

ALEXANDER FEDOROV

REFLECTIONS:

**WEST ABOUT RUSSIA /
RUSSIA ABOUT WEST.**

FILM IMAGES OF PEOPLE AND COUNTRIES

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This monograph analyzed the development of Russian Image Transformation on the Western Screen and Image of the West on the Russian Screen: From Epoch of Ideological Confrontation (1946-1991) to Modern Time (1992-2016). For scholars, universities professors and students.

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Contents

Introduction.....	4
I. USSR and Russia in the mirror of Western screen.....	6
II. West in the mirror of Soviet and Russian screen.....	100
Conclusions	191
Filmographies.....	193
References	268
About the Author	275

Introduction

It is well-known that the interpretation of media texts is changeable and subject to variations of political policies. Both Western and Russian scholars frequently noted that there were always enough excuses for Soviet / Russian and Western ideological and media confrontation (Beumers, 2008; Condee, 2009; Gillespie, 2003; 2008; Graffy, 2008; Graham, 2008; Hashamova, 2007; Ivanyan, 2007; Jones, 1972; Keen, 1986; Klimontovich, 1990; Kolesnikova, 2015; Kovalov, 2003; LaFeber, 1990; Lawton, 1992; Levering, 1982; Michaels, 2009; Norris, 2005; Rifkin, 2002; Ryabov, 2005; 2011; 2012; 2013; Sandomirskaia, 2008; Sarsenov, 2008; Shaw, Youngblood, 2010; Shlapentokh, 1993; Strada and Troper, 1997; Strada, 1989; Turovskaya, 2003; Van Gorp, 2011).

Western scholars have published some books and articles about the *enemy image* (i.e. Russia) during the *Cold War* era. For instance, American scholars M. Strada and H. Troper (Strada, and Troper, 1997) T. Shaw and D. Youngblood (Shaw and Youngblood, 2010) analyzed a number of American and Soviet movies on the Cold War topic in their monographs and arrived at a valid conclusion that a *chameleon-like* presentation of Russians in the Hollywood cinema had often changed its color – now red now pink-red, sometimes white or blue depending on the foreign policy changes (Strada, Troper, 1997, p. 200). But, firstly, these authors did not set before themselves the aim to give a comparative analysis of the Soviet and post-Soviet Russian screen images, and, secondly, they analyzed exclusively American and Soviet media texts and did not study western films in general.

I'm also interested of the Western world image, seen by the Soviet and later the Russian cinema, because, despite all the changes, and even positive image of aliens in a number of Russian / Western films of the last twenty-five years, "*enemy image*" *continues today actively used in the practice of international relations, used both as a tool of social and political mobilization of the state's population, leading an aggressive foreign policy, and for the formation of a negative international image of competitor countries*" (Kolesnikova, 2010).

Cinema (due to TV shows, videos, DVDs and Internet) is considered an effective means of media influence (including political and ideological influence) on the audience. Consequently, the study of the Russian image transformation on the western screen is still up-to-date. One of the objectives of this book is to define the place and role of the Russian / Western image transformation topic in the Western / Soviet / Russian cinematograph from 1946 (the beginning of the post-war ideological confrontation) to 1991 (the Soviet Union disintegration) versus the tendencies of the modern age (1992-Present); the study of the political, ideological, social and cultural contexts, the principal development stages, ideology, content models, genre modifications, aims, objectives, authors' conceptions of this topic interpretation on the screen.

The research methodology is based on key philosophical propositions concerning the communication, interdependence and integrity of phenomena/facts, the unity of historical and social aspects in cognition, the dialogue of cultures theory by

M. Bakhtin and V. Bibler. My work relies on research content approach (study of the process content with the whole complex of its elements, their interactions and character, reference to facts, analysis and synthesis of theoretical findings, etc.), on historical approach – study of concrete historical development of the claimed topic in the western cinematograph. For this purpose I use both theoretical research methods (classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization) and empirical research methods (data acquisition connected with the research subject matter). The efficiency of such methods has been proved by western (R. Taylor, T. Shaw, D.J. Youngblood, A. Loughton, et al.) as well as Russian scholars (N. Zorkaya, E. Ivanyan, O. Ryabov, M. Turovskaya, A. Chubaryan, et al.).

I. USSR and Russia in the mirror of Western screen

Cold war times (1946-1991): Russia in the mirror of Western screen

The epoch of the *Cold War* and ideological confrontation between the West and the USSR spawned many myths.

Myth 1: The anti-Soviet, anticommunist orientation was principal for western cinematographers in the 'ideological struggle'

Certainly, the western screen anti-Sovietism played a crucial role in the Cold War, however, one should not forget that at all times the West policy in many respects was anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This trend can also be traced in many western works of art – both before the appearance of the USSR and after its disintegration. In the same way, the anti-bourgeois / anti-capitalist orientation of Soviet films about foreign countries naturally combined with some anti-western motives conventional for Russia...

Myth 2: Famous masters tried to be above 'the ideological struggle'; therefore the ideological confrontation was the lot of ordinary handicraftsmen

Even a superficial glance at a filmography (see Appendix) of the screen confrontation times (1946-1991) refutes this thesis completely. Both on the West side and on the Soviet side such known film makers as Costa-Gavras, J. Losey, S. Lumet, S. Peckinpah, B. Wilder, P. Ustinov, A. Hitchcock, J. Huston, J. Schlesinger, G. Alexandrov, A. Dovzhenko, M. Kalatozov, M. Romm and, certainly, dozens of well-known actors of different nationalities were involved in the process of the *ideological struggle*.

Myth 3: The Soviet censorship prohibited all films of western authors involved in creating at least one anti-Soviet media text

In practice the Soviet censorship usually prohibited films of those figures of the western culture (for example, Y. Montand and S. Signoret after the release of their joint work in the film *L'Aveu*) who, besides being involved in *confrontation* films, openly and actively took an anti-Soviet position in real political life.

Shooting in anti-Soviet films of B. Anderson, R. Barton, I. Bergman, K.M. Brandauer, Y. Brinner, L. Ventura, A. Delon, M. Caine, S. Connery, F. Noiret, P. Newman, L. Olivier, G. Peck, M. Piccoli, Max von Sydow, H. Fonda and many other celebrities did not at all affect the showing of *ideologically neutral* films with their participation in the Soviet Union.

Moreover, some of these masters were even invited to take part in joint Soviet-western film productions. It is another matter that their ideological *pranks* were not mentioned in the Soviet press. Probably, the Kremlin administration of that time realized that prohibition of all films, books and articles of *faulty* western prominent people of culture would induce a super-deficit of foreign media texts as a whole in Soviet libraries and cinemas...

Myth 4: Western anti-Soviet media texts were always more truthful than Soviet anti-western opuses

Here media texts do differ. On the one hand, the films *Nicholas and Alexandra* directed by F. Shaffner and *The Assassination of Trotsky* directed by J. Losey look much more truthful and convincing in comparison to some anti-western movies (for example, *Silver Dust* by A. Room or *The Plot of the Doomed* by M. Kalatozov). However, the anti-Soviet action films *Red Dawn* or *Amerika* look, to put it mildly, improbable even in comparison with the Soviet militarist action movie *Solo Voyage* which became a kind of a counter-response to the victorious pathos of American *Rambo...*

Myth 5: ‘Confrontational’ media texts are of low artistic value and deserve neither attention nor critical analysis

On the one hand, there are not many media products of the *Cold War* period that are of any significant artistic value (*I am Cuba* directed by M. Kalatozov, *Dead Season* by director S. Kulish, *The Assassination of Trotsky* directed by J. Losey, *Reds* by W. Beatty, *1984* by M. Radford, et al.). But on the other hand, no method can be declared exhaustive for analysis, “since even the most primitive film is a multilayer structure containing different levels of latent information which reveals itself only in cooperation with the socio-political and psychological contexts. ... No matter how tendentious – or, on the contrary, unbiased – the filmmaker might be, he depicts much more aspects of the time than he thinks and knows himself of, beginning with the performance level of his work and ending with the ideological myths which he reflects” (Turovskaya, 1996, 99).

Under a *Cold War* we usually understand “a total and global confrontation of two superpowers within a bipolar system of international relations. The preconditions for the *Cold War* consisted in the principal difference in the socio-economic and political systems of the leading world powers after the defeat of the aggressors’ block: a totalitarian political regime with elements of personal dictatorship and a super-centralized plan-based economy on the one hand, and the western liberal democracy and market economy on the other hand” (Narinsky, 2006, 161). To a considerable degree the *Cold War* was caused by the political and social development of the so-called *Third World* (decolonization, revolutions, etc.) (Westad, 2007, 396), and each of the antagonists aspired to broaden its zone of influence in Africa, Asia and Latin America by all means.

At the same time, the opposition between **Russia** (at all times and under any regimes) and the **West** (also at all times and under any regimes) was also connected with much deeper reasons.

Here we fully agree with J. Shemyakin: “the civilization status inconsistency of Russia is directly reflected in the way it is perceived in the West: there is direct evidence of the collision of different values turned into the invariant dynamics factor of such perception. In whole, Russia always both attracted and repelled the West. One of the attraction factors is the historic community reflected in Indo-European language roots, an ancient Indo-European mythological background and Christian origins. All these reasons taken together, undoubtedly, create a common symbolic field of diverse

Russia-West contacts. But the influence of this factor was often overlapped in the history by a sharp feeling (and very often consciousness) of the Russian civilizational alienation from the West, its otherness, and that surely was a strong factor of rejection. ... The most irritating aspect was its alienation in spite of resemblance which was perceived as an outward form that concealed something different, non-European” (Shemyakin, 2009, 19-20). At the same time, the stronger and more influential Russia became the stronger became its ideological confrontation (and media confrontation in this century) with the Western world (what actually occurred after 1945 when everyone realized the Soviet Union that had defeated the Nazi empire possessed the most powerful military force in Europe).

