

Ugur Icbak was worried. He was filming the credits scene for **Magic Carpet Ride**, a new Turkish feature film. He was using the new generation Moviemcam MK 2 camera on a Gyron stabilized mount on the nose of a helicopter flying high above the ancient city of Istanbul.

It wasn't going smoothly. And helicopters don't come cheap.

Ugur planned the scene meticulously. He explained, "I would film the Bosphorus and its bridges, flying under one of them, moving on to Tophane to 'enter' through the bedroom window of our married woman's 'target' house. We had to find it in a densely built-up area."

"There were three of us in the chopper — but nobody could see the house! Panic! Then, suddenly — in the last half-minute — there it was, in our sights, dead ahead. We got the shot and landed; happy, relieved and quickly forgiven by the production team."

Yilmaz Erdogan directs **Magic Carpet Ride**. The film portrays a seedy side of Istanbul society. Asim Noyan heads a gang of car thieves and fraudsters. The gang's main income is from selling stolen luxury cars at bargain prices. Asim's wife and child have

"For interiors, we photographed a real garden through the house windows and made huge backdrops. So throughout the house we could see a realistic view of the garden outside. I found this helpful. It is not easy to make a studio shot look like a real living room."

"Some cinematographers find it difficult filming in a city. I didn't. I'm used to it. This was the fourth feature I'd shot in Istanbul!"

"I originally decided to use 800T for several important night scenes captured from the helicopter, but tests proved the 5229 was fast enough, even for a dark city like Istanbul.

"My first choice has always been Kodak stock. The picture quality of a widescreen movie must be perfect — and we get it."



A Tortuous Turkish Tale

left him, but he remains an inveterate womaniser. It is he who is with the married woman in her bedroom. The husband arrives home unexpectedly. We see the start of a frenzied game of hide-and-seek...!

Magic Carpet Ride is the first Turkish cinemascope film shot in Super 35 1:2.35 widescreen format. Ugur explained "To cut costs we used the 3-perforation technique to save 20% on film and laboratory costs. We made more savings by working with 1000 ft magazines. They are especially economical on aerial shots and involve fewer downtimes for magazine changes when doing retakes."

"My first choice has always been Kodak stock. The picture quality of a widescreen movie must be perfect — and we get it. Especially when we print on Kodak print film. For night scenes I always use Kodak VISION2 Expression 500T film 5229. Its low contrast is ideal for digital intermediate applications."

5245 is always my favourite daylight stock and the new Kodak VISION2 5205 mixes well with the others."

"I usually try to mimic natural daylight, but to achieve it I sometimes had to use huge soft boxes and large white reflectors. For soft, natural-looking light I also use HMIs, Pars and Kino Flos."

Icbak believes a good director manages the story, actors and crew and unites them to make a successful single entity. He says "Yilmaz Erdogan, writer, poet and actor, has all these qualities and, most importantly, he has the ability to tell me what he has in mind, and the courage to leave the rest to me. We make a great team because we trust each other." ■



Top: Actor, Tolga Cevik.

Centre: Director Yilmaz Erdogan (with arms outstretched) and DP Ugur Icbak (wearing baseball cap).

Above: A scene from the film.