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Cinematic Taganrog

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The book provides a brief overview of full-length feature films and TV series filmed in Taganrog (taking into account the opinions of film critics and viewers), provides a list of actors, directors, cameramen, screenwriters, composers and film experts who were born, studied and / or worked in Taganrog.

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Introduction

What movies were filmed in Taganrog?

How did the press and viewers evaluate and rate these films?

What actors, directors, cameramen, screenwriters, film composers, film critics were born and / or studied in this city?

In this book, for the first time, an attempt is made to give a wide panorama of nearly forty Soviet and Russian movies and TV series filmed in Taganrog and its environs, in the mirror of the opinions of film critics and viewers.

Unfortunately, data are not available for all such films (therefore, the book, for example, does not include many documentaries).

The book cites articles and reviews of Soviet and Russian film critics, audience reviews on the Internet portals "Kino –teater.ru" and "Kinopoisk".

I also managed to collect data on over fifty actors, directors, screenwriters, cameramen, film composers, film critics, whose life was associated with Taganrog.

As an addition to the collected material, the final chapter of the book gives the floor to Anton Barsukov, who during his student years starred in three notable films and TV series of the 21st century, which were being worked on in Taganrog...

I hope that the material of this book can be used by a wide range of readers interested in the history of cinema.

Movies filmed in Taganrog and its environs

Person, whom I love. USSR, 1966. Directed by Yuly Karasik. Screenwriters Leonid Zavalnyuk, Yuliy Karasik (based on the story of Leonid Zavalnyuk "The Diary of Rodka Muromtsev – a Difficult Man"). Actors: Georgy Zhzhonov, Evgeny Gerasimov, Nikolay Merzlikin, Tamara Semina, Alla Vitruk and others. Premiere: March 13, 1967.

Yuly Karasik (1923–2005) directed 11 full –length feature films, two of which ("The Sixth of July" and "Wild Dog Dingo") were included in the 1000 highest –grossing Soviet films.

This family drama set in a provincial town.

This psychologically subtle film is still highly regarded by film critics.

So Rita Shevchenko notes that “the film “Person, whom I love” is highly characterized by subtle lyricism and high humanity. The film is distinguished by its deep content, but easy–to–perform psychologism, irony of intonation. Highly professional acting, based on the finest half–tones, distinguishes Soviet cinema from European. After watching the film, the feelings that gripped me can be conveyed in one word – nostalgia. Nostalgia, for something real, the main thing. Nostalgia for real human life, which I could only catch in the corner – my childhood. A life that we, probably, could not appreciate, just as Kostya Muromtsev could not appreciate it. Looking at him, I often caught the thought that I was, perhaps, the same in relation to my parents. I considered them too common and simple. Confident that that I understand life better than they do and will not live it as “simply” as they do. I didn’t understand how “not so easy”, but I was sure that I would live differently. And today I live “not just”, “in a different way”, in a completely “different” country. And suddenly I realize that I want to live the way my parents do – simply. Just love the people around you. Not only relatives, but people in general. Just trust people. Just choose the job you like. Just do not break in yourself, then the present, the main thing that allows you to remain human. Do not break the gullibility and openness that is inherent in children” (Shevchenko, 2004).

And film critic Irina Pavlova writes about “Person, whom I love” as follows: “This is perhaps the first time in Soviet cinema that a young hero is faced with a dramatic question: what is a “loser”? The film, in which not only

love problems are solved within complex love triangles, in which complex moral dilemmas arise, caused extraordinary emotional anxiety. In fact, which is more correct – to risk a person's life during an operation and save him or not to risk and leave to fade away? What is more correct – to make a brilliant career or vegetate in the wilderness, raising two difficult sons? What is more correct – to abandon the feelings of the beloved woman if the eldest son also loves her, or to accept this love? ... Once again, the most important point in Karasik's directorial palette is the young actor, whom the artist directs carefully and accurately. ... And, of course, The main success of the film is the father of Rodka and Kostya performed by G. Zhzhonov, perhaps one of the most expressive portraits of a Russian intellectual in our cinema. He is one of those "quiet" intellectuals for whom the concepts of "honor" and "dignity" define absolutely everything in life. Their quiet but unyielding opposition to social rhetoric and impudence has always aroused keen rejection among the regime” (Pavlova, 2010: 215).

Viewers of the XXI century are still arguing about this picture of Y. Karasik:

“An excellent film, the characters of the heroes are unobtrusively revealed throughout the film. It looks easy and at the same time makes us, the audience, think” (Natasha).

“An excellent Soviet film. The deep penetration of the actors into the role, the immediacy of the heroes of the film in the manifestation of feelings are bribing. It seems to me that the film tells about the difficult human relationship between fathers and children, and not least about the incidents of love” (Alexey).

“I liked this film, it is truthful, good director and actors. Some scenes are simply amazing in terms of the psychological subtlety of the game. An important topic was raised: the main thing is not what is being done, but how. The theme of humanity, compassion, responsibility, actions out of love, not principles. ... A very soulful film. And sad” (Barka).

“Absolutely not hooked ... It seemed that the film deals with problems too superficially, shallowly, and therefore the feeling of some kind of understatement. Neither love, nor work, nor study is really shown – all some kind of conversations on eternal topics (and they are about nothing!) In a large room. And the main thing is that all the heroes are unhappy in their own way ... Despite the fact that there are no objective reasons for "unhappiness"!” (G. Volanov).

My Business. USSR, 1975. Directed by Leonid Maryagin. Screenwriter Alexander Misharin (based on the play by A. Weizler and A. Misharin "Day by Day"). Actors: Boris Andreev, Georgy Taratorkin, Igor Vladimirov, Mikhail Pogorzelsky, Alexander Kaidanovsky, Anatoly Grachev, Victor Shulgin, Nikolai Prokopovich, Valentina Ananina, Nina Maslova, Nikolai Grabbe, Inna Makarova, Ivan Ryzhov, Pavel Pankov and others. **The premiere on TV 21 February 1976.**

Leonid Maryagin (1937–2003) directed 14 full –length feature films, of which only three ("Citizen Nikanorova awaits you", "Uninvited Friend" and "Dear Pleasure") were included in the 1000 highest–grossing Soviet films.

In the center of this TV movie is the figure of the director of the boiler plant, convincingly performed by the outstanding actor Boris Andreev (1915 – 1982).

Despite the unpopular production topic today, viewers still remember "My Business", although sometimes they differ in their assessments:

"Good production film. I liked him as a business man – Dmitry Ostapovich Semenyaka (G. Taratorkin) – nevertheless did not agree to immediately take the place of director, but came to see, to figure out how things were going at the plant, what was the attitude towards the director. ... The film is like a film–play. It can be seen that the offices are in the studio, and not indoors, sometimes it seemed that all the events take place at night – there is no daylight. Street shots, only show the plant from above, and when there is a meeting about the dispatch of the factory foreman (Ivan Ryzhov) to retire. The director walks with the carnations, greeted him, nods to the people he meets, but when they are shown, for some reason they have their backs to the director, no one's attention to him. Roughly filmed. ... In general, the film is good, I liked it" (Rimma).

"Interesting film. Not the best, but not the worst either. Still, Leonid Maryagin. Taganrog "Red Kotelshchik" is immediately recognizable. Now the plant is doing quite well, in contrast to many, about whom films were shot, but now they are not even in sight" (Sergey).

"The film seems to be normal, but absolutely does not touch. Impulsive hero of Alexander Kaidanovsky, emotions over the edge, but you remain indifferent to his scientific problems" (Marseillaise).

"Boris Andreev, Igor Vladimirov and Nikolai Prokopovich with his wonderful second of emotion that ends the film – perhaps the film's merits end there for me. ... some of the mise–en–scènes are terribly divorced, terribly edited, poorly done formulaic lyrical moments smear the plot to

holes. Well, and utterly dull character performed by Taratorkin. The feeling that the director poorly explained to the actors what he was talking about and made a stereotyped production picture according to the studio's order" (With the Wind).

Be Brother. USSR, 1976. Directed by Grigory Lipshits. Screenwriters Valentina Koleysh, Vadim Spivak. Actors: Vsevolod Safonov, Elsa Lezhdey, Vladlen Biryukov, Anatoly Azo, Irina Shevchuk, Stanislav Borodokin, Klara Abashina, Pyotr Lyubeshkin, Olga Mateshko and others. **TV premiere on May 2, 1977.**

Grigory Lipshits (1911–1979) directed ten films, two of which ("The Artist from Kokhanovka" and "The Month of May") were included in the thousand of the most popular Soviet films.

In this film, brothers separated by war find each other thirty years later... Many scenes of this picture were filmed at the Taganrog Combine Plant. Notable actors Vsevolod Safonov, Elza Lezhdey, Vladlen Biryukov, Anatoly Azo, Irina Shevchuk, in my opinion, fit well – both in the factory environment and in the atmosphere of a provincial town on the seashore...

Many viewers like this picture today:

"The film is good! Not about money! ... In life, you only do what you earn, and this race does not end... And everything is only about money, they do not speak, they think so! And I understood why I am so drawn to these Soviet films. They are kind, sincere, one might even say spiritual, they have a human meaning, idea, core" (A. Karenina).

"I also liked the film. The relations of people are clean, without self-interest" (SanZhorich).

"Do not consider it tactless in the interpretation of the plot, but the line of the three brothers vaguely resembled "Shirley–Myrley", although the film is, of course, serious. An excellent production melodrama with a prominent role of Elsa Lezhdey. Well, Vladlen Biryukov, although in all films he played, as they say, himself, in this work, however, as in his other films, radiates the energy of a good person" (Andrey).

"I don't remember how the film was shot – I was still small, and we lived far from the Taganrog Combine Plant. The enterprise was, perhaps, the largest in the city: up to 25 thousand workers... Now, there are only horns and legs left from the plant. Here are the twists and turns of history, who could have believed this 30–40 years ago! As for the ideological and artistic aspects of the film... One of my friends could not endure the lack of vitality, insufficient depth of socio–psychological analysis, and so on, which are

characteristic of it, as well as of most Soviet works in general. It also jars me all the time” (O. Parkhomenko).

Meet You at Fountain. USSR, 1976. Directed by Oleg Nikolaevsky. Screenwriter Anatoly Eyramdzhyan. Actors: Vladimir Smirnov, Valentina Telichkina, Yuri Sorokin, Pyotr Lyubeshkin, Alexander Movchani and others. **Premiere: October 24, 1977.**

Oleg Nikolaevsky (1922 –1998) directed 14 full-length feature films, two of which ("Trembita" and "A Footprint in the Ocean") were included in the thousand of the most popular Soviet films.

This comedy was filmed in the village of Fedorovka, located not far from Taganrog, and in the city itself. In the course of the plot, the main character travels all over the country and one day he meets the "girl of her dreams"...

This picture still has its fans, although there are always skeptics among the audience:

"The kindest and most Soviet film..." (Novikova).

"Today I watched this film with great pleasure. It helps to remember how safe and calm that time was" (Elena).

"A bright, kind film about ordinary people, their life, depicted in the same simple manner... The film is indeed a film legend" (Asan).

"A wonderful comedy. Valentina Telichkina is in the title role here. I love it when this actress plays. A kind, funny film that gives a good mood" (Natasha).

"One of my favorite films. Handsome, sincere and romantic. I really like Valentina Telichkina in the image of Lyuba" (Alexey).

"Not only did Soviet cinema indulge the audience with masterpieces, but also such pass-through, slipshod films like "Meet You at Fountain" (Emma).

"Not that absolutely trash work; yes, the film is far from outstanding, but enjoyable, and no more pretensions. ... Such a look is a bit luscious, because in most cases it casts doubt on not only the content of the picture (which is, however, not necessary for a comedy)" (Andrey).

Steppe. USSR, 1977. Director and screenwriter Sergei Bondarchuk (based on the novel of the same name by A.P. Chekhov). Actors: Oleg Kuznetsov, Nikolai Trofimov, Vladimir Sedov, Victor Mamaev, Sergey Bondarchuk, Ivan Lapikov, Georgy Burkov, Anatoly Vasiliev, Mikhail Kokshenov, Valery Zakhariyev, Innokenty Smoktunovsky, Stanislav Lyubshin, Irina Skobtseva and others. **3.2 million viewers in the first year of the show.**

Sergei Bondarchuk (1920 –1994) directed eight full-length feature films, three of which ("The Fate of a Man", "War and Peace", "They Fought for the Motherland") were included in the 1000 highest-grossing Soviet films.

The famous director Sergei Bondarchuk filmed "Steppe" in the vicinity of Taganrog and a little – in the city itself. Before the release of "Steppe" in the all –Union distribution, Sergei Fedorovich, along with a significant part of the film group, came to Taganrog for the premiere, which took place in the cinema "October". I was lucky to be at this event and listen to how Sergei Bondarchuk and his actors with great emotional excitement talked about how important this film adaptation was for them, how they wanted to convey to the audience all the nuances of Chekhov's prose...

The Soviet film press greeted Steppe very warmly.

Film critic Georgy Kapralov (1921–2010) stated in the "Soviet Screen" that in "the film" Steppe "everything begins and continues in the most exact accordance with the book. Only the words of the writer no longer awaken our imagination, convey the flow of thoughts and impressions of the nine-year-old Yegorushka, but, as it were, the steppe itself opens up its expanses for us, makes us breathe in its tart air, live one life with its people. ... The reader can check: the director did not miss anything, he did not ignore a single important detail. He is faithful to every comma of Chekhov and at the same time, following the author word for word, he lives in the free element of his poetry and philosophy. Immediately two images appear in the film: the steppe and the people. The steppe drew people into its space and seemed to take on the features of each of them separately and all together. In its abandonment, it expresses their common sorrowful fate" (Kapralov, 1978).

A film critic Elena Bauman (1932–2017) in the magazine "Cinema Art" wrote about the characters of "Steppe" as follows: "These are not free and unhappy people: some of them are immersed in business, not noticing that "business", "penny" is completely rule them; others languish, finding no use for their strength; still others mindlessly follow through life. No, they are not the heroes here. Here is a hero – a happy and free person, breathing deeply, living in full force. The man, whose dream is imbued with Chekhov's story, the belief in the power and beauty of which it is animated. This distinct and clear conceptuality, this thought, brought to an all-encompassing passion, is the main advantage of Sergei Bondarchuk's film – an elegiac journey undertaken not only from point N. to point M., but also deep into the human soul. ... The film is imbued with this thirst for unity with nature. It, this unity, is understood in it not as an idyllic, but as a deeply dramatic process, for the very image of nature in the story is far from idyllic. ... Methods of artistic

representation are organized in the film as a complex polyphonic system. Along with acting, the cinematography of Leonid Kalashnikov is of particular importance, who achieved such spirituality of landscapes, who managed to convey the subtlest nuances of the atmosphere of action, and the music of the composer Vyacheslav Ovchinnikov. In the unity of cinematographic means, in their impeccable ensemble, the secret is that the picture so deeply and soulfully embodies a story that has been known as absolutely "non-cinematographic", devoid of a clear plot, dynamic action, containing a very significant number of characters, often outlined with only a few strokes, only for an instant in our field of vision. They needed not only talent, sensitivity, impeccable artistic taste, but also courage so that the Steppe "appeared on the screen" (Bauman, 1978: 42 –52).

I can probably agree with the opinion of the film critic Yuri Tyurin (1938–2016), that "in this picture... nature has played such a complex role. The steppe is hot, scorched, as if submerged in half-sleep. And the angry steppe, with swirling columns of dust. Steppe, bright with flowers and gray with waving feather grass. Steppe of dawn hour, sultry noon and deep twilight. Almost every shot is interesting for its pictorial solution. The life of the steppe – from lazy silence to incomprehensible anxiety, to the majestic thunderstorm night – implicitly conveys the movement of human thought. Bondarchuk admires the land, full of unspent beauty and strength" (Tyurin, 2010: 83).

As a rule, even today viewers rate Steppe very highly:

"Chekhov is a genius literature. "Steppe" is one of the peaks, in general. Bondarchuk also has a classic, but a movie. ... Here are two Masterpieces. And that's it. The rest is the music of heaven" (V. Plotnikov).

"Just a masterpiece. Bondarchuk is a great talent" (Vladimir).

"I thought it was impossible to translate such a story into a film, but after looking again, I was convinced that Bondarchuk is a genius!" (AOavo).

Steppe is an amazing and, indeed, wonderful film; all permeated with purity, majesty, beauty of both Nature itself, and the souls and hearts of people who travel their whole lives through the endless expanses of the steppe! How different it is, Steppe! And good-natured, and shy, and indignant, but always – beautiful, powerful! What happiness to feel like a real Human! A man surrounded by this divine freedom!" (E. Ufimova).

"A very profound film, ... a wonderful cast and Bondarchuk brought the work to life. Together with the hero of the film, Yegorushka, each spectator experiences his own childhood" (A. Androsov).

"I consider Sergei Bondarchuk to be an outstanding master of screen adaptations of works of Russian classical literature. All his works are a real national treasure of our Fatherland, which must be proud of. A stunningly

colorful performance – the Bondarchuk steppe! The steppe and the sea are free, unrestricted space. At the climax of a thunderstorm, the steppe seemed to me a perfect semblance of the sea. The Bondarchuk steppe is a complete analogy, similar to the sea. The vegetation swaying in the wind matched the waves of the sea. Steppe and sea weather are similar, due to the alternation of calm and storm. The lord of the steppe and the sea is the wind, dry or damp, cold or hot. ... The film legend was created by a magnificent acting ensemble ... Anton Chekhov and Sergey Bondarchuk in the final not only for the boy Yegorushka, but also for all of us, readers and viewers, raised the question: "What will this life be like?" (Kuzbassia).

“Recently, having decided to get acquainted more thoroughly with the creative heritage of Sergei Bondarchuk as a director, I came across the film “Steppe”. I was surprised that this picture never caught my eye. Oddly enough, even the parents never saw the film. I started looking and could not tear myself away, literally captured by the slow rhythm of this film – reflection, filled with wondrous beauty and deep thoughts. ... I looked at the picture in one breath, sometimes even cried. The film simply superbly recreates the atmosphere of the irrevocably gone Russia of the 19th century. People, landscapes and everyday life seem to have descended from the photographs of Prokudin–Gorsky. With delight I admired the Don steppe, which I love madly. Deeply and touchingly, Bondarchuk himself played the role of an unfortunate man with a tragic fate, who lives only on memories of his past. The pain in his eyes feels genuine. ... After watching, I got the feeling of an underestimated masterpiece. ... Definitely one of the best and most sincere works of Bondarchuk” (I. Godunov).

Your Son. USSR, 1978. Directed by Gunar Piesis. Screenwriters Andrei Dripe, Gunar Piesis. Actors: Aygar Krupin, Aida Zara, Viya Artmane, Igor Ledogorov and others. **Premiere: August 1979.**

Gunar Piesis (1931 –1996) directed nine full–length feature films, the last of which was filmed in 1990.

In the melodrama "Your Son" we are talking about a fairly common everyday situation when a child is against the fact that his mother, with whom he is already accustomed to live only together, falls in love with a "stranger" man...

Film critic Valery Kichin wrote about this film as follows: "Youth theme" is one of the most popular in our cinema. There is something for the artist to think about – what is it like, the younger generation? What does life come with? The generation is considered prosperous. And this, of course, is largely true. So the hero of the film "Your Son", Valdis, does not offend life: he

is called talented, he studies architecture, he has a great future in front of him. Everything is smooth on both the personal and the public front. If you write a description to Valdis, then, of course, the most positive one. The authors of the film... do not write a description. It is important for them to look into the essence of such a successful young man – is she always morally perfect? ... To find out, the authors of the film introduce us to that rather complex world of human relationships that surrounds each of us – the only question is whether we are able to respond to these difficulties with our souls or they pass us by, without touching either the mind or the heart. Our human qualities are manifested in the way we relate to life and people. It is this aspect of the young hero's character that interests artists” (Kichin, 1979).

The audience still remembers this unremarkable and discreet picture and treats it very positively:

“I watched this film for a long time, I liked it. Undoubtedly, a wonderful play of actors V. Artmane and I. Ledogorov!” (Helena).

“Very interesting movie! I looked at it in my youth, impressions for the whole life” (Galimet).

Day Weddings Have to Clarify. USSR, 1979. Directed by Stepan Puchinyan. Screenwriters Valery Tur, Pavel Finn. Actors: Nikolai Pastukhov, Evgeniya Simonova, Boris Shcherbakov, Alevtina Rumyantseva, Yuri Chernov, Nikolai Denisov, Tatiana Bozhok, Lyubov Polekhina and others. **Premiere: August 1980.**

Stepan Puchinyan (1927–2018) directed eight films, of which the 1000 highest-grossing Soviet films included "The Tale of the Chekist", "From the Life of the Chief of the Criminal Investigation Department" and "Secrets of Madame Wong."

After the "Romance of Lovers", it became fashionable in Russian cinema to portray young heroes rushing through the streets and beaches on a roaring motorcycle. The girl's hair is beautifully developing in the wind. The guy's hands hold the steering wheel beautifully and confidently. The light of the rising or setting solar disk flashes beautifully...

There are such scenes in the movie "Day Wedding Have to Clarify". But there are not so many of them. But the authors make an attempt at a serious conversation about the interrelation of generations, about the first independent steps of a person in life. But it is clear from everything that the main character of the film is no longer a boy. He has been working at the plant for several years. What are the first steps we can talk about? But it just

so happened that there were no real trials in Sergei's life. Everything went smoothly. And here you are – fell in love with a married woman...

The author's application itself is interesting, but in the end the picture, in my opinion, did not go beyond the boring melodrama with quite predictable plot moves and the ending...

It's not surprising that the Soviet film press reacted to the film "Day Wedding Have to Clarify" chilly.

So the film critic (and now the director) Oleg Kovalov wrote in "Soviet Screen" as follows: "It all started from the day when Sergei accidentally met a student Anya and fell in love with her. Let's say right away that the scenes of their love are the least successful in the film. The tongues of the fire dance in Anya's brilliant pupils, the tight jets of wind illuminate the happy faces of lovers racing on a motorcycle to the sound of electric guitars – all this duplicates (in an even better way) the techniques and colors of other films. In addition, these purely external means substitute for the image of the spiritual closeness that arises between lovers ... But the filmmakers achieve a serious artistic result not by resorting to such cinematic beauties, but by an attempt to study complex moral and ethical problems, by striving to answer questions that concern people of different generations today. The moral outcome of the film not only inspires confidence that Sergei, having realized much, will prove to be a worthy continuer of the workers' traditions, but also serves to affirm the high moral foundations of our society" (Kovalov, 1980: 4).

The views of today's moviegoers about film film "Day Wedding Have to Clarify" differ significantly:

"A good film about another love story. I like a couple of Shcherbakov – Simonov. He – the first guy in the village, she – so touching, pretty. Suspicions that Anya wanted to get into a well-known family of production leaders now look naive. And such issues as parents overly guardianship of adult children and registration of another family member on the living space are still relevant" (Lena).

"First of all, this film is notable for two strong roles. The role of Anna performed by E. Simonova – this is her great acting luck. The actress managed very well and expressively to show the main character as she is (with all her advantages and disadvantages), and the episode of the explanation with Shitov's father at the end of the film – supreme aerobatics of acting! Great play of a little boy Maxim Plotnikov – if he then really played, and did not show himself, then the domestic "Melpomene" subsequently lost a promising actor. In addition, it should be noted that the director's strong

move was the "broken" ending of the film. – it makes the viewer of any age and position think..." (S. Dementyev).

"The film is hooked. I was surprised because I didn't expect anything like this, – the film was staged in Soviet times, the production theme is present, while the problems raised are not at all those that we are used to seeing in such films. Problems that were not customary to talk about at that time from the screen. I am pleasantly surprised and want to revise. And also I would like to note the game of Boris Shcherbakov. Not in any other movie (which I saw, of course) is he like that! did not open up" (Nadezhda).

"I liked the film very much. ... The film is unusual for Soviet cinema, and all the problems raised in the film are still relevant today. Everything is very vital. ... The film is very memorable. I watched, without stopping, twice. I will definitely look again on occasion. She rediscovered Simonova and Shcherbakova for herself, although she was not their ardent admirer" (Julia).

"I didn't like the film, partly because of the main character. Well, with Sergei everything is clear – hero–lover, handsome, so all of himself macho. Fell in love. Perhaps for the first time for real. But this Anna... I have never been a prude, but this is too free thinking in relation to her husband and lover... I do not want to empathize with the heroine. Maybe the director had a calculation for this. Show the ambiguity of the situation. If we omit the "class" conflict, all this production theme, then the love line turned out to be somewhat vulgar. And yes, I didn't like the moments when Anna was in someone else's house, as a stranger, she washes windows, cooks dinners... So it all looks fake and unnatural. Well, the Cinderella turned out like this, only the soot on the cheek was not enough to complete the image" (Sasha).