The concept of *Cold War* is closely associated with such concepts as *informational and psychological war, ideological struggle, political propaganda, propaganda* (hereafter we shall mean under *propaganda* an intentional regular media mass consciousness inoculation of this or that ideology to achieve a calculated social effect), and *the enemy concept*. According to the reasonable definition given by A. Fateyev, “*the enemy concept is an ideological expression of social antagonism, a dynamic symbol of the powers hostile to the state and the citizen, a political instrument of the ruling social group. ... the concept of the enemy is an important element of a psychological war which is a goal-directed and regular use of propaganda by political opponents among other means of pressure for direct or indirect influence on the views, moods, feelings and conduct of the opponent, allies and their own population in order to make them act in the direction preferable for the government*” (Fateyev, 1999).

There is an opinion that “*in the Cold War period (evidently, the initial period of 1945-1955 is meant – A.F.) the Russian question was avoided by men of art, but in the 1970-1990s many films on the Russia subject were shot*” (Moseyko, 2000, 30). We cannot agree with this statement. Actually the *Cold War* era became the source of creating a great number of both anti-Soviet/anti-communist and anti-Western/anti-bourgeois films released during the above-mentioned period (after W. Churchill delivered his well-known Fulton speech on March 5th 1946 that contained sharp criticism of the USSR policy, and in August-September, 1946 J. Stalin initiated the adoption of the *anti-cosmopolitan* resolutions “About the Journals *Zvezda* and *Leningrad*”, ‘On the Repertoire of Drama Theatres and Measures for Their Improvement’, and ‘On the Subscription to and Usage of Foreign Literature’).

The mutual ideological confrontation concerned all the fronts of the Cold War. Since February, 1947 the Munich VOA radio station began to broadcast propaganda programs in Russian (which the Kremlin ordered to listen to using all accessible technical means since the spring of 1948). And in October, 1947 Senator G. McCarthy initiated hearings in the Washington State Capitol of the fact-finding results of the *anti-American and communist activity* of some known figures of the American culture. A. Johnston, PGA president of that time, told his listeners in the R.K.O. Pictures studio “*that after the conversation with Secretary of State Marshall, Senator Vandenberg and others he came to a firm conviction about the necessity of initiating an immediate*

official opposing policy of the Soviet expansion power, and pointed out that this policy should find support in motion pictures produced in the USA" (Fateyev, 1999).

Film of anti-Soviet orientation were produced in the late 1940s – the early 1950s in the West, first of all – in the USA (*The Iron Curtain, Berlin Express, Red Danube, I Was a Communist for the FBI, Prisoner of War*, etc.).

The Iron Curtain (1948) was some kind of a marquee media event of the Cold War era. The plot of the film is based on true facts connected with life circumstances of Soviet diplomat Igor Gouzenko, who asked Canada to be granted a political asylum. In addition, the film was meant to depict the exhausting, intense life of Soviet citizens, and Gouzenko in particular, who were tyrannized by officials and special services (Rubenstein, 1979, 39). As the USSR had not signed the international Berne Convention for the Protection of Literary and Artistic Works by that time Americans included plenty of ‘infringing’ music by D. Shostakovich, S. Prokofiev, A. Khachaturian in the film which sounded in the extremely undesirable ideological context to the Kremlin from the screen.

J. Lomakin, Soviet Consul General in New York, wrote that “*the film is very hostile. Soviet people are shown repelling, cynical and slandering their native country.... In connection with the forthcoming release of such a film, it would be advisable to write a number of critical articles in the Soviet press and launch an attack against Hollywood reactionaries and war-mongers... our sharp and competent pronouncement can prepare viewers for adequate comprehension of the film and produce a positive impact on the public opinion. On the other hand, our keen criticism of Hollywood reactionaries and warmongers will give a moral support to progressive circles in the USA and Canada in their struggle against reactionary forces, against the production of such films*” (Lomakin, 1947, 242-246).

Though American film experts G. Parish and M. Pitts admitted a low artistic level of the film, even 30 years after its release they were convinced that *The Iron Curtain* related about the Russian espionage in Canada in 1943 giving the public a lenient interpretation of the harsh truth: red agents inundated the USA (Parish and Pitts, 1974, p. 25). This interpretation ‘lenience’ consisted in the following: though *The Iron Curtain* became a gold-mine of right-wing propaganda which painted the ruthless red and their followers in harsh colors, the communists’ actions were comical rather than real (Parish & Pitts, 1974, 243).

After six years some kind of a sequel of *The Iron Curtain* entitled *Operation Manhunt* (1954) was shot in Canada. The film went flop and that was not surprising as almost all films (produced in North America in the late 1940s-1950s) were restricted to minimum dialectics in the analysis of the communist doctrine. Almost all of them were not commercially successful and despised both by critics and intelligentsia (Lacourbe, 1985, 20).

In 1949 a new film about communists’ intrigues was released in the USA – *Red Menace* – which was aimed at persistent demonstration of calculating assassination methods used by red agents working in America (Parish and Pitts, 1974, 389). And though Russian characters, as a rule, appeared only in small episodes in films about

American communists (Strada, Troper, 1997, 93), the whole ideological orientation did not alter.

Often the subject parallels of the mutual ideological confrontation were obvious. For instance, in A. Fainzimer and V. Legoshin's film (S.Mikhalkov's script) *They Have a Motherland* (1949) Soviet agents while overcoming the resistance of the British special services were bringing home patriotic Russian children who found themselves in the occupation zone of western countries after the Second World War. But in *Red Danube* (1950) directed by G. Sidney Soviet citizens who remained in the western occupation zone of Vienna did not want to return home because of fear to become Stalin repression victims...

It must be noted in advance that in J. Lee Thompson's drama *Before Winter Comes* (1969) there was a variation of the plot from *Red Danube*: spiteful Soviet 'allies' (shown, by the way, in Thompson's film rather grotesquely, on the verge of a parody) in the autumn of 1945 demanded from the English major to deport *displaced people* of Russian and East European origin to the Soviet occupation zone in Austria. And when one of the unfortunate tried to run to the woods he was shot dead by Russian snipers...

In this respect it is rather curious to consider the overlap of real events on either side of the *Iron Curtain*. I am inclined to agree with M. Turovskaya that "*the atmosphere of mutual suspiciousness, rudeness, cynicism, pavor, complicity and dissociation which coloured the last years of Stalinism and was completely driven out of the home 'subject mattar' could be realized only in the enemy image conception*" (Turovskaya, 1996, p. 106). But, alas, a quite similar atmosphere contrary to all American democratic traditions took place during the *witch-hunt* (initiated approximately in the same years by Senator J. McCarthy) and affected many Hollywood producers and script writers of that time who were accused of sympathy for communism and the USSR...

At the same time, both these mutually hostile tendencies found similar media versions where genuine facts were combined to some extent with ideological and aesthetic falsification.

The latter consisted in visual presentation of everyday life conditions in *enemy countries* in Soviet and western media texts of the 1940s – 1950s which was far from reality. Perhaps, only the quasi-documentary visual aesthetics characteristic of the *cinema vérité* of the 1960s altered the situation a little (one of the brightest illustrations of the new stylistics is S.Kulish's spy movie *Dead Season*, released in 1968).

For truth's sake, it should be noted that even at the height of the Cold War era in the USA there were shot films with Russian characters. However, they usually became positive if they fell in love with Americans and preferred to live in the West. So, in the melodrama *The World in His Arms* (1952) countess Marina Selanova falls in love with an American and becomes a happy American housewife as she thinks that true love and freedom go hand in hand (Strada, Troper, 1997, 81). A more illustrative example of the similar idea was shown in the melodrama *Never Let Me Go* (1953) where Clark Gable played an American journalist accredited in Moscow: love for beautiful and talented Russian ballerina Maria suddenly changes his life.... Phillip and

Maria hope to leave for America but Soviet officials (shown always under Stalin's or Lenin's portraits) lie and finally refused Maria an exit visa.... However, thanks to the stolen Soviet officer uniform the journalist takes Maria through the Baltic sea to freedom (Strada, Troper, 1997, 80).

As a whole, the movie *Never Let Me Go* is a telling illustration of a stereotyped plot when the Hollywood of the 1950s, as a rule, chose love and marriage as a neutralization means of the communist ideology (Strada, Troper, 1997, 92). The same goes with such films as *No Way Back* (1955), *Anastasia* (1956), *The Iron Petticoat* (1957), *Jet Pilot* (1957), *Silk Stockings* (1957), etc. However, sometimes religion (*Guilty of Treason*, 1950) became an antidote for *the plague of communism* on the screen.

J. Stalin's death (March, 1953), negotiations of heads of world leading countries in Geneva (1954-1955), N. Khrushchev's anti-Stalin speech at the Communist Party congress on February 25th 1956 turned *the bipolar world* to the so-called political *Thaw* when the communist regime slightly opened the *Iron Curtain* between the USSR and the West. D. Mann's American television movie *The Plot to Kill Stalin* (1958) was a direct cinema consequence of Khruschev's exposures of Stalin's *personality cult*, with N. Khrushchev, G. Zhukov, G. Malenkov, L. Beriya and other leaders of the Soviet administration of that time as characters.

