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Abstracts

Dr. BURÇAK EVREN

A Romanian Pioneer on the Ottoman Lands: Sigmund Weinberg

Sigmund Weinberg, a visionary who accomplishes great things during the Ottoman Empire is yet little known; particularly, relevant information on his life spent apart from Turkey is inadequate. According to several business records found in Istanbul, he is identified as a Polish-Jew descendant, who was born in Galicia, Romania in 1860. Sigmund Weinberg, who came to Turkey at an early age, is not merely a pioneer of cinema, that is newly recognized in Turkey at that time, he is also the one who introduced the first automobile and phonograph to Turkish society.

Weinberg is an artist, a film maker. Moreover, he is an outstanding businessman. His success in business leads him to become a pioneer in diverse fields and makes him to realize his visionary ideas which might have seemed unfeasible in his period.

Weinberg, a groundbreaker who introduced the art of cinema to Turkey, opened many cinema halls, made the first documentary and feature films. He also becomes the director of the first paramilitary institution in the Ottoman Empire: *Merkez Ordu Sinema Dairesi* (Central Army Office of Cinema) and the personal photographer of Sultan Reshad.

We claim that he is not the one of the first film makers in the Ottoman Empire but also in the Balkans. Our recent findings have the validity to strengthen this hypothesis; when to consider many works that have been attributed to Manaki Brothers are in fact filmed by Weinberg. Despite all the relevant sources that point Weinberg so far, they still do not lead us to have significant information on him.

Born in 1947, Istanbul, Burçak Evren studied law for a period at Istanbul University. Then, he graduated from Ancient History and Classical Archeology Department at the same university. He started journalism in 1969. He worked in several newspapers such as *Hurriyet*, *Milliyet*, *Cumhuriyet*, *Yeni Istanbul*, *Dunya*, *Gunes* and *Yeni Ortam*. He was the editor of many periodicals: *Gelisim Sinema*, *Country Homes*, *EP*, *Negatif*, *Antrakt* and *Sinematurk*. He contributed to the cinema-theatre sections of the many encyclopedias, including *Meydan Larousse*. He was the director of Bursa Silk Road International Film Festival. He is among the founders of several associations: Tarih Vakfi, SİYAD (Turkish Film Critics Association), Tursak and Ephemera. He currently lectures on cinema, theatre and writing at five different universities, including Marmara University and Okan University in Istanbul.

Dr. ADRIAN LEONTE

Enunciation in Training Films (with reference to the film *The Barricade*)

In training films made by the Film Studio of the Romanian Armed Forces during the second half of the last century, the speech of the narrator – present or not in the images – or of the characters was determined by the capacity of the narrator to control the domain about he talks about, as well as by the exponential role of the characters and the assumption that the receiver

of the syncretic message also has the capacity, and willingness to follow the model presented. Given the military pyramidal structure one can sense the addressing terms and as the target is to fully transmit the information they update the marks of formal continuity and logic of the replies and they activate all the space and time localization resources, from the verbal to the non-verbal and gesture ones. The didactic aim of the training films supposes an interference of verbal state of the message and its iconic state, in other words the vicinity between the referent-image and its verbalization, by systematically referring to means distinctive to approaching or detailing films in order not to leave any potentially significant element outside the reception desired by the transmitter.

Adrian Leonte (b. 24.06.1954) is film editor at the Film Studio of the Romanian Armed Forces. He was director or scriptwriter of 103 short films, 25 of them being awarded in international film festivals. Ph.D. at "Al.I. Cuza" University in Iași. Member of the Guild of the Romanian Filmmakers (UCIN). Articles on cinema published in the military periodicals *Observatorul militar* and *Viața militară*.

Dr. CĂLIN HENTEA

Political Propaganda in Romanian Military Films 1916- 2004

The military film, that is a film of short or long length usually including editing footage and produced by a structure of the armed forces, and made not only to be watched by soldiers, represents one of the categories of the seventh art that are most permeable and open to political propaganda enforced by authorities in power. Military hierarchy and discipline, obedience instilled deep in mind the military during the years of training and education, permanent features supported by specific regulations and orders, are some of the elements that facilitate impregnating the military film with those political messages desired or ordered by the commanders. This assertion applies to all military cinematography, whatever their nationality. Moreover, the media properly reflects society and political regime of which it is part of. Especially, the Romanian military films distinguished themselves with their mainly propagandistic values during the two world wars and throughout the communist period (1948-1989). As propaganda we understand those premeditated actions with political purposes of a legal or natural person for influencing for his benefit behaviours and attitudes of a designated target audience by using deceit, omission, distortion, coercion, censorship and other similar processes.