Night Is Short. USSR, 1981. Directed by Mikhail Belikov. Screenwriters Mikhail Belikov, Vladimir Menshov. Actors: Sergei Kanishchev, Eduard Sobolev, Tatiana Kaplun, Lena Sereda, Natalia Seliverstova, Igor Okhlupin, Evgeny Paperny, Valentina Grishokina, Nina Sharolapova, Elena Kovalenko, Mikhail Golubovich and others. **Premiere: April 1982. 3.9 million viewers for the first year of demonstration.**

Mikhail Belikov (1940–2012) directed nine full-length feature films, of which "Night Is Short" and "How Young We Were" the most famous.

When the shooting of the film "Night Is Short" began (it was mainly filmed in the constructivist, so-called "round house", not far from the Taganrog Old Station), this event did not arouse much interest in me. There were no famous actors. The name of the young director Mikhail Belikov didn't mean anything to me. It was all the more pleasant to learn that the film "Night Is Short" received one of the main prizes at the All-Union Film Festival. Now I was looking forward to the premiere of the film...

At first it is even difficult to convey the impressions in words – the poetic, heartfelt lyricism of the picture, which tells about the childhood of the post-war years, which seems to have been familiar for a long time – from books and a "retro" cinematograph, so sharply and deeply sinks into the soul.

Perhaps for another harsh critic, the story of a simple guy Vanya Golubenko (played by two young actors E. Sobolev and S. Kanishchev), who waits from the front for his deceased father, falls in love for the first time in his life, contacts a "bad company", etc. will seem nostalgic and sentimental, like the words of a famous song, and carefully recreated signs of life and customs of the first decade without war – a repetition of "Wounded" and "Five Evenings".

Probably, such a strict trial is possible, but it does not take into account the main thing – the sincerity, confessionality of the authors. Many scenes are filmed so that you feel that you cannot come up with such a thing. This must be experienced. And then always remember...

This is how an episode is engraved in the memory in which a blind soldier, by touch, with disobedient fingers, sculpts an airplane from plasticine, raises it high above him and gives it to the children. And the guys enthusiastically pick him up and rush along the ring of the courtyard, which is fully illuminated by the sun only at noon. And a completely different feeling – a bright loss, parting with childhood – is caused by the scene of farewell of a noticeably matured Vanya with his friend Alina, who is leaving the city...

The house is an open ring. You can get out of it, leave, but all the same, sooner or later, the hero of the film returns to the semi-dark circle of his yard. From here there are many paths-threads of fate: to the alluring seashore, to the inaccessible sparkling windows, behind which the beloved girl waltz in a waltz, to the ruins, where local punks gather in a maze of abandoned rooms. Some of these threads are torn, while others are getting stronger...

Three times comes to the Golubenko family (Vanya lives with his aunt) father's front-line friend Mercury. And every time his confident, kind hand helps Vanya in difficult times. For the last time, Mercury returns forever. So the road, brought into a ring, turns into a metaphor, and the house itself – into a sign, a symbol deep in meaning.

That is why there are no detailed city landscapes and panoramas in the film. There is no everyday fuss. And there is only one house. One Love. One true friend. And when Vanya writes the essay "Why do I love the Motherland?" At the final exams, the image of Mercury, an older friend who became his father, appears on the pages covered with uneven, angular handwriting.

This is the modernity of the film. Preserving the details of a bygone era, the authors talk to us about the main thing in life – that the fate of a person

depends not only on himself, but also on the house in which he grew up, on relatives and friends.

The belief in happiness permeates the film through and through. That is why the dramatic twists and turns in Vania's fate come to a lyrical denouement. That is why there is so much sun in the picture, and cameraman V. Trushkovsky, using poetic shots of a solar eclipse, mysterious and fleeting, also asserts this.

And the actors (even those who are not allotted so much screen time) play as if in two plans: then, retrospective and today, as the adult Ivan must see his distant, not cloudless childhood.

The same tonality is in the musical structure of the picture. There are no tunes specially composed by the composer. The image of the era is painfully clearly conveyed by the songs of those. Years, organically fused with classic Gluck motifs.

It is significant that this film by a young and not at all eminent director aroused sincere interest among the leading Soviet film publishers.

Tatyana Ivanova in "Soviet Screen" rightly noted that "adolescence is felt by the creators of the tape, first of all, as a time of incomparable hypertrophied vulnerability of the soul. Hence its real drama, pulsating with hot currents. ... The painting is devotedly, lovingly faithful to everyday life, but is not dissolved in it, it is not limited by it. In the director's manner, the striving for a different, "everyday" comprehension of things and events is also palpable. ... This is not only the story of one childhood. It is also a story about the great, non-giving good power of the human community "in the days of people's celebrations and troubles" (Ivanova, 1982: 8).

Others film critic also agreed with her. Alla Romanenko, who asserted that in the film "Night Is Short" "the theme of the inner growth of a boy is inscribed in the frame of a true story, is consonant with the theme of the post-war renewal of life. ... By the end, the picture takes on an epic breath. The authors seemed to be telling the story of one boy, but it turned out that they were writing, stroke by stroke, a portrait of a whole generation with its early maturity and special historical destiny" (Romanenko, 1984: 74).

And the film critic Nina Zarkhi (1946–2017) devoted a large analytical article to the film of Mikhail Belikov, addressing cultural aspects: "The poetry in this picture will inevitably squeeze out prose, but this will become obvious later, when the idea of the film, its content, theme, and genre are clearly revealed. When it becomes clear that all these elements of poetics here are almost an identity born of the author's perspective on the past, a type of artistic thinking. The poetic permeates both the content and the stylistic fabric of the picture, the pathos of which is in the affirmation of the high poetry of the spiritual, moral experience of generations. This is why "Night Is

Short” resists criticism. This film is addressed primarily to a momentary, immediate response, to sensation, experience – not to reasoning. However, this tape, shot by the young director M. Belikov, deserves a detailed conversation, moreover, it provokes such a conversation, because it arouses interest not only as a specific work of cinema, but also as a phenomenon that clarifies certain tendencies of our today's cinematography, attitude, spiritual climate of the late 1970s – early 1980s...

Restoring time, the film does not intend to pass off imitation as a chronicle. His artistic reality is born at the intersection of two coordinates: the post-war decade and our present memories of that time. Moreover, the filling of the film is complicated by the peculiarity of the author's poetics: the time that has passed is recreated subjectively, it is seen through the eyes of a boy, but as if defused by his then perception – Ivan is most often not in the center of what is happening, but as if he is watching everything from the outside. The film is ruled by "lyrical time", existing only in the simultaneity of its real flow and its comprehension – both then, immediately, and now, years later. This complex symbiosis is realized in different ways in the film: in some episodes, memoir memory obscures the immediacy of the experience – as, for example, in the finale, when Vanya Golubenko, Having written an essay for a certificate of maturity, he sits at his desk for a long time, thinking – he seems to be looking at himself from the future and understands a lot: before our eyes, the accumulated impressions are formed into the attitude of the person, into the self-consciousness of the individual. ... Perhaps it is appropriate to say here about some of the costs of the film, especially since they, I think, are inevitably connected with its generally productive – let us emphasize this – stylistic searches. The color of bright sadness for the bygone youth, which is characteristic in general for the poetics of "retro", slightly smooths out the conflicts of time, its difficulties, problems and contradictions. Other lines and episodes of the picture lack depth and multidimensionality: for example, the story of Vanya's realization of his orphanhood, his unexpectedly harsh conversation with his aunt could have reached the scale of the tragedy.

Yes, time is inexorable, its transience will surely hurt the lyrical hero – the one who today, tomorrow, or in many years will begin to examine a yellowed school photo, similar to hundreds of others, but for him – the only one. Where are now those who walked next to them, what are they, and where am I – the one, the former, unrecognizable, who looks with yesterday's eyes at me today? And yet, we think after this hero-author, let the “Night Is short”, let it not hold back, stop it, do not return the past – it lives, lives by your loyalty, your gratitude and your memory. The memory of special people who set you up on your feet, taught you to walk, that in your eyes they were the personification of home and Motherland, of those difficult and bright years when you became what you became and how you were filmed here, against

the background of a dark alley, a school photographer. And we believe that at this moment, minute of concentrated recollection, you clear yourself of everything accidental and transitory that circumstances, vanity and little things of life have stuck on you like shells. You return to the most intimate, pure and beautiful, which, perhaps, did not even suspect in yourself. And then you hear how that, yesterday, young, says to you, mature, today: take care of the best in yourself. Take care of it holy. So that the link of times does not break up – live and remember. Remember how you lived” (Zarkhi, 1982: 74 – 84).

Already in the XXI century film critic Sergei Kudryavtsev wrote about the "Night Is Short", that in this "the story of the post –war orphan boy Vanya Golubenko, who is so familiar from many films, but from this has not lost her trust and painful intonation, you can even feel the author's nostalgia for the bygone times – let them be cruel, humiliating and dangerous for a young man who could well turn into a renegade and a criminal. However, sadness that touches us much more suddenly slips into the fact that not only for the teenage boy, his aunt, neighbors, friend of his deceased father, but also for many people, the years of the war were closer and more uniting and strong bonds of brotherhood and mutual assistance. Then together we got out of the common misfortune – even a stranger and a strange house seemed in their own way, one had only "to hear the melody of a waltz" and "to look here for an hour". But “Night Is Short,” just as a chance meeting and the moment of spiritual unity of people are short-lived. After the war, they are even more lonely and lost, left to themselves, separated” (Kudryavtsev, 2007).

Many viewers still remember this picture with great warmth:

“I love this film very much, I have watched it many times. Nina Sharolapova, Sergey Kanishchev and Tatiana Kaplun pleasantly surprised and delighted us. I especially love the episode when Angela is dancing” (Intelligent).

“Great movie. Post–war life is well shown. It was lucky for Vanya that his father had such a friend, Mercury, who had a huge positive influence on him during his adolescence. A strong scene, when Vanya found the thief in his room, called him "Dad, Dad!", And then sat down on the bed and burst into tears. Once again: not his father turned out to be. The thief had to calm Vanya down. When a neighbor appeared, the thief retreated through the window. ... Good actors, convincing in roles” (Alfiya).

Rooks. USSR, 1982. Directed by Konstantin Ershov. Screenwriters Ramiz Fataliev, Konstantin Ershov. Actors: Alexey Petrenko, Leonid Filatov, Yaroslav Gavrilyuk, Vitaly Shapovalov, Yuri Grebenshchikov, Irina Bunina, Anatoly Romashin and others. **Premiere on January 17, 1983. 21.3 million viewers in the first year of the show.**

Konstantin Ershov (1935–1984) directed eight full-length feature films, two of which ("Viy" and "Rooks") were included in the 1000 highest-grossing Soviet films.

We have known detectives for a long time, where groups of capture neutralize dangerous criminals. In the film repertoire, such stories have held strong positions for several years. However, often the main thing for the authors is a series of more or less professionally filmed chases, fights, shootings. The creators of "Rooks", based on documentary material, set themselves a difficult task – trace the origins of the crime.

...Two brothers. Older – Victor Grach. Jr – Alexander. They grow up without a father. The elder always protects the younger. The younger is equal to the elder in everything. Leonid Filatov plays his role very accurately. His Victor, it would seem, in fact, is the ideal elder brother, – loving, caring. If not for one "but". One, fundamental – self-affirmation of Victor on the path of crime. He wants to instill in Alexander contempt for other people's pain, make him a superman capable of robbing, ruthlessly killing people...

There is a strong scene in the film. Courtroom. Alexander is no longer able to dodge and lie. He looks at his brother with a pleading, haunted look. I am ready to get up to tell the truth about who killed the owner of the car. But Victor is ahead of him at the last minute – he admits himself, although he clearly understands that this is a sentence for him to "the highest measure"...

Why did he do this? Victor – nature is extremely ambitious. He wants to remain an "authority" for his younger brother in everything, to the end. Even at the cost of your own life, once again prove your superiority, strength... A truly terrible, frightening image. Victor is not some "thug" from the gateway with a primitive inner world. He is a criminal with "ideas", "philosophy", where everything is allowed to an exclusive personality, unlike ordinary mortals.

In the previous work of Konstantin Ershov – the parable "Women seriously joke", – in my opinion, there was a certain redundancy of symbolism, turning into a false-poetic mannerism. "Rooks" are filmed in a strict, laconic manner. Events are recreated almost documentarily, with protocol accuracy. In the natural range of seaside landscapes and old Taganrog streets, in a few retrospectives, there are also no stylistic delights. True, in rare cases this principle is violated, and the actor's constriction, intonation falsity is felt. Having revealed the ins and outs of the psychology of

adult criminals, the authors do not provide a deep analysis of the reasons that led Victor to an irreversible moral decline...

The Soviet film press greeted the crime drama "Rooks" (it is significant that it attracted the same number of viewers at the box office as the criminal drama "Wolf Pit", which was released almost at the same time), with mostly positive reviews.

Journalist and film critic Anatoly Makarov in the magazine "Cinema Art" as a whole assessed "Rooks" positively, but remained dissatisfied with the final author's message: "Justice will, of course, prevail. Any criminals will sooner or later be caught, exposed and convicted, to the satisfaction of the assembled public, to the fullest extent of a harsh but fair law. For life, everything, as they say, is just right, but for art this is not enough. Art is not satisfied with the triumph of jurisprudence, the victory of the law suits it only partially, it needs moral overcoming. And it is impossible as long as the type of imperious and mocking master of life is attractive to people, ready to ensure his economic power, without hesitation, to break, disfigure, or even simply cut off someone else's life. Such – the highest – the victory of good, the picture is lacking. Rather, it lacks an undeniable, artistic, emotional exposure of the burnt out, death –bearing soul. Frank confessions of an older brother that that he wanted to raise a strong personality from a junior, capable of judging and killing at his own discretion – all these self – exposures do not count, they are for journalism; for the court. The artist, according to the laws of art, without falling into edifying moralizing, is obliged to understand and prove that the mask of charm, relaxedness, spiritual breadth, appropriated by evil, is doubly disastrous, because it is completely false, because it is entirely at someone else's expense, at the expense of someone else's grief, tears, someone else's life" (Makarov, 1983: 42–43).

But the famous film critic (by the way, who was born in Taganrog) Victor Demin (1937–1993) thought that Konstantin Ershov, on the contrary, did everything to expose the morality of the "strong personality" of his older criminal brother played by Leonid Filatov. And here V. Demin writes about the importance of the plot line of his younger brother, as a result of which "the criminal plot is more and more definitely driving towards the drama of credulity, towards the tragedy of a wasted, defenselessly open soul" (Demin, 1983: 8).

"Rooks" are still hotly discussed by the audience today.

"When I was young, the film just shocked me. I could not believe that in our country there could be such bad people, such cruelty. The strongest acting

work and, of course, the skill of the director made the film poignant and unforgettable" (Teresa).

"I watched the film "Rooks" for the first time in 1983–1984. I liked it. Then there was a break. And since the 1990s I have been watching it all the time. It is a masterpiece! Filatov – Bravo! How could he play like that? Incomprehensible. When I watch a film, I am wildly afraid of him, so he entered the image. Well, Vitaly Shapovalov – well, I do not have enough words to express my delight!" (M. Dzhiganskaya).

"The film is really impressive. Quite convincingly, deeply and multifaceted "dug" the problem" (Alina).

"The metropolitan intellectual L. Filatov at times incredibly organically, with photographic accuracy transforms into a South Russian tramp–raider with his: "What do you want, ara, what are you pulling? Do you know Garik Martirosyan?!" A precise chunk of everyday life. That and lo and behold, the infamous will sound: "Now I will stick a cigarette butt in my eye..." Leonid used to play criminal types, but here he reaches an amazing psychological depth and non–playfulness" (Evgeny).

"It seems to me that the choice of L. Filatov for this role is unsuccessful. This actor is thoroughly saturated with the intelligentsia, and the more you watch films with his participation, the more you do not perceive it as a criminal element. He, in my opinion, looks unnatural. In general, the physiognomy did not come out. And the physique itself. Such dead people with such show–off quickly break off" (M. Mitskevich).

Companion. USSR, 1986. Directed by Ivan Kiasashvili. Screenwriters Pavel Lungin, Ivan Kiasashvili. Actors: Alexander Zbruev, Valery Priemykhov, Ivan Bortnik, Tamara Degtyareva, Vsevolod Shestakov, Evgeny Vazhenin, Nadezhda Timokhina, Maryana Polteva and others. **Premiere: June 1987.**

Ivan Kiasashvili (1946 –2001) directed only four full –length feature films, but only the comedy "Ladies Invite Gentlemen" managed to enter the thousand of the highest–grossing Soviet films.

In "Companion" the duet of the main characters is interestingly conceived: a self–taught inventor (Valery Priemykhov) and an official – controller (Alexander Zbruev) ride in the same car...

I have been on the set of this film more than once. And I really wanted to interview Ivan Kiasashvili. But at the very beginning of our conversation, he began to persistently persuade me to star in "Companion" in several small episodes.

In my youth, I agreed, and after a couple of days I diligently climbed (there were three or four takes, no less) up the steep slope, looked at the

setting sun and silently listened to what the "artists with words" are talking about...

Imagine my disappointment when "Companion" was released, and I did not see myself on the screen. All scenes with my participation were cut. But maybe it's for the best ... I didn't act in films anymore...

The Soviet film press reacted to "Companion" critically, but quite sympathetically.

For example, film critic Pyotr Smirnov wrote that "very reasonable claims can be made against this film. And the fact that, which began brightly and sharply, [the film] lacks breath in the middle. And the fact that the journey of the two heroes looks a bit protracted on the screen, burdened with optional episodes and characters. And the fact that the audience's attention is sometimes "skidding" on the roughness of the drama and the roughness of the direction. It's like that. From the point of view of film studies analysis. But for some reason I do not really want to think about it, but after the film I wanted to re-read Leskov's *Lefty* again. ... The film "Companion" is not a memory of the past, but a story about our time, every day giving people like the "freak" Kostylin more and more chances to win" (Smirnov, 1988: 9).

Moviegoers of the XXI century, as a rule, write about "Companion" as about an interesting film for them:

"Great movie. The actors played brilliantly! The scenario is sharp, polemical. With an open nerve. And eco-orientation is very topical even now. V. Ganelin also wrote soulful, catchy music" (Kira Leonidovna).

"The film, which I saw only once, is a long time ago. I still remember the sparkling irony of the authors to the soviet reality. There are phrases that just become wisdom. For example, a scene in a roadside restaurant, when the request of the protagonist, who received a reward for his invention, to lay a good table – the waiter, seeing the money diplomat, replies: "I can offer a lot of pasta and a lot of hake." Super!" (S. Chepurko).

"It is difficult to break through with an invention at all times, nothing to do with the scoop. You need patience and perseverance, and the inventors from the film are very aggressive, intolerant, throwing tantrums all the time. If you have invented a new car and it works, just show the car in action, and do not throw accusations and do not come with anger. Priemykhov's hero hates everyone, for whom does he work?" (Kim-Sang-Yong).

My People. USSR, 1990. Directed by Oleg Goyda. Screenwriter Sergei Livnev (based on the novel of the same name by Ruslan Kireev). Actors: Irina Bunina, Victor Bortsov, Anastasia Bunina, Evgeny Knyazev, Olga Antonova, Vanya Osharov, Maya Bulgakova, Olga Anokhina, Vladimir Goryushin, Sergei Nikonenko, Olga Gobzeva, Vladimir Nosik and others. **TV.**

Oleg Goyda directed twelve films and TV series, including "Waves of the Black Sea", "Scarlet epaulettes", "Inspector Losev", "Loop", "Intrigues of Love", "Surprise" and others.

The gloomy drama of perestroika times about family conflicts under the inconspicuous title "My People", which takes place in Taganrog, today few people remember:

“The movie, rather, is not about“ fathers and children, ”but about the tragedy of a child, who has become unnecessary for both separated parents and grandparents, because each of them is busy with himself. But can this really be? The film is heavy, not for multiple revisions” (Andrey).

A life After of Death... Alexander I. Russia, 1998. Directors and screenwriters Yuri Laptev, Marina Vaisberg. Operator Vladimir Barsukov. Actors: Pavel Bondarenko, Konstantin Kondratyuk, Yuri Laptev, Boris Chibirev, Valery Bashlykov and others. **TV.**

Yuri Laptev and Marina Vaisberg directed several TV adaptations of A.P. Chekhov ("Vanka", "Varka", etc.) and a number of documentaries.

The figure of the Emperor Alexander the First, the victor of Napoleon and the reformer, to this day remains one of the most mysterious and attractive in the history of Russia. Authors of the film "Life After of Death... Alexander I", using the chronicle, archival documents, create a sketch for the portrait of this outstanding personality, trace the history of the creation, destruction and recent restoration of the monument to Alexander the First in the center of Taganrog.

In my opinion, the documentary part succeeded to the authors of the film to a greater extent than the fictional part. Actor Pavel Bondarenko seemed to me not too convincing in the role of the emperor. And the episodes with his participation are not too obligatory for the plot of the picture. I would also like to note that the film "Life After of Death", like the previous series "Life and Fiction of the City of S." distinguished by a high culture of the visual series (cameraman Vladimir Barsukov), good work with sound.

"I Will Not Pass Taganrog...". Russia, 1998. Directors and screenwriters Yuri Laptev, Marina Vaisberg (based on the letters of A.P. Chekhov and fragments from his stories). Operator Vladimir Barsukov. Actors: Vladislav Vetrov, Yuri Laptev, Konstantin Kondratyuk, Lilia Astafurova, Vasily Yegelsky, Sergey Smyshlyaev and others. **TV.**

Yuri Laptev and Marina Vaisberg directed several TV adaptations of A.P. Chekhov ("Vanka", "Varka", etc.) and a number of documentaries.

Scriptwriters and directors Yuri Laptev and Marina Vaisberg, together with cameraman Vladimir Barsukov, have already created a whole miniseries entitled "Life and Fiction of the City of S.", staged from the diaries, letters and prose of the Taganrog' writers: Chekhov, Vasilenko, etc. And now – another TV film – the forty–minute feature film "I Will Not Pass Taganrog...", which, I think, without any discounts for provincialism, can be called a completely successful film production.

The associative composition of the film is based on staged fragments of the famous Chekhov's masterpieces ("The Man in a Case", "Ward No. 6", "Ionych", etc.), "edged" with monologues by the classic of Russian literature performed by actor Vladislav Vetrov.

Not limiting himself to a portrait resemblance to Anton Pavlovich, the talented actor achieves more: he plays Chekhov, deprived of the ceremonial "classic" gloss, capable of mischief, a joke, a funny "feint". For example, in an episode on the gymnasium stairs in solid Chekhov, who heard the bell for a lesson, the old boy suddenly wakes up, cheerfully jumping up the steps...

Undoubtedly, not everything in the film is equal: episodes from "Ward No. 6", in my opinion, look somewhat protracted, out of the general rhythm. But on the whole, the film attracts with its freshness of the look, the softness of the visual style, the lyricism of city landscapes, and a well–thought–out sound sequence.

Vanka. Russia, 1998. Directors and screenwriters Yuri Laptev, Marina Vaisberg (based on the story of A.P. Chekhov). Operator Vladimir Barsukov. Actors: Konstantin Kondratyuk, Natalia Bashlykova, Pavel Bondarenko and others. **TV.**

Yuri Laptev and Marina Vaisberg directed several TV adaptations of A.P. Chekhov ("Vanka", "Varka", etc.) and a number of documentaries.

"Vanka" – adaptation of the well–known story by A.P. Chekhov, where the peasant son Vanka writes a letter "to the village, grandfather"...

My Spirit to Yurzuf Arrived... ("One Love Souls My"). Russia, 2000. Director and screenwriter Natalya Bondarchuk (based on the notes of M.N. Volkonskaya). Actors: Natalia Bondarchuk, Igor Dnestryansky, Zinaida Kirienko, Boris Khimichev, Konstantin Frolov and others.

Natalia Bondarchuk directed 11 full-length feature films, including those for the children's audience ("Bambi's Childhood", "Bambi's Youth", etc.).

The plot of the film "My Spirit to Yurzuf Arrived..." – the story of the relationship between Maria Volkonskaya and Alexander Pushkin.

Unfortunately, this picture is now practically inaccessible to viewers...

Murderer's Diary. Russia, 2002. Directed by Kirill Serebrennikov. Screenwriters: Elena Gremina, Alexander Rodionov, Nina Sadur, Kirill Serebrennikov, Mikhail Ugarov. Actors: Kirill Pirogov, Alexandra Kulikova, Alexey Guskov, Dmitry Maryanov, Galina Kashkovskaya, Victoria Isakova, Yuri Kolokolnikov, Ivan Vyrypaev, Sergei Gert, Marina Golub, Andrey Smirnov, Vladislav Vetrov, Tatiana Lavrova, Alexander Lykov and others. **TV.**

Kirill Serebrennikov directed twenty films and TV serials ("Depicting the Victim", "Treason", "The Apprentice", "Summer", etc.).