Alas, in October and December of 1956 the Egyptian and Hungarian events again sharpened the mutual confrontation between the USSR and the Western world...

I failed to find either western or Soviet fiction films about the Egyptian conflict, but the Hungarian topic of 1956 when thousands of Hungarians emigrated to the West (after the popular uprising in Budapest was crushed by Soviet troops) was reflected in the films *The Journey* (1959) by director A. Litvak and *The Beast of Budapest* (1958) by H. Jones. It is natural that in both the films Hungarian rebels and refugees were shown as heroes or defenseless victims of communist repressions, and their enemies – Hungarian and Soviet communists were depicted as devils incarnate.

However, sometimes this negative information was also coloured with a certain share of sympathy. For example, in *The Journey* the Russian major performed by legendary Yul Brynner not only easily cracked glass with his steel teeth but also was capable of passionate love and melancholy...

Since 1957 political contacts between the strongholds of *communism* and *imperialism* began to gradually develop again: despite acute contradictions the two world's largest nuclear powers did not seek a direct military man/nuclear collision threatening to obliterate the whole planet... In the summer of 1957 the World Festival of Youth and Students took place in Moscow which was the biggest in the history. The west got even more interested in the Soviet Union when the world's first artificial satellite of the Earth was launched (October 4th, 1957) and the first manned space ship was put into Earth orbit (April 22nd, 1961). This progress in space exploration determined to a large degree the appearance of a new wave of sci-fi movies about distant planets on the screen of the late 1950s and early 1960s...

In 1958 the administration of the USSR and the USA signed a cultural exchange agreement, and then an American exhibition took place in Moscow (1959) which was

a tremendous success. It promoted the achievements of the leading power of the western world in industry, agriculture, science, education and culture (USA documentary film makers shot a comparatively well-disposed film about it entitled *Opening in Moscow*). In the same year for the first time in a long while millions of Soviet *not-permitted-to-travel-abroad* viewers were able to see new products of the western screen at the Moscow International Film Festival...

Peter Ustinov, a well-known actor and producer (by the way, of Russian origin) reacted to the *Thaw* with his amusing comedy *Romanoff and Juliette* (1961) about children of American and Soviet diplomats who being separated by ideological barriers passionately fell in love with each other in defiance of the Cold War bans. Here it is necessary to do justice to the authors of the film: the Soviet and American characters – a personage to a personage – were equally balanced (Strada, Troper, 1997, p. 91).

But soon the mutual confrontation became aggravated again because of the American spy plane being brought down in the USSR (May, 1960), the defeat of the anti-Castro landing in Cuba (1961), the building of the anti-western Berlin Wall (1961), outbreaks of the Caribbean rocket crisis (1962), the sustained Vietnamese war (1964-1975) and the *Prague Spring* (1968) ...

As a whole the *Thaw* of the late 1950s and the early 1960s did not radically change the situation of ideological confrontation in media production. The mutual hostile representation of Russia and the West went on; only the image of the *potential adversary* became more verisimilar.

There were enough political pretexts for ideological and media confrontation in the 1960s as before, and that was often observed both by western and Russian scholars (Jones, 1972; Keen, 1986; Lafeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Whitfield, 1991; Ivanyan, 2007; Klimontovitch, 1990; Kovalov, 2003; Turovskaya, 2003).

For example, the topic of the Soviet-American antagonism concerning Cuba dominated in the films *Submarine* (1961) by Y. Vyshinsky and *Black Seagull* (1962) by G. Koltunov. Berlin separated with a concrete wall appeared in such confrontational films of different genres as a comedy *One, Two, Three* (1961) by director B. Wilder, a detective *The Spy Who Came in from the Cold* (1965) directed by M. Ritt and a drama *Funeral in Berlin* (1966) by G. Hamilton.

A mutual nuclear threat became a subject matter for powerful anti-war films *On the Beach* (1961) by S. Kramer, *Dr. Strangelove* (1964) by S. Kubrick and *Fail-Safe* (1964) by S. Lumet. According to the plot of the latter a technical malfunction in the American aircraft control system (in spite of direct telephone negotiations of the USA and the USSR leaders) caused a ‘symmetric’ atomic bombing of Moscow and New York...

On the other hand, the West for years cultivated the image of hostile, aggressive, armed cap-à-pie, but otherwise underdeveloped totalitarian Russia – with cold snow-covered open spaces, poor population cruelly oppressed by malicious and perfidious communists who got stuck in corruption and debauchery. The goal was analogous – to

suggest western viewers the idea of horrors and vices of the inevitably decaying USSR.

It should be noted that the western cinema of the Cold War years rarely ventured to shoot films where the whole action took place in Russia after 1917 (L. Tolstoy's and F. Dostoyevsky's novels were filmed more often). In spite of the fact that D. Lean's melodramatic screen version of B. Pasternak's novel *Doctor Zhivago* was prohibited in the USSR and became one of the blockbusters of 1965-1966.

The reason for a comparatively rare resort of western cinematographers to the Soviet household topic is simple – they were keenly conscious of the fact that they were practically unable to realistically represent particulars of life in the USSR.

Firstly, because of a rather approximate notion about how exactly Soviet people lived (what was especially noticeable in any *confrontational* media text in which the action took place in the Soviet Union). Secondly, because of the impossibility to obtain permission for filming on the Soviet territory as KGB strictly controlled the actions and relocations of all foreigners who came to the USSR.

It makes clear why, even if the action of western films took place in Moscow, Russian characters, as a rule, were pushed to the sidelines thus giving way to English-speaking spies or visitors (*Firefox*, *Gorky Park*).

However, there were some exceptions: a grotesque farce about the twilight of J. Stalin's power *Red Monarch* (1983), a psychological drama *Sakharov* (1985) and, in our opinion, less successful as works of art, western screen versions of A. Solzhenitsyn's novels *One Day in the Life of Ivan Denisovich* (1970) and *Den Foerste kreds/The First Circle* (1973, 1991). They were followed by some other exposing films about Soviet concentration camps.

...Except for screen versions of B. Pasternak's and A. Solzhenitsyn's literary works there were European film adaptations of M. Bulgakov's novels *Maestro e Margherita* (1972), *Cuore di cane* (1976) and *Le Uova fatali* (1977) which played their role in the ideological confrontation. Anti-Soviet motives were offensively obvious in them. Certainly, Italian film versions of great M. Bulgakov's prose had an approximate texture (for obvious reasons the authors had no opportunity to shoot films in the USSR); however, each of them had its own advantages: the role of the *Master* brightly played by Ugo Tognazzi and Ennio Morricone's melodious music resembling Russian melodies (*The Master and Margarita* by A. Petrović); ironic intellectuality of Max von Sydow in the role of *Professor Preobrazhensky* (*Cuore di cane* directed by A. Lattuada)...

Western media texts of ideological confrontation time contained stereotypical schemes: besides negative characters-Nazis there were more often Soviet/socialist perfidious spies and terrorists (*From Russia with Love*, *Topaz*, *Kremlin Letter*, *Embassy*, *The Mackintosh*, *Le Serpent*, *The Prize*, *Telefon*, etc.).

In the detective *The Prize* (1963) directed by M. Robson perfidious DDR (East Germany) special services (undoubtedly in cooperation with their Soviet colleagues) are developing an anti-western propaganda operation aimed at a secret substitution of the Nobel Prize winner for his twin-brother who is a Soviet agent (see a similar plot with a substitution of a 'good' brother by a bad one in the Soviet film *The Mystery of*

Two Oceans) for the latter to declare at the solemn prize presentation ceremony in Stockholm that he is disillusioned with the Western world and will emigrate to socialist Germany...

And here, for example, is the plot of the French thriller *Le Serpent* (1973) by A. Verneuil: “*Colonel Vlasov escapes to the West and plays a role of a defector – with the task to help the Soviet secret service annihilate the leaders of the military and investigation bodies of the NATO. Americans treat the fugitive with suspicion. He wins their trust after an authentic explanation of Vlasov’s deeds which was given by the American investigation deputy chief (who, according to the plot, is also a Soviet resident) to his colleagues: he shows some photographs – a parade on Red Square, with Colonel Vlasov sitting on a side tribune of the Mausoleum*” (Dolmatovskaya, 1976, 221) ...

One of the few exceptions to the rule is N. Jewison’s pacifist comedy *The Russian Are Coming!, The Russian Are Coming!* (1966) where mostly doltish Russian submariners who took the ground near California were shown with some sympathy... Being shot several years after the traumatic Cuban rocket crisis of 1962, the comedy *The Russian Are Coming...* was of great importance: the mankind should get over it and co-operate in order to survive and prosper (Strada, Troper, 1997, 97).

The western screen quite often tried to avoid straightforward ideological cliché. In A. Mann and L. Harvey's film *A Dandy in Aspic* (1968) a Soviet spy looked even attractive – charismatic, courageous, dreaming to return home. But it was only because the authors conceived to show a gripping episode at the end of the movie where the spy betrayed by his Moscow boss gets killed in a shoot-out...

