becomes applicable to the movie as a general world sociological problem.

While it is undeniably true that the influence of the movie is especially great at the plastic school age, it would have been of very material interest for the purposes of this report had further consideration been given to its effect on

more mature audiences. In the table on page 82 it is shown that only 8 per cent of the attendance at 25 first class movie performances was composed of persons under 20 years of age; yet it is this 8 per cent, presumably, who collect the postcards of stars, whose reactions have been examined by means of various questionnaires, and whose film preferences have been so thoroughly analyzed. Out of the 20 autobiographies given on pages 163 to 189, only 4 are those of persons older than 20 and those 4 are of persons aged 21 or 22 years. No less than 85 per cent of the attendance described in the above table was between the ages of 20 and 50 representing a substantial group of citizens whose comparatively mature viewpoint might have shed far more light on the place the movie occupies in Turkish life than the reactions of a youthful minority who are brought up from the start in a modernistic world of automobiles, jazz and short skirts.

The most interesting of the school childrens' replies seem to be the "negative" ones, which show a considerable amount of discernment and common sense, whereas the "affirmative" ones are as shallow and superficial as if they had been penned by any of our own star struck adolescents. Similarly, the value may be questioned of the "popularity" list on page 149, the list of movies disliked (pp. 152-154) the reasons for the dislike being obviously immature and apparently showing merely the individual preferences of the youngsters selected and of the "favorite films" listed on pages 156-158. One can only speculate as to what the answers might have been had questionnaires of this sort been submitted to adults as well as to children. Almost the only opportunity to draw a parallel between the two lies in Autobiography No. 11, where the trenchant fact is brought out that the father, as well as his daughter, was particularly attentive to the love scenes, even though he had admonished her not to notice them too much.

It seems to be clear that juvenile delinquency has not been affected to any extent by the movie in Turkey, though the influence of crime pictures might be worth watching in the future. On the other hand, the suggestive, uncensored scenes, the fanatical devotion to post card collections, and in certain houses the lack of supervision over the actions of the audience, all serve to show that the movies are a growing medium for stimulating the sexual instincts. For whatever effect this may have on Turkish morality, American films must apparently share equally the responsibility with French and German and, to a lesser degree, those from other nations. When the Anatolian audiences become more "movie conscious", when Istanbul audiences become correspondingly better "movie educated", and above all when the Ghazi realizes the huge and totally neglected potentialities of the film for publicity, propaganda and education, there may be material for a very

different report than what is possible today. At present, one is forced to conclude, the chief benefits derived from the movies in Turkey are those received by the orphan asylums in the form of their substantial 4.40 piaster tax per ticket!

NE HSV/LVD

RG 59 Records of the Department of State Relating to Internal Affairs of Turkey, 1930-1944, microfilm 1224, Roll 11, 867.4061 Motion Pictures / 23.

IV - DOCUMENT CONCERNING MOTION PICTURES IN İZMİR

MOTION PICTURES – İZMİR, TURKEY

Prepared by Ellis A. Johnson

İzmir, May 3, 1943

I. Volume of Films Shown

1. Number and Capacity of Movie Theaters:

<u>Name of Theater</u>	<u>Number of Seats</u>
Elhamra	720
Tayyare	595
Yeni	980
Tan	772
Lale	550
Asri	830
In suburbs	
Karşıyaka	400
Karşıyaka Ferah	450
Bornova	370

2. There is no available map of İzmir. The Elhamra is situated near the Government Offices and the Tayyare on the residential waterfront. The remaining 4 theaters are in the center of the town.

3. There are no concerns producing films in İzmir, but there is some production in Istanbul. The capital invested is not considered to be large. The usual number of films produced and released by Turkish producers is about 3 per year. The Central Press Bureau of the Turkish Government releases newsreels at frequent intervals.

4. All the films shown at İzmir theaters are obtained from Istanbul. There are no direct imports into İzmir. American are far ahead on the list of imports of films into Turkey.