The action of this action-packed film takes place in 1919 and at the beginning of the XXI century. In the course of the action, the students find a diary in the archive of the historical museum, the author of which writes that he killed five people during the civil war...

The opinions of Russian film critics about this television series by Kirill Serebrennikov differ significantly.

Oksana Abolina believes that in "Murderer's Diary" "the historical part and what connects it with the modern... is symbolic. The only thing I would like to notice – the film has an unambiguous religious overtones: the unworthy of the curse of the Warriors painfully plunges into the abyss of conscience for the sake of redemption, and the hundred-year-old commissioners-firing squad live a long life, not even realizing that they are cursed like Ehasfer. But the connection with modernity gives rise to some controversy of the conclusions that suggest from the plot: it turns out that freed from the curse of the Warriors, who was so afraid that he himself became fate, in fact, did not free himself from fate, moreover, he, indeed, himself became one after many decades. ... The script for the detective part of the film is much weaker. In general, I do not like the tendency of our cinema

to show reality flat and vulgar. Consciously or not, they succeed, and Serebrennikov is no exception. Next to the heroes of the past, contemporaries look simplistic, schematically and even caricatured. Because of this, both parts are in disharmony with each other” (Abolina, 2012).

A film critic Sergey Golubitsky wrote: “I sat down to watch the series and was very surprised by the end of the first episode. For the last 10 minutes I have been frankly languishing. The second and third episodes seemed even more dreary than the first. In the fourth, some unhappy action stirred, but then it died, drowning in the vulgarity of infinitely trivial script decisions. After the fifth episode, I finally realized that the storyline does not capture, each episode is melancholy, worse than the previous one, the work of the director, cameraman, screenwriter is not that not of high quality, but mediocre, the cast is impossibly miserable. And all this taken together is not "the best Russian TV series" ever. ... This incarnation is monstrously shabby. And everyone is to blame: first of all, of course, the director, however, the actors – no less. The entire casting of the 90s line is beyond criticism. The main character performed by Alexandra Kulikova is monstrous in monotony and unnatural behavior in the frame. Aleksey Guskov, who helps her and constantly flickers, seems to be serving his labor service, for he has a written surprise on his face: “What am I doing in this booth ?!” The rest of the actors involved in the plot of the 1990s are not worth mentioning at all. The situation with the "civil war" line is somewhat better. ... Kirill Pirogov (the role of Nikolai Voinov) looks dignified, albeit monotonous (the mask on his face frozen once and for all, you must admit, is a little tiring).

The main complaint about the "Murderer's Diary": the creators of the series decided to stage a typological play in the spirit of Bertold Brecht and failed. The fact is that typological heroes (that is, those who materialize in themselves not collective images, as is customary among heroes typical and characteristic of classical art, but abstract ideas) are extremely difficult to translate into cinematography. How difficult it is to do this, and how sad the results are even with the greatest masters, you can guess from the works of Pier Paolo Pasolini. Kirill Serebrennikov swung at something that is beyond his capabilities. I admit that the problem here is not so much a lack of director's talent, but in other components of the filmmaking process – the selection of actors (creepy), shooting equipment (creepy), editing (creepy), scenography (incredibly creepy), etc. Every frame of “Murderer's Diary” has such a 'budget' sticking out of it that it even makes the creators of this action feel sorry” (Golubitsky, 2013).

Viewers' opinions on “Murderer's Diary” were also divided.

"Pro":

“I think this is one of the most interesting TV series, very well and competently done. It was after this series that I began to follow many actors.

The look at Russian history is ambiguous, which is why it is interesting" (Natalia)

"Why don't they repeat this wonderful series, but play all sorts of rubbish ... In the film, the historical part is simply brilliant. ... I seemed to have been in that era. Special thanks for the scenes with the sick poet Blok. It was powerful! Kirill Pirogov is a real actor, wonderful, charismatic. He conveyed the agony and anguish of his hero so clearly that I felt it all on myself. ... Victoria Isaeva – bravo! Her obsessed commissioner is something. An explosive mixture of a consumptive fanatic, who also suffers from sexual dissatisfaction, and just a woman who wants to please a man who is waiting for love" (O. Khramova).

"I watched this series for a long time, probably in the year of its release. I still remember how strong an impression he made on me, because this is really such a Kino, which is written only with a capital letter. Now I decided to write about the series simply because I wanted to express my gratitude and endless respect to one of the best Russian directors – Kirill Serebrennikov" (Alisa).

"Very well! An excellent series ... Vivid sketches of that time, excellent acting, the plot is great. And the interweaving of reality and the past. Interesting actors..." (Olga).

"I really like this film, especially the way it is shown in 1919. Kirill Pirogov played perfectly. All these meetings with relatives of the "victims" of his hero are different people, different fates. Such a panorama of that era, that life, which is irrevocably leaving ... Those who use the term "anti-Soviet" are probably right. It is not clear just why we should love the civil war, collectivization, famine of the 1930s, repression? I have always believed that a true patriot is not the one who loves everything that is ours and hates everything that is not ours, but the one who painfully refers to the black pages of his history and does not want to repeat them" (Yello-n).

"Contra":

"All the time I was tormented by the question whether this film is complete rubbish or only half. The idea is not bad, but the implementation ... The modern part is so naive that it is ridiculous. In general, the film, stretched 3 –4 times, the action is boring, boring. All good things, if there is such, are located in the historical part" (I. Nikolaev).

"I didn't like the film. Some kind of depressing... And my husband survived only one episode, and said that the film was very smeared and boring (he did not look further). Having looked, I realized that the time was wasted ... I looked only because I wanted to know who the killer was. The actors play pretend. The film is too long. From the first episode it is clear that the production is cheap" (Rostovchanka).

“The film is bad, it’s a total gloom... All films of this director were made to discredit Russia and the Russian people. For this and awards at festivals” (D. Volkov).

Varka. Russia, 2003. Directors and screenwriters Yuri Laptev, Marina Vaisberg (based on the story of A.P. Chekhov "I Want to Sleep"). Actors: N. Derkunskaia, K. Kondratyuk, Z. Maslova, A. Cherenkov, Y. Laptev, I. Gavryukova. **TV.**

Yuri Laptev and Marina Vaisberg directed several TV adaptations of A.P. Chekhov ("Vanka", "Varka", etc.) and a number of documentaries.

"Varka" is a TV adaptation of the story by A.P. Chekhov "I want to sleep."

I Am a Detective. Russia, 2007. Directed by Rauf Kubaev. Screenwriters: Alla Maksimenko, Natalya Marfina, Svetlana Frichinskaya, Alexey Glazkov (based on the novellas by Andrey Orlov "Shelter for the Deceived", "Purely Siberian Murder", "Forewarned – That Means ... Killed", "Bad Place"). Actors: Alexander Dedyushko, Yulia Zimina, Grigory Danziger, Sergei Udovik, Elizaveta Arzamasova, Andrei Karako, Alexander Klyukvin, Oleg Tkachev, Tatiana Lyutaeva, Vadim Andreev, etc. **Premiere on TV September 24, 2007.**

The series "I Am a Detective" tells about two employees of a detective agency who have to unravel cases of different "severity"... This is one of the last films of the famous actor Alexander Dedyushko (1962–2007), shortly after the premiere of this film he died in a car accident...

Viewers' opinions about this series are clearly divided into pro and contra:

"I really liked the film... After watching one episode, I was looking forward to the next... The actors were chosen very well, Zimina and Dedyushko look just great together..." (Tala).

"A wonderful film, I watch it periodically. Dedyushko, as always, is on top. Zimina and Arzamasova were recognized as actresses only after watching this film" (Sergei D.).

"The film... looks in one go. It is a pity that Alexander Dedyushko is not with us. He would give us many more good roles" (Sarma).

"I started watching because of Yulia Zimina, I didn't really count on the plot. And it was justified in both aspects: Zimina is super, and the series as a whole is junk. Why is the TV series junk? The bloopers of all weak detectives are repeated, for example: if someone goes to the alleged place where the

crime takes place, then by all means alone, does not agree on a connection and does not look back until he receives hit from a sneaking bandit. He does not compare the facts... In the fight scenes, the actors touch one another so tenderly, as if they are caressing. ... But, as I pointed out, in the series I was only interested in Zimina. She is gorgeous, with and without a gun, showing excellent athletic form and elegant outfits. So it's quite possible to watch" (Fred).

"Did not like. I watched two episodes and did not go further. Everything is somehow wretched, simple, hacky. Dedyushko was not happy, Zimina is not an actress at all... Nothing impressed me" (Victor D.).

Burnt the Sun – 2. Russia, 2010. Directed by Nikita Mikhalkov. Screenwriters: Nikita Mikhalkov, Vladimir Moiseenko, Rudolf Tyurin, Eduard Volodarsky, Alexander Novototsky –Vlasov, Gleb Panfilov. Actors: Nikita Mikhalkov, Oleg Menshikov, Nadezhda Mikhalkova, Sergei Makovetsky, Dmitry Dyuzhev, Artur Smolyaninov, Andrei Merzlikin, Maxim Sukhanov, Evgeny Mironov, Victoria Tolstoganova, Evgeny Stychkin, Andrei Panin, Sergei Garmash, Artyom Mikhalkov, Valery Zolotukhin, Alexander Golubev, Maria Shukshina, Natalya Surkova, Alexander Pashutin, Valentin Gaft, Alexey Petrenko, Alexander Adabashyan, Alexander Fisenko, Daniil Spivakovsky, Alexey Buldakov and others. **Premiere April 22, 2010 (film distribution), December 5, 2011 (TV version shown on the Russia – 1 channel). 1.1 million viewers in the first year of the show.**

Nikita Mikhalkov directed 17 full-length feature films, of which only two ("One of our own among strangers, a stranger among our own" and "Relatives") were included in the thousand of the most popular Soviet films.

Before turning to the film "Burnt by the Sun – 2", let me recall Nikita Mikhalkov's film "Burnt by the Sun" (1994).

Pushed aside to the second place at the Cannes Film Festival by the parody-cinephil film by Quentin Tarantino "Pulp Fiction", "Burnt by the Sun", in my opinion, deservedly received their "Oscar".

This film brings to mind the best works of Mikhalkov, above all – "Unfinished Piece for Mechanical Piano" (adaptation of an early play by A.P. Chekhov). The atmosphere of improvisation, a pictorial solution filled with a play of light and color, a carefully thought-out volumetric sound range in the full sense of the word, – all this as a "trademark" of Mikhalkov's direction makes watching the film a real pleasure for moviegoers.

The Russian press met this work of Mikhalkov ambiguously. Along with enthusiastic responses, the opinions of critics were published, who considered "Burnt by the Sun" to be opportunistic (the theme of Stalin's terror) and old-fashioned in film language.

To me personally, the film does not seem old-fashioned, but consistently genre – in terms of the synthesis of psychological drama and comedy.

As for the conjuncture, unlike many of his colleagues, who were in a hurry even at the stage of early Gorbachev's perestroika to "shoot" with a black series of films about Stalin, camps, massacres, etc., Nikita Mikhalkov turned to an analysis of the era of Stalinism at a time when this topic has already gone out of fashion in Russia. At the same time, he is not inclined to the primitive position of the accuser –whistleblower: red – these are crimes and meanness, and white – nobility and feat.

Played by Mikhalkov himself, the red commander Kotov – a person not only burned by the blinding rays of the revolutionary sun, but also sincerely believed in the idea of a great and bright communist future. Mikhalkov plays a strong, decisive, but naive man, who does not believe until the last moment that he can be touched by a bloody noose of terror.

However, despite the undoubted charm of Mikhalkov's play, Oleg Menshikov undoubtedly became the acting leader of the film. His hero – former White Guard officer – agrees to cooperate with the red counterintelligence, hoping to save his life and regain his homeland. Playing out the former Dmitry at the dacha of the Kotov family – a witty, merry fellow, a favorite of any company, Menshikov's character from time to time throws off his mask and appears in his new guise of a tired, doomed person who hates himself for his cowardice. Oleg Menshikov brilliantly played a controversial and charming hero in a cascade of reincarnations, unique plasticity, facial expressions and gestures. For all the eccentricity and uncommonness of such a shape-shifting character, the history of Russia also knew the real "Dmitriys" (one of which, unfortunately, was the husband of the poet Marina Tsvetaeva, Sergei Efron).

So, the former white becomes a red agent, and the red –"enemy of the people". The ruthless machine of Stalinism breaks people's destinies, and the Russians who failed to find a common road are doomed to mutual confrontation and hatred... And both of them are to blame for the fact that this happened...

Perhaps, in some episodes, Mikhalkov's thoughts about the tragedy of a nation that chose class intolerance instead of tolerance and the search for harmony are given too "thickly". But in general, "Burnt by the Sun" seems to me a work of deep and extraordinary.

The events of "Burnt by the Sun – 2" have been taking place during the years of the Great Patriotic War. Kotov, it turns out, was only listed as having been shot, but in fact he was in the camp...

The Russian film press in relation to "Burnt by the Sun – 2" sharply divided supporters and opponents.

The famous film critic and culturologist Kirill Razlogov wrote, that “the randomness of the film's construction ideally corresponds to the atmosphere of discord that characterized the first months of the war. No one can understand anything, and this impression is transmitted to the viewer. The action develops in several planes (including in an imaginary reality), in at least four time continua, so that episodes are connected with each other not according to the laws of dramatic logic, but rather according to the laws of visual rhyme. ... In general, I would like to note that the picture is distinguished by a truly encyclopedic assimilation of cinematic culture. At the same time, according to all the laws of postmodernism, the post factum result often refutes not only each part separately, but also their sum. We have never seen such a war on the screen before. – and not by virtue of any special effects: the syncopic development of the action gives the war episodes the character of an illogical nightmare, which especially outraged the veterans who have already forgotten about the real sensations of bygone days under the influence of the prevailing mythology, implanted primarily by the screen. Mikhalkov does not care about realism in its traditional sense at all. The picture paradoxically returns to Eisenstein's principle of "mounting attractions". The investigation of Menshikov's hero does not clarify, but only confuses the situation, revealing it fragmentarily, in arbitrary pieces and amusements that are brilliant in design and perfection of execution ... The excitement of the director–demiurge breaks the screen. He does not always manage to stop in time, having achieved an emotional climax. Therefore, a strong and terrible episode of the destruction of the Kremlin cadets along with the penal battalion may seem protracted, and many details (the door on the back, saving the hero Artur Smolyaninov) – unnecessarily self–playing. But the secret of the chosen (perhaps unconsciously) structure is that it remains open and incomplete in principle” (Razlogov, 2010).

Film critic Lydia Maslova noted, that “in the second film, there is much more foreign blood, both German and Russian, than that of Kotov. It is a pity that the hero in the first part of "Burnt by the Sun – 2" never really uses a spectacular device that he acquired in the zone, namely a glove with iron fingers on his left hand, where a steel blade extends from the index... So far, "Burnt by the Sun – 2" by intonation and energy rather resembles something like the film equivalent of the poem "Vasily Terkin" – as a leisurely, calm and, in general, leaving calm enumeration of various amazing, funny, touching and terrible cases that happen in war. Unlike Quentin Tarantino, who invented a truly unique case, Nikita Mikhalkov mainly uses those already familiar from cinema – well, except for the most infernal attraction, which literally shows to what extent the Nazis don't give a shit about the Soviet people" (Maslova, 2010).

Film critic Victor Matizen had a different point of view on the film, who argued that "Burnt by the Sun –2" is a set of more or less protracted episodes, sometimes so unmotivated that psychology is replaced by psychotic. The impression is that the director who commanded the characters has completely lost a sense of reality and makes them behave so beyond any logic that only very few actors (Mironov and partly Menshikov) are able to at least somehow verify the actions of their heroes. ... Is there a thought behind all this confusion? Worth it. Aside from the particular absurdities, in "Anticipation" shows people who are not able to defend themselves from the advancing enemy (by the way, not terrible, but caricatured and, truly surprising, opening fire only in response to the provocation of some of our fighters), but neither the reasons for the general confusion, nor even the beginnings of meaningful resistance are shown. And little by little it becomes completely incomprehensible how these Lilliputians finally managed to defeat the German gullivers. Here Mikhalkov lays out on the table, like a card out of his sleeve, his back thought: it's all about disbelief in God. Then he draws God's face on the map and beats the fascists. As soon as Nadya is baptized and prayed, a German plane hunting for her crashes into the water, and a horned mine, without touching the heroine, undermines the Soviet transport with a party official evacuating the busts of Stalin and his petty bourgeois wife, who took with her a piano and a crystal chandelier. The Lord apparently forgot about the innocent crew of the ship, just like the director. In other words, they won the war because they began to pray, and God took the side of the believers. Dostoevsky said somewhere that if an artist lies at least once, he will become mediocre. And don't ask the creator of the world nor the filmmaker, what would have happened if the Nazis began to ask the heavens for victory. The screen, if someone does not know, is not only a reflector of the outside world, but also something else" (Matizen, 2010).

Film critic (and now film director) Roman Volobuev was also dissatisfied with "Burnt by the Sun –2": "Mikhalkov's taste changes on duty (and the Volga flows into the Caspian Sea), but those who were expecting fireworks of the trademark shamelessness from the film will be disappointed. The director keeps his hero in check... The accents are set quite humanly. War is hell, but first of all it's a mess; everyone is scared, everyone is swearing, theirs are shooting at their own, the Germans are somewhere on the horizon (where they should stay – otherwise at some point on the screen completely Kukryniksov's Hans, Max and Otto begin to wander, one must be wearing round glasses)... Specific sovereign political correctness irrigates the script even too diligently, as if especially for those who, having read the newspapers, consider the author to be a gonfalon bearer: there is a handsome Georgian cadet and a Muslim prayer in a dying trench. No less spontaneous postmodernist than his bosom nemesis Tarantino, Mikhalkov tries very hard to do everything right and seriously, but stumbles on the same thing that

Tarantino in *Inglourious Basterds*. One senses that for all the splendid conversations, the war for him is, first of all, an expressive background. Red sails over German tanks are needed because they rhyme well with the flying portrait of Stalin in the finale of the first episode. ... "Burnt –2" may prove useful to the audience, who did not know before them that Stalin was an unpleasant person, the war was won not by Tom Hanks, the Georgians are our brothers, but God exists. But for those who are already in the know, this is a moderately fascinating two and a half hours, leaving a strangely indifferent feeling (the exception is a powerfully made episode about a penal battalion standing apart, which, on the eve of death, for some reason, is reinforced by a company of clean, unaware Kremlin cadets). Not because that Mikhalkov has nothing to say. Rather, because his original Rozanov discourse about spiritual authoritarianism and the special Russian way is poorly illustrated by concrete historical material" (Volobuev, 2010).

And already a completely devastating review of this film was written by film critic Anton Sidorenko: "Nikita Mikhalkov once again surprised the audience. But if earlier he surprised with talent, subtle knowledge of the "Russian soul", the scope and madness of the great–power arrogance, now he surprised with outright shamelessness: only a person without the slightest hint of conscience can pass "Burnt by the Sun 2" as a full–fledged movie. The long, incredibly drawn–out "Anticipation" is very far from the usual ideas about the modern cinema spectacle. It doesn't appeal to art or entertainment. The amorphous action of a half–dead autumn bumblebee revolves around a plot in the style of "To Save the Divisional Commander Kotov", jumping from the conditional forty–first to the conditional forty–third and back. The resurrected–aged characters of "Burnt by the Sun 1" are acting like a fool on the screen. ... The film surprises not with its advantages, but with its obvious shortcomings: continuous historical inaccuracy, artistic falsity, inappropriate frivolity. The modern viewer least of all expects obsessive pathos from the cinema, but turning the tape about the Great War (on the eve of the anniversary of its completion) into a collection of anecdotes is overkill. And an obvious mistake on the part of Nikita Sergeevich, who runs the risk of becoming in the eyes of young moviegoers the king of thrash for life. The fate that befell all the great masters after the collapse of the system of Soviet cinema values caught up with Nikita Mikhalkov two decades later. He held out longer than others, maintaining his style, taste, philosophy, and, it seemed, even integrated with them into the global film market. The first "Burnt by the Sun" towered over the wretched dullness of the new Russian cinema like the Empire State Building over the Khrushchev microdistrict. But, like many of his other colleagues, Mikhalkov was let down by the absence of the usual restraints. Creative, and moreover, financial freedom played a cruel joke. Having broken free, Mikhalkov lost his sense of proportion" (Sidorenko, 2010).

As for the viewers' opinions about "Burnt by the Sun –2", they are mostly negative too:

“Well, so I finished watching *"Burnt by the Sun –2"*. To begin with, Mikhalkov – one of my favorite actors and directors. And I think he's incredibly talented. But this film is exactly what I watched – the film does not capture... did not work, in my opinion” (D.).

“The long-awaited film of the highly respected Nikita Mikhalkov did not justify my hopes. Feeling after watching some kind of awkwardness, shame and even pity for the director. How so? How did it happen that the author of such wonderful films *"At home among strangers..."*, *"Relatives"*, *"Five evenings"* and, of course, the wonderful first film *"Burnt by the Sun"* could make such a thing? Why all this pathos, narcissism, flirting with the church? Despite the abundance of "meat" on the screen, the film does not touch. The constant feeling that the author is struggling to prove to us that only he alone knows how everything was. But this is not the case. Real war films – these are *"They Fought for the Motherland"*, *"Liberation"*, *"The Living and the Dead"*, so they touched. And this film was not made for us, but with the expectation of an Oscar. There is also Hollywood humor. ... I didn't like the movie” (Kat).

“I am a fan of most of N. Mikhalkov's films, including 1994's *"Burnt..."*. This is a deep picture of Kotov's loneliness among the nobles and intellectuals alien to him, whom the Soviet government allowed to live as if nothing terrible was happening around. ... And he did the movie, how everything turned out and always, when he told the story on an emotional, sensual level. With this he infected the actors, with this he infected himself. And then he became a Great Artist, and all these *"12"* and *"Siberian Barbers"* rushed. Despite the fact that Mikhalkov is not at all an epic, and he does not know the sense of a big story. Hence – and tortured, and antihistoricism, and grandiose narcissism in the last of the films. ... *"Burnt by the Sun – 2"* is not just a bad movie, it is a very bad movie. This is not just a failure, it is a huge failure. ... The film is openly anti –historical. ... I thought it was a mocking exaggeration when the definition of a picture as a comic book appeared in blogs” (Luzhin).

“The biggest mistake of Mikhalkov – transfer of the heroes of the drama *"Burnt by the Sun"* into a new film. This immediately gives rise to a feeling of falsehood and untruth. Further. The battle scenes were filmed, as they say, strongly, but somehow there are too many of them. At the same time, they roughly cleave a rather blurry and, it seems, not a particularly thought out plot. ... In general, the film is like a poster painting –schematic, natural and often lurid, without deep meaning and motivation to think. And it also contains a lot of unjustified and senseless cruelty, unmotivated and incomprehensible” (Bellatrix).

“Another Mikhalkov’s sucks. The script is frankly weak (what the film is, in general, conceptually, is incomprehensible). The flabby Kostik from "Pokrovsky Gate" looks like a clown in his colonel's uniform, especially with his glamorous hairstyle... Again they are trying to portray "the villain Stalin", but so stupidly and primitively that even for Mikhalkov's level this is a complete disgrace. ... In short, the "masterpiece" is stuffed with the next "crap" stamps of the last decades, which the "maestro" himself is a great master of. In general, nothing else can be expected from a new filmmaker of this opportunist” (Sokol).

Farmer. Russia, 2013. Director and screenwriter Victor Merezhko. Actors: Andrei Chernyshov, Oleg Basilashvili, Alexandra Ursulyak, Vladimir Koshevoy, Igor Sklyar, Nikolai Marton, Vladimir Matveev, Sergei Kuznetsov, Varvara Shcherbakova, Andrei Pavlovets, Sergei Peregudov, Vera Bakhankova, Igor Furmanyuk, Evgeny Alexandrov, Alexander Drobitko, Stasya Venkova, Sofya Kovaleva, Anastasia Rubova, Irina Shevchuk, Sergei Agafonov, Eric Kenya, Alexander Aravushkin, Sergei Kozyrev, Sergei Gamov, Vladimir Genenreikh, Sergei Gert, Anton Barsukov and others. **The premiere on TV on April 15, 2013.**

Victor Merezhko directed ten full-length films and serials, among which the most famous are "Sonya the Golden Hand" and "Farmer".

In the series "Farmer", a man fights against criminals and bureaucratic arbitrariness.