One can find many faults with the artistic and factographic aspects of foreign screen versions of A. Solzhenitsyn's prose (*Den Foerste kreds / The First Circle, One Day in the Life of Ivan Denisovich*), though they were made with the measure of reliability available to western filmmakers who, of course, had no opportunity to shoot such films about Russia in the Soviet Union. So, today it is hardly possible to agree with G. Dolmatovskaya's pathos and unfounded critical remarks of F. Shaffner's film *Nicholas and Alexandra* (1971) which quite verisimilarly related a dramatic story about how a defenseless family of Nicholas II was shot by communists in the summer of 1918: “*The Bolshevik clandestine organization headed by Lenin is shown in the film as a group of vicious and suspicious terrorists. But even such a ludicrous image of the leader allegedly obsessed by terror and spy mania seems insufficient to the producer. He adds new touches to his slanderous portrait painted with deliberately malicious, extremely anti-Soviet intentions. Instead of the genuine historical person we see a morose image on the screen that has nothing in common with genuine reality. The authors of the film are so far gone on the anticommunism path that descend to using the most disgusting, stinking methods for attacking the relics of the proletariat revolutionary history*” (Dolmatovskaya, 1976, p. 223).

At the same time, among western political dramas of the ideological confrontation time it is possible to discover genuine masterpieces in which there is not a slightest hint at a political caricature (*The Assassination of Trotsky* directed by J. Losey, 1984 by M. Radford).

The next decline in the mutual political confrontation was connected with concluding an official agreement of contacts, exchange and collaboration between the USSR and the USA in June, 1973 followed by a widely advertised Soviet-American Apollo-Soyuz test project (1974). The ideological *détente* had lasted practically till the end of 1979 when the Soviet Union launched an enduring war in Afghanistan...

The following serial of *Bondiana – The Spy Who Loved Me* (1977) contained a most striking episode which reflected the lessening of the mutual confrontation of the 1970s: when kissing Bond the Soviet spy Anya utters a significant phrase: “*Well, well... a British agent in love with a Russian agent. Détente, indeed...*”.

By the way, the archaically constructed films directed by Y. Dzigan – *Always On the Alert* (1972) and by G. Aleksandrov – *Starling and Lyre* (1974) fell victims to this *détente*. The first was banned by the Soviet censorship because of an almost caricatural presentation of *the iron stream* of western spies and saboteurs trying to steal through the Soviet *sealed border*. The latter was banned because of the ill-timed stereotypic scheme used in the film which showed how the Nazis were replaced by vile Americans after 1945 (however, there are some other less politicized versions of the reasons for the film being prohibited). The stereotype used in the film of the same G. Aleksandrov *Link-up on the Elbe* (1946) was enthusiastically met by the Stalin regime and seemed *outdated and politically incorrect* to Brezhnev's Kremlin in 1974.

At the same time, despite a short political *truce* in the middle of the 1970s the Soviet Union and the West were in the heat of the ideological struggle practically up to the *perestroika* period which reached its culmination at the end of the Soviet *stagnation epoch* (the early 1980s). Even at the peak of the *ideological détente* the opposing sides did not forget about mutual attacks. For example, in the context of screen espionage and terrorism.

For example, let me analyze the plot retelling of the thriller *Telefon* by D. Siegel (1977) made by E. Kartseva for illustration: “*viewers are shown numerous explosions occurring in different parts of the United States. But the objects being exploded lost any strategic meaning long ago. The American investigation is very surprised at it, though, of course, they do not doubt that the explosions are the work of the red. The underlying story is the following. At the height of the Cold War in the late 1940s the Soviet Union placed 136 agents near important military bases, industrial complexes and research-and-development centers of the USA. Being hypnotized they were quite unaware of their future mission. But when they heard a certain codeword on the phone they began to carry out the operation implanted in their minds under the old hypnosis. After that each agent – it was programmed – committed suicide. A certain employee of the Soviet espionage Dalchinsky who knew about the telephone terrorism and disagreed with the Soviet investigation policy went on a business trip to the USA where he started to realize a dreadful plot. Americans informed the Soviet government about this past operation. Then an experienced agent, Grigory Borzov, – a replica of James Bond, was sent to America. Working hand in hand with beauty Barbara, a double agent, gallant Borzov neutralized Dalchinsky and prevented the most disastrous explosions in the nick of time. After performing the exploit he did not return to Moscow and remained with Barbara*” (Kartseva, 1987, 199-200).

Nevertheless, the West did not often turn their attention to the Russian subject during the *détente* epoch: 6-9 films about Russia were shot annually from 1975 to 1978 (only 1-4 among them were American films).

M. Strada and H. Troper wrote: Why did not the Hollywood of the 1970s show much enthusiasm about cooperation with the Soviet Union? Why did not the portraits of Russian film characters become more positive in the *détente* epoch? Some factors will help explain the situation. The first one, as they say, – out of sight, out of mind. At the height of the *Cold War* the threat sources for America seemed to be external, and namely: the Soviet Union and their automatic weapon... In the 1970s began the *détente* policy, arms control support, nuclear risks reduction. As a result, the fear of the atomic war was diffused. The second reason for the ambivalent Hollywood reaction to the *détente* epoch was its ambiguous character (Strada, Troper, 1997, 143-144).

While *Dr. Zhivago* (1965) directed by D. Lean was, undoubtedly, a most *symbolic* western film of the 1960s concerning Russia, W. Beatty's *Reds* (1981) became one of the most outstanding western films about Russia in the 1980s, a kind of an American answer to the enthusiasm of the Russian revolutionary epoch (Strada, Troper, 1997, 166).

W. Beatty's drama told about the Russian events of 1917-1918, about the Bolshevik movement seen by an American journalist, John Reed. The producer tried to avoid grotesque and ideological preconception. His position was neutral and sympathetic rather than accusatory.

The movie *Reds* was an Oscar nominee in 12 awards. As a result, the director, cameraman and a supporting actress got the cherished statuettes. American film critics included *Reds* in the top five Hollywood films of the year.

The movie with its star actors (leading actors – W. Beatty, J. Nicholson, etc.) was supposed to become a box-office hit. But in the first year of its showing in cinemas (since December 4th, 1981) the film earned 40 million dollars (not a very impressive result taking into account that the film cost \$32 million) and got only the 197th position in box-office receipts among the films of the 1980s (Strada, Troper, 1997, 167). Apparently, it was because the movie *Reds* was made contrary to a stereotyped simplified western notion of Russia and deprived of the *Dr. Zhivago*'s melodramatic character and entertaining nature *per se...*

On account of the Soviet troops invasion of Afghanistan (1979) and R. Reagan's conception of *star wars* the ideological confrontation between the Soviet Union and the West rapidly increased (Strada & Troper, 1997, 154; Golovskoy, 1987, 269). As a result, – in the early 1980s the post-war stereotypes of the *Cold War* were reanimated.

So, in the sanguinary action movie *Invasion of the USA* (1985) terrorist-psychopath Michael Rostov's cruelty is quite adequate to the tortures of KGB Colonel Nikita Biroshilov from the old movie *Prisoner of War* (1954) (Strada and Troper, 1997, viii). In *Invasion U.S.A.* Russian terrorists blast buildings, innocent men, women and children. In fact, never before had Hollywood films shown such a degree of the Soviet aggression (Strada, Troper, 1997, 146).

The action movie *Red Dawn* (1984) where the Russian aggression is shown as a moral equivalent of the Nazi invasion (Strada, Troper, 1997, 160) was shot in a similar spirit. No wonder that the chairman of the American National Coalition on Television Violence named *Red Dawn* as a screen violence leader: 134 acts of violence per hour (Strada, Troper, 1997, 160).

The film *Rambo III* was filled with not less Russophobia pathos and narrated about the Soviet troops' atrocities in Afghanistan (take, for example, a sadist character of Colonel Zaitsev who possessed all the *Cold War* stereotypes of negative characters). *Rambo III* cost \$63 million and became the most expensive film of 1988. But it did not meet the expectations of Hollywood producers for it proved to be an unprofitable investment: the film was released at the height of the Soviet *perestroika*, in other words, it was out with a 3 years delay. By the time the former anti-Soviet moods of American viewers had changed significantly and the released film was a flop: its box-office receipts were only \$ 28,5 million (Strada, Troper, 1997, 182).

In addition to conventional denunciations of mutual espionage and aggression (*Gorky Park* directed by M. Apted, *The Soldier* by J. Glickenhaus, *Invasion U.S.A.* by J. Zito, *World War III* by D. Greene, *Red Dawn* by J. Milius, *Secret Weapons* by D. Taylor, *Rambo II* by G. Cosmatos, *Amerika* by D. Wrye, *The Right to Shoot, Ordered to Take Alive* and *The Barman from 'Golden Anchor'* by V. Zhivolub, *We Accuse* by T. Levchuk, *On Rich Red Islands* and *The Secret of the Villa 'Greta'* by T. Lisitsian, *Alert Flight* by V. Chebotaryov, *Solo Voyage* by M. Tumanishvili, *Interception* by S. Tarasov, etc.) there emerged more sophisticated ideological altercations.

For example, in 1985 in the USSR and in the USA there were released two films which told about the fate of well-known actors-defectors. S. Mikaelyan in *Flight 222* made an attempt to act a true story about how famous Soviet ballet dancer Alexander Godunov escaped to the West: according to the plot of the film Americans try to prevent the defector's wife, who is very patriotic, from jetting off to Moscow. And T. Hackford in *White Nights* using an image of another well-known ballet dancer (Michael Baryshnikov who was shining on Broadway stages at that time) designs a symmetrical situation. His character is a leading Petersburg ballet soloist who ran away to the USA and was captured by KGB because of some technical failure of an American airliner which force-landed in the USSR. However, despite the generous promises of the Soviet special services he refused to compromise and soon managed to escape again to the West...