Călin Hentea (b. 1958) is a Romanian journalist and historian. Between 1986 and 2008 he was an active officer working in television and at the Studio of the Romanian Army. He wrote 16 books mainly on military history and on communist propaganda.

Dr. DINU-IOAN NICULA

Film Screenings in Iasi during the Refuge (1916-1918)

The vicissitudes of the Romanian presence on the fronts of WW1 imposed during the fall of 1916 the move of the entire administration in Iași (Jassy), which became *de facto* the capital of the country. Under the leadership of Mihail Sadoveanu (who after being detached at the General Headquarters delegates for the job Alexandru Mavrodi), the National Theatre in Iași becomes the first “stage” of Romania, both culturally and politically, as it hosted the parliament. The theatre will host also moving pictures: on the 27th of April 1917 the General Headquarters asks the National Theatre to rent the hall for charity by screening war films, including Romanian ones and designating as contact person “Liutenant Jean Oliva, the head of the Photo-Cinema Department of the Romanian Army”. The screening during mid-May 1917 will be attended by King Ferdinand and Queen Mary. This fact raised the interest of other persons, such as film distributor Celestino Costa and director Grigore Brezeanu in order to promote there their own screenings. The first caught the attention at the beginning, but eventually the second was more successful under the auspices of War Invalides Society until August 24, 1917, when the General Headquarters announces that the cinema theatres will function only with their authorisation and therefore The National Theatre and other intermediates could not be tolerated. Under such auspices, on the 26th of September 1917 will have the premiere *Around the latest battles on the Romanian Front*, a production of SFCAR (Photo-Cinema Department of the Romanian Army). At the same time, beginning with 29th of June 1917, at the ex-cinema theatre Modern, in Unirii Square, The Society War Invalides had begun to screen films, according to the local press (*România, Mișcarea* etc.), inclusively during 1918, when the screenings at the National Theatre will be resumed (according to Nicolae Iorga’s newspaper *Neamul Românesc*). Even if the articles are short we can realize the amplitude of the audience in Iași (Jassy) for cinema and for SFCAR productions. Grigore Brezeanu is the one who presents in 1918 in Iași some of the films who had been screened only in the occupied territories. Such a thing represents another accomplishment of Grigore Brezeanu as pioneer of national cinema.

This presentation made due to the study of unknown or less known documents represent a *sui generis* side of cinema in the agitated life of Romania, as well as a reverently tribute for the ancestors.

Dinu-Ioan Nicula (b. 07.01.1968) is a film critic and historian, holding a Ph.D at UNATC University in Bucharest. He has worked in the Romanian National Film Archives. He has published on cinema, inclusively abroad (in Belgium, Italy and UK). Author of the book *A Journey into the World of Romanian Animation* (1997).

ELENA ZÎRNĂ

Unpublished Documents regarding the Cinema School for Cameramen of the Photo-Cinema Department of the Romanian Army

At its beginnings, the cinema was regarded like a curiosity that attracted the audience, and later, like a modern propaganda way.

In the first decades of the twentieth century, the cinema has been applied in the Army like a moral, patriotic and military training way of education.

After the end of hostilities in 1918, the need for knowledge, information and training of the military was growing. The majority of Great Units were supplied with cinema technology, but later, they realized the lack of training for those who needed to operate the machines. Therefore, in 1928 a new school of cinema operators was born, in which special courses were taught.

The analytic program of this school, the considerable amount of funds for purchasing the equipment and for the personnel salary – these are the aspects we want to present you.

Elena Zărnă (b. 1984) is an archivist at the Center for Studies and Preservation of Historical Military Archives in Pitești since 1998. She holds a MA in history from the University of Pitești. She has published several scientific articles and chapters in volumes about charity, Romanian-French military relations and propaganda through cinema.

Prof. MANUELA CERNAT

Forgotten Heroes, Forgotten Destinies

With rare exceptions, Romanian cinema after 1944 has not honoured its moral duty toward the heroes of the War for National Unification. Also the destinies of the filmmakers trained in those years of flame and blood still remains unknown to the general public.

Manuela Cernat (b. 04.23.1945) is a film critic and historian. She is a professor at “I.L. Caragiale” National University of Drama and Film (UNATC) and researcher at G. Oprescu Institute of Art History. She was the director of the institute between 1983 and 1990. She has published in numerous periodicals since the 70s. She received ACIN Award in 1980 and UCIN Award in 2014. Author of the books: *Arms and the Film* (1976, with the English version published in 1983), *A Concise History of Romanian Cinema* (1983), *Jean Negulesco. A Romanian in Hollywood* (2000). She contributed to volumes such as *Contributions to the History of Romanian Cinema* (1971) and *Contemporary Romanian Cinema* (1976).