Apparently, "Farmer" did not make much of an impression on the majority of viewers:

“The show was disappointing. By the name I expected to see today's farmer, find out what he breathes, how he lives, how he copes with difficulties. To see, as it was announced, the real master on his land. An owner, not in the sense of an owner, but a toiler who works tirelessly on his land. Instead – again 25. Corrupt government, werewolves in uniform, bandits and an abstract farmer – a lone fighter, represented by some old Russian landowner, and in his worst form. The progressive landowners, before "organizing and leading," studied, if not agricultural science, then at least advanced experience. ... How can a successful farmer be without special knowledge, love, or at least a deep interest in the business he is doing? In a word, the farmer from the hero is the same as the colonel. No. I will give the same assessment to the series as a whole. The series is no. All according to the worked out scheme. Nothing new or unexpected” (Naomi).

"The film is at the level of the 1990s. Time of lack of money, stupidity and attempts to make something out of nothing. Starting from the costumes, they did everything with the main character so that he would not cause sympathy, even erotic, not only does he behave very strangely, but also dressed as an episodic orderly. The rest of the bandits, etc. in multi-colored T-shirts, but always with a pattern on the chest... Those close to power in cheap suits of the same color. Even if Merezhko wanted to convey something to the viewer... the viewer did not understand this... Cinema is worth twenty rubles both in action, and in the dull landscapes, and in the play of the actors. In general, the hack was a success!" (Vlada).

"All the same, I watched to the end this, if I may say so, "work". And, as Koshevoy's character thoughtfully noted, he got poisoned... It has been a long time since I saw so many abominations and bestiality per unit of screen time" (Leone).

"Sad melancholy and trash. ... this is an indecent movie in terms of its level, considering that the film is not the work of freshmen provincials, but of seasoned masters. Both the script and the direction surprise when you remember that the author is Victor Merezhko. "You have to be able to leave on time," I wish, and we all need to remember this, whether you are a locksmith or a director: over the years, both hands and heads are not the same" (Konstantin).

But, of course, there are viewers who did not regret the time spent watching:

"I liked the show. I believe this is true about our Russian life. The film is also true in that there is no traditional serial happy ending, there is no such thing that everyone is made happy in the end, everyone has found a couple and other sweetness. There are many deaths, Gerasimov's granddaughter is a pity to the point of madness, but this is payback" (Gulira).

Interpreter. Russia, 2013. Directed by Andrey Proshkin. Screenwriter Igor Porblev. Actors: Vitaly Khaev, Joachim Paul Assböck, Larisa Malevannaya, Karina Andolenko, Georg Blumreiter, Petar Zekavitsa, Anna Ukolova and others. **Premiere on TV in Russia: May 5, 2014.**

Andrey Proshkin directed 11 full-length feature films and TV series. The most famous of them were "Horde", "Interpreter" and "Doctor Richter".

The "Interpreter" is set in Taganrog during the Nazi occupation. The school teacher becomes a collaborator...

Few Russian TV series of the XXI century Russian film critics discussed so passionately personally, but this is understandable – the story told in "Interpreter" is one of the most acute in the military theme.

Film critic Evgeny Tkachev wrote, what "In Andrei Proshkin's "Interpreter" – an ideological remake of the French film "Old Gun" (1975) – the ever-topical material echoes not only the classic tape with Philippe Noiret (or rather, its ending), but also the series "Breaking Bad". Chemistry teacher in German – occupied Taganrog... The tragedy will begin when Starikov will be forced to start collaborating with the Nazis. ... As the "Straw Dogs" and the like teaches us: a rebellious intellectual is more terrible than any angry man. The "Interpreter" says the same thing, but he also translates this idea into a literal language that everyone can understand. There are a number of complaints about Proshkin's series, but the main one relates to the finale: at the end, the director obviously begins to play short. It is clear why: "Interpreter" is shown on Channel One, and it is desirable for his audience to chew on the story as easily as possible. It's a shame that this clever, fascinating, in places exciting movie at some point just stupidly lacks subtlety. It begins to hit at all possible points at random, as a result, most of the "shots" go into the "milk". But of the undoubted advantages, it should be noted that the hero at the end does the deed. Another thing is that by that time no one really needed his decisive actions. "Interpreter" talks about how someone else's war becomes his own when it has already been lost. And here, at least shoot, at least shoot: there is only one outcome, there is no salvation" (Tkachev, 2016).

Alena Afanasyeva was alarmed by the very posing of the issue of collaborationism in "Interpreter": "I liked the film itself, it was shot well. However, I did not expect anything else from the director Proshkin. The acting is also good, especially Vitaly Khaev (at first I did not even recognize him), who played this ridiculous teacher ...

However, I was confused by something else, not at all connected with the artistic value of this work, namely – the fact that the main character of the picture was a person who collaborated with the Nazis. ... The teacher – interpreter is forced to cooperate with the Nazis. But what does it mean to have to cooperate? Now it would be called a fashionable foreign word "collaborationist". I will note: in those, as they would say now, not tolerant times in such cases, another word was used, harsh and precise – "traitor." And then it could not be otherwise: either white or black. No halftones. Severely, but the concepts of homeland, honor and dignity were not blurred as they are now. They may object to me, they say, it is good to reason now, but how would we behave if we were in the same conditions? Honestly, I don't know. But still, I think this: you either refuse and perish (which means that your loved ones – your mother and pregnant wife – will also go to certain

death), or do something urgently. For instance, even the hero's pregnant wife tried to escape, but he himself did not even have such a thought. And here it is no longer important that further in the plot the hero, a person, ordinary and completely unheroic, is already ready to resist the Nazis, and even dare to make a homemade bomb... In general, both of my grandfathers, had they lived to this day, would not have understood this hero – collaborator and would hardly have accepted him. Perhaps I will follow their example” (Afanasyeva, 2014).

Film critic Nikita Kartsev considered that the main character of “Interpreter” “seems to be a typical Gogol’s little man and a Tolstoy’s martyr, he is in fact a completely new type of seemingly positive hero. Each of his actions individually looks correct, but they are all completely wrong. Moreover, they are destructive. Both for himself and for everyone around him. He tries to live by non–resistance to evil by violence, he repeats like a mantra: “I do not do anything bad.” But it doesn't do anything good either. And when it finally turns into dull resistance, it only gets worse, much worse. ... And yet Starikov is a real tragic hero. ... “Interpreter” for four episodes stubbornly and ingeniously amuses the viewer brought up by federal TV channels. So, it is impossible to believe that all this is serious. And in the finale, it's overtaken by a resounding ringing” (Kartsev, 2014).

Film critic Yegor Moskvitin was sure that “Interpreter” is “a typical modern hero with internal conflict and double morality. Like the characters in most military series, he prefers individual will to a common fate – and in the end, responsibility also bears personal, not collective. ... For all the merits of the series, its critical contradiction between the pretense of tragedy and the tortured plot creates a sense of speculation, dramatic shallow water. A mitigating circumstance here may be the fact that in Soviet and Russian cinema there is no tradition of depicting the everyday life of war, understanding the life of the occupied territories, researching the very expectation of the arrival of the Germans. ... In any case, an attempt to get away from the poster ideological depiction of war with the help of a little man, that is, an instrument of Russian culture of the 19th century, arouses interest and hope. All this falsehood would not be here yet. There is a serious conflict between the described serials: in one case the stylization of Soviet cinema is artificial, in the other it is artificially liberated from its laws” (Moskovitin, 2014).

In my opinion, the most profound article about “Interpreter” was written by the recently deceased film critic Alexander Timofeevsky (1958 – 2020): “Good movie. And, of course, a very gifted director Andrei Proshkin knows how to work in such a way that there is no desire to find fault with various flaws. Well, not at all. But there are two problems. ... a film about a collaborative intellectual. This means that it is necessary to show those atrocities for which the intellectual takes responsibility when entering the

service. This is where the first problem arises. The atrocities are shown with obvious overkill. ... I repeat, Proshkin is a highly professional director, he perfectly understands this problem and slightly shifts the entire style of the film into a grotesque, even a comic strip, so that the overkill with atrocities becomes formatted. ... The second problem is more significant. ... The tragedy of a private person caught in a historical cataclysm is a favorite theme of 20th century art, and it is not decided in favor of a private person. It crashes. This collapse has a thousand variations, but in any case, this is the collapse of a private person, otherwise what was the story about? This is what is not being digested today, at least in the series, the hero of which must evoke constant sympathy, from evening to evening. Is this some kind of sympathy for the traitor? You're crazy. No deeds excuse the collaborator – no small good, not even small feats. ... No, he must be completely reborn, squeeze Charlie out of himself drop by drop, get rid of Myshkin, trample an intellectual, abandon a private person, and even from any person in principle – become a real man, a hero, Rembo, so that, running from wall to wall and firing back, put fifty Fritzes out of the machine gun so that the viewer sighed with relief: he was the right kid, I would not sympathize with the enemy. All the asking questions – how could this have happened, because the translator stumbled and fell throughout the film, How can he suddenly run so dexterously and kill even more dexterously, because he only used a knife at the table, and did not hold a machine gun in his hands? – Proshkin removes all these stupid questions, parodying the Hollywood ending and collecting clichés, including a completely serial scene with a seemingly murdered hero who rises from the dead to finish off the boss, the main adversary. The parody goes not only through comic understatement, but also through somnambulistic overstatement – the whole prelude to the execution is wonderful, slow, solemn, with ironing a white shirt and looking at oneself in the mirror. This is not a preparation for an operation, but a sacred ritual, a ritual breathing revenge, and who knows, maybe all this happened in the hero's imagination, he dreamed of it when he sobbed over the corpses of his mother, wife and baby?" (Timofeevsky, 2014).

Viewers' opinions about the "Interpreter" were divided between "for" and "against" and "not liked everything."

"For":

“Great psychological film! A verdict for all opportunists. It is clearly shown that it is impossible to remain on the sidelines in a war. Or are you with the enemy – or against him. Otherwise – it is impossible. ... This film is not about war and not about life in an occupied city. This is a movie about a morally sound choice” (Eugene).

“A necessary film, an undoubted success for the filmmakers. A wonderful game of all the artists, I would especially like to mention the actor Khaev. ... An ordinary, simple person, placed in the inhuman conditions of fascism, does not immediately realize his life task. But, as an honest person, he cannot but fight the carriers of fascism, although at first he still sees people in them” (Anisya).

“I didn't just like the film, it is much better than what was filmed about the war recently. You definitely believe in the creative and human honesty of the creators, which is why it is so interesting to watch. Although the last episode is very difficult to watch, which means that everything is in order with the drama and tragedy, I am surprised if this was not enough for someone. Khaev and his German partner are playing just fine! Larisa Malevannaya and Karina Andolenko also match. Very interesting musical accompaniment, not the same as the audience is used to, when in the right places "disturbing music sounds". I agree that this is a real success, it's a pity that there are only a few such films” (Zelenka).

“A difficult psychological drama of a person who is faced with a choice: to live or not to live at all, and not just to live in satiety or to be hungry. After all, refusal to go to the service of the Nazis meant immediate death, and working for the Nazis – contempt of others and possible death in the distant future. He chooses life and at least some opportunity to save his family. And its gradual brutality is shown very strongly. After all, at first he simply could not kill a person, even a fascist, but no psyche could withstand what he had to endure (and not only him) during the occupation. ... There is something to think about” (Olga).

"Against":

“Despite the interesting idea, the film turned out to be boring, unwatchable and even irritable, and in large part because of the weak main character. The actor has no charisma, he does not want to empathize, he is not interested in what will happen to him in the next second, he is not remembered ... – here it is interesting to watch him. And in general, visually filmed believable, a good artist, costumes, decent music – but there is no cinema...” (Spectator).

“I'm watching the film. But no pleasure. Some inaccuracies, tension, unreliability are constantly alarming. ... The whole film is somehow fake” (Senya).

"I didn't like everything":

“Well, there is definitely something about this film, some kind of zest that makes the viewer watch the movie. An interesting role for Khaev – translator. ... Yes, it seems that the film is not bad, even interesting, in places exciting, the situation in which Starikov found himself is not one of the good: here is death or death, there is still no way out. But something is missing, something is not fully done” (I. Altanov).

“If you don’t find fault, then, in general, nothing. Shows the role of a little man in a big war. We are all accustomed to heroism, we were taught this, and rightly so. But are all heroes? How would each of us act in such situations? Patriotism in words and patriotism in deeds, oh, how different. Although I personally lack something, the plot seems to be blurred” (Semruch).

French Cooking. Russia, 2014. Directed by Sergei Sentsov. Screenwriter Andrei Berezhansky. Actors: Cecile Pleger, Alexey Demidov, Oksana Sidorenko, Elena Muravyova, Evelina Bledans, Evgeny Pronin, Alexander Lyapin, Olga Volkova, Oleg Akulich and others. **The premiere on TV on May 1, 2017.**

Sergei Sentsov directed nine full-length feature films and TV series. Among them, the most famous are “French Cooking”, “Fizruk” and “Hotel Russia”.

The comedy melodrama "French Culinary" tells the story of how fate throws a Parisian woman in love into Taganrog... This film by Sergei Sentsov is characterized by a warm, relaxed narrative tone, and Taganrog is shown in it as a seaside resort with good restaurants and wealthy people who know how to joke and have fun...

The optimistic viewers were pleased with this movie:

“This is lovely! I got great pleasure from watching the movie! A real fun weekend movie! Thanks to the authors and actors!” (Ignatus).

“This light, cute film caused a lot of smiles. Thanks to all the actors” (A. Vyalshina).

“I decided to watch this film on Friday night. Light romantic comedy fits perfectly into the end of the work week. Immerse yourself in the atmosphere of a southern town, sun, sea, light breeze, French melodies. Unpretentious intrigues are interspersed with ardent passion and bitter disappointments. And when you look at the fields and meadows, you involuntarily doubt: are you in Taganrog or Provence?” (January).

“The beginning, of course, is very naive and stupid, but the series turned out to be good for relaxation, it was set “under the background”, but it was distracted and moments caused a smile” (Ryoro).

“It's cold and windy outside, but I have summer, sun, south. Simple, fun, sweet” (Isabella de Valois).

However, some of the viewers were upset by the casting in "French Cooking": “The idea is good. Many comedic moments have delighted with the novelty. I can't understand the director – why did you have to shoot ugly actresses? Are the normal ones over? Or is this an idea?” (A. Zolotov).

Well, and how to do without negative opinions of the audience: “Awful film. The director humiliated Taganrog and its inhabitants. Not knowing either the city or the inhabitants at all” (Valentina).

Shuttle Girls. Russia, 2016. Directed by Yulia Krasnova. Screenwriter Zoya Kudrya. Actors: Maria Poroshina, Irina Rozanova, Elena Panova, Svetlana Ivanova, Zoryana Marchenko, Vladimir Epifantsev, Konstantin Yushkevich, Vadim Kolganov, Makar Zaporozhsky, Valentina Lyapina, Artyom Fadeev, Yuri Tsurilo and others. **The premiere on TV: October 3, 2016.**

Yulia Krasnova directed about two dozen full-length feature films and serials, of which the most famous are “*Monte-Cristo*”, “*Shuttle Girls*” and “*Sklifosovsky*”.

In the TV series “*Shuttle Girls*” the provincial atmosphere of the “trade” of the 1990s comes to life, when everyone was selling something, bringing something... In a word, they survived as best they could...

The attitude of the audience to the “Shuttle Girls” turned out to be ambiguous:

“I remember that time very well. I look, and everything pops up in my memory. ... Itself was interrupted by odd jobs. Sometimes I also sold something on the market... So I look and believe – it's true!” (Marina).

“I had to remember what I would like to forget: for similar reasons, with a higher education, from good positions (but without a salary), they were forced to leave and turn around for the sake of studying children, improving living conditions, and then for the sake of a well-fed life they liked! In the film, of course, it is greatly exaggerated..., but the actors play well” (N. Nick).

“Great movie. I still remember the time when we did not receive salaries for six months. ... And Rozanova is not an actress, but an artist! ... In general, the triumph of Ira Rozanova” (However).

“Irina Rozanova is an incomparable, brilliant and incredible actress! I love everyone – and Svetlana Ivanova (I remember all her roles that I saw, even many years ago), and Poroshina, and everyone, everyone, but Irina is a pearl, a guarantee of quality and what you need to watch! I like everything, everything is interesting to remember, and that language, and those manners...” (Aurora).

“I liked the performance of all artists except I. Rozanova. Irina plays anyone, just not the “main trader”. ... The film is not annoying, but also not exciting. They showed how they got involved in this “business” – but their adventures are of little interest to me personally... Negative: the heroine went

to sell scarves. In reality, you do not need to build such a combination for this. Who remembers that time, there were spontaneous flea markets near every market. Take out your handkerchiefs and trade..." (Semruch).

"I watch it with pleasure, but only because of my love for actresses. But as for the reliability... The tale is fabulous. I shuttle, went to Poland. Well, how could you go through the border without passports? They checked in the same way as they are checking now" (Natalie).

"Even in those years, there were no such completely naive and dense, if not worse. Everyone knew that to travel abroad you need a foreign passport. ... Ivanova has a completely modern hairstyle and hair coloring. Then not such curls were worn and cut the wrong way. And the makeup is modern. But all the same, in spite of everything, it is interesting to watch at least in order to recall the times of our youth, and then to discuss. And the cast is very good" (Zhanna).

"I started watching and dropped it, it's such a mediocre film" (Tasya).

According to the Laws of Wartime – 3. Russia, 2019. Directed by Evgeny Serov. Screenwriters: Evgeny Gorislavets, Vasily Popov, Dmitry Lysenko. Actors: Ekaterina Klimova, Evgeny Volovenko, Alexander Pankratov –Cherny, Dmitry Sutyryn, Yuri Vaksman, Dmitry Kravchenko and others. **Premiere on TV: May 5, 2019.**

Evgeny Serov directed 15 films and TV series. Among his most famous works are the series "Sea Patrol" and "Dinosaur".

In this action–packed detective series, Taganrog became not only Odessa, but also Moscow during the Great Patriotic War. And the actors familiar from the previous two seasons, in my opinion, fit perfectly into the atmosphere of the old Taganrog streets, lanes and old courtyards...

Film critic Evgeny Lazarenko reacted rather coolly to this movie "about spies": "Against the background of a powerful ideological message, the quality of the product itself is somewhat lost. There is really nothing to say about "According to the Laws of Wartime" in this regard. The script is like a script, without much surprise, sometimes with the feeling that "there's an elder in the garden, and there's an uncle in Kiev", but also without any punctures. A smooth production drama with elements of detective and romance, there is nothing to grasp. The actors also seem to be in order and in place, but sparks do not strike the screen, even when the melodramatic line pushes them to do so. At first glance, it may seem to the viewer that all these men with caps on square heads were raised in the same incubator. Women have more opportunity to stand out, but here, too, the form turns each into a cog in the

state apparatus that is stingy with emotions. One is nonsense, one is zero” (Lazarenko, 2018).

But many viewers, especially those familiar with the wartime entourage, reacted very hostilely to the series:

“For me, after watching the last episodes, the conclusion is the same: neither the director nor the scriptwriters have the slightest idea what the special departments and then the Smersh counterintelligence were doing during the war years. What was their structure, and who was doing what” (Vasilich).

“Pathetic and absurd dialogues that turn characters and the whole action into a cardboard caricature. ... How sad everything is...” (An ordinary viewer).

“In the film are shown so clumsy, clumsy, representing themselves as defenseless lambs, who themselves need to be guarded, who, despite the fact that they are armed, allow saboteurs, bandits, calmly, without straining too much, to do their business. It seems that they were not taught anything at all in the training, neither the handling of weapons, nor the techniques of hand-to-hand combat (and this is despite the fact that there is a war), but they simply put on uniforms on them, handed them a rifle and they do not walk around with a rifle” (Vadim).

But there are, of course, more friendly viewers:

“If you watch the film not as a historical reconstruction, but as a feature film, then the series is excellent! Taking into account the fact that it is very difficult now to get both the costumes and the props of those times, then a special thanks to those who nevertheless managed to find iron beds, and worn rugs on the wall, and houses with wooden windows. Of course, there are shortcomings and minor bloopers, but, in general, the film is very interesting” (Mama Mouse).

“The actors are great, but the director needs, as for me, to change the pace of the narration, to speed up a little, and the main thing is not to cut, cut, shorten anything. More interesting material can be contained, and not to invent a shortening of the series... On the topic of war, after all, there is where to roam. I liked Sutyrin very much, replaced Drozd great” (Viva L.).

Green Van. Russia, 2019. [Directed by Sergei Krutin]. Screenwriters: Alexander Morev, Oleg Moroz. Actors: Dmitry Kharatyan, Semyon Treskunov, Ekaterina Olkina, Alexander Naumov, Natalia Vdovina, Valery Kukhareshin, Svetlana Kazartseva, Vitalia Kornienko, Artur Vakha, Alexander Rapoport, Alexander Korshunov, Anatoly Kot, Oleg Maslennikov–Voitov, Ekaterina Durova and others. **Premiere on TV: January 3, 2020.**

Sergei Krutin directed two dozen full-length feature films and TV series, and “Green Van” is perhaps the most famous of them. True, due to

disagreements with the producers of this series, S. Krutin eventually removed his name from the credits of the film.

“Green Van” (2019) series immediately stirred up my memories of the previous two “Green Vans”.

But first, a few words about the new "Green Van", also known as "Green Van. It's a completely different story."

The protagonist of this film – matured, served in prison, fought in the penal battalion Vladimir Patrikeev. And again Odessa (filmed, however, mainly in the old quarters of Taganrog), this time in 1946...

And here is the time to remember the two previous "Green Vans"...

“Green Van” (1959) is perhaps the most famous film by Heinrich Gabai (1923 –2003). In my opinion, he did a good job of conveying the originality of the story by Alexander Kozachinsky, which served as the basis for the script: juicy sculpted characters, sad humor, eccentricity.

... Odessa in 1919. In the city, power changes almost every single day. Sometimes the city becomes "nobody's", and sometimes there are as many as three authorities at once. And each has its own "state border". It is in such an atmosphere of "quiet Odessa", inundated, moreover, by gangs of thieves, that an unlucky schoolboy finds himself.

And while crossing one of the "borders" the schoolboy and his grandfather were detained. The camera pauses on the dull eyes of a cheeky warrant officer. A shot – and the schoolboy sinks to the ground...

A dramatic denouement? Not at all – the boy opens his eyes and takes out a thick book from his bosom. And a warm piece of lead falls out of the punched book...

Gabay's entire film is built on this clash of drama and comedy.

Alas, having put on another notable picture ("Lebedev against Lebedev", 1966), Henrikh Gabai emigrated to the West. And there he never managed to achieve even minimal cinematic success...

Unlike Heinrich Gabai, Alexander Pavlovsky (1947–2018) was not limited to one–episode footage, and therefore almost all the storylines of the story were included in his adaptation of “Green Van”.

The former high school student turned police chief is played here by the extremely popular actor Dmitry Kharatyan. And his assistant – incomparable Bronislav Brondukov. Their duet looks very comical on the screen, especially in terms of the fight against moonshine and horse–stealing...

The off screen voice of Armen Dzhigarkhanyan gives the entire action of the film an ironic flavor, while the off screen songs performed by Kharatyan sound romantically naive.

Perhaps this is the best film by Alexander Pavlovsky. And, in my opinion, Sergey Krutin's "Green Van" loses to him in all aspects...

Russian film critics were hostile to the sequel to "Green Van".

As an example, I will give the opinion of film critic Maria Bezruk: "The authors of the series "Green Van"... shamelessly exploit the background of the story and the cult picture, borrowing not only the history of friendship between Patrikeyev and Krasavchik and the plot with the capture of the Chervnya gang, but also the images of the main characters. ... Against the background of the global problems of the film, the fake Severinovka with a picture wattle, combined filming at the level of films of the 1950s, the nightmarish music of Maxim Dunaevsky, stylized under Jewish Odessa motives, the pseudo-Odessa accent of some characters and other absurdities are trifles for which the viewer usually turns a blind eye. ... After watching the film, only one rhetorical question remains, how many more beautiful Soviet films will be disfigured by nimble guys from the cinema, eager to earn extra money at the expense of the successes of their talented ancestors" (Bezruk, 2020).

And many viewers seem to agree with the opinion of Maria Bezruk:

"An attempt to speculate on a finished story. For a start, the creators of the sequel would not hurt to read (apparently did not read) the story of Alexander Kozachinsky "Green Van" (Yuri).

"No one and nothing can replace Solovyov, their duet with Kharatyan was amazing. Maybe it was not Kharatyan that had to be removed, but to pair Treskunov with someone closer in age, the son of Handsome, since they came up with it, and the son of Volodya Patrikeev, why not? ... Dunaevsky's new song for the credits – it sucks" (Red Squirrel).