The topic of forced emigration, this time because of anti-Semitism, was chosen by *Streets of Gold* (1986) directed by J. Roth. According to the plot of the film the Soviet authorities do not wish Jew Neumann to present the Soviet Union at the coming Olympic Games. And in protest the offended sportsman emigrates to the United States...

Unlike the American cinema art of the 1970s which ignored *boring* Russian characters, the Hollywood of the 1980s produced over 80 films about Russia. As M. Strada and H. Troper wrote: *almost all of them demonstrated negative sides of the Russian and Soviet system frightening viewers with malicious Soviet enemy portraits which should be annihilated. ... All films of the kind began with the idea that the Soviet*

communism was an evil. It was not new but it was implied that peaceful co-existence was impossible and negotiations efforts with the enemies of freedom had no sense (Strada, Troper, 1997, 154-155).

In addition to the espionage-adventure genre the negative image of the West was widely cultivated by the Soviet screen in sci-fi movies where scientific discoveries fell into the hands of cruel maniacs wishing to become the lords of the world (*The Hyperboloid of Engineer Garin*, *The Air-Seller*, *Professor Dowell's Testament*). The American fantastic cinema in its turn showed films about how the Soviet troops invaded Alaska (*Amerika*) or allegoric films about extraterrestrial invasions... The British screen presented a second screen version of the J. Orwell' anti-communist masterpiece – *1984*.

A special part was assigned to gloomy fantastic (by the way, often pacifist) films about consequences of a nuclear war (*Five*, *On the Beach*, *Chosen Survivors*, *Dead Man's Letters*, etc.). These ‘warnings from the future’ — nightmares of the insanity of atomic and space wars, ruin of the human civilization — became quite customary on the *bipolar world* screens. This is a special type of fantasy which still frightens the mankind with its topicality as there are a lot of the so-called *local conflicts* on our planet today.

In 1985 Hollywood released a costly blockbuster *2010* telling about how Americans destroyed a Soviet vessel and the Kremlin revenged ‘asymmetrically’ by blasting out an American military satellite. Despite all this negative attitude the movie *2010* anticipated the transition from rigid Russophobia to new American-Soviet collaboration (Strada, Troper, 1997, 168).

Anyhow, the media *Cold War* lasted till the end of the 1980s when in connection with the Soviet *perestroika* a mutual sympathy between the West and the USSR was shown more often (*Red Heat*, *Russkies*, *Superman IV*, *The American Spy*)... Apart from the former ideological patterns the Soviet system against Russian people’ or ‘a bad system vs. good people’ they began more often to shoot ‘positive films about the advantages of mutual demilitarization and the Soviet-American cooperation (Strada, Troper, 1997, 196).

For example, *Superman* (1987) saved the Soviet administration from the enemy missiles; good-natured Russian mariner Michael Aleksandrovich Pushkin (Misha) (1987) from *Russkies* in fact turns out to be a good friend of Americans. In the movie *Red Heat* (1988) legendary A. Schwartzenegger with all his terminator charisma played the role of a Russian militiaman who came to the USA and easily browbeat New York gangsters. And in the film *Red King. White Knight* (1989) an American agent prevented an attempt on the president's life and rescued M. Gorbachev; he also prevented a coup d'état planned by reactionary elements of the Soviet Union including KGB: the new spirit of cooperation should be protected (Strada, Troper, 1997, 190-191).

By the way, *Red Heat* became the first western film shot in part in Moscow (Do you remember how apparently inauthentic the Russian capital looks in *Kremlin Letter* directed by J. Huston in Helsinki?).

Spies like Us (1985) by director J. Landis was one of the brightest comedies of the epoch – a humorous spoof on spy thrillers. The main characters of the film (a star duet of D. Aykroyd and C. Chase) arrive in Siberia on the American investigation instruction where together with local missile-women they avert a nuclear war. Then they make love in order to cement the Soviet-American relationship.

By ridiculing the stereotypes used in spy thrillers and Bondiana, John Landis turned the film into a skit for his friends and familiar filmmakers including, of course, film fans. So, minor roles of aggressive Russian frontier guards were played for fun by well-known producer Costa-Gavras (*Zeta, L'Aveu, Missing in Action*) and a disk jockey of the BBC Russian sector – Seva Novgorodtsev.

The plot of the other American comedy of those years – *Young Nurses in Love* (1987) is also very amusing. It is a parody on ‘hospital’ soap operas: in order to steal the American sperm bank (containing the donations of P. Picasso, D. MacArthur, E. Hemingway) KGB agent Dombrovskaya passes herself off as an American nurse...

In my opinion, the Book of American researchers Tony Shaw and Denise Youngblood, *Cinematic Cold War: US-Soviet Battle for Hearts and Minds* (2010) is new appeal to the era of 1946-1985, when at times it seemed that the ideological battle between America and the Soviet Union was doomed to Eternity. Book by Shaw and D. Youngblood is well structured, balanced, and her peculiar sound assessment cinema steeped in a broad sociocultural context. Felt in every scope of the work done: with the support of several foundations and organizations, the authors of a number of years worked in the U.S. and Russian archives and libraries, looking for maximum coverage of literary and film material.

T. Shaw and D. Youngblood divide this period into five segments – the extremely negative propaganda (1947-1953), mostly positive propaganda (1953-1962), propaganda in favor of detente between the USSR and the USA (1962-1990), the return to a rigid confrontational propaganda (1980-1986) and promote peaceful co-existence (1986-1990) (Shaw and Youngblood, 2010, 18-19). The authors also reasonable to note that this circuit except during the 1947-1953 year has never been strict: in the U.S. and the Soviet Union at the most “thaw days” on the screen to get tough on the tone of films, directed against the main enemy.

Rightly pointed out the fact that, unlike 1930, the Soviet post-war films of the Cold War internal enemies have been honored for special attention, and were successfully replaced by foreign spies and saboteurs (Shaw and Youngblood, 2010, 49). But an internal enemy – the communists – to pay the lion's share of the on-screen confrontation in American films 1947-1953's also...

The book of T. Shaw and D. Youngblood has different kind of construction: after a brief historical overview of “cinema cold war” between the U.S. and the USSR, the authors provides a detailed analysis of the typical American and Soviet “confrontation” films – from *Meeting on the Elbe* (1949) to *Rambo: First Blood. Part II* (1985).

And here, at first glance may seem odd presence in this list peaceful and lyrical Russian melodrama *Spring on Zarechnaya Street* (1956). But even here the logic of the authors convinced – these are entirely immersed in the everyday atmosphere of the

film (both Soviet and American) to convince the audience in the stability and “correctness” lifestyle characters (Shaw and Youngblood, 2010, 97; 112).

Of course, the on-screen battle of two state systems was initially unequal. Many American films related to the Soviet-themed (*From Russia with Love*, *Gorky Park*, *Fire Fox* and many others) have had wide international distribution and resonance, in time, as virtually all Soviet anti-American movies were “goods for domestic use”. In addition, Hollywood Cold War (especially in the 1960-1970) was sometimes much more pluralistic and tolerant (for example, *The Russian Are Coming, The Russian Are Coming!* by Norman Jewison) against the Soviet Union than the Soviet “ideological film battle with USA” (Shaw and Youngblood, 2010, 219).

On the other hand, the authors of the Soviet confrontational film did not count on international success. Their mission was originally a local – ideological influence over the hearts and minds of the population, “the sixth part of the globe” (plus, perhaps also dependent on the people of the then – Soviet Union “socialist camp”).

It is difficult to disagree with M. Strada and H. Troper's conclusions – only few films of the confrontation epoch are jewels which stood the test of time and keep on shining but the majority of these films seem banal, even senseless today and quickly fade from the memory (Strada, Troper, 1997, ix). It is curious that ponderous and pathos confrontation dramas of 1946-1986, as a rule, look rather archaic now while less ambitious, openly adventure films (*The Mystery of Two Oceans*, *From Russia with Love*) or comedies (*Silk Stockings*, *Moscow on the Hudson*) demonstrate a surprising *durability* in TV ratings.

Anyhow, films of the *Cold War* epoch are quite suitable for content analysis and can be systematized according to dominant stereotypes (in terms of problems, ethics, ideological messages, plots, types of characters, representation methods, etc.).

Screen Stereotypes of the Cold War (1946-1991)

The comparative analysis of plots, characters and ideology of the western and Soviet films of the ideological confrontation epoch (1946-1991) shows a substantial similarity of their media stereotypes.