Dr. PETĂR KĂRDJILOV

WW1 Bulgarian Newsreels on the Balkan Fronts (1915-1918)

The Kingdom of Bulgaria entered WW1 on the 1st of October 1915, joining the Triple Entente – Germany, Austro-Hungary and Italy. By the end of the year Bulgarian forces invaded the Moravia region, Eastern Serbia and Vardar Macedonia. In 1916 the region of Dobrudja, belonging at that time to Romania, was conquered. At those places many newsreels were shot, the first of which, entitled ‘The conquest of Kumanovo’, was shown in Sofia in October 1915. At the beginning of 1916 the Sofia cinema ‘Modern Theatre’ offered to its spectators the ‘Bulgarian Military Journal’ (no. 1 and no. 2) – the very first attempt to introduce a regular cinema newsreel in Bulgaria. This first attempt was followed by the items, ‘The meeting between H.R.M. the King and H.E.M. the Kaiser in the town of Nis’, ‘The Serbo-Bulgarian War’ (part 1 and part 2), ‘The arrival of the first Romanian Prisoners in Sofia and Toutrakan’, ‘The Mission in Macedonia’... During 1917 other topical-documentary films were made and shown: ‘The Attack of the Assault Battalion in the presence of the Crown Prince’, ‘The Battles near Bitola’ and ‘The Bulgarian Army on the South Front’, and during 1918: ‘The Swedish Mission at the Front with the First Army’ and ‘Attack on the Enemy Lines’.

Petăr Kardjilov (b. 1950) is a writer of science fiction (Graviton Award for the best science fiction writer in Bulgaria in 1992) and a film historian specializing in early Bulgarian cinema. He worked at the National Film Archive of Bulgaria and the Archive of the National Bulgarian Television. Since 2002 he is a researcher at the Institute for Art Studies in Sofia. He is the author of eight books on cinema including *Bulgarian Fiction Films. An Annotated Filmography* (1987) and *Arrival of Cinema* (2005). Author of numerous articles on cinema published in Bulgaria and abroad.

BUJOR T. RÎPEANU

The Film Department of the Romanian Army during WW1. The Adventures of the Research, the Adventure of the Researcher. Roadmap after Half a Century of Scientific Research

Founded immediately after Romania entered WW1, the Photo-Cinematographic Department of the Romanian Army (SFCAR, now Cinema Department of the Romanian Army) was on the line with the modernization practices for creating historical documents by specific military structures set by all belligerent states in WW1 since its outbreak. The department aimed to create a visual diary filmed on the front, to produce cinematic newsreels (journals with military subject and edited documentaries), to include in its personnel the cinema technicians by general mobilisation and to become a hub in relation to similar foreign cinematographic departments and foreign reporters on the Romanian fronts. These goals were brilliantly accomplished during WW1 by the filmmakers that have become pillars of national cinema during the interwar period: Gheorghe Ionescu, Nicolae Barbelian Tudor Posmantir, Constantin Ivanovici etc. SFCAR was the first public institution financed entirely by the

state, with its own network of film distribution, with a film library of a certain scale, with a long-term program of distribution and an ongoing activity of attracting and training new filmmakers for the national cinema.

The activity of SFCAR during WWI represents an important chapter in the history of Romanian documentary film in Romania. During interwar period its activity has been approached only by using some contradictory information from memorialistic source taken by the corporate press of the time. Gradually, the subject entered forgetfulness or, worse, in the 50s entered occultation in an effort to erase the past or by fully redefining it simultaneously with the destruction (sometimes intentionally) of the film heritage of SFCAR, long kept at the Military Museum in Bucharest. The first efforts to revive the national film history in 1956-1969 brought to attention of the new scientific field the activity of its early years and generated remarkable results, bringing to light unpublished documents and producing huge memorialistic material, as well as the first scientific filmography. Although deployed with major interruptions and keeping white spots which leave place for further study, the research is interesting and represents a professional challenge. What we started in the last century is worth continuing today. It is a moral duty to the memory of those who started research in this area: Dumitru Fernoagă, Ion I. Cantacuzino and Aurel Lupășteanu.