"A pitiful sight, God forgive me. There is nothing at all – no drama, no humor, no intelligible detective plot (well, a sluggish investigation of the categorically anachronistic supply of fake vodka to a full-fledged detective does not pull), no associations with the charming 1983 film. Especially monstrous is the love line with a young lady with pinned lips and the manners of a "priestess of love" from a Moscow nightclub in the 2000s. Apparently, this is exactly how the "femme fatal" of the 1940s looked, according to the authors. Oh well. The actors, for the most part, really do their best, but they simply cannot pull off a pathologically helpless script" (Sidemun).

But there is, of course, an audience that loved the "Green Van" (2019) series:

"I like the movie! Looks easy, the actors are great! expected another soap, but pleasantly surprised! ... It can be seen that the team worked with soul! " (Russian).

"I love the movie. ... The plot is very interesting, the actors are chosen very harmoniously, the color correction is very tasty, the costumes are wonderful. On the whole, it is clear that the work is team – based and done very well. And if someone is very annoyed by minor flaws (although I have not yet observed such), then try to work a shift at twenty hours" (A. Sitalova).

"The film is normal. Here are just the ending... rather weak, a little annoying. Something stuck in the plot, not agreed" (B. Lee).

Lighthouse Keeper. Russia, 2019. Directed by Pavel Drozdov. Screenwriters: Georgy Golovenkin, Ramil Yamaleev. Actors: Maxim Drozd, Egor Beroev, Ekaterina Vanchugova, Victor Terelya, Igor Khripunov, Vasily Mishchenko, Alexandra Bogdanova, Igor Klimov, Konstantin Snegov, Konstantin Adaev, Alexander Volzhensky, Igor Lebedev, Mikhail Sopov, Roman Pylaev, Yuri Alekhin and others. **Premiere on TV: June 12, 2019.**

Pavel Drozdov directed 11 full-length feature films and TV series, among them – "Ice", "Rostov" and "Lighthouse Keeper".

The action of the spy detective "Lighthouse Keeper" takes place in Sevastopol on the eve of the First World War.

Due to the fact that during the Great Patriotic War Sevastopol was practically wiped off the face of the earth, and was restored in the second half of the 1940s according to modern architectural patterns for those years, the historical center of Taganrog played its role in the "Lighthouse Keeper"...

Viewers' opinions about "Lighthouse Keeper" were significantly divided:

"A very interesting series. His wife and I were really looking forward to him, because he was filming for several months with us in Taganrog. The scenery of the lighthouse still attracts many tourists for photo sessions at the shooting site. I liked the actors' play. I liked the story. No toilet humor. There is no vulgarity. No nude scenes. No alcohol promotion. There is propaganda of courage, the struggle for the Fatherland, manifestations of conscience, courage and courage. I liked very much that Orthodoxy is a common thread in the film. An appeal to the Lord is often mentioned, icons, a temple, the attitude of people to God are shown. It's great. ... Many thanks to the authors for creating this project. We watched with pleasure!" (A. Schneider).

"I like it! An interesting, multifaceted, gripping film, with unexpected turns and vivid acting. Harmonious images and decorations, beautiful

costumes. The storyline is interesting and makes you want to watch to the end. The soundtrack is organically selected, adding emotion and expressiveness to each scene. I would like to note the professional directorial and excellent camera work, thanks to which, many scenes become even more juicy, emotional and vivid. I also liked the interaction of the heroes of the film, including in the love story, all the scenes are saturated with their own special atmosphere thanks to the talents of the actors and the thoughtful style of the film" (T. Chistyakova).

"I really liked the film! I watched the entire series in one breath. An interesting plot, a very beautiful film, as if you were plunging into that time, I walked for another week under the impression. I liked the acting very much. Maxim Drozd (Arseny) in this film was a discovery for me – a sea of charm, strong, courageous, dexterous. A beautiful love story of the main characters. Katya is so touching, gentle and courageous, noble and with a strong character, despite the fact that she and Arseny are from different worlds, in fact, they are very suitable for each other. Yegor Beroev surprised me, in this role I did not see him, but when I watched the film, I felt the danger from Remezov with my skin. ... And in general, the actors are well chosen, everything is in its place, and they played well! When I watched the film, I rested, very beautiful places, nature, sea, city. Combination of historical events, detective and love stories, unexpected turns of events, all this atmosphere left a very pleasant impression. Excellent directorial work! I will be happy to watch this film again, and I think more than once!" (O. Komarova).

"It makes it easier to watch the fact that this time the film was not tied to any famous work or historical event. Helps to look like a simple adventure movie. But historical inconsistencies and expressions from modern life are just a sea, sometimes angry, sometimes funny. Beroev the villain turned out to be very cool, I really enjoyed it. Thrush scout – sometimes he is very modern. ... Either it's not quite bad, or it's not fishy and chlorine-curd cheese" (Oselot).

"I must say right away that the performance of all the heroes is amazing, well done. But the direction and script are at a very low level. Well, very stretched out. ... The film "stuck" everything and a detective, and historical events, and drama, and melodrama. If you remove all the husk with revolutionaries and Cossacks, the snot associated with the "love" of the main characters, then you would get a good film. And the result is a "hodgepodge" team. Revolutionaries and Cossacks were shown as a bunch of bandits. For what!? And why did they even have to be inserted into the film. They made him useless. Some absurdities are striking. In many situations, Maxim Drozd threw five or seven people around like kittens, but he barely coped with Oswald. Laughter, and nothing more. ... The fact that our officers of all ranks were presented as complete libertines who are ready to sell their own mother

for the sake of a German whore does not climb into any gate. ... If we took away all the "husk", then it would be possible to keep within four, or even in two episodes. Then he would have been "watchable" (Sergei).

"I liked the "Lighthouse Keeper", it will not be tightened... It was not boring, and yes – if instead of black –and –white photographs of the Crimea panoramas of the beginning of the XX century they were drawn with graphics, it would be more effective. Yegor Beroev as a villain is unusual, but curious" (Eugene).

"What is this nonsense at the beginning of the first episode? Either no one knows what a spy looks like (in fact, a saboteur), then they instantly identified – here he is! Achinea number two: for what devil did you need to take a saboteur, and even so noisy and mediocre? In fact, it should have been surrounded by agents from all sides and conducted as much as possible. Achinea number three: after such a fiasco, the saboteur has nothing to do in the city, he must leave immediately..." (C. Gemara).

"Well, very long. The idea of the channel is clear: viewers, drawn in, will sit all day in front of the TV. ... But you can see it once" (Robert).

"What a mess, a talentless custom script, a blooper on a blooper, fake scenes, complete nonsense" (Marian).

"The film was shot with the money of anti–Soviet people! The Bolsheviks poison children and blow up houses, sell drugs! Do you seriously think that people in our country are so illiterate that they will believe in this nonsense?" (K. Zhukhrai).

Long Light of the Lighthouse. Russia, 2019. Director and screenwriter Denis Eleonsky. Actors: Lika Markelova, Evgeny Antropov, Alexey Demidov, Mikhail Khmurov, Ekaterina Shmakova, Gleb Kulakov, Alexander Kosmachev and others. **The premiere on TV on May 6, 2020.**

Denis Eleonsky has been working in cinema since 1995. During this time, he has directed two dozen full–length feature films and series. The most famous of them are "Three Happy Women", "Long Light of the Lighthouse", "Contract Love", "Three Love Stories".

The uncomplicated melodrama "Long Light of the Lighthouse" (the film was filmed near Taganrog in the scenery that had been built shortly before for the TV series "Lighthouse Keeper") has all the "crown" attributes of the genre: a blind beauty recovered, love, theft and criminals...

The views of the audience were divided into pro and contra here as well.
"Pro":

"I am delighted with the series! Very beautifully filmed, for true connoisseurs of romance! And what a song was chosen for the film! And I

liked all the actors. Roman... a very romantic guy, just for this role: a bright, sincere person! I cried, rested from the heart... Thank you all for a very beautiful, romantic series!" (L. Lyubimova).

"Contra":

"Sometimes you watch melodrama because you like the plot. Sometimes the plot is not very good, so the actors are beautiful and nice to watch. Here the melodrama is short, only four episodes. The beginning was promising, the main character was nothing like that, both the game and the appearance. I liked the plot of the plot too. Besides, I really liked the views – the sea, the lighthouse itself. Quite romantic and beautiful. The actors are expressionless, especially the protagonist Roman. Was it really impossible to find an actor? But then I realized why. Such a mediocre plot, and in general the whole picture, that eminent actors, probably, will not go to be filmed. By the end, the plot had simply become primitive and vulgar" (Oprichnik).

"No, it looks like an amateur art activity of a village club. However, the intrigue was introduced by the hero of Demidov, but, as it turned out, Demidov is not at all successful with negative heroes. Some grotesque comic villain in his performance. ... A dummy, not a melodrama" (Yulia Nikolaevna).

Odessa. Russia, 2019. Directed by Valery Todorovsky. Screenwriter Maxim Belozor. Actors: Evgeny Tsyganov, Leonid Yarmolnik, Irina Rozanova, Ksenia Rappoport, Evgenia Brik, Sergei Sosnovsky, Veronika Ustimov and others. **Premiere on September 5, 2019. 0.3 million viewers in the first year of the demonstration.**

Valery Todorovsky directed 13 full-length films and TV series. The most famous of them are "Love", "Moscow Nights", "Country of the Deaf", "Lover", "My Stepbrother Frankenstein", "Hipsters", "Thaw", "Odessa".

The action of this melodrama takes place in Odessa in August 1970, during the quarantine associated with the cholera epidemic...

Valery Todorovsky's film "Odessa", already during the first public screening at "Kinotavr" in June 2019, caused controversy – both among viewers and film critics.

For example, film critic Anton Dolin kindly wrote that "Odessa" does not pursue the goal of captivating with the plot. It takes its toll with the atmosphere, the spirit of the place, at once authentic and imaginary. An unusual city for the next (and not to count any in the recent history of Russian cinema) immersion in love with the Soviet past. Embodying in miniature all the restrictions and conventions, all the brilliance and poverty of the collapsed empire, Odessa, like the Venetian Republic, with its love of freedom

and humor ridicules and denies the imperial project itself. Like cholera, infecting the air with a sense of the omnipresent mortal danger, it sharpens the desire to live and love, to commit imprudent and courageous actions, to cross out the rules familiar from childhood and to hope that very soon the age-old way of life will be shaken and by a simple human effort it will be possible to change something forever" (Dolin, 2019).

Film critic Sergei Kudryavtsev was more strict about the film: "Perhaps Todorovsky... really could not decide what exactly and in what genre to tell in the film about cholera Odessa. Since several topics are declared at once, and the action rushes from one to another, and because of these rhythmic disruptions it gives the impression of something deliberately prolonged. This made some of those who reacted very positively to the tape (not to mention some critics) to suggest that the story being told would be more useful in a series like "The Thaw" (Kudryavtsev, 2019).

Film critic Denis Korsakov, in principle, agrees with Sergei Kudryavtsev, considering that "Odessa", Todorovsky's dream project, can hardly be called a triumph. It was originally conceived as a full-length film – but, probably, it would have looked much better in the form of a series (which is very similar in style): it seems that most of the characters simply do not have enough space to unfold. If we talk about these people – then in more detail, not in a two-hour, but in an eight-hour film, making the characters and circumstances more interesting, brighter and more complex. In addition, the film breaks in half when Todorovsky suddenly stops telling a family story and starts a song about the dramatic love of an adult hero with a teenage girl. And one more thing: many of my colleagues here at "Kinotavr" noticed that in the film called "Odessa" there is absolutely no sense of Odessa" (Korsakov, 2019).

The views of the audience about "Odessa" turned out to be polar.

"Pro":

"Great movie. Not only about Jews, but about Odessa citizens... About a typical Odessa courtyard, about Odessa in 1970. Stunning details... And suddenly plunging into the Odessa of my childhood, I did not attach much importance to the erotic problems of the characters. Well, anything can happen, so what? Does the director have no right to talk about this with the viewer? Moreover, he is an excellent director. Thanks for the movie!" (Aniram).

"I liked it very much. Atmospheric, handsome, acting like that. I have not been to Odessa, but it does not matter, the main thing is not this, not the city itself. I liked Yarmolnik very much, but all the actors are good" (Inna).

"I liked the film. It seemed very reliable in everything, both in the setting, and in relation to the story told. The motivation for the relationship between

Boris and Ira is understandable, so clear that she herself felt thirty years younger, watching this film” (Marcia).

“Great film. Very atmospheric, and so convex, embossed, as if you get there, at that time, filmed so that you can smell the sea, reach out and touch the oily water, feet, freed from tight shoes and synthetic socks, feel the wet sand, enjoying its coolness and granularity. Deliciously filmed. Odessa courtyards, wooden stairs surrounding the house, heat, fried fish, just from Privoz... A wonderful cast. They played everything very naturally. ... Only the scene of seduction of a ten-year-old boy by a mature lady warped. I just wanted to write that this could not have happened at a time when the Komsomol and the Party sounded through the word, but I remembered that in the pioneer camp, where I was serving my shift, one pioneer leader was dismantled for molestation. It was, it was... Everything happens in life. A detached, wise look is needed to get through it all. And it seems that all the heroes of the film have acquired this wisdom – someone organically and naturally, and someone through catharsis” (T. Dozhdikova).

“This film should be criticized for nothing. Although, how many people, so many opinions. I liked. I recalled my youth. ... the film is not bad. In life, something like that was. And the yard – exactly, and the apartment, and the family in color – hitting the top ten. ... Respect for Todorovsky” (G. Gavrilenko).

“The show of that time, everyday life, especially the acting is simply amazing. Yarmolnik and Irina Rozanova played incredibly! The young actor is just smart! And the theme of love between an adult man and a 15-year-old girl did not seem to inspire at all, but, on the contrary, spoiled the impression” (Kristal).

"Contra":

“I hoped to see a vivid, memorable action, but I saw some kind of green, false and vulgar melancholy. Two mad, vile sisters rudely sorted out the relationship. The sleepy Moscow son-in-law, who could barely open his mouth, with the heir arrived at the wrong time. An adult married man, a respectable person, a news correspondent, was suddenly excited by a 15-year-old teenage girl... Except for pity for the time that was killed... I felt nothing more” (Malanya).

“The film was made professionally, but on the whole I didn't like it. Somehow it turned out about nothing. Either about the boy's childhood memories, or about Jewish family squabbles and how sad they lived in the "terrible scoop" of the early 1970s, or about the problems with emigration from the USSR, or about an adult man going through a midlife crisis and lusting for a 15-year-old nymphet. Also, this mature "captain", undressing in front of the boy, is also neither to the village nor to the city. Too many things were done in the script, so that the film began to resemble mishmash. With some plausible particulars, the impression of a general far-fetchedness

remains. And the action stretches over a little over two hours, sometimes it hardly drags on, gets bogged down in unnecessary details” (B. Nezhdanov).

“Disgusting feeling after watching. I did not understand at all the motivation for the relationship between Boris and Ira. Excessive Yiddish without subtitles was very disturbing. The mother of the family looks more like an alcoholic” (Elena).

“I looked. Everything seems to be clear – and what they showed and what they wanted to say can also be understood if you dream up properly. And the actors are good. Tsyganov is just some kind of insipid, no love, no throwing and worries about this, he never played. And the film did not catch on. This piece of the life of one family did not touch me. Everyone went somewhere, did something, talked about something, but there was no whole film so as not to come off. Although I don’t consider time wasted” (Varvara).

“This is a frankly empty and vulgar film, in places just disgusting. At the same time, as usual in recent years, with the pretentious and ambitious name of the legendary hero city near the Black Sea. The current topic of the 1970 cholera outbreak in the south of the country, which seems to have been the main focus, is not disclosed from the word "at all". They tried to recreate the atmosphere of 1970, not avoiding, of course, some blunders, but that's all. On the whole, it is a pity for the people's money, thrown into this next publicity since last year” (Andrey).

Three Love Stories. Russia, 2019. Director and screenwriter Denis Eleonsky. Actors: Yulia Takshina, Artyom Karasev, Evgenia Loza, Vladimir Kolganov, Elena Dudina, Ulyana Kulikova, Olga Pleshkova and others. **TV premiere: October 20, 2020.**

Denis Eleonsky has been working in cinema since 1995. During this time, he has directed two dozen full-length feature films and series. The most famous of them are “Three Happy Women”, “Long Light of the Lighthouse”, “Contract Love”, “Three Love Stories”.

The melodrama “Three Love Stories” tells the stories of three women of different professions, with a difficult personal life...

In my opinion, this series was filmed in a fairly standard way for similar works of modern TV, designed mainly for the female part of the audience...

Viewers' opinions about “Three Love Stories” do not coincide in many ways:

“I like it. Of course, the soap was soapy, but it was staged in an interesting way, with a good ending, Takshina and Loza were very expressive, a pleasant, warm film” (Tanya).

“An ordinary melodrama, for a one–time viewing: no more! The beginning was intriguing, but the ending was frankly disappointing! I didn't like how the couples split up at the end; It's hard to believe that the initially bold, daring, ambitious Vera chose to stay with someone like Nikolai. Valentine still suited her better! The role of Vine was initially built in such a way that Sveta was always sorry for her... And with Nadia, in general, they acted like a pig, leaving at the end one with her daughter... As for me, she deserves happiness more than others!” (E. Stevens).

“A kind of video comic is when quality is sacrificed for event richness. Colorful pictures are lined up in a row, the gaze slides from one to the next, to the next, to the next. It looks spectacular and exciting, but the logic and psychology of what is happening is so chaotic and primitive that all of the above advantages begin to self–destruct. The story feels decorative and artificial, and one does not want to seek out some meaning, the beauty of harmony in a crude mosaic picture of what is happening. Feelings and experiences of the heroes, rather, correspond to the logic of a simple detective than to the declared melodrama” (Doctor).

“The film was disappointing, I expected something more, as the film involves several famous and attractive to me actors, or rather actresses, but even they did not save the film. The plot is rather rustic and not very exciting, although not completely hopeless. ... For a female audience” (Oprichnik).

“I couldn't see it, I felt sorry for the time. The actors played so–so. The worst of all is Dudin” (Tiger Cub).

Black Sea. Russia, 2020. Directed by Sergei Shcherbin. Screenwriters: Igor Ter–Karapetov, Oleg Kirillov, Igor Torotko, Andrey Ivashkin. Actors: Pavel Trubiner, Ekaterina Vilkova, Evgeny Miller, Alexey Shevchenkov, Alexander Kuzmin, Andrey Rudensky, Konstantin Adaev, Anna Kotova–Deryabina, Yuri Tsurilo and others. **The premiere on TV on April 27, 2020.**

Sergei Shcherbin directed 18 full–length feature films and TV series. The most famous of them are "Passion for Chapay", "Liteiny" and "Black Sea".

The action of the series "Black Sea" takes place in 1944 in Novorossiysk, where Soviet counterintelligence officers are working on an operation to disrupt the plans of German saboteurs–submariners to blow up the warships of the Black Sea Fleet and the Azov flotilla...

Due to the fact that there are almost no old streets and buildings left in modern Novorossiysk, episodes of the Black Sea series, which take place in the city, were filmed in Taganrog.

In recent years, Taganrog has become a truly "camouflage" film city. He has already managed to visit Sevastopol at the beginning of the 20th century

("Lighthouse Keeper"), Moscow and Odessa in 1944 (the series "According to the Laws of Wartime – 3"), Odessa in the second half of the 1940s (the series "Green Van") and the beginning of the 1970s ("Odessa" by Valery Todorovsky). And now the time has come for Taganrog to become Novorossiysk in 1944...

Russian film critics have assessed the "Black Sea" ambiguously:

Film critic Maria Bezruk noted that "The picture evokes mixed feelings. On the one hand, a gripping plot in the best traditions of Soviet military detectives and excellent acting work... draws you into the story. But to enjoy it in full, serious authorial flaws that are striking in almost every scene, associated with the inconsistency of the world created on the screen, with the realities of wartime, interfere with it in full. ... It is completely incomprehensible whether a military consultant was involved in the work, as is usually done in historical paintings, because the film is replete with many absurdities, due to which it turns from a strong male story into handicraft. ... Nevertheless, one cannot fail to note the excellent work of stuntmen, exciting footage of fights and shootings, as well as the strong role of Pavel Trubiner, who brilliantly got used to the skin of a noble experienced specialist: he does not drown in water, and does not burn in fire, and calculates in advance what the entire command headquarters cannot do. It makes it all the more offensive to come across "mines" laid by the scriptwriters and not found by the director every now and then. Well, an undemanding audience with a nose dull on soap operas may not notice the discrepancy between the language of the characters and the era of the narrative, but viewers expecting something like "Shield and Sword" or "Path to Saturn" from the film will be disappointed such a superficial approach of the authors to the most interesting material" (Bezruk, 2020).

And film critic Igor Karev drew the attention of readers, that "Black Sea" does not pretend to be historically accurate, everything was filmed with a fair amount of convention... The series recognizes many plot moves that are present in other popular films. The hero of Pavel Trubiner immediately discovers holes in the protection of the city and port from saboteurs and even manages to figure out exactly where they pass the patrols. He has to fight the mistrust of his new subordinates, who are unhappy with the sent "Varangian", and prove that he is a good specialist. German saboteurs are strong opponents, they shoot excellently, they are well equipped, and it is difficult to outplay them. Somewhere in the headquarters of the Soviet troops there is a "mole", and he must be urgently found so that he does not reveal to the enemy the plans of the Red Army in general and the SMERSH special forces in particular. ... In general, the slightly unfinished plot and surroundings of the "Black Sea" are drawn by two performers of the main roles: Trubiner and

Vilkova. Saburov turned out to be a man outwardly soft, but tenacious, as a counterintelligence officer should be, who is looking for spies in the deep (or close to the front) rear. And Elena belongs to the type of women who were formed during the war: she is independent, charming and devilishly dangerous, especially with a weapon” (Karev, 2020).

As is usually the case, viewers familiar with the attributes of military uniforms and, in general, with the history of the Great Patriotic War, reacted sharply to the “Black Sea” TV series:

“All officers wear red skylights, but at the same time refer to each other as Comrade Captain Second Rank, Comrade Captain Third Rank instead of Comrade Lieutenant Colonel and Comrade Major. I would like to congratulate the film group. Well done! Saved on consultants! However, as always... On the screen – 1944 year. We see sailors of fascist Italy in the Black Sea. Meanwhile, Italy withdrew from the war in September 1943. Congratulations to the authors again! Knowledge of history – count Everything else... plot, acting, special effects, etc. – is no different from the usual Russian TV series "about scouts, saboteurs and tankers". Obviously, they were the ones who won the war. The infantry, as it were, did not fight” (Algenib).

“Terrible disrespect for the fleet, the only officer whose shoulder straps and sleeve patches correspond to the rank of "captain of the second rank" and the same is the commander of a marine regiment (must be a lieutenant colonel). The rest of the officers with red infantry shoulder straps, but proudly call themselves captains of the respective ranks. ... Generally – the delirium of a madman who has never served in the navy” (Alexei Leonidovich).

“Weak TV series. As if everyone was doing it in a hurry... The impression that he had already seen all this. ... And here we are shown the fifa of the major with the manners of a cocotte (like smoking cigarettes!), and for some reason in a cap. Female military personnel wore berets in the navy. In general, they made an action movie on the theme of the Second World War...” (Vasilich).

But the audience, not fixated on the accuracy of the military uniform and ready to accept the rules of a detective film game, had a very positive impression of the “Black Sea” series, although they also noted the obvious shortcomings of the film's military consultants:

“The film is lively, exciting and interesting. Turbiner is a born military scout. Vilkova... is also great. They and Miller are the ones who save the show. I look with interest. Now my fly in the ointment is in the honey barrel. Every student born in the USSR knows about the gaps. Only medics, marines, coastal artillerymen, staff officers had red gaps. But people who wore such

epaulettes had the corresponding land ranks. ... Now Kunz's meeting with agent Rita. Actually, in such cases, one says the password – like "Do you sell a Slavic wardrobe?" The other must, according to the rules of the genre, give a review. They only tell each other: "I – Kunz, I – Rita". The scriptwriters and the director, it seems, are not familiar not only with the history of naval saboteurs, the uniform of sailors, but also with the classics of the military detective genre" (K. Stanislavsky).

"The plot is very interesting. But from a historical point of view, a lot of blunders... As if the film itself is interesting! But these bloopers spoil everything!" (D. Golendukhin).