The content analysis of *Cold War* media texts allows to present their main plots as follows:

- spies penetrate into some USSR/USA/Western country to sabotage and/or to find out some military secrets (*Secret Mission*, *The Blue Arrow*, *The Mystery of Two Oceans*, *Above the Tissa*, *The Shadow Near the Pier*, *The Case of Corporal Kotchetkov*, *A Shot in the Fog*, *Marked Atom*, *The Prize*, *13 Frightened Girls*, *We Accuse*, *From Russia with Love*, *Topaz*, *A Dandy in Aspic*, *Le Serpent*, *The Spy Who Came in from the Cold*, *Firefox*, *Invasion U.S.A.*, *Le caviar rouge*, *The Fourth Protocol*, *No Way Out*, etc.);
- the opponent plots a secret attack against some USSR/USA/Western country creating secret bases with nuclear weapons for this purpose (*The Mystery of Two Oceans*, *World War III*, *Secret Weapons*, *Rocket Attack U.S.A.*, etc.). Another variant: occupation troops invasion (*Black Seagull*, *Red Dawn*, *Amerika*, etc.), opponents

exchange nuclear strikes which destroy the USA or even the whole planet (*Five, On the Beach, Chosen Survivors, Threads, Fail-Safe, The Day After*, etc.);

- a brutal pseudo-democratic or totalitarian regime oppresses its own people (USSR/USA/other country) quite often performing risky medical experiments or throwing its people into concentration camps (*The Plot of the Doomed, Silver Dust, The First Circle, One Day in the Life of Ivan Denisovich, 1984, Gulag, Mosca addio, Moscow on the Hudson, The Interviewer*, etc.);

- dissidents abandon/try to abandon a country where, in their opinion, democracy and personal freedom are stifled (*The Iron Curtain, Red Danube, The Journey, Escape to the Sun, Green Card, The Lost, La Diagonale du fou, Moscow on the Hudson, Flight 222, White Nights*, etc.);

- ordinary Soviet/western citizens explain to Soviet/western military/civil visitors misled by propaganda that the USSR/USA/Western country is a bulwark of friendship, prosperity and peace (*Ninotchka, Silk Stockings, Russian Souvenir, Leon Garros is Looking for his Friend, The Russian are Coming, Russkies*, etc.)

- a loving couple meets some obstacles connected with the ideological confrontation between the USSR and the Western world (*Silk Stockings, The Iron Petticoat, Queen of Revenge or to Leave Forever, One Two Three, Before Winter Comes, The Golden Moment, Cowboy and the Ballerina*, etc.);

I agree with M. Strada and H. Troper: the last prominent peak of the *Cold War* cinema fell on the early 1980s when the Russian as part of a monolithic and aggressive system were portrayed as products of their environment – malevolent, strong, and actively revolutionary all over the world. In the early 1980s love and marriage practically disappeared from American films about Russia, as well as religion. Almost all Russian characters were shown as definite agents of violence: they were men who abhorred and usually endangered the American way of life. In this message there was an incessant crystal-clear demand from advocates of freedom to remain vigilant in relation to the malevolent Soviet system and its sinister representatives (Strada, Troper, 1997, 170).

However, a detailed analysis of Soviet/Russian films about America and the West is not our research objective, therefore we will focus on studying stereotypes within the ideological confrontation topic presented in western feature films of different genres.

The Stereotype Structure of Western ‘Confrontational’ Dramas

Historical period, scene: any interval of time from 1917 to 1991, the USSR, the USA, other countries.

Setting, household objects: simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.

Representation of reality: quasirealistic or conventional and grotesque depicting of people’s life in ‘hostile countries’.

The western example of representation of events: New York, a modern attractive megalopolis, a cosy and comfortable, democratic and dynamical melting pot of

nationalities and cultures. And on the other side of the ocean is Moscow, - a dark, gloomy city with long queues outside the shops and military patrols on the streets.

Characters, their values, clothing, constitution, lexicon, mime, gestures: positive characters are advocates of democratic ideas; negative characters are exponents of anti-humane, militarist ideas. Characters differ not only in the social but also in the material status. Soviet characters are quite often demonstrated as rude and cruel zealots with a primitive vocabulary and ever frowning faces, active gesticulation and disagreeable voices.

Significant change in the characters' life: negative characters prepare to implement their anti-humane ideas.

Incipient problem: the lives of positive characters as well as lives of the whole nationalities/countries are in danger.

Search for solutions to the problem: a struggle of positive characters with negative ones.

Problem solution: murder/arrest of negative characters, returning to a peaceful life.

The Beast of Budapest. USA. Director H. Jones.

Historical period, scene: Hungary, October, 1956.

Setting, household objects: dilapidated streets and buildings of Budapest, torture-chambers of Hungarian communist special services; poor households of simple Hungarians, luxurious interiors of the Budapest police chief's department.

Representation of reality: quasirealistic, making some semblance to documentary objectivity by including some fragments of original newsreel facts of 1956.

Characters, their values, clothing, constitution, lexicon, mime, gestures: Hungarian rebels and special services workers of the Hungarian communist regime. The latter are shown as rude, cruel and cynical sadists with a primitive vocabulary, unpleasant voices and looks; Hungarian rebels, on the contrary, are depicted as extremely positive characters; they are purposeful, strong, honest fighters for peace and democracy who use a business lexicon, restrained manners and mime; even those of them who at first tried to maintain neutrality or even were under the influence of the communist propaganda, soon find their bearings and join the rebels.

Significant change in the characters' life: Hungarian communists together with the Soviet troops try to crush the riot of Hungarian workers and students and to arrest/kill their leaders.

Incipient problem: the lives of positive characters – Hungarian rebels, are under threat.

Search for solutions to the problem: the leaders of Hungarian rebels go into action against communist special services.

Problem solution: the positive characters slay the Budapest police chief in the fight who wanted to flee to Austria for fear of people's wrath (though in the end the offscreen voice reports that, unfortunately, the victory of democratic forces proved to be temporary and soon the Soviet troops managed to restore a communist regime in Hungary)

Sakharov. Great Britain, 1985. Director J. Gold.

Historical period, scene: the USSR of the middle of the 1980s.

Setting, household objects: poor Soviet conditions of life, squalid surroundings.

Representation of reality: quasirealistic, making some semblance to documentary objectivity, elements of obvious grotesque.

Characters, their values, clothing, constitution, lexicon, mime, gestures: an outstanding scientist-democrat and crafty KGB agents. They differ in their ideology. Academician Sakharov is charming, clever, honest, plainly dressed, has a correct literary speech, his mime and gestures suit the canons of the intellectual. The KGB agents are deceitful, cynical, obsessed with the ideas of repressing democracy and freethinking... Their lexicon is primitive, their gestures and mime are vulgar.

Significant change in the characters' life: KGB initiates surveillance of the outstanding scientist-democrat, and then he is exiled from Moscow into a bleak and dirty provincial town, off-limits to foreigners.

Incipient problem: the life of the outstanding scientist and his family is in danger.

Search for solutions to the problem: a democratic western society supports the scientist-democrat.

Problem solution: inspired by the Western world support the scientist believes in the near win of democratic forces.

The Hunt for Red October. USA, 1990. Director J. McTiernan.

Historical period, scene: at the turn of the 1990s, in the ocean.

Setting, household objects: office compartments and cabins of a submarine.

Representation of reality: realistic, making some semblance to documentary objectivity.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the commander of the Soviet submarine 'Red October' and their American colleagues. At first they differed in the ideological status. The commander is charming, clever, honest, dressed in the military uniform, his speech (English, of course) is correct, his mime and gestures suit the canons of a military seaman. His American colleagues are also dressed in the military form, they are efficient professionals.

Significant change in the characters' life: American military men want to win the Soviet commander to their side.

Incipient problem: hesitation of the Soviet submarine commander between the military oath and a temptation to hand over the newest submarine to the American colleagues.

Search for solutions to the problem: the commander of the submarine tries to analyze the situation.

Problem solution: the triumph of democratic forces, the commander of the Soviet submarine joins the American Fleet.

The Stereotype Structure of Western ‘Confrontational’ Thrillers or Detectives

Historical period, scene: any interval of time from 1917 to 1991, the USSR, the USA, other countries.

Setting, household objects: simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters (but being on the territory of the hostile country the spies adapt to housing and living conditions of the adversary).

Representation of reality: as a rule, conventional and grotesque representation of the lives of people in ‘hostile states’.

Characters, their values, clothing, constitution, lexicon, mime, gestures: positive characters (frontier guards, counterintelligence agents, spies, saboteurs, and peaceful citizens) and negative ones (the same groups, except for peaceful citizens). Split by ideology and world outlook (bourgeois and communist), as a rule, the characters are strong-built and look according to the plot of a media text: spies can for some time (before the exposure, for example) look nice, but then they will necessarily show their vile essence... Other Soviet characters (frontier guards, KGB chiefs, etc.) are shown as rude and cruel zealots with a primitive lexicon, ever frowning faces, active gesticulation and disagreeable tones of heart-rending cries...

Significant change in the characters’ life: negative characters commit a crime (illegal crossing the border, acts of sabotage, espionage, blackmail, theft of government secrets, murders).

Incipient problem: law-breaking.

Search for solutions to the problem: crime investigation, pursuit of negative characters.

Problem solution: positive characters expose/catch/kill negative characters.

Embassy. The USA, 1972. Director G. Hessler.

Historical period, scene: an Arabian country of the early 1970s. The American embassy.

Setting, household objects: streets of the Arabian capital, the embassy interiors.

Representation of reality: neutral and correct representation of positive American characters; a slight grotesque in relation to the Soviet spy (though, at first his portrait is neutral), the settings and interiors look quite realistic.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the negative character is a Soviet spy; positive characters are a dissident who ran away from the USSR and the American embassy staff. All the characters are dressed nearly in the same way – according to the diplomatic status. All of them are restrained. It is clear that the Soviet spy is forced to conceal his adherence to ‘the values of the socialist way of life’.

Significant change in the characters’ life: the Soviet spy penetrates into the American embassy.

Incipient problem: the Soviet spy tries to kill the dissident from the USSR who asked the American ambassador for a political asylum.

Search for solutions to the problem: positive Americans try to expose the Soviet spy.
Problem solution: the Soviet spy is exposed.