Import figures are not available. The manager of one of large local theaters estimates the percentage of films shown İzmir theaters, by countries of origin, during the last two as follows: American 85%; German 7%; Turkish 2%; Egyptian 2%; British 2%; and Hungarian 2%.

5. There have been no exports of Turkish films during recent years. Several years ago a few Turkish films were exported to Greece and to Egypt.

6. There have been no special trends or recent developments in respect of films shown.

II. Volume of Film Attendance:

1. The total attendance in İzmir and suburbs during the year 1942 was 1,085,940.

2. In higher class theaters (Elhamra and Tayyare) only young persons (under 30) attend every week. Older persons, with few exceptions, do not attend more than 10 times a year. The attendance is more frequent in the more popular theaters in the center of the town and in the suburbs patronized by children and working classes.

3. At the Tayyare and Elhamra attendance in the case of adults over 25 years of age is approximately 20 per cent higher in the case of women than in the case of men. In the category of younger persons and children the attendance is about equal in both male and female patrons. In lower class theaters the number of men frequenting the shows is approximately 25 per cent higher than that of women.

4. Times of Showings:

	Beginning	Last	Showing
Elhamra and Tayyare: Winter months (November – April)		2.15 p.m.	9.15 p.m.
In case of popular films Such as Turkish films	1.15 p.m.		9.15 p.m.
Summer months	3.30 p.m.		9.00 p.m.
Other theaters in İzmir and suburbs	4.00 p.m.		9.00 p.m.
In case of popular films showing begin at		11. A.M.	

5. Admission Prices

Elhamra and Tayyare:

- Boxes T.L. 3.00 (including taxes amounting to T.L. 1.00)
- Boxes (2nd class) T.L. 2.25 taxes amounting to T.L. 0.75.)
- Special chairs T.L. 0.63 (including taxes of T.L. 0.21)
- Balcony T.L. 0.54 (including taxes of T.L. 0.18)
- Ordinary Seats T.L. 0.42 (including taxes of T.L. 0.014)

Once a week on Wednesdays tickets for all seats at the Tayyare cost T.L. 0.30 including taxes amounting to T.L. 0.10. In the other theaters prices of tickets vary between T.L. 0.20 and T.L. 0.40

The Public appear to be able to pay present admission prices as no complaint has been heard on this subject. In fact, theater tickets are amongst very few items which have not doubled or trebled in price in İzmir since the

outbreak of the war. The difference between the present and the prewar prices is only about 25 per cent. And this is mostly absorbed by taxes.

6. There has been no decrease in the total attendance since 1940, in fact there has been a slight increase in this respect owing to the increased incomes of farmers and small traders although salaried public, due to the high cost of living, have been forced to attend less frequently.

III. Quality of Films Shown:

1. No direct or indirect propaganda is allowed by the censor in films shown in Turkey, if such a propaganda may be detected. Virtually all the films shown are feature films.

2. Newsreels are popular, but lately the Board of Censors at Istanbul has ruled that all imported newsreels had a propaganda character and in consequence only newsreels prepared and distributed by the Central Press Bureau at Ankara are shown locally. These newsreels are considered by the great majority of the public as dull and uninteresting. The foreign newsreels showing only sporting events abroad are the only films of this category passed by the censor.

3. There is no ban against films of the education and Documentaries class, provided that such films have no propaganda character. However these films have never been popular in İzmir.

4. Animated cartoons are amongst the most popular films in İzmir.

5. Films in the Turkish language are naturally the most popular amongst the Turkish population. Dubbing is usually performed in Istanbul. This, however, is not always a success. People with no knowledge of the English language have frequently been heard to remark that they would have preferred films in English with Turkish titles. American films with French dubbing are no longer popular in İzmir. Films with Turkish dubbing usually bear titling in French. Titling also is performed in Istanbul.