Bujor T. Rîpeanu (b. 12.01.1938) is a film critic and historian, researcher and film producer. He worked for many years at the Romanian Film Archive and run the institution between 1999 and 2001. He published film and theatre studies beginning with 1956. He published in collective volumes dedicated to international cinema: *Dicționar cinematografic* (1974), *International Directory of Cinematographers, Set and Costume Designers in Film* (5 vols., 1983-1989), *Secolul cinematografului* (1989), *Cinema... un secol și ceva* (2002), *Les européens dans le cinéma américain : Emigration et exil* (2004), *Lumea filmului* (2005), *Journeys of Desire* (2006), *Dictionnaire mondial du cinéma* (2011). He also authored books dedicated to Romanian cinema: *Producția cinematografică din România* (4 vols., 1970-1974, 2008), *Filmat în România* (2 vols., 2004-2005), *1234 cineaști români* (1997) and *Cinematografiștii. 2345* (2013).

Col. VALENTIN VASILE

Traian Popescu-Tracipone, Military Filmmaker and Memoirist

The paper summarizes the evolution and achievements of the Romanian military filming through the eyes of one of its main characters in the fifth decade of the 20th century: Traian Popescu-Tracipone (b. December 15, 1913, Craiova – d. September 14, 1990, Bucharest), a military film-maker, camera operator, script writer, director, producer, war reporter and publicist.

Evoking Popescu-Tracipone's activity as a military film-maker allows us to emphasize a few instances representative for the condition and evolution of Romanian military cinema during WW2.

His deep knowledge of film history and practice in cinema techniques, the executive and leadership positions he held in the field of military film are all adding value to Popescu-Tracipone's testimonies from inside, confirmed by other sources, about the sinuous destiny of military film and its heroes, military film-makers, in wartime and later, in the years of sovietization of Romania's institutions.

Popescu-Tracipone helps us understand that the documentary and historical value of military films is expressed nowadays in terms of national heritage, and it is increasing continuously as years go by, to be well above the intentions and meanings that have been attributed to them at the time they were made.

Valentin Vasile has graduated from the Romanian Land Forces Academy (1989) and the College of Journalism at the University of Bucharest (1994). He has undergone a Public Affairs training in Germany led by the Bundeswehr Academy for Information and Communication (1998), and has completed his master degree in international relations at the National School for Political and Administration Studies (2002). He has participated in several NATO missions in the Balkans and Afghanistan. Between 2005 and 2009 he has worked as a staff officer at the NATO Rapid Deployable Corps in Turkey/Istanbul. Having more than 20 years of experience in the communication field, he frequently publishes articles in military magazines, and he is currently the deputy chief of the Information and Public Relations Directorate of the Romanian Ministry of National Defense.

Dr. ADRIAN-SILVAN IONESCU

**Films of the Photo-Cinema Department of the Romanian Army and Entertainment
Movies at War Invalids Cinema Theatre in Jassy (1917-1918)**

Just as in Bucharest, where cinema theatres have been closed during the first months of war, in Iași (Jassy) the local administration took similar measures. The situation did not improve even after the retreat of the government, of the royal family and of an important part of the population in Iași, in December 1916, as a result of the occupation of Southern Romania by the armies of the Central Powers. Only during the next spring Alexandru Mavrodi, general director of theatres, and Mihail Sadoveanu as director of the National Theatre decided to allow screening films in those days when no theatrical performance was scheduled, thus responding to the acute demand of entertaining the population, poor-spirited because of deprivation, epidemics and overcrowding.

The Invalids Cinema Theatre has been established under the coordination of Grigore Brezeanu and the revenues were given to the wounded. There they capitalized the films made by SFCAR (Photo-Cinema Department of the Romanian Army) which were projected independently or in addition to new films brought from allied countries – France and Italy. In the pauses, well-known actors and singers held entertainment programs, much appreciated by the audience.

Thus, the production of the military filmmakers has been known by the public before being stored in the Military Museum and becoming archival material.

Adrian-Silvan Ionescu (b. 1952) is director of G. Oprescu Institute of Art History of the Romanian Academy since 2011. Director of the periodicals *Revue Roumaine d'Histoire de l'Art* and *Studii și Cercetări de Istoria Artei*. Associate professor at the Bucharest National University of Arts where he teaches courses in the history of photography and the history of cinema. He carried out research on Romanian and world pioneers of photography, as well as on arts and urban civilization in the 19th century. He published 15 books and edited five volumes. The latest titles are *Queen Maria and America* (2009), *Silvan, the Portrait Artist* (2011) and *The Great War. Photography on the Romanian Front, 1916-1919* (2014). He was awarded the Order of Cultural Merit in rank of Knight (2004), the Order of St. Lazarus of Jerusalem in the rank of Commander with Star (2013), the Medal King Michael for Loyalty (2010) and the Order of the Crown of Romania in the rank of Knight (2015). He is Doctor Honoris Causa of the Academy of Music, Theatre and Fine Arts in Chisinau (Republic of Moldova).