Telefon. The USA, 1977. Director D. Siegel.

Historical period, scene: the USA of the late 1970s.

Setting, household objects: American streets, offices of American special services.

Representation of reality: neutral and positive American characters; a slight grotesque in relation to the Soviet spy; the settings and interiors look quite realistic.

Characters, their values, clothing, constitution, lexicon, mime, gestures: a negative character – Soviet spy Dalchinsky; positive characters – Soviet agent Borzov (here one can feel the obvious détente impact on Hollywood scripts that never dared to endow Soviet spies with positive traits before); by the way, a similar method was used earlier in the Soviet cinema too, in the film ‘Resident’s Mistake’ shot in 1968; an American spy is also shown there in a positive way) and employees of American intelligence department. All the characters are dressed almost likewise – they are wearing smart clothes. They are reserved in showing their feelings and thoughts.

Significant change in the characters’ life: Soviet spy Dalchinsky makes up his mind to implement an old plan of the Soviet espionage; using a codeword on the phone he orders the Kremlin agents who were hypnotized in the 1940s to blast out USA military facilities.

Incipient problem: the USA security is in danger (though the majority of the damaged militarily facilities turn out to be out-dated).

Search for solutions to the problem: the Kremlin sends the best agent Borzov in the USA to upset Dalchinsky’s plans.

Problem solution: Borzov neutralizes Dalchinsky and prevents a further serial of explosions. After the successfully completed operation Borzov (apparently, being fascinated by the American way of life and beautiful Barbara) resolves to remain in the USA for good. Here the reasons for the initially positive image of Borzov become clear even to the least sagacious audience...

No Way Out. USA, 1987. Director: R. Donaldson.

Historical period, scene: the USA of the mid-eighties of the XXth century.

Setting, household objects: offices of special services, apartments.

Representation of reality: the living conditions and all the characters are displayed quite realistically, without grotesque.

Characters, their values, clothing, constitution, lexicon, mime, gestures: a negative character – a Soviet spy (charismatic, attractive, purposeful, clever, well-dressed); positive characters – Americans, including - employees of the American special services. The Soviet spy skillfully conceals his genuine purposes and goals under the mask of a charming American for the greater part of the action.

Significant change in the characters’ life: the Soviet spy gets some information about the American special services affairs.

Incipient problem: the Soviet spy attempts to undermine the USA defensive capability.

Search for solutions to the problem: positive Americans attempt to expose the Soviet spy.

Problem solution: the Soviet spy is exposed.

The Stereotype Structure of Western ‘Confrontational’ Action Films

Historical period, scene: any interval of time from 1917 to 1991, the USSR, the USA, other countries.

Setting, household objects: simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters (if the latter are in the West, of course, not on the territory of Russia), typified patterns of military facilities bases, cabins of planes and tanks, decks of naval vessels, compartments of submarines.

Representation of reality: as a rule, conventional and grotesque representation of the lives of people in ‘hostile states’.

Characters, their values, clothing, constitution, lexicon, mime, gestures: positive characters (servicemen of different armed forces and peaceful citizens) - advocates of democratic ideas; aggressors (military men, saboteurs, terrorists) – bearers of anti-human ideas. Split by ideology and world outlook (bourgeois and communist), as a rule, the characters are strong-built and look according to the plot of a media text: Soviet characters (soldiers, officers) are shown as rude and cruel zealots in Western films with a primitive vocabulary, ever frowning faces, active gesticulation and disagreeable tones of heart-rending cries...

Significant change in the characters’ life: negative characters commit a crime (military aggression, acts of sabotage, murders).

Incipient problem: transgression – the lives of positive characters, and very often, the lives of all peaceful characters of a democratic country (in this or that meaning) are under threat.

Search for solutions to the problem: armed struggle of the positive characters with the enemy aggression.

Problem solution: killing/capture of aggressors, return to peaceful life.

Firefox. USA, 1982. Director C. Eastwood.

Historical period, scene: the Moscow and Moscow suburbs of the early 1980s.

Setting, household objects: Moscow streets, apartments, a military aerodrome situated near Moscow, a jet fighter cabin; ascetic conditions of the Soviet life.

Representation of reality: the Soviet life attributes, interiors, costumes and so forth are shown with grotesque. Moscow looks like a dark, dirty, unfriendly city, with military patrols in the streets and in the underground.

Characters, their values, clothing, constitution, lexicon, mime, gestures: a positive character – a courageous and dexterous American pilot, he is also a valorous spy and a patriot of America; negative characters – his Soviet enemies, dull-witted and disagreeable; common Moscow passers-by are shown as people with gloomy faces

dressed in similar grey-brown clothes. The vocabulary of all the characters is plain. The mime and gestures are often exaggerated.

Significant change in the characters' life: having stolen a march on the armed guard the American pilot skulks to the Soviet military aerodrome.

Incipient problem: the American pilot hijacks a secret Soviet jet Firefox and successfully takes off.

Search for solutions to the problem: Soviet military men try to shoot down the plane, and the American pilot tries to escape.

Problem solution: the American pilot successfully lands at a western military aerodrome.

Born American. USA, 1985. Director R. Harlin.

Historical period, scene: the Finland and the USSR of mid 1980s, frontier areas.

Setting, household objects: streets and houses in Finland and the USSR, KGB torture-chambers. Poor Soviet living conditions.

Representation of reality: the Soviet life attributes, interiors, costumes and so forth are shown with grotesque, and the Finnish ones are shown in a positive and advertising manner.

Characters, their values, clothing, constitution, lexicon, mime, gestures: positive characters are common nice American guys; negative characters are Soviet agents of KGB. The latter look like caricatures – with hysterical mime and gestures, a primitive vocabulary. The Soviet characters are dressed in plain grey clothes.

Significant change in the characters' life: having deceived the Soviet frontier guards the American guy illegally crosses the Finnish-Soviet border just for fun.

Incipient problem: the American guy falls into clutches of cruel KGB agents.

Search for solutions to the problem: the American guy tries to crash out.

Problem solution: the American guy manages to return to the West.

Rambo III. USA, 1988. Director P. MacDonald.

Historical period, scene: the Afghanistan occupied by the Soviet army of the late 1980s, mountain regions.

Setting, household objects: military bases, military accessories (the uniform, arms, etc.).

Representation of reality: the Soviet life attributes, interiors, costumes and so on look like rather realistic but some conventional elements characteristic of fighting and firing scenes of this genre are quite obvious.

Characters, their values, clothing, constitution, lexicon, mime, gestures: a positive courageous and invincible American warrior, and negative Soviet aggressors (shown in a grotesque manner). The characters' vocabulary is simple and connected to army specificity. The characters' mime and gestures are often exaggerated. The majority of the characters are dressed in a military uniform. Their physical development is apparently above the average.

Significant change in the characters' life: the American superman arrives in Afghanistan occupied by Soviet troops.

Incipient problem: the American guy's life as well as the lives of common Afghan people is under threat.

Search for solutions to the problem: the valorous American warrior defends the democracy and freedom of Afghan people.

Problem solution: the victory of the American superman over the Soviet aggressors.

The Stereotype Structure of Western 'Confrontational' Melodramas

Historical period, scene: any interval of time from 1917 to 1991, the USSR, the USA, other countries.

Setting, household objects: simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.

Representation of reality: as a rule, a conventional and grotesque representation of people's life in 'hostile states'.

Characters, their values, clothing, constitution, lexicon, mime, gestures: male and female characters of a contrasting ideological and social status. Characters, as a rule, are of a shapely constitution and look rather nice. Their clothes, vocabulary and mime are of average quality.

Significant change in the characters' life: meeting of the male and female characters.

Incipient problem: ideological and social mésalliance.

Search for solutions to the problem: the characters overcome ideological and social obstacles to their love.

Problem solution: wedding / love harmony (in most cases); death, separation of characters (as an exception from the rule).

Jet Pilot. USA, 1957. Director: J. von Sternberg.

Historical period, scene: the USA (Alaska) and the USSR of the 1950s.

Setting, household objects: a jet cabin, apartments, military offices.

Representation of reality: emphasized favorable methods of treating positive characters and grotesque when treating negative characters.

Characters, their values, clothing, constitution, lexicon, mime, gestures: an American colonel and a young lady, – a Soviet jet pilot. They are of a different ideological, social and material status. The characters are usually dressed in the military uniform. They both are well-built. Their speech is plain. The mime and gestures are emotional.

Significant change in the characters' life: a Soviet jet lands in Alaska. Its pilot is a charming Russian beauty who gets fascinated by America; the American colonel falls in love with her at first sight, they get married...

Incipient problem: soon after their wedding it turns out that the charming Russian spouse of the American colonel is a spy.

Search for solutions to the problem: the American starts to play his own game – he (as a counterspy) comes together with his wife to the USSR.

Problem solution: in the USSR the American colonel realizes that his Russian wife really loves him. The reunited couple steals Soviet aviation secrets and flies back to Alaska, having stolen the newest Russian jet fighter...

Anastasia. USA, 1956. Director A. Litvak.

Historical period, scene: the Europe of the 1920s.

Setting, household objects: the apartments of the Romanovs who are emigrants in Europe; urban streets.