Bomb. Russia, 2020. Directed by Igor Kopylov. Screenwriters: Maxim Belozor, Dmitry Konstantinov, Igor Kopylov. Actors: Victor Dobronravov, Evgeny Tkachuk, Evgenia Brik, Vitaly Kovalenko, Olga Smirnova, Natalya Surkova, Alexander Lykov, Aglaya Tarasova, Victor Rakov and others. **TV premiere: November 9, 2020.**

Igor Kopylov has been working in film and television since 2004. During this time, he shot 25 films and TV series. Among them are a couple of episodes "Streets of Broken Lanterns", and the action-packed detective story "Leningrad 46", and the military drama "Rzhev"...

The series "Bomb" (some scenes of which were filmed near Taganrog) once again tells the story of the creation of atomic weapons in the USSR. It is clear that the film does not focus exclusively on the scientific problems of nuclear physicists, but contains ramified storylines, including those of a melodramatic nature.

Igor Kopylov is not the first time to master the textures of the second half of the 1940s on the screen. In the detective story "Leningrad 46" he coped with this task quite successfully.

In the "Bomb" everything is familiar and expected: Beria, in the name of the earliest possible creation of an atomic bomb, liberates physicists from the camps, the charming and wise Kurchatov, the brilliant Niels Bohr, who conveys the most important information to Soviet scientists, secret design bureaus, uneasy love relationships of characters...

Due to its always topical theme, the "Bomb" series caused a lively controversy in the Russian press:

Film critic Maria Bezruk generally reacted positively to "Bomb": "The topic of scientific research, which was so popular in the 1960s and 1970s, was not in demand by modern filmmakers. Perhaps, since the days of Victor Titov's "Open Book", the domestic series has not addressed in such detail the

topic of scientific research. "Bomb" turns out to be a box with a secret: if the first four episodes are more reminiscent of a lurid fairy tale of an almost popular nature – with dances to the accordion, radiant colors, which the viewer does not associate with the difficult post-war time, strange remarks that sometimes sound out of place and theatrical intonations of cardboard characters, then, starting with the 5th episode, the picture suddenly transforms into a deep tragic story about people who conquered atom. The unconditional success of the tape is the brilliant work of the actor Yevgeny Tkachuk. From the first appearance in the frame, Tkachuk, like an atlas, holds on his shoulders an initially flimsy structure, which is gradually acquiring the necessary strength and power" (Bezruk, 2020).

A film critic Alexander Emelianenkov wrote about the "Bomb" as follows: "I will not criticize "for dissimilarity", as well as praise "for originality", "new reading". After all, we are talking about artistic cinema, and there is no place for the categories "similar – doesn't look like". But I'll allow myself one remark. If you look at all eight episodes of "Bomb" and take them at face value, you will involuntarily think: "Our scientists simply cannot wish for a better leader!" Business-like, laconic, demanding. ... But Comrade Beria, what is most surprising, is always in the right place at the most acute and necessary moment. Be it the dispute between Professor Kurchatov and venerable academicians, the launch of an experimental reactor, or already the apotheosis – detonation of an atomic charge at a test site near Semipalatinsk. ... And a very bright, but extremely controversial metaphor in the finale. An ingenious physicist and a friend to look for, his own on the board, Mishka Rubin, who received a radiation burn the day before to such a degree when all medicine was powerless, did not leave the model house next to the Bomb. And it burned down, evaporated in a monstrous man-made ball, which in an instant rose to the clouds" (Emelyanov, 2020).

But Professor Ivan Nikitchuk categorically disliked the "Bomb" series: "Hearing in the announcements of the second Russian television channel about the upcoming screening of the TV series "Bomb", dedicated to the creation of the first Soviet nuclear warhead, somewhere in my soul there was a hope that at last TV people would tell about one of the brightest pages of our history – how the nuclear shield of the country, who stood at the origins of the solution to a vital problem for the country. For me, as a person who has worked for almost 30 years at the Russian nuclear center Arzamas-16, where the design of the first atomic bomb was developed... this topic is especially close...

However, watching 8 episodes of the film did not live up to hopes and expectations. The film is made according to the same anti-Soviet patterns with NKVD horror stories, according to which hundreds of similar films are being created today and which are fed to the Russian TV viewer every day on many Russian TV channels. From the very beginning of the film, the viewer is

hammered into the brains that the Bolsheviks imprisoned all genius people in camps for trifles, but when they became unbearable, they were not averse to using their services. ... The film is overflowing with gross distortions of reality. It is strange to watch how a top–secret topic is discussed by a large kagal, and even a decision is made by voting. People who were involved in solving the nuclear problem, as a rule, did not even know why they were doing this or that work, and what can we say about the discussion of the design of the American reactor. Intelligence on the problem was communicated only to I. Kurchatov. He shared some data on the constants of nuclear reactions and structural elements with Yu. Khariton. It's strange to see drunkenness in the workplace, scuffle, etc. ... When you watch the film, you understand that the authors have absolutely no idea of the time and the conditions in which Soviet scientists worked, that regime of the strictest secrecy, so that, as shown in the film, contrary to reality, freely bring anyone to a secret facility it was, as the “genius physicist” does, either to drive around the test field of the test site, or to remain in the charge assembly building at the test site, as did the same “genius physicist”, subjecting himself to a nuclear explosion at the end of the film. ... The result was a pitiful, deceitful piece of art on a heroic theme.

Viewers' opinions about “Bomb”, as is usually the case, did not coincide in many respects:

“I liked the show! Filmed so realistic and believable that it looks a breeze! All the works of the director Igor Kopylov are for me a sign of quality, where there is deep meaning and strong drama. Strong and high–quality work of the director, worthy of attention and deserving respect for the subject matter and heroism of the heroes of our country” (Natalioni).

“I like it ... And at least because of the fact that the film emanates from something forgotten and outdated. Generally speaking, the film is about people who are keen on the work they serve... Today it is just a forgotten melody for the flute” (Alinora).

“A very interesting series. For the first time, Beria was shown not as a bloody despot, but as a very tough, intelligent and skillful organizer who is also inherent in everything human. He even evokes sympathy. ... A good ending would be more pleasant for all viewers, but in general – the series is excellent” (S. Latgalsky).

“Tkachuk did the impossible. Created a real, living person, not a movie mannequin. In the ending, when he looks at the explosion, it is impossible to hold back the tears. And how his feelings for Olga are shown! Without words, facial expressions, gestures. And you believe him unconditionally. ... It embraces joy and a warm feeling that the 21st century gave a Big Actor! I am not afraid of this word – the Great!” (M. Zhabo).

“Uneven. In some places it's not bad, in some places – so–so, including poor (cheap) scenery, and this in such films (history; technique and technology) plays an almost decisive role – should the artists under –spin / save money, or be too lazy to attract intelligent consultants and ... you fall out of what is happening. ... If, in general, it is still rather good: there is an atmosphere of "scientific research", love–carrots are also there. It was not very successful to convey the atmosphere of that terrible race for the Americans, and as a result – the fierce press on the part of Beria's department and work to wear out the majority of engineers, but perhaps such a goal was not set. ... Really "frozen" Muromtsev, sluggish Kurchatov and schematic Khariton; all such a businesslike, humane and perceptive Beria, although, according to the memoirs, the character was the same ... Well, and so on. ... although in some places – unfortunately rare ones – it seems OK – there is atmosphere, the actors begin to breathe, there is that "chemistry"... But those 'places' are few and far between" (Flint).

“I can't say that I liked the film. If he claims to be historical, then where is Zeldovich, and who is Rubin? The types of Khariton and Kurchatov do not match the originals. The actor playing the role of Khariton lacks sophistication in facial features, softness and intelligence of character, as well as emphasized accuracy in clothing. This was exactly what Yuliy Borisovich was. Kurchatov was just a Russian hero, a handsome man” (L. Chadayeva).

“For me, the game of R. Tkachuk is a complete disaster, so much to overplay on the verge of clowning and by analogy with Mishka Yaponchik. Is it really impossible for an actor to understand the difference between a crime boss and a talented physicist? Even if it is a collected and not quite real image, I don't understand it... And it's unpleasant to watch this annoying clownery, even to the point of unwillingness to watch the series at all”(Ch.Yu.S.).

“I looked, looked and suddenly realized what this whole thing reminds me of – “Hearts of Three” by Jack of our London. Two friends, wonderful guys, fall in love with the fatal beauty, beat each other in the face, all together strive for a common dream – a treasure box, and in the end everything is in order. Jack London wrote his novel due to the lack of fresh plots for cinema, and the creators of the Bomb series, who received an order from Rosatom, boldly brought that very fresh plot to life. Only there the heroes' heartfelt showdowns take place against the background of a search for treasures, and here against the background of the Soviet atomic project, and the local "fatal beauty" from any side does not resemble a real beauty... but she is the wife of the producer of the series, which means that the viewer has no doubts must. ... Another anti–Soviet artifact, but made much more elegantly, than in previous years and skillfully camouflaged. Previously, they simply drove an outright blizzard like "Burnt by the Sun –2", "Bastards", etc., but now they act with an approach. Real facts are taken as a basis, and all sorts of rubbish are invented. In the center of the plot is a melodrama, the main characters

understand their love triangle, in the second place is the camp theme, and somewhere in the background, secondary characters, outwardly similar to real people, create some kind of bomb. Moreover, they are similar only in appearance. ... The real history of the Soviet atomic project was left behind the scenes, the real participants in the project at the end of each episode share their memories, but their stories have nothing to do with what is happening on the screen” (A. Irk).

Fire. Russia, 2020. Directed by Alexey Nuzhny. Screenwriters: Nikolay Kulikov, Alexey Nuzhny, Konstantin Mayer. Actors: Konstantin Khabensky, Victor Dobronravov, Tikhon Zhiznevsky, Roman Kurtsyn, Anton Bogdanov, Andrey Smolyakov, Stasia Miloslavskaya, Irina Gorbacheva, Ivan Yankovsky, Alexander Grashin, Yuri Kuznetsov, Tatiana Bedova and others. **The premiere on December 24, 2020.**

Alexey Nuzhny directed ten full-length feature films, among which are “New Fir-Trees”, “I'm Losing Weight”, “Feedback” and “Fire”.

This disaster film about the exploits of firefighters and rescuers was partially filmed at one of the Taganrog factories...

Film critics' opinions about "Fire" diverged significantly.

Anastasia Gladilshchikova, a positive-minded woman, wrote that “Some reproach “Fire” with predictability, but in these days you can also see pluses in it. Literary critic Galina Yuzefovich considers the detective story to be the most consoling literary genre: it is clear that in the finale, good will win, and evil will be punished. When it comes to cinema, the same is true of disaster films like Fire. There is no doubt that the elements, even if not forever – this is impossible – will be defeated, just as there is no doubt about the outcome of some individual episodes. But this is exactly what is needed at the end of an alarming, tragic year, when the prospects are vague, and the moral strength of many is running out. To this can be added the euphoria of the viewer, yearning for a spectacular special spectacle on the big screen. At the same time, it is impossible not to worry about the heroes: it is hardly possible to reach the final without any losses. Therefore, in "Fire" each episode works, and throughout the whole picture the nerve is preserved. True, emotions are still pumping up all the time here: crying children, screaming mothers, cattle that cannot be taken with you, separated lovers, the need to decide who will survive and who will not. But this is not bad either: psychologists advise to cry regularly, and if it does not work out, to include films that will help in this. "Fire" more than once will provide an opportunity to cry to your heart's content. ... Alexey Nuzhny's painting in the end is about

the fact that, of course, we have brave guys, but until an ordinary person becomes the highest value for those who give orders, and technology will be protected for factories, and not for people, fires will and will destroy villages or shopping centers” (Gladilshchikova, 2020).

But film critic Vera Alyonushkina reasonably considered that “Fire” is sorely lacking in originality. From the first to the last shot, it is tailored according to the standards and formulas that are guided by action films of this kind. Because of this, the heroes turn into archetypal images with a minimal set of individual traits, and all storylines, without exception, are predictable to the point of heartburn. For example, what does the viewer think about when he sees in the frame a young major, whom a stern firefighter does not allow to meet with his daughter? Yes, that the major will be re-educated, will perform some kind of feat and the angry papa will change his anger to mercy. This is not even a spoiler – this is the most standard of all plot moves that are only possible. “Fire” does not disdain such moves: he enthusiastically collects them. ... Oddly enough, even with such serious problems, the film still works – at least within its genre and for the audience for which it is designed. Firstly, there is an almost complete absence of pretentious and pseudo-heroic intonations, which you involuntarily expect, taking into account the theme of the film and the general vector of development of the domestic film industry. Aleksey Nuzhny, who previously filmed only comedies (“I’m losing weight”, “Tolya-robot”, “Olga”, “Loudspeaker”), in the new territory feels like a fish in water, and is not afraid to combine heroism and irony. Secondly, the problem of overly simplistic written characters is mitigated a little by acting organics and competent (although also predictable) casting. Yes, the artists have practically nothing to play – the script gives their characters only a couple of distinctive features – but they use this meager material to the maximum. Thirdly, “Fire” is primarily a large-scale action-packed attraction, where it is not the author's statement but the spectacle that comes to the fore” (Alenushkina, 2020).

Film critic Larisa Malyukova noted that “Fire” is an amazing fusion of grandiosely filmed scenes with a lively, terribly dancing flame splashing out behind the screen, which has its own dramatic role in the film, and a stupid script made from the fantasies of the authors and the stories of emcees. ... It is a pity, it could have turned out to be an excellent genre picture, which is so lacking. A disaster film in Russian, with songs and humor. But in this genre, there is a risk of overdoing it. And they overdid it. The membranes burst from screaming, eyes – from pathos and awkwardness for tearing” (Malyukova, 2020).

And the film critic Anton Dolin was very strict: “Heraclitus asserted that fire is the fundamental principle of existence, popular wisdom says that one can look at fire endlessly. Unfortunately, in the blockbuster of the same name by Alexei Nuzhny there is not only fire, but also actors, sets, plot, dialogues.

Stamps remain the main building material of the “Trite studio”'s monumental painting. In essence, any: dramatic, acting, staged, musical. Something in between a disaster movie by an outdated Hollywood standard and a Soviet – style production cinematic novel ... It's pointless to spoil Fire – it will spoil itself: you guess half of the lines before they sound, not to mention the plot twists. ... But – the scale. But – special effects. But it is loud and dramatic. But, for all the catastrophic nature, it is a cozy patriarchal world of strong men and weak women saved from the fire. But the Emergencies Ministry will surely say thank you and will not find fault with inaccuracies and exaggerations. ... "Fire" is a picture about the importance of saving every human life, no matter whoever it is. In our difficult times, even that is bread” (Dolin, 2020).

Viewers' opinions on “Fire” were also divided.

“Pro”:

“A powerful, patriotic film. ... All the actors played great.. All were in their place. For me, there were two very strong emotional moments in the film: when the hero jumped out of the helicopter to save the children and his last look. And I believe that this could be. How many ... are capable of this? And when people were handed out life bags, which were not enough for everyone, and how they lay in the clearing and waited for their death. This was really scary. Thank you very much for a good movie!” (T. Galishnikova).

“We liked! Everyone! Although a lot of life experience when watching is negative. Because “Crew” is constantly remembered, because the Yankovsky grandfather, father and grandson are so similar that you cannot understand who is on the screen, because the Dobronravovs are the same. Khabensky was pathologically reminiscent of Mashkov in the last “Crew”. It's funny. And in spite of everything – thanks to the team for the good impression!” (A. Borisova).

“Great film. Such films should be made and shown to children and adolescents. Someone here wrote – propaganda. And what is wrong with propaganda, why do Americans not hesitate to spend millions and billions on propaganda, including in the cinema. ... And we, with our history, with our people should be ashamed of something and apologize. In fact, there are not so many plots in world culture ... And our youth is good, correct, and men are like men, and not like in Europe. And if this is propaganda, you give more propaganda on our screens. According to the laws of action films or action games, there must be difficulties and obstacles. Both related to people and force majeure. Well, it does not happen so in civilian areas that everything always works, flies and so on. The human factor is everywhere. And this is what creates tension and interest in the audience. Evokes emotions” (Julia).

“An excellent film, you need to know your heroes by sight, but they are real heroes. It is necessary to shoot such films more often, otherwise the screens are filled with only kept women and unprincipled women, it is sickening to look at it, and even mate from the screen everywhere... And this is about real men... A very strong film under a huge impression, just in admiration” (Tatiana).

“I went to the movie “Fire” today with a girl. The film is bright and exciting. Some moments are unreal, but, nevertheless, this film gives emotions and food for thought, and this, I think, is the most important” (Dimchik).

“Overall, everything is cool and powerful. Such action scenes as the fire element, a bus stuck on a burning bridge and the transportation of children by air in the back of a UAZ pickup truck attached to a helicopter amaze with the spectacularity and skill of shooting. Some places are dramatic, touching and heartwarming, especially in the scenes of contractions and childbirth in a bus surrounded by fire and in the episodes of the evacuation of women and children. ... In the middle and at the end of the film, a good phrase is pronounced: "Russian means sober", which can be applied to all other nationalities and peoples” (Aries).

“My husband and I liked the film. Yes, not without jabs, yes, Kurtsyn enrages with his biceps and a frozen face, yes, a poorly thought out role for the daughter of the hero Khabensky... But there is something that clings, squeezes the heart – these are people whose work is a feat. The film is entertaining and lively” (Bolero).

“We watched this film. I want to note that I expected less... The film turned out to be very emotional. Since the middle of the film, I have not let go of my handkerchief... Tension, action, a very good plot... As a result of the film, thoughts about the complexity and heroism of many professions come to mind, and, of course, patriotism and love for ordinary people and life in our country does not leave” (M. Lapina).

"Contra":

“We wanted the best, but it turned out as always! The script was probably written at dinner, this is not a blockbuster, but some fantastic musical!” (Mikel).

“Typical cotton–soveled slag. You need to understand one thing – when they take away everything, from pension to rights, no 300 Spartans will be taken away from those who take away... Irritation from watching the film: are they holding for the last idiots, or what?” (Alexei).

Look Like Me. Russia, 2020. Directed by Egor (Georgy) Salnikov. Screenwriters: Anastasia Bobyleva, Sofya Demina, Orkhan Samedov, Egor (Georgy) Salnikov. Actors: Olga Turchak, Mikhail Meshcheryakov, Alexander Samoilenko, Dmitry Mukhamadeev, Elena Biryukova, Evgeny Syty, Sergey Abroskin, Natalia Shchukina and others. **The premiere on April 9, 2020.**

Today "Look Like Me" – the only full-length directorial work of the actor Yegor Salnikov.

In this adventure comedy, a girl who escaped from an orphanage and a blind boy decide to "have a full blast" at sea. And, in the meantime, they end up in Taganrog...

Russian film critics reacted sympathetically to Yegor Salnikov's full-length debut.

Konstantin Kitsenyuk wrote about this film like this: "Look Like Me" is a typical road movie about teenagers. The heroes are looking for freedom and independence, because they felt like adults before the date of birth in their passport confirms it. ... Excessive caricature of the picture suits the face: it turns the action into a realistic modern fairy tale, and the heroes – into a collective image of Kolobok. The most unexpected in this adventure will be the ending, which is not scattered with primitive moralizing and makes you pay for your mistakes. ... "Look Like Me" is a teenage drama about a misunderstanding of life and the search for one's place a hundred kilometers from home. The answers, as always, will turn out to be trivial, and the reality will be cruel and prickly. It's even amazing how an almost mythical journey through the outback gets such a realistic end. This adventure is decorated with bright characters and a charming couple of main characters with many understandable problems. The picture is announced as a comedy, but it is difficult to call it such. Humor is not the most memorable side, but the whole action is rather filled with caustic sarcasm and hopelessness. If you are still able to remember how acute youthful experiences and loneliness, aggravated by the pressure of others, you will easily find a common language with these heroes and their sorrows" (Kitsenyuk, 2020).

And film critic Denis Stupnikov rightly noted that "since pity is one of the main qualities of a Russian person, Salnikov simply could not afford cynical jokes, like the textbook episode with a blind boy and a headless parrot from "Dumb and Dumber". This explains the exceptionally soft presentation of events in "Look Like Me". Olya and Max want to come off to the fullest, but they will not succeed with all their desire, since their journey takes place under the watchful eye of the fugitive's bodyguard. You could have made this guard an antagonist by Hollywood standards, and Maxim's father a tyrant. But this does not happen either. As a result, the whole dynamics consists, by and large, in a well-chosen soundtrack from the songs of newfangled projects ... Even against this gentle

background, the finale seems somewhat blurry. However, if we interpret the denouement in a metaphorical or symbolic sense, then we are faced with a tragicomedy. Because of this, the film excites ex post facto much more than while watching it" (Stupnikov, 2020).

Interestingly, the opinions of the majority of viewers this time almost coincided with the opinions of film critics:

"Look Like Me" is an amazingly kind movie about young people, filmed in the genre of a road adventure. ... Although the film has an almost fairy tale plot, it does not create the feeling of a fairy tale, because it is full of very vital and not at all joyful episodes. But on the whole, after watching it, there was a very pleasant feeling and some kind of confidence that everything should end well for his characters. Although some of my acquaintances have a different opinion about the ending of the film, some of them believe that the ending is very sad and it really ended tragically. But I got great pleasure from the film, from its youth atmosphere, music and it was just nice to look at young people who are not addicted to drugs, alcohol and immersed in their sexual problems and the search for their gender identity. Unfortunately, this has become strictly compulsory in imported cinema, and fortunately, in this film you can take a break from this kind of propaganda" (Sapar).

"The whole scenario is as simple and predictable as possible. From the very beginning, the viewer can guess how the film will end, and, almost certainly, will be right. The story does not bring anything new to the cinema and is riddled with plot clichés. But it's nice to look at them! Perhaps due to the shortage of good domestic comedies that you watch with a touching smile on your face, a film that, in fact, is not something new or incredible, is perceived as something amazing. ... The film is pleasant to look at, and the drama is structured clearly and not at all torn, which is the case with novice directors who have moved from short to full film. There are interesting angles and well –placed shots inherent in a road movie. The director did not open a new milestone in cinema, but what he did was served tasty and juicy" (Chionas).

"From the first seconds this stunning carnival captures you and carries you, blowing with a light breeze, towards adventure. We each have our own pain and our own vulnerability. Two teenagers are almost children who, it seems, are not too happy... And this light, cheerful, cheerful intonation is probably the most beautiful thing in the film" (A. Titov).

"I haven't seen such an incredible soulfulness that this film is filled with for a long time in our cinema. The adventures of Olga, who escaped from the orphanage, and the blind Maxim, who was taken out by his rich father's antics, are filled with a bright rainbow of excellent humor, the smell of alluring freedom and an incredible number of opportunities that future life opens up for them" (Lerata).

Non-football. Russia, 2020. Directed by Maxim Sveshnikov. Screenwriters: Maxim Sveshnikov, Vadim Sveshnikov, Eduard Bordukov. Actors: Lyubov Aksenova, Yegor Koreshkov, Yulia Topolnitskaya, Alina Alekseeva, Alexandra Kuzenkina, Polina Aug, Maria Ivakova, Valentina Lyapina, Zarina Mukhitdinova, Roman Madyanov and others.

Maxim Sveshnikov directed eight full-length feature films and TV series, including "Filatov" and "Non-football".

This sports comedy talks about women's soccer team on the brink of bankruptcy. But maybe all is not lost yet?

Incubator. Russia, 2021. Directed by Ekaterina Shagalova. Actors: Ingeborga Dapkunaite, Boris Shcherbakov, Stanislav Bondarenko, Vladimir Sychev, Alexander Lazarev (Jr.), Polina Filonenko, Boris Kamorzin, Nadezhda Borisova and others. **TV.**

Ekaterina Shagalova comes from a well-known cinematic family. Her grandfather – one of the most famous Soviet film dramatists Anatoly Grebnev (1923–2002), according to the scripts of which the films "July Rain" by M. Khutsiev, "Diary of the School Director" by B. Frumin, "Private Life" and "Time of Desires" by Yu. Raizman and etc. The father of Ekaterina Shagalova is a no less famous screenwriter and director Alexander Mindadze (scripts of V. Abdrashitov's films "Hunting for Foxes", "Parade of the Planets", "Dancer's Time", etc.).

Today, Ekaterina Shagalova has already completed 12 full-length feature films ("Once Upon a Time in the Province", "My Close Enemy", etc.).

In the detective story "Incubator" the main character – policeman – learns that his mother has become a victim of the persecution of bandits...

Master. Russia, 2021. Directed by Miroslav Malich. Screenwriters: Mikhail Klimov, Ivan Dombrovsky, Andrey Zhitkov. Actors: Denis Nikiforov, Irina Tarannik, Nikolay Kozak, Sergey Sharifullin, Pyotr Barancheev, Dmitry Lavrov and others. **TV.**

Miroslav Malich has shot 25 full-length feature films and series, among them – "Angel Wings", "Zemsky Doctor", "Police Station" and "The Boss".