Col. (r) VIOREL DOMENICO

Military Filmmakers in the Archives of the Council for the Study of the Former Secret Services

The filmmakers from the Department for Cinema of the Romanian Army do not have dossiers in the archives of Securitate (Romanian Secret Services during Communism)! However, they have been under surveillance by the Department of Military Counterintelligence; their dossiers remained secret and were not sent to the CNSAS (Council for the Study of the Former Secret Services). What we can find in the archives of CNSAS are dossiers of the officers of the Ministry of National Defence before becoming active or after they moved to reserve.

Viorel Domenico (b. 20.03.1947) is a film historian and publicist. He holds a Ph.D in Cinema Studies and he is a retired colonel. For 35 years he served in the military press. Author of the books: *Functions of Cinema* (1988), *The Celluloid Shield* (1991), *The Psychological Influence through Cinematic and TV Images* (1994), *The Secret History of Romanian Cinema. 1944-1950* (1996, UCIN Award), *Claymoor* (2003), *Another Jean Georgescu* (2016).

Dr. SAVAS ARSLAN

What Cinema Connects: The Filmmaker of the Ottoman Empire

One family, five continents, one person: a line producer in Hollywood; a documentary director in Israel; a founding member of the Turkish Cinematheque; a stage designer in Canada. And family on all the continents where he has lived. When I started digging up the story of Sigmund Weinberg (an Istanbul entrepreneur, photographer, filmmaker, film theater owner, and the representative of Lumière, Pathé, and probably Gaumont, as well as His Master's Voice and other companies), I had some idea about him being born somewhere in the lands of the now defunct Austro-Hungarian Empire, having a Romanian citizenship, and then moving to Istanbul to open his first shop at the age of eighteen. Yet this was only one part of the story. The information on him was murky, full of mistakes, and unfulfilling at best.

To start with, nobody knew when and where he died and who his family members were. Yet we now found that one of his daughters was married in Romania and the family frequently visited different places in Romania. While our existing accounts of film history in the lands of the now defunct Ottoman Empire informed Manaki Brothers and Fuat Uzkinay as early figures, it was Sigmund Weinberg who was the official cinematographer of the Ottoman emperors. This led also him to start the Central Army Cinema Branch (MOSD) of the Ottoman Empire which produced various films around the time of the First World War.

This presentation will investigate his role in the early history of cinema, as a trans-national figure of connectivity in the heart of the Balkans and will feature some early examples of the works by him and his role in the Ottoman Army.

Savas Arslan is the Chair of Cinema and Television Department at Bahçeşehir University, Istanbul. He completed his doctoral degree in Art History and Criticism at Ohio State University in 2005. Apart from contributing with various articles on cinema, arts, and culture to different journals, magazines, and edited volumes, he authored three books: *Melodrama* (2005), *Media, Culture and Identity in Europe* (2009) and *Cinema in Turkey: A New Critical History* (2011).

Dr. MARIAN ȚUȚUI

Films with Military Topic before the Establishment of the Photo-Cinema Department of the Army

In the past there was a much greater fascination than today towards military ceremonies and uniforms, and therefore they drew the attention of the first filmmakers. Even Paul Menu, the French photographer who left us the first moving images of Romania, filmed *The Parade on 10th of May* where we can notice a lot of uniforms, but also two other newsreels with certain military topic: *The Boats of the Romanian Fleet on the Danube* and *Exercises of the Danube Military Sailors*. Also, Milton and Ienache Manakia, Ion Voinescu Nicolae Barbelian, Tudor

Posmantir and Gheorghe Ionescu Posmantir have done several films with military topic between 1911 and 1915.

Marian Țuțui (b. 25.04.1961) is a researcher at G. Oprescu Institute of Art History since 2014 and lecturer at Hyperion University since 2012. From 1996 to 2013 he was curator of the Romanian National Film Archives. He authored several books on cinema: *A Short History of Romanian Film* (2004), *Orient Express. Romanian and Balkan Cinema* (2008, Award of Film Critics Association of Romania) and *Manakia Bros. and the Image of the Balkans* (2009). Coordinator of the volumes: *Escape from the Balkans* (2013), *Balkan Comedy* (2014), *Heroes and Anti-Heroes in the Balkans* (2015) and *Roads and Crossroads in the Balkans* (2016). Contributions to 14 books on cinema published in the UK, USA, Italy, Macedonia and Romania. Member of the Guild of the Romanian Filmmakers (UCIN), and FIPRESCI, as well as juror at international film festivals.