

the commercial film market, or Yeşilçam, as it is called. The first films appeared at the Hisar Film Festival at Robert College (June 1967). A documentary on gypsies by Nurdoğan Tacalan and a severe criticism of the war in Vietnam by Artun Yeres showed promise. In the following year other names were added to the list. Özcan Arca (Hisar, 1968) came out with a daring short feature on a young worker's visit to a prostitute. In the Hisar Festival of 1969 a new talent emerged. This was Tan Oral, who came out with a sensitive film (in color) depicting a young boy and girl who fell in love during the student movements.

In 1969 a group of young film enthusiasts claiming a more revolutionary attitude gathered around a magazine called Young Cinema. They opened fire on both the Yeşilçam cinema and the Hisar festival (in which several of them had been prize-winners). The members of this group gave vent to violent protests in the Hisar Festival of June 1969. This new group is now heading for an open-to-all film festival of their own organization in June 1970. In the meantime, the middle generation is squeezed between the cruel and inefficient conditions of Yeşilçam and the violent attacks of Young Cinema, and a group of cinema critics. But the directors of the Young Cinema movement, having complacently criticised every existing cinema movement in Turkey, have not yet produced any feature films themselves, and so have not yet been subjected to any serious critical evaluation.

All circumstances included, such clashes have given rise to a very fresh and very dynamic Turkish cinema. And it will be realized by real artists who have the courage to face the complexities of Turkey's social structure and still say what they want to say.

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