In this action movie, a former boxer fights criminals in a seaside town...
At the time of this writing, The Boss is in production.

Veteran Sinner. Russia, 2021. Directed by Victoria Vasilevskaya. At the time of this writing, the "Veteran Sinner" is in production.

Cinematic Taganrog: Who is Who

1. Faina Ranevskaya. Born in Taganrog on August 27, 1896. She died on July 19, 1984 in Moscow. She studied at the Taganrog Mariinsky Gymnasium. Laureate of 3 state awards, People's Artist of the USSR. She starred in 25 films ("Foundling", "Man in a Case", "Wedding", "Cinderella", "Spring", etc.).

2. Alexander Vishnevsky. Born in Taganrog on January 20, 1861. He died on February 27, 1943 in Tashkent. He studied at the Taganrog men's gymnasium together with A.P. Chekhov, was friends with him. Honored Artist of the Russia, actor of the Moscow Art Theater, starring in Chekhov's plays and some films ("Cagliostro", "Woman's Victory").

3. Ivan Perestiani. Born in Taganrog on April 13, 1870. He died on May 14, 1959 in Moscow. Director, actor, screenwriter for over 50 films ("Red Devils", "Three Lives", etc.).

4. Mikhail Rostovtsev. Born in Taganrog on October 22, 1872. He died on April 19, 1948 in Moscow. Artist of opera, operetta, drama, stage and cinema. Honored Artist of the Russia (1936). He studied at the Rostov real school. Then he was an artist of various ensembles, from 1901 he began to perform in operetta. Since 1923 he was an actor of the Small Petrograd State Academic Theater and the State Academic Theater. He starred in many films ("Do I love you?", "Lieutenant Kizhe", "Chapaev", "Girl in a hurry to date", "Cinderella", etc.).

5. Alexander Ardi. Born in Taganrog on January 16, 1888 in Taganrog. He died on January 4, 1973 in Leningrad. Honored Artist of the Russia (1944). Since the late 1930s he was an actor at the Bolshoi Drama Theater (Leningrad). He starred in some films ("Love Yarovaya", "Gadfly", "Baltic Glory", etc.).

6. David Blok. Born in Taganrog, on November 29 (December 11) 1888. He died on October 4, 1948 in Moscow. Composer, conductor, sound engineer. Honored Artist of the Russia (1940). He wrote music for films: "Mother", "Horizon", "Dowry", Death of "Eagle", "Behind Enemy Lines", etc.

7. Valentin Parnach. Born in Taganrog on July 15 (27), 1891. Died 29.01.1951 in Moscow. Poet, novelist, translator, musician, dancer, choreographer, pioneer of Soviet jazz. He starred also in some films ("The Adventures of Oktyabrina", "Merry Guys").

8. Elizaveta Tarakhovskaya. Born in Taganrog on July 15 (27), 1891. She died on November 13, 1968 in Moscow. Children's writer, screenwriter. Sister of the poet Sophia Parnok and twin sister of Valentin Parnakh. Screenwriter of the fairy tale film "At the Pike's Command" (1938), directed by Alexander Rowe.

9. Eva Milyutina. Born in Taganrog on December 2(14), 1893. She died in Moscow in October 1977. She began her stage career at the Odessa Theater of Miniatures (1910–1917). She worked in miniature theaters in Rostov–on–Don (Grotesque Theater, 1917–1922), Moscow (Crooked Jimmy Theater, 1922–1924). In 1924–1959: actress in the troupe of the Moscow Satire Theater. Honored Artist of the Russia (1934). He starred also in the films ("Cutter from Torzhok", "Girl with a Box", "Horizon", "The Private Life of Pyotr Vinogradov", "Noise, Town", "We Met somewhere", etc.).

10. Joseph Prut. Born in Taganrog on November 6, 1900. He died on July 16, 1996 in Brest. Honored Artist of the Russia (1983). Twice USSR State Prize Laureate, screenwriter, playwright. Author of 24 plays. 22 films were staged according to his scripts ("Thirteen", "Hello children!", "Last night in paradise", etc.).

11. Sergey Bondarchuk. Born on September 25, 1920. He died on October 20, 1994 in Moscow. He studied at the Taganrog secondary school number 4. Graduated from the All–Russian State Institute of Cinematography. People's Artist of the USSR (1952). Four times State Prize Laureate. Directed and starred in over forty films. The most famous films are "The Fate of Man", "War and Peace", "Steppe", "They Fought for the Motherland."

12. Marianna Tavrog. Born in Taganrog on January 16, 1921. She died on June 11, 2006 in Moscow. Graduated from VGIK. Honored Artist of the Russia. Director of more than 50 documentaries ("Marshak", "Chukokkola", "Composer Khachaturian", "Mikhail Svetlov", "Kukryniksy" and others.).

13. Mikhail Tanich. Born in Taganrog on September 15, 1923. He died on April 17, 2008 in Moscow. Honored Artist of the Russian Federation. People's Artist of Russia. He studied at the Taganrog secondary school number 10. A well–known songwriter. Songs based on his poems sounded in many films ("Women", "Mysterious Monk", "Big Change" and others).

14. Zinovy Vysokovsky. Born in Taganrog on November 28, 1933. He died on August 3, 2009 in Moscow. He studied at the Taganrog schools No. 10 and No. 2. He graduated with a gold medal from the Taganrog school No. 2 named after A.P. Chekhov. Then he graduated from the Taganrog Radio Engineering Institute (1956). Graduated from the Moscow theater school. People's Artist of Russia, actor of the Satire Theater, legendary Pan Zyuzya from

"Tavern 13 Chairs". He has shot more than 20 films ("The Living and the Dead", "Park of the Soviet Period", "Sonya – the Golden Pen", etc.).

15. Victor Demin. Born in Taganrog on May 8, 1937. He died on June 19, 1993 in Moscow. Studied at the Taganrog School No. 2 named after A.P. Chekhov. Graduated from VGIK. Famous film critic, screenwriter, editor-in-chief of the magazine "Soviet Screen". He starred in 6 films ("Expensive Pleasure", "Enemy of the People – Bukharin", etc.).

16. Vladislav Vetrov. Born February 9, 1964. In 1986 he graduated from the Taganrog Radio Engineering Institute. He studied at the drama studio at the Taganrog House of Teachers, worked at the Taganrog Drama Theater named after A.P. Chekhov. Today Vladislav Vetrov is an Honored Artist of the Russian Federation, one of the leading artists of the Moscow "Sovremennik" Theater. The most notable roles in the films "Iron Curtain", "Admiral", "Ivan the Terrible" and others. Vladislav Vetrov played the role of A.P. Chekhov in the film by Marlen Khutsiev (1925 –2019) "Non-Evening" (2019).

17. Pavel Derevyanko. Born in Taganrog on July 2, 1976. He studied at the Taganrog school number 7, then – at the theater school–studio at the Taganrog theater named after A.P. Chekhov. Graduated from RATI (GITIS). Laureate of the Seagull theater award. Laureate of the Triumph Youth Prize (2006). The most famous roles in the films: "Nine Lives of Nestor Makhno", "The Brothers Karamazov", "Yesenin", "The Case of Dead Souls", "House Arrest", etc.

18. Fedor Dobronravov. Born in Taganrog on September 11, 1961. Honored Artist of Russia. He worked at the Moscow Academic Theater of Satire. The most famous roles in films: "Summer People", "Secrets of Palace Revolutions", "Liquidation", "The Brothers Karamazov", "Matchmakers", "Money", "Temptation", etc.

19. Victor Dobronravov. Born in Taganrog on March 8, 1983. Son of Fedor Dobronravov. Actor of the Vakhtangov Theater. He starred in the films and TV series ("Escape", "Moscow Windows", "Don't Be Born Beautiful", "Cipher", "Streltsov", "Fire", etc.).

20. Ivan Dobronravov. Born June 2, 1989. Son of Fedor Dobronravov. He became famous for playing the leading role in the film by A. Zvyagintsev "Return" (Golden Lion at the Venice Film Festival). He starred in films and TV series ("Kadets", "Burnt by the Sun –2", "Catherine", "Method", "Free Diploma", "Rebellion" and others).

21. Nikolay Dobrynin. Born in Taganrog on August 17, 1963. He graduated from the Taganrog secondary school number 9. He studied at the Taganrog music school. Graduated from GITIS. Honored Artist of Russia. Since 1985 he worked at the Satyricon Theater under the direction of Arkady Raikin. Since 1989 he worked in the independent studio of Alla Sigalova and the Roman Viktyuk Theater. He starred in 70 films and TV series. The most famous: "Russian ragtime", "Summer people", "Everything we dreamed of for so long", "Rostov–papa", "Family secrets", "Network", "Matchmakers", "Lyudmila Gurchenko", "Orlova and Alexandrov", "Indestructible" and others.

22. Roma Zver (Roman Bilyk). Born in Taganrog on December 7, 1977. He studied at the Taganrog school number 23 and at the Taganrog construction college. In September 2001 he organized the "Beasts" group. He is also known as a film composer ("Everyone will die, but I will stay", "May Ribbons") and a film actor ("A Short Course in a Happy Life", "Summer").

23. Tatiana Abramenko. Born in Taganrog on October 4, 1983. Actress, TV presenter. Graduated from the Taganrog Radio Engineering University. In 2013 she graduated from the Moscow Theater Institute. She starred in films and TV series ("Cold Front", "The Last Cop", "Guest from the Past", "Spider", "Lancet", etc.).

24. Vladimir Barsukov. Born in Taganrog on June 11, 1955. Operator, screenwriter, director. He studied at the Taganrog schools No. 10. In 1976 he graduated from the Faculty of Russian Language and Literature of the Taganrog State Pedagogical Institute named after A.P. Chekhov, in 1988 – Faculty of Film Studies, VGIK. He worked as a teacher at school, was engaged in film education for schoolchildren in out-of-school institutions. He directed a number of documentary and fiction television short films. Operator of films: "Vanka", "I will not pass Taganrog ...", etc.

25. Mikhail Basov. Born on September 16, 1977. In 1999 he graduated from the Faculty of Russian Language and Literature of the Taganrog State Pedagogical Institute named after A.P. Chekhov. Director and cameraman of documentaries ("Valentin Parnakh: Not Here and Not Now", "Poetry of Banality", etc.), author of a number of multimedia projects.

26. Igor Borisov. Born in Taganrog on January 14, 1985. Cinematographer of films "Yusuf Masudi. Dreamcatcher", "Day".

27. Alexey Boyadzhi. Born in Taganrog on April 15, 1962. From 1983 to 1987 he studied at the Voronezh State Institute of Arts. 1987–1989: actor of the Russian troupe of the Circassian Regional Drama Theater. In 1989 he was invited to the Oryol Youth Theater "Free Space". Further he was the actor of the Moscow theater "Comediant". He starred in films and TV series ("The

Murderer's Diary", "Closed School", "Interns", "Voronins", "Moscow. Three stations", "Pretty women", "Carrier", "Last Cop", "Wings" and others).

28. Anna Boyadzhi. Born June 19, 1986. Graduated from the Taganrog State College of Music, department of the Russian National Academy of Sciences. In 2011 she graduated from the Moscow State University of Culture and Art, the faculty of directing. She starred in films and TV series ("Capercaillie", "Once in the police", "Suicides", etc.).

29. Stanislav Dovzhik. Born in Taganrog on June 18, 1980. Graduated from the Faculty of Social Pedagogy of the Taganrog State Pedagogical Institute (2002) and VGIK. Film and television director, clip maker. He worked as a director of mass celebrations, theatrical performances, was a director of the Youth Theater of Variety Miniatures (Taganrog). He starred in the film K. Shakhnazarov "Horseman named Death". As a director, he has directed six films and TV series ("Bachelors", "Scout's Happiness", etc.).

30. Juliana Donskaya. Born in Taganrog on February 12, 1974. She studied at the Taganrog School of Music, then at the Russian Academy of Music. Pop composer, since 2008 – Member of the Union of Composers of Russia. She wrote music for films: "We'll be on you", "In the beginning there were angels", "Treason".

31. Alexander Fedorov. Born November 4, 1954. Graduated from the Taganrog School No. 10 (1972), the Taganrog Radio Engineering Institute (1977) and the Film Studies Faculty of the All-Russian State Institute of Cinematography (1983). Professor, Ph.D. He worked as vice-rector for scientific work of the Taganrog State Pedagogical Institute. Professor of the Rostov State University of Economics. Honorary President of the Russian Association for Film and Media Education. Film critic and historian. Author of a number of books on the history of Russian and foreign cinema.

32. Sergey Gert. Born December 29, 1962. In 1982 he graduated from the Kazan Theater School with a degree in drama theater actor. In 2005 – the Academy of retraining of workers of art, culture and tourism under the program "Theater Studies" (Moscow). Worked at the Orsk State Drama Theater, Arkhangelsk Drama Theater. Since 1987 he is at the Taganrog Drama Theater. Honored Artist of the Russian Federation. Director of the Taganrog Drama Theater of A.P.Chekhov. He starred in the TV series: "The Diary of a Murderer", "I am a Detective", "Farmer" and others.

33. Alexander Golubenko. Born in Taganrog. Since 1985 – actor and stage director of the Dnepropetrovsk Academic Theater of Russian Drama named after Maxim Gorky. Honored Artist of Ukraine (2013). He acted in films ("Brake Way", etc.).

34. Igor Grigoriev. Born in Taganrog on October 21, 1966. Journalist, producer, filmmaker, musician, performer. Creator of the first Russian glossy magazine "Imperial". Gained fame as the founder of the "OM" magazine. In 2008 he began his musical career as a singer. He acted in films ("Generation "P").

35. Andrey Kapranov. Born in 1969 in Taganrog. Graduated from the camera department of VGIK. As a director of photography, he shot famous films and TV series: "Trace", "Operation Gorgon", "Witnesses", "Boss", etc.

36. Alexander Kovalev. Born in Taganrog on February 24, 1970. Graduated from the Taganrog Culinary School, the Moscow State University of Commerce (bachelor of management), and the St. Petersburg State University of Culture and Arts (director of theatrical performances and holidays). Ph.D. in Cultural Studies (2011). He worked as a host of TV programs "Dinner Party" (REN-TV), "Star Square" (TVC), "Last Minute" (TVC), "Who's New?" (TVC), "Russian Billiards" (Sport), "Persona.Ru" (Spas). He acted in films: "Department" and others.

37. Ilya Kozhukhar. Was born in Taganrog on February 6, 1988. Since 2004 he studied at the training studio of the MOST theater, then – the actor of the MOST theater. He starred in films and TV series ("Young Guard", "Psycho", "Hotel Eleon", etc.).

38. Igor Krikunov. Born in Taganrog June 24, 1953. Director, theater and film actor, popular performer, teacher, public figure. He worked in the theater "Roman". People's Artist of Ukraine. He starred in the films ("Two Hussars", "Gypsy Aza", "Death Cove", "Golden Boys", "Gypsy" and others).

39. Maxim Kushnikov. Born in Taganrog on August 8, 1974. In 2001 he graduated from the theatrical faculty of the Saratov State Conservatory. Studies at the correspondence department of the directing department of GITIS. He worked at the Balakovo Drama Theater (1997–2001), the Strela Theater (Zhukovsky, Moscow Region, 2001), the Taganrog Drama Theater (2005–2012). Actor at the Stanislavsky Electrotheatre. He starred in films and TV series ("I am a detective", "Moscow. Three stations", "Forester. Own land", "Ambulance–3", etc.).

40. Yuri Laptev. Born on October 22, 1950 in the village of Sarmatka near Taganrog. Actor, director. Graduated from the Rostov School of Arts with a degree in drama theater actor (1977) and the Voronezh State Institute of Arts with a degree in drama theater and cinema actor (1987). He worked in professional theaters in a number of cities. He has lived in Taganrog since 1989, was an actor in the Taganrog Theater. Since 1996 he has been working on TV,

where, as a director, he shot a number of documentaries and feature films ("Vanka", "Varka", etc.).

41. Vaclav Michalski. Born in Taganrog on June 27, 1938. Writer, screenwriter. Graduated from the Literary Institute. M. Gorky (1965). The author of the novels "The Ballad of the Old Weapon" (1964), "Katenka" (1965), "Seventeen Left Boots" (1967), "Secret Graces" (1982), "Spring in Carthage" (2001). Scriptwriter for the films ("The Ballad of the Old Weapon", "Katenka", "Seventeen Left Boots", "Secret Graces").

42. Vitaly Poznin. Born March 31, 1940. Professor, Ph.D., cameraman, screenwriter, film critic. He graduated from the Taganrog State Pedagogical Institute, specializing in the teacher of Russian language and literature, English (1963), and VGIK (1972), specializing in cameraman–journalist. He worked at the country's film studios as an operator, director, screenwriter. In the 1980s, he was the artistic director of "Lennauchfilm". Professor of the Department of TV and Radio Journalism, St. Petersburg State University. Author of a number of books on film, television and media. As a director, screenwriter, cameraman, he participated in the creation of more than thirty popular science, documentary and educational films ("The Bridge", "The Crowd Phenomenon", etc.).

43. Valery Polienko. Born in Taganrog on October 17, 1974. Actor, director, producer, clip maker. Author of lyrics for the "Tatu" and "Zveri" groups. Graduated from the directing department of VGIK. He starred in the films: "Acquaintance", "Bonus", "How to Get Married. Instruction". As a director, he directed films: "Moscow–Phase", "Night Winter People".

44. Natalia Shevchenko. Born in Taganrog on July 19, 1980. She starred in films and TV series ("I won't give you to anyone", "Dandelion", "Pandora's Box", "Female Doctor", "Laboratory of Love", etc.).

45. Alexander Skorokhod. Born in 1936. Graduated from the Rostov Civil Engineering Institute. Studied at VGIK. He played at the theater. Honored Artist of the Mari El Autonomous Republic. Boris Yeltsin's double in cinema. He starred in the films: "Three Days in August", "Police Academy –7", "Tribunal", etc.

46. Anastasia Tapygina. Born on December 2, 1989. Graduated from GITIS. Actress of the theaters "BUFF", "On Mokhovaya", "Theatrical mansion". She starred in films and TV series ("Women's Stories", "Univer", "Trace", "Interns", "Moscow. Three Stations", "Real Boys", "Trap for Cinderella", "Man of the World, etc.).

47. Bob Tsymba (Boris Chuprov). Born in 1931 in Taganrog. He worked in a circus and in the Mosconcert. Honored Artist of Russia (1997). He starred in films and TV series ("Black Sun", "Washington Correspondent", "This Sweet Word is Freedom!", "Foam", "American Tragedy", "Case Squared "36–80", "The Testament of Professor Dowell", "Ship of Doubles", etc.).

48. Mikhail Umanets. Born in Taganrog on March 31, 1985. Studied at the Experiment Children's Theater Studio. In 2006 he graduated from RATI – GITIS. Since 2008 he has been an actor at the School of Dramatic Art Theater. He starred in films and TV series ("Special Department", "Personal number", "Mistress of my Destiny", "Second Sight", etc.).

49. Irina Usok. Born in Taganrog June 28, 1976. In 1992–1994 she was a presenter of a music and entertainment program on Taganrog TV. In 1996–2000 she studied at the theatre school–studio in Moscow. Further she is the actress of the theater "Commonwealth of Taganka Actors". She starred in films and TV series ("Mom, do not cry!", "Dasha Vasilyeva. Lover of Private Investigation", "The Brothers Karamazov", "Photographer", "Barvikha", "Case of the Krapivins" and others).

50. Vladimir Volzhin. Born April 29, 1977. In 2006 he graduated from the Rostov School of Culture, specializing in drama theater and cinema actor. Since 1998 he has been an actor at the Taganrog Youth Theater. He starred in the films ("Burnt by the Sun –2", "Swallow", "Long Light of the Lighthouse", "Green Van", "Black Sea", etc.).

51. Karina Zolotova. Born in Taganrog on June 9, 1961. In 1989 she graduated from the Higher Theater School. She starred in films and TV series ("Casino", "Stiletto", "Silent Witness –3", etc.).

How I How I was filming with Nikita Mikhalkov, Victor Merezhko and Andrey Proshkin

Anton Barsukov

How did I come to this life

It so happened that, being a student in a provincial city, who had nothing to do with the acting profession, I starred in three films by famous directors – Nikita Mikhalkov (“Burnt by the Sun – 2”), Victor Merezhko (“Farmer”) and Andrey Proshkin (“Interpreter”), Work on a number of episodes and scenes of which took place in Taganrog.

It turned out that I was interested in shooting: this is a break from everyday life, the opportunity to visit places where I would never have got to. And I also like to see how "people from the crowd" behave on the set. After all, many expect something extraordinary from these filming, and then they are disappointed. Their usual world is changing, and it is sometimes difficult for an adult to understand why he got up at five in the morning, put on an old overcoat, smeared his face with soot and lay for an hour in the mud ... But "mass" children do not even have to explain anything: they believe in the magic of cinema... Probably, I also believe a little, so it's easier for me to lie in the mud and think that I am doing something unusual and making "my contribution to art"...



"Burnt by the Sun –2"

I got to the casting by accident, my dad found out that Nikita Mikhalkov was shooting scenes for "Burnt by the Sun –2" in Taganrog. We went with him to sign up and saw a huge line of people who wanted to get to the shooting. These were mainly young people, children, as well as several adults, including my father. It was necessary to shoot the scene of the bombing of the barge by German planes, on which the Soviet refugees tried to escape, and Nikita Mikhalkov's assistants expressed doubts about his father's physical capabilities (and he, as he felt, had been in the pool a week before that and got in shape). The line in front of us moved very slowly, people entered, they were recorded and tried on clothes (shirts and tunics, dresses). Several people remained before us when they said that no one else was needed, and that they would not take the queue. It was a shame stand half a day waiting – and never get there! Tension grew in the crowd... But then the turn came to us, we were nevertheless signed up for the shooting (however, dad was let through with a creak). And the rest, alas, were sent home...

After a couple of weeks, we finally arrived at the meeting place of the film crew. It was then discovered that much fewer people came to the shooting than signed up. Many who have passed the casting, the desire to act, apparently, has dried up during these days... We were loaded onto a bus and taken to the port. A barge was waiting for us there, many people were here not for the first time and cheerfully told about the previous shootings to the "actors" – newcomers.

It should be noted that my dad is a fan of cinema and a longtime admirer of Nikita Mikhalkov, and even from afar the article is somewhat similar to him. And when he appeared on the site, one of the assistants expressed regret that Mikhalkov was not filming today, otherwise dad would have been taken as an understudy. That was the end of the matter, but dad remembered it and was very proud of it...



So, preparations were underway for filming, people were running and fussing, there were a lot of cars with filming equipment around us. A helicopter flew to the site, a camera was installed on it and they were going to

shoot from it. We all began to be photographed against its background. Soon they began to shout into the megaphone that it was time to go, we went up the ladder to the barge, dressers and make-up artists began to dress and paint us. We needed "wounded", a girl came up to me and asked what to bandage, head or hand, I chose my hand. I got a life jacket, I faked it under my tunic (though later there weren't enough vests for everyone).



The first to sail from the coast was a barge with a film crew, followed by a fire boat and several small boats of the Ministry of Emergency Situations. The command sounded on the radio, we sailed from the coast and soon went out to sea. It took about forty minutes to swim to the filming location. The weather was good, a little cloudy, the sun was making its way. Judging by the landing of the ship, the depth was more than three meters. The assistant director gave the command to change clothes, old flasks, suitcases, crutches, even a wooden door began to be thrown into the water, and then a sailor climbed onto it. The command to jump into the water sounded, I went to the side and reluctantly jumped. The director told us to hold onto the props in the water, but many of the objects managed to float away, and we had to catch up with them. I was one of the first to find myself in the water, and since I had a vest, I calmly kept afloat and helped the others swim to their subjects:



By this time, the helicopter had already flown up, a few minutes later a barge began to sail away from us, and we were left alone. It was very far to the coast, and if I had to sail on my own, it would have taken half a day. Of course,

in the distance there were speedboats from the Ministry of Emergency Situations, ready to arrive in time at any moment, but the feeling was that we were really in the middle of the sea and were wrecked...

The helicopter hovered over us at that time, and it was not clear what to do next. We were warned that an airplane attack was being filmed, and that we were trying to escape, and the plane was shooting at us. The cold began to chill...

Ten minutes later, one of the children could not stand it and raised his hand, a boat quickly approached him, and he was taken out of the water.

Soon they began to shoot, the helicopter quickly began to approach us, imitating an attack, the wind from its blades began to spray water, small waves rose and spray flew into our faces, everyone tried to stick together, not to swim far from each other, but someone was carried away by the current, I tried to swing my arms and legs so as not to freeze. A young couple was swimming next to me, the girl was very cold and was holding onto the flask, it was hard for her to hang on it, and so that she could rest, I held her several times. So we shot take after take, everyone's lips turned blue, and the helicopter kept circling and circling...