IV. Audience Reactions and Preferences:

1- (a) American films are the most popular. According to the managers of three local theaters, the popularity of various types of films is as follows:

(b) War films (These films are not passed by the censor at present if they depict events between the conflicting parties in this war. The censor is more lenient if one of the parties is depicted as a fictitious state.)

2. Disney Cartoons.
3. Comic films such as Laurel and Hardy plays with dubbing in Turkish.
4. Love triangles, sentimental and colored films with music and dancing.
5. Nazi newsreels and other films of Nazi origin are not popular. (Nazi newsreels the same as other newsreels of foreign origin are not passed by the censor.)

2- Laughter and clapping are frequently heard at the theaters. There is little boozing or shouting in the first class theaters. Comments, favorable and unfavorable, on coming out from the show are often heard.

3- Higher classes of the public prefer films with sentimentalism, love triangles and colored films with music and dancing. Working classes and children prefer war and adventure films. All classes like comic films and Disney cartoons.

- 4- (a) Axis films are not liked and have practically no influence on the public.
- (b) Neutral films shown to any extent in İzmir are those produced in Egypt; these are fairly popular, and appeal to the class of public with a tendency toward exaggerated sentimentalism.
- (c) In spite of the efforts of the censor to efface all traces of propaganda from the foreign films there can be no doubt that the films of the United Nations (mostly American films) are helpful in creating a favorable atmosphere for the Allied Cause in İzmir.
- (d) The net propaganda influence of domestic films is negligible.
- (e) As stated under "c" a general summary of motion picture influence on local political attitudes is definitely in favor of the United Nations.

V. Local Controls Over Films Shown:

1. There is no local film industry.
2. Old films are usually sent to small towns and villages in the interior. Unusable films are sold by weight for industrial purposes.
3. Censorship is exercised in Istanbul by the Board of Censors attached to the Central Press Bureau at Ankara. This Board includes military censors. The İzmir Police authorities permit only the projection of films censored in Istanbul.
4. There is no local film production.

5. Virtually all the films are imported through agents and establishments in Istanbul.

V.6. There are no regulations controlling audience behavior with the exception of sanitary regulations of the Municipality. National legislation prohibits the admittance of children under 9 to theaters, but this is frequently disregarded.

7. Regulations provide closing of the theaters at 11 p.m. There is no other control for projection of films.

8. There is normally no enforced inclusion of items in programs.

VI. Suggestions for Improving the Effectiveness of American Films in Given Region:

1. The order of popularity of types of films has been given above. Local theater managers state they have no suggestions to improve American films, which are predominant in this district.

2. Technical suggestions-

(a) The films produced by the following American companies are frequently shown in İzmir: Metro-Goldwin Mayer; United Artists; Fox Brothers; Warner Brothers; Universal; Columbia and Paramount.

(b) UFA (German; Cairo Film Company (Egyptian)

(c) Names of Local theater managers whose cooperation would be required: İhsan İpekçi -Elhamra; Behçet Ulu - Tayyare; Ahmet Eskici - Yeni; Hayri Yenigün - Asri; Zühtü Destici -Tan; and Fikri Özener - Lale.

(d) In the opinion of local managers air transport is the safest method of importing films.

(e) There are no particular problems in getting United States films in this area.

(f) Theater managers are unwilling to disclose details regarding their projection apparatus.

(g) Principal local advertising media are: Newspapers ANADOLU, daily circulation 8.000; YENİ ASİR daily circulation 8.000; TİCARET (Commercial) daily circulation 4.500; and HALKIN SESİ daily circulation 2.500.

Ellis A. Johnson
American Vice Consul
American Consulate, İzmir.

RG 59 Records of the Department of State Related to the Internal Affairs of Turkey
1930-1944, Microfilm 1224, Roll 29, 800.4061 Motion Pictures / 159 a.

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US DIPLOMATIC DOCUMENTS ON TURKEY
II

THE TURKISH CINEMA IN THE
EARLY REPUBLICAN YEARS



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