the gates to the east." However, Turkey is warned against dependence on Western aid and problems of democracy. In fact, the Turkish army, described as "a democratic-minded member of the NATO," would use the latter as a pretext to topple the government in May 1960.

Overall, *The Incredible Turk* is a great means to understand the American view of Turkey and of Atatürk in the context of the 1950s. Now available online, it will be an important source for the students and scholars dealing with Turkish-American relations.

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Hugo. Dir. Martin Scorsese. Perf. Ben Kingsley, Sacha Baron Cohen, Asa Butterfield. Paramount Pictures / GK Films, 2011. Film.

When it comes to American film culture, there is no one as passionate and outspoken about its preservation amongst Hollywood celebrities than Martin Scorsese. As the founder and chair of the Film Foundation,[1] Scorsese tirelessly rallies other filmmakers to join the cause of protecting and preserving motion picture history. In line with his deep love of film, Scorsese's latest multi-million dollar extravaganza *Hugo* (2011) is at heart a love letter to cinema and a plea for support in guarding our collective film heritage.

Scorsese's much-celebrated CGI wonder tells the story of a young orphan Hugo (Asa Butterfield), who lives in and operates the clock tower of Montparnasse station in Paris. In his spare time, he works on repairing an automaton his deceased father has left him. One day he angers the station's toy merchant, who then confiscates Hugo's notepad containing mechanical drawings. Through a series of events, he figures out that the grumpy toy merchant is none other than the famed early film director Georges Méliès.

Along with Papa Georges' niece Isabelle, young Hugo sets out to bring back the passion into Méliès' life. The film is set in a fictional Paris, one that resembles a storybook version of France in the thirties instead of the reality of its time. Although the intent is to add a layer of movie magic and fantasy aesthetic to the story, the set design misses the mark

1 See the foundation's website at www.film-foundation.org.

many a time, and creates some confusion. For example, Papa Georges (Ben Kingsley) is a man of limited means, but lives in what looks like a mansion, rather than the modest home of a near-destitute train station employee. Starting with these kinds of mixed visual cues, Scorsese's film is a decidedly uneven and at times frustrating film.

Among the most obvious problems in the film is the lack of dramatic unity and clear character motivation. Sacha Baron Cohen plays the unnamed character of the Station Inspector in such an exaggerated manner that it renders him out of sync with the other, more "naturalistic" actors in his scenes, like Emily Mortimer, playing his love interest Lisette and Ben Kinglsey playing Georges Méliès. In a nod to French cinema, Cohen's character is modeled on the physical comedy of the famous sixties French actor/director Jacques Tati.[2] But where Tati's acting relied on controlled movements and smart physical precision, Cohen works mainly with his face and makes a caricature out of his character.

What the casting of Cohen attempts to do for the film is bring together the past and present of film comedy. However, requiring Cohen to embody the past does not work. His brand of comedy relies on satire and irony whereas Tati's commentary on modem life from the standpoint of a befuddled older man uses subtle techniques.

The meeting of past and present is perhaps one of the main themes of the film. Screened nation-wide in 3D, Scorsese presents cinema's present and future through a story of its past and cinema's beginning. And here Scorsese does manage to push the medium of 3D to show off its full power with some impressive visuals. However, it also touches the nerve of the current debate on 3D: what constitutes an appropriate usage of the technology, and is it undeniably the future of cinema even if the script does not necessitate it?

For all its unevenness, in the second half, the film shifts to a worthwhile payoff that counterpoints the film's frustrating opening half. Here, Hugo turns into a masterful forty-five minute exploration of early cinema, complete with original clips, interesting facts, and beautiful re-creations. Scorsese's own passion and love translates clearly in these scenes. If nothing else, Hugo is worth watching for the power it exerts in re-creating the wonder of those early films, such as A *Train Arriving at Ciotat* (1895).

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2 See Tati's Monsieur Hulot series, including *Traffic* (1971), *Playtime* (1967) and *Mon Oncle* (1958).

Furthermore, like the educational series *The Story of Movies*,[3] which Scorsese's Film Foundation uses as an education tool to introduce students to classic cinema and the cultural, historical and artistic significance of film, Hugo is a good primer on film history, with its focus on one of cinema's early silent masters. Using ample historically accurate information, it provides some insight into early cinema's practitioners, like Méliès, for those unfamiliar with the European roots of America's favorite contemporary form of entertainment.

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Midnight in Paris. Dir. Woody Allen. Perf. Owen Wilson, Rachel McAdams, Kathy Bates. Gravier Productions / MediaPro, 2011. Film.

"Gertrude Stein said it was a good picture hut not a great one. I said it could he a fine picture. We laughed over it. Hemingway punched me in the mouth (".Recorded Live")

In the mid-1960s, an American stand-up comedian portrayed himself as being among the Lost Generation expat writers living in Paris during the 1920s. In his account, Paris was a timeless City of Light, haunted by Hemingway, Fitzgerald and Stein, with never-ending balls and arty exchanges. The fact that comedian Woody Allen had never lived during that period probably added extra luster to his perception of Paris. Such a portrayal is nonetheless an atavistic romance: when falling in love with the past, one happily ignores the lapse of time and lets fantasy overtake reality.

Allen's fascination persists. A short routine from his stand-up years has evolved into a feature film, *Midnight in Paris* (2011). The filmmaker's craze for the city is evident in the four-minute-long opening sequence which lavishly showcases major landmarks of Paris: the Eiffel Tower, the Arc de Triomphe, the banks of the Seine, to name but a few. These gorgeous images are woven together by jazz music from the 1950s, the

3 Scorsese's film *A Personal Journey with Martin Scorsese through American Movies* (1995) is part of this series and explores the history and themes of American cinema from the beginning of cinema, including the work of D.W.Griffith, to 1969, the year Scorsese himself began his career as a director and thus he chose not to comment on himself nor his contemporaries.