during the Cold War years (Harris 3), like the secrecy associated with the ratification of the Cooperation agreement, the ineffectiveness of the Central Treaty Organization (CENTO), and Turkey's eventual decline in financial stability (Harris 68-74).

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The Incredible Turk is a 25-minute news documentary produced in 1958 by the Columbia Broadcasting System (CBS) as part of "Twentieth Century" series and claimed to be the first filmed biography of Mustafa Kemal Atatürk. It was written by Lael Wertenbaker, a well-known journalist and writer at the time. The documentary was published on YouTube in 2011.

The program introduces the legacy of Mustafa Kemal Atatürk to an American television audience and reflects the prevailing Cold War mentality. It comes as no coincidence to find that the documentary begins with footage of a Russian soldier on the Turkish-Soviet border. In the wake of the Second World War, with the Truman Doctrine (1947) and the Marshall Plan (1948) the US government decided to back Turkey and Greece financially and militarily against Soviet expansion. Turkey's new president, Celal Bayar, and a newly elected government led by Adnan Menderes' Democratic Party gave up its policy of war-time neutrality and became an ambitious ally of the Western Bloc by 1950. Turkey sent

soldiers to fight in the Korean War (1950-1953), and was accepted as a NATO member in 1952 with American support.

The documentary portrays Atatürk as an "Incredible Turk," who led his country "out of the Middle Ages into the twentieth entury." It explains how the disagreements among the European powers saved the Ottoman Empire in the nineteenth century; the inevitable end came with the First World War, which sealed the fate of the Empire but at the same time put an unknown Ottoman Officer, Mustafa Kemal, on the spot. For the British, he was "the most terrible of the terrible Turks." The documentary avoids contentious historical episodes like the fate of the Armenians in 1915 which poisoned the Turkish-American relations during the First World War. It is ironic that the editor of the documentary is an Armenian-American, Aram Boyajian.

The Turkish War of Independence in Anatolia, led by Mustafa Kemal at the expense of the "weak and corrupt" Ottoman Sultan in İstanbul, is presented as a war with the invading Greek armies. The 1922 great fire of Izmir (Smyrna) is described without blaming exclusively either Greeks or Turks. Interestingly, in the 1950s the US government got caught between the same two nations' claims to Cyprus. The significance of the moral and material support by the Bolsheviks in the victory of the Kemalists is not mentioned.

The rest of the documentary concentrates on Atatürk's efforts to modernize Turkey, which is sharply contrasted with the "archaic" Ottoman past. The secular reforms such the hat law, alphabet revolution, and equal rights to Turkish women are praised. Tractors, Sunday farms, mills, factories, and dams, compared to "temples," appear as symbols of economic modernization. Moreover, standing next to the American ambassador, Atatürk is seen addressing the American public.

The documentary is not without its critiques: Atatürk's authoritarian tendencies and practices are criticized, and some details of his personal life are exposed. Yet, he is praised as a father figure leading his people to the right path.

The 1950s were the heyday of Turkish-American relations. Turkey was ruled by a stable democratic government, trying to modernize its economy to be a part of the global market, and supporting the Western coalition against communist expansion. At the end, Turkey is praised for welcoming "not onlyforeign products, but foreign bases and men on her soil to help defend her way of life at her NATO alliance" and for "guarding

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.