By today's standards, it was about 10D cinema for us. Finally the helicopter departed, and the barge slowly began to approach us. Everyone, of course, sighed with relief. It should be noted that dad did not hit his face in the mud in front of the youth, and was the last to climb the barge. There we were given hot tea with mint to drink. A soldier even took out vodka and began offering everyone. We refused. On the shore, a field kitchen was waiting for us: for lunch there was buckwheat with meat. Everyone was so hungry that many asked for a supplement, and it was eagerly distributed to everyone. So in the end everyone was happy with this adventure...

After some time, dad fell very unsuccessfully and tore his knees with blood. And after a couple of days, having arrived on vacation in Turkey, with a mysterious look, he walked around Kemer in shorts with scratched knees, and, having sipped brandy, told young Russian tourists about the heavy share of the Russian stuntman: like they (movie stars) tumbling on a wire, but in beds in close-ups ... but we – "stuntmen" for them go to the attack and drown in the sea... tra-ta-ta... for mere pennies... and so on...

"Farmer"

A little more than a year has passed since then... I, as usual, went to the city gym to pump up. After training I went to change clothes, and then a short woman ran up to me: "You are what I need!" I was surprised, but she began to tell me that in Taganrog, Victor Merezhko is filming the action-packed series "Farmer", where the main villain is played by Oleg Basilashvili, and that he needs guards with textured appearance. Well, of course, I didn't refuse: the

shooting with Nikita Mikhalkov is already a thing of the past, and I already managed to miss the set, and then there were several days of shooting, and all in different places.



The first day of shooting began very early, I got up at half past five. It was still dark when we got into the minibus, but I noticed three strong guys. They stood on the sidelines and talked about something, I realized that these were the guards, and I would have to film with them. The road to Rostov-on-Don flew by quickly, then another thirty minutes along a country road, through a village and reeds, and we were on the spot in the elite complex "Hotel Old House". The complex is located on the banks of the Don, on the pier stood snow-white yachts with captain's cabin and shimmered in the sun. Guests were greeted by beautiful European-style well-groomed flower beds and paths, old-style houses, a large stable, a mill, a pond with geese and ducks, a chic restaurant for forty people in the style of a la medieval castle.

The film crew was already fussing, cables were stretched throughout the territory, spotlights were connected. I was taken to a trailer with make-up artists, as soon as they began to make-up, Sergei N. sat next to me. He was a little excited and began to tell that he would have to play with Oleg Basilashvili himself, that he had never played with him, and asked the make-up artists what kind of person he is. As soon as we were made up, the director drove up, and soon Oleg Basilashvili himself appeared on the set. I recognized him immediately.

They began to talk about something, and the assistant director came up to me and took me to the place where I would be standing. I had a simple role, I had to guard the perimeter, walk back and forth and look in the direction of "Basik" (this is how an outstanding actor was called informally in the film crew). Pomrezh explained that the scene of the gangsters' gathering was being filmed. The table was laid, the whole mafia was sitting at it, and then the main bandit arrived.

Another guard was placed next to me. We met, it turned out that he accidentally got to the shooting, he worked as a minibus driver, worked part-time at weddings and various events, he was asked to take the "filmmakers",

he agreed, and when security guards were needed for the shooting, he was noticed and called to film. An unfortunate incident happened to him: on the penultimate day of filming, when they were filming the scene of the execution of the thugs, we had to jump out of the jeep and shoot everyone, then we had to run back. Having fired off the clip, he forgot to run back and remained standing. Victor Merezhko, seeing this spoiled take, fell upon the guy with curses. First, he screwed up the scene, plus the shell casings that flew from his machine gun, hit the jeep and chipped off the varnish from the hood. After that, I never saw him again. Apparently, his conscience was very strong...



I stood for several hours, I could not hear what they were talking about, but I could clearly see the play of the actors, the expressions on their faces. Oleg Basilashvili played just fine. When they were taking breaks, he sat down on a nearby bench and told one of the actors about the apple orchard in his country house, that this year, due to the cold weather, some trees had dried up. Take after take, filming the scene at the table, the actors sometimes got up from their chairs, raised their glasses and shouted hurray. Then there was lunch, everyone ate and scattered around the hotel to take pictures, but they called us back: we had to drive off to a country road in cars and there to film the passage of the motorcade. We plunged and then drove along the roads for several hours, speeding past the camera. In the last scenes, they already filmed the scene of the passage of one car with Oleg Basilashvili, and we just stood on the sidelines and watched.

"Interpreter"

... 1941 year. The Nazis occupy a Russian provincial town... I don't know how for whom, but for director Andrei Proshkin, Taganrog became an ideal stage for filming a film about the German occupation under the working title "Charlie" (the series eventually received the name "Interpreter").

It was not easy to get to the casting of the TV series "Interpreter", I called twice and left my details, but no one called back. Finally, I spat and asked my dad to call and ask: he is a respected man, a member of the Union of

Cinematographers of Russia, and he would not be denied. A couple of days later the bell rang, a woman called and said that she needed a young man for filming, they would shoot a general scene where a lot of extras are needed.

I still remembered the past shootings with N. Mikhalkov and V. Merezhko, and I was looking forward to another adventure. This time I had to get up not so early, at half past seven I was already there. There were again a lot of people at the casting, and the line moved slowly again. People dressed in pea jackets, scarves and caps came out of the dressing room, children were dressed in school uniforms. But, finally, they put on a coat, a cap, and a blue scarf. I looked old-fashioned, but the film was about the war years, and my image in the mirror reminded me of old pictures of my grandfather, the similarity was very great.



We were taken by bus to the old station, filmmakers filmed in the square near the locomotive. The locomotive is a monument on the station square. According to legend, during the civil war, cadets sat in the station building, and the Bolsheviks, having stuffed the locomotive with explosives, dispersed it and, ramming the station building, won. Earlier, a memorial plaque told about this fact. Now this story is rarely remembered...

Surprisingly, there are many places in Taganrog that have hardly changed since the forties. The old station is no exception, especially since this beautiful building of the beginning of the last century has been in disrepair for several years. Five ropes with loops at the ends were tied to the station balcony. They hung down almost to the ground, with a truck underneath. The picture was clear – the underground workers will be hanged, I thought. We were placed around the balcony, we had to play the crowd that came to the square...

I was standing in the crowd, then German officers and the main character, played by Vitaly Khaev, began to go out onto the balcony.

– Are you an actor? – I heard a voice behind me.

– No, I replied, turning around.

A familiar peasant looked into my eyes. I immediately remembered him, it was the boatswain from "Burnt by the Sun –2" Then he told everyone the

story that Nikita Mikhalkov shot him in four episodes, that he had a role with the words that he would definitely go to the movies.

– This Mikhalkov removes only himself and his daughter!! It was necessary to cut everything out so that twice they only showed my back – and that's it!!! – he was indignant.

Then he saw the director Andrei Proshkin, ran up to him, shook his hand and said that he really liked him as a director. A. Proshkin smiled back and walked on. Then I thought, probably, if Proshkin also cut out the boatswain, he won't survive it ...



... The crowd worries and shouts, they take the prisoners out, put them under the ropes and put on loops, I try to break through the German soldiers and shout curses, a shot is heard from the balcony, the crowd calms down, speech is heard in German. Charlie, the hero of Khaev, begins to translate into Russian. His speech is inconsistent, hysterical, when he finished speaking, the officer gave the order to execute the unfortunates with his hand, the truck growled and began to move...

– Stop... filmed, – said the director.

In the crowd there was a grandmother, there were tears in her eyes, someone asked why she was crying, she said that in her childhood her father was hanged in the same way, and she experienced it all over again. Who would have thought that in more than seventy years, a person will see a picture from childhood, but this will already be a story told in a movie...

After spending the whole day outside, I began to freeze (it was cold in Taganrog in March 2013), the sun was already setting, and the filmmakers lit the spotlights, the extras were no longer needed, and we basked on the sidelines in the spring rays. Last takes. Thanks to everybody, you're free...

The food was late. The extras got nothing but tea and coffee, but to the promised fee, they added 50 rubles of compensation for lunch.



The director Andrei Proshkin seemed to me highly professional, he shot several takes, was attentive to the details, the nuances of the acting and the historical accuracy. There was a feeling that he knew exactly what he wanted. It seems to me that he made a good movie...

Filmography

Gaming movies, which filmed in Taganrog and its surroundings

Person, whom I love. USSR, 1966. Directed by Yuly Karasik. Screenwriters Leonid Zavalnyuk, Yuliy Karasik (based on the story of Leonid Zavalnyuk "The Diary of Rodka Muromtsev – a Difficult Man"). Actors: Georgy Zhzhonov, Evgeny Gerasimov, Nikolay Merzlikin, Tamara Semina, Alla Vitruk and others. Premiere: March 13, 1967.

My Business. USSR, 1975. Directed by Leonid Maryagin. Screenwriter Alexander Misharin (based on the play by A. Weizler and A. Misharin "Day by Day"). Actors: Boris Andreev, Georgy Taratorkin, Igor Vladimirov, Mikhail Pogorzhelsky, Alexander Kaidanovsky, Anatoly Grachev, Victor Shulgin, Nikolai Prokopovich, Valentina Ananina, Nina Maslova, Nikolai Grabbe, Inna Makarova, Ivan Ryzhov, Pavel Pankov and others. **The premiere on TV 21 February 1976.**

Be Brother. USSR, 1976. Directed by Grigory Lipshits. Screenwriters Valentina Kolemysh, Vadim Spivak. Actors: Vsevolod Safonov, Elsa Lezhdey, Vladlen Biryukov, Anatoly Azo, Irina Shevchuk, Stanislav Borodokin, Klara Abashina, Pyotr Lyubeshkin, Olga Mateshko and others. **TV premiere on May 2, 1977.**

Meet You at Fountain. USSR, 1976. Directed by Oleg Nikolaevsky. Screenwriter Anatoly Eyramdzhan. Actors: Vladimir Smirnov, Valentina Telichkina, Yuri Sorokin, Pyotr Lyubeshkin, Alexander Movchani and others. **Premiere: October 24, 1977.**

Steppe. USSR, 1977. Director and screenwriter Sergei Bondarchuk (based on the novel of the same name by A.P. Chekhov). Actors: Oleg Kuznetsov, Nikolai Trofimov, Vladimir Sedov, Victor Mamaev, Sergey Bondarchuk, Ivan Lapikov, Georgy Burkov, Anatoly Vasiliev, Mikhail Kokshenov, Valery Zakhariyev, Innokenty Smoktunovsky, Stanislav Lyubshin, Irina Skobtseva and others. **3.2 million viewers in the first year of the show.**

Your Son. USSR, 1978. Directed by Gunar Piesis. Screenwriters Andrei Dripe, Gunar Piesis. Actors: Aygar Krupin, Aida Zara, Viya Artmane, Igor Ledogorov and others. **Premiere: August 1979.**

Day Weddings Have to Clarify. USSR, 1979. Directed by Stepan Puchinyan. Screenwriters Valery Tur, Pavel Finn. Actors: Nikolai Pastukhov, Evgeniya Simonova, Boris Shcherbakov, Alevtina Rumyantseva, Yuri Chernov, Nikolai Denisov, Tatiana Bozhok, Lyubov Polekhina and others. **Premiere: August 1980.**

Night Is Short. USSR, 1981. Directed by Mikhail Belikov. Screenwriters Mikhail Belikov, Vladimir Menshov. Actors: Sergei Kanishchev, Eduard Sobolev, Tatiana Kaplun, Lena Sereda, Natalia Seliverstova, Igor Okhlupin, Evgeny Paperny, Valentina Grishokina, Nina Sharolapova, Elena Kovalenko, Mikhail Golubovich and others. **Premiere: April 1982. 3.9 million viewers for the first year of demonstration.**

Rooks. USSR, 1982. Directed by Konstantin Ershov. Screenwriters Ramiz Fataliev, Konstantin Ershov. Actors: Alexey Petrenko, Leonid Filatov, Yaroslav Gavrilyuk, Vitaly Shapovalov, Yuri Grebenshchikov, Irina Bunina, Anatoly Romashin and others. **Premiere on January 17, 1983. 21.3 million viewers in the first year of the show.**

Companion. USSR, 1986. Directed by Ivan Kiasashvili. Screenwriters Pavel Lungin, Ivan Kiasashvili. Actors: Alexander Zbruev, Valery Priemykhov, Ivan Bortnik, Tamara Degtyareva, Vsevolod Shestakov, Evgeny Vazhenin, Nadezhda Timokhina, Maryana Polteva and others. **Premiere: June 1987.**

My People. USSR, 1990. Directed by Oleg Goyda. Screenwriter Sergei Livnev (based on the novel of the same name by Ruslan Kireev). Actors: Irina Bunina, Victor Bortsov, Anastasia Bunina, Evgeny Knyazev, Olga Antonova, Vanya Osharov, Maya Bulgakova, Olga Anokhina, Vladimir Goryushin, Sergei Nikonenko, Olga Gobzeva, Vladimir Nosik and others. **TV.**

A life After of Death... Alexander I. Russia, 1998. Directors and screenwriters Yuri Laptev, Marina Vaisberg. Operator Vladimir Barsukov. Actors: Pavel Bondarenko, Konstantin Kondratyuk, Yuri Laptev, Boris Chibirev, Valery Bashlykov and others. **TV.**

"I Will Not Pass Taganrog...". Russia, 1998. Directors and screenwriters Yuri Laptev, Marina Vaisberg (based on the letters of A.P. Chekhov and fragments from his stories). Operator Vladimir Barsukov. Actors: Vladislav Vetrov, Yuri Laptev, Konstantin Kondratyuk, Lilia Astafurova, Vasily Yegelsky, Sergey Smyshlyaev and others. **TV.**

Vanka. Russia, 1998. Directors and screenwriters Yuri Laptev, Marina Vaisberg (based on the story of A.P. Chekhov). Operator Vladimir Barsukov. Actors: Konstantin Kondratyuk, Natalia Bashlykova, Pavel Bondarenko and others. **TV.**

My Spirit to Yurzuf Arrived... ("One Love Souls My"). Russia, 2000. Director and screenwriter Natalya Bondarchuk (based on the notes of M.N. Volkonskaya). Actors: Natalia Bondarchuk, Igor Dnestryansky, Zinaida Kirienko, Boris Khimichev, Konstantin Frolov and others.

Murderer's Diary. Russia, 2002. Directed by Kirill Serebrennikov. Screenwriters: Elena Gremina, Alexander Rodionov, Nina Sadur, Kirill Serebrennikov, Mikhail Ugarov. Actors: Kirill Pirogov, Alexandra Kulikova, Alexey Guskov, Dmitry Maryanov, Galina Kashkovskaya, Victoria Isakova, Yuri Kolokolnikov, Ivan Vyrypaev, Sergei Gert, Marina Golub, Andrey Smirnov, Vladislav Vetrov, Tatiana Lavrova, Alexander Lykov and others. **TV.**

Varka. Russia, 2003. Directors and screenwriters Yuri Laptev, Marina Vaisberg (based on the story of A.P. Chekhov "I Want to Sleep"). Actors: N. Derkunskaia, K. Kondratyuk, Z. Maslova, A. Cherenkov, Y. Laptev, I. Gavryukova. **TV.**

I Am a Detective. Russia, 2007. Directed by Rauf Kubaev. Screenwriters: Alla Maksimenko, Natalya Marfina, Svetlana Frichinskaya, Alexey Glazkov (based on the novellas by Andrey Orlov "Shelter for the Deceived", "Purely Siberian Murder", "Forewarned – That Means ... Killed", "Bad Place"). Actors: Alexander Dedyushko, Yulia Zimina, Grigory Danziger, Sergei Udovik, Elizaveta Arzamasova, Andrei Karako, Alexander Klyukvin, Oleg Tkachev, Tatiana Lyutaeva, Vadim Andreev, etc. **Premiere on TV September 24, 2007.**

Burnt the Sun – 2. Russia, 2010. Directed by Nikita Mikhalkov. Screenwriters: Nikita Mikhalkov, Vladimir Moiseenko, Rudolf Tyurin, Eduard Volodarsky, Alexander Novototsky –Vlasov, Gleb Panfilov. Actors: Nikita Mikhalkov, Oleg Menshikov, Nadezhda Mikhalkova, Sergei Makovetsky, Dmitry Dyuzhev, Artur Smolyaninov, Andrei Merzlikin, Maxim Sukhanov, Evgeny Mironov, Victoria Tolstoganova, Evgeny Stychkin, Andrei Panin, Sergei Garmash, Artyom Mikhalkov, Valery Zolotukhin, Alexander Golubev, Maria Shukshina, Natalya Surkova, Alexander Pashutin, Valentin Gaft, Alexey Petrenko, Alexander Adabashyan, Alexander Fisenko, Daniil Spivakovsky, Alexey Buldakov and others. **Premiere April 22, 2010 (film distribution), December 5, 2011 (TV version shown on the Russia – 1 channel). 1.1 million viewers in the first year of the show.**

Farmer. Russia, 2013. Director and screenwriter Victor Merezhko. Actors: Andrei Chernyshov, Oleg Basilashvili, Alexandra Ursulyak, Vladimir Koshevoy, Igor Sklyar, Nikolai Marton, Vladimir Matveev, Sergei Kuznetsov, Varvara Shcherbakova, Andrei Pavlovets, Sergei Peregudov, Vera Bakhankova, Igor Furmanyuk, Evgeny Alexandrov, Alexander Drobitko, Stasya Venkova, Sofya Kovaleva, Anastasia Rubova, Irina Shevchuk, Sergei Agafonov, Eric Kenya, Alexander Aravushkin, Sergei Kozyrev, Sergei Gamov, Vladimir Genenreikh, Sergei Gert, Anton Barsukov and others. **The premiere on TV on April 15, 2013.**

Interpreter. Russia, 2013. Directed by Andrey Proshkin. Screenwriter Igor Porblev. Actors: Vitaly Khaev, Joachim Paul Assböck, Larisa Malevannaya, Karina Andolenko, Georg Blumreiter, Petar Zekavitsa, Anna Ukolova and others. **Premiere on TV in Russia: May 5, 2014.**

French Cooking. Russia, 2014. Directed by Sergei Sentsov. Screenwriter Andrei Berezhansky. Actors: Cecile Pleger, Alexey Demidov, Oksana Sidorenko, Elena Muravyova, Evelina Bledans, Evgeny Pronin, Alexander Lyapin, Olga Volkova, Oleg Akulich and others. **The premiere on TV on May 1, 2017.**

Shuttle Girls. Russia, 2016. Directed by Yulia Krasnova. Screenwriter Zoya Kudrya. Actors: Maria Poroshina, Irina Rozanova, Elena Panova, Svetlana Ivanova, Zoryana Marchenko, Vladimir Epifantsev, Konstantin Yushkevich, Vadim Kolganov, Makar Zaporozhsky, Valentina Lyapina, Artyom Fadeev, Yuri Tsurilo and others. **The premiere on TV: October 3, 2016.**

According to the Laws of Wartime – 3. Russia, 2019. Directed by Evgeny Serov. Screenwriters: Evgeny Gorislavets, Vasily Popov, Dmitry Lysenko. Actors: Ekaterina Klimova, Evgeny Volovenko, Alexander Pankratov –Cherny, Dmitry Sutyryn, Yuri Vaksman, Dmitry Kravchenko and others. **Premiere on TV: May 5, 2019.**

Green Van. Russia, 2019. [Directed by Sergei Krutin]. Screenwriters: Alexander Morev, Oleg Moroz. Actors: Dmitry Kharatyan, Semyon Treskunov, Ekaterina Olkina, Alexander Naumov, Natalia Vdovina, Valery Kukhareshin, Svetlana Kazartseva, Vitalia Kornienko, Artur Vakha, Alexander Rapoport, Alexander Korshunov, Anatoly Kot, Oleg Maslennikov–Voitov, Ekaterina Durova and others. **Premiere on TV: January 3, 2020.**

Lighthouse Keeper. Russia, 2019. Directed by Pavel Drozdov. Screenwriters: Georgy Golovenkin, Ramil Yamaleev. Actors: Maxim Drozd, Egor Beroev, Ekaterina Vanchugova, Victor Terelya, Igor Khripunov, Vasily Mishchenko, Alexandra Bogdanova, Igor Klimov, Konstantin Snegov, Konstantin Adaev, Alexander Volzhensky, Igor Lebedev, Mikhail Sopov, Roman Pylaev, Yuri Alekhin and others. **Premiere on TV: June 12, 2019.**

Long Light of the Lighthouse. Russia, 2019. Director and screenwriter Denis Eleonsky. Actors: Lika Markelova, Evgeny Antropov, Alexey Demidov, Mikhail Khmurov, Ekaterina Shmakova, Gleb Kulakov, Alexander Kosmachev and others. **The premiere on TV on May 6, 2020.**

Odessa. Russia, 2019. Directed by Valery Todorovsky. Screenwriter Maxim Belozor. Actors: Evgeny Tsyganov, Leonid Yarmolnik, Irina Rozanova, Ksenia Rappoport, Evgenia Brik, Sergei Sosnovsky, Veronika Ustimov and others. **Premiere on September 5, 2019. 0.3 million viewers in the first year of the demonstration.**

Three Love Stories. Russia, 2019. Director and screenwriter Denis Eleonsky. Actors: Yulia Takshina, Artyom Karasev, Evgenia Loza, Vladimir Kolganov, Elena Dudina, Ulyana Kulikova, Olga Pleshkova and others. **TV premiere: October 20, 2020.**

Black Sea. Russia, 2020. Directed by Sergei Shcherbin. Screenwriters: Igor Ter-Karapetov, Oleg Kirillov, Igor Torotko, Andrey Ivashkin. Actors: Pavel Trubiner, Ekaterina Vilкова, Evgeny Miller, Alexey Shevchenkov, Alexander Kuzmin, Andrey Rudensky, Konstantin Adaev, Anna Kotova-Deryabina, Yuri Tsurilo and others. **The premiere on TV on April 27, 2020.**

Bomb. Russia, 2020. Directed by Igor Kopylov. Screenwriters: Maxim Belozor, Dmitry Konstantinov, Igor Kopylov. Actors: Victor Dobronravov, Evgeny Tkachuk, Evgenia Brik, Vitaly Kovalenko, Olga Smirnova, Natalya Surkova, Alexander Lykov, Aglaya Tarasova, Victor Rakov and others. **TV premiere: November 9, 2020.**

Fire. Russia, 2020. Directed by Alexey Nuzhny. Screenwriters: Nikolay Kulikov, Alexey Nuzhny, Konstantin Mayer. Actors: Konstantin Khabensky, Victor Dobronravov, Tikhon Zhiznevsky, Roman Kurtsyn, Anton Bogdanov, Andrey Smolyakov, Stasia Miloslavskaya, Irina Gorbacheva, Ivan Yankovsky, Alexander Grashin, Yuri Kuznetsov, Tatiana Bedova and others. **The premiere on December 24, 2020.**

Look Like Me. Russia, 2020. Directed by Egor (Georgy) Salnikov. Screenwriters: Anastasia Bobyleva, Sofya Demina, Orkhan Samedov, Egor (Georgy) Salnikov. Actors: Olga Turchak, Mikhail Meshcheryakov, Alexander Samoilenko, Dmitry Mukhamadeev, Elena Biryukova, Evgeny Syty, Sergey Abroskin, Natalia Shchukina and others. **The premiere on April 9, 2020.**

Non-football. Russia, 2020. Directed by Maxim Sveshnikov. Screenwriters: Maxim Sveshnikov, Vadim Sveshnikov, Eduard Bordukov. Actors: Lyubov Aksenova, Yegor Koreshkov, Yulia Topolnitskaya, Alina Alekseeva, Alexandra Kuzenkina, Polina Aug, Maria Ivakova, Valentina Lyapina, Zarina Mukhitdinova, Roman Madyanov and others.

Incubator. Russia, 2021. Directed by Ekaterina Shagalova. Actors: Ingeborga Dapkunaite, Boris Shcherbakov, Stanislav Bondarenko, Vladimir Sychev, Alexander Lazarev (Jr.), Polina Filonenko, Boris Kamorzin, Nadezhda Borisova and others. **TV.**

Master. Russia, 2021. Directed by Miroslav Malich. Screenwriters: Mikhail Klimov, Ivan Dombrovsky, Andrey Zhitkov. Actors: Denis Nikiforov, Irina Tarannik, Nikolay Kozak, Sergey Sharifullin, Pyotr Barancheev, Dmitry Lavrov and others. **TV.**

Veteran Sinner. Russia, 2021. Directed by Victoria Vasilevskaya. At the time of this writing, the “Veteran Sinner” is in production.

About the Author

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