Representation of reality: emphasized favorable methods of treating positive characters – the members of the Romanov family, as a whole a positive representation of heroine I. Bergman who gives herself out for Anastasia - the Russian emperor's (Nickolas II) daughter who escaped from being shot.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the Romanovs who managed to escape are hereditary aristocrats with exquisite manners and imposter Anastasia. They belong to different social strata. Their clothes are in line with their social status – the members of the Romanov family are dressed elegantly. Anastasia (esp. at first) is dressed in plain clothes. The characters' vocabulary is in accord with their social status. The mime is often exaggerated and gestures are emotional.

Significant change in the characters' life: Paris, 1928. The members of the Russian tsar's family (who are in emigration) know that in July, 1918 Tsar Nickolas the Second, his wife Alexandra and their children were shot by Bolsheviks. However, all of a sudden, in a Western Europe country there shows up a young woman who calls herself the daughter of the Russian tsar – Anastasia.

Incipient problem: the appearance of the imposter makes some members of the Russian tsar's family and their servants prey to doubts: is the charming stranger genuine princess Anastasia?

Search for solutions to the problem: Anastasia's strange fragmentary reminiscences about the Romanovs' life which could be known only to a narrow circle of the tsar's family seem rather verisimilar... The members of the Romanov family try to look into the imposter's odd story...

Problem solution: at first Empress Maria Fedorovna accuses Anastasia of fraud but on hearing Anastasia's recollections known to them alone recognizes her as Nickolas the Second's daughter. And though journalists dig up true facts Maria Fedorovna gives Anastasia her blessing to marry a former Russian general...

The Golden Moment. An Olympic Love Story. USA, 1980. Director R. Sarafian.

Historical period, scene: the USA and USSR of mid 1980s.

Setting, household objects: urban streets, apartments, hotel rooms, gyms. An ascetic mode of Soviet life.

Representation of reality: conventional (within the genre), the whole American environment and major American characters are shown with sympathy.

Characters, their values, clothing, constitution, lexicon, mime, gestures: a charming American athlete and a nice Soviet gymnast; they are of a contrasting ideological,

social and material status. The characters prefer sportswear. Both of them are well-built. The characters' vocabulary is plain. The mime and gestures are those of common people.

Significant change in the characters' life: *the meeting of these characters during the Olympic Games of 1980 in Moscow, their mutual love.*

Incipient problem: *the lovers face a number of hindrances.*

Search for solutions to the problem: *the Soviet gymnast and the American athlete try to overcome the obstacles to their love.*

Problem solution: *when choosing between her sports career in the USSR and love, the Soviet gymnast prefers love...*

The Stereotype Structure of Western ‘Confrontational’ Love Comedies

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *as a rule, a conventional/grotesque representation of people's life in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *male and female characters of a contrasting ideological and social status. The clothes of western characters look brighter and better than those of Soviet characters. The constitution, vocabulary, mime and gestures are differentiated but in whole the main characters (who according to the plot are destined to fall in love) have a pleasant appearance.*

Significant change in the characters' life: *the principal characters fall in love under amusing/eccentric circumstances.*

Incipient problem: *ideological and social mésalliance.*

Search for solutions to the problem: *the characters overcome ideological and social obstacles to their love in a number of amusing/eccentric situations.*

Problem solution: *a wedding / love harmony tinged with humor.*

The Iron Petticoat. USA, 1957. Director R. Thomas.

Historical period, scene: *the London of the late 1950s.*

Setting, household objects: *comfortable houses and household articles of Englishmen.*

Representation of reality: *conventional (within the genre); London and characters are shown with evident sympathy. In relation to the heroine – Kovalenko – the methods of representation change in the course of the plot: from grotesque (in her original, Soviet status), to sympathy (her final acceptance of 'western values').*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Kovalenko, a shapely beautiful woman and KGB captain (in the beginning she is ascetic and possessed by communist ideas and ethics, but in the end she yields to the temptations of the western life and is dressed in the extreme of the fashion) and an elegant, charming British captain of counterintelligence. At first, the heroine's vocabulary*

abounds in Soviet official words and stock phrases, her mime and gestures are frostily officious. At the end of the film the heroine undergoes serious changes – coherent plain English replaces the former officialese, her mime and gestures get also humanized.

Significant change in the characters' life: having arrived in London on the errand of the communist regime Kovalenko gets acquainted with a British captain.

Incipient problem: the difference in their ideological and social status obstructs the romance between the characters which is tinged with clowning, satire and humour.

Search for solutions to the problem: love becomes a means of overcoming the obstacles, and the principal obstacle being their mutual desire to convince each other of advantages of the communist or the Western world.

Problem solution: the solution of the Soviet beauty in love to reside in London, her happy alliance with the British officer.

Silk Stockings. USA, 1957. Director R. Mamulian.

Ninotchka. USA, 1960. Director T. Donovan.

(Both the films are remakes of the well-known comedy *Ninotchka* (1939) directed by E. Lubitsch).

Historical period, scene: the Paris and Moscow of the late 1950s.

Setting, household objects: luxurious dwellings and household stuff of Parisians, a poor official style of Moscow state offices.

Representation of reality: conventional (within the genre) but the French mode of life is shown with sympathy and the Soviet living conditions are caricatured. However, in relation to the principal heroine – Ninotchka – the means of image presentation undergo changes in the course of the plot: from a caricature (in her original, fanatical-Soviet status) to admiration (her final acceptance of 'western values').

Characters, their values, clothing, constitution, lexicon, mime, gestures: nice Soviet functionary Ninotchka (initially, she is modest and obsessed by communist ideas and the party ethics, but at the end of the film she yields to the temptations of the western life and is very fashionably dressed) and a rich, elegantly dressed Parisian. The vocabulary of the heroine is rich in official clichés, her mime and gestures are reservedly officious. At the end of the film everything changes as if by magic - the heroine speaks the language of Parisian parlours, her mime and gestures meet the genre conception of 'a woman of the world'.

Significant change in the characters' life: having arrived in Paris on the errand of the communist regime Ninotchka gets acquainted with a charming Parisian.

Incipient problem: the difference in their ideological and social status obstructs the romance between the characters which is tinged with clowning, satire and humor.

Search for solutions to the problem: love and seduction become means of overcoming the obstacles, and the principal obstacle being Ninotchka's initial fanatical adherence to the communist ideology and her active aversion to the 'bourgeois morality'.

Problem solution: Ninotchka's renunciation of her former communist ideals and her happy alliance with the Parisian.

One, Two, Three. USA, 1963. Director B. Wilder.

Historical period, scene: the Berlin divided into occupation zones of the early 1960s.

Setting, household objects: comfortable dwellings, offices and articles of modern life of western Germanys and Americans living in Western Berlin. An ascetic mode of life of East Berlin Germanys.

Representation of reality: conventional (within the genre); the mode of life and characters of West Berlin are shown with evident sympathy. In relation to one of major characters – a guy from East Berlin – the means of image presentation undergo changes in the course of the plot: from grotesque (in his initial DDR status) to sympathy (his final acceptance of 'western values'). The characters belonging to the 'socialism world' (agents of DDR special services, Soviet military men) are shown in the manner of an openly slapdash caricature.

Characters, their values, clothing, constitution, lexicon, mime, gestures: a penniless guy from East Berlin obsessed by communist ideas and a girl, – a spoilt daughter of an American millionaire, head of "Coca-Cola" Corporation. The guy is simply and poorly dressed. The millionaire's daughter is dressed in expensive clothes; her vocabulary fits the Hollywood stereotype of a 'silly blonde'. The East Berlin guy's vocabulary abounds in socialist clichés at first, his mime and gestures are openly exaggerated. At the end of the film everything changes – the main character's speech becomes quite normal and plain.

Significant change in the characters' life: the guy from East Berlin and the girl who arrived from America meet in Berlin divided into the west and Soviet zones; they fall in love with each other.

Incipient problem: the difference in their social and financial status and the DDR guy's ultra-communist views obstruct the romance between the characters which is tinged with clowning, satire and humor (the arrest of the guy by the East Berlin police; an unexpected visit of the girl's parents who think that their daughter is going to marry a Germany aristocrat; the guy's initial fanatical adherence to the communist ideology and his active rejection of the 'bourgeois mode of life').

Search for solutions to the problem: with the help of the smart director of the Berlin branch of "Coca-Cola" Co. the guy and the girl gradually overcome the obstacles they meet in their way.

Problem solution: the guy's renunciation of communist ideals and his happy marriage with the American millionaire's daughter.

The Stereotype Structure of Western 'Confrontational' Comedies about Ideological Propaganda

Historical period, scene: any interval of time from 1917 to 1991, the USSR, the USA, other countries.

Setting, household objects: simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.

Representation of reality: as a rule, a conventional/grotesque representation of people's life in 'hostile states'.

Characters, their values, clothing, constitution, lexicon, mime, gestures: Soviet and western characters of a contrasting ideological and social status. They look according to the aim of the media text sources: Soviet characters (if they do not make plans to defect to the West) are shown as rude and cruel zealots with a primitive vocabulary, ever frowning faces, active gesticulation and disagreeable voices...

Significant change in the characters' life: characters meet under funny/eccentric conditions, and either western or Soviet characters are on a foreign territory.

Incipient problem: 'cultural shock', a communication gap.

Search for solutions to the problem: characters overcome ideological barriers hindering their communication in a number of humorous/eccentric situations.

Problem solution: harmony of mutual understanding between Soviet and western characters tinged by humor.

The Russian Are Coming, The Russian Are Coming! USA, 1966. Director N. Jewison.

Historical period, scene: the coastal area of the USA of the mid-1960s.

Setting, household objects: a Soviet submarine, a beach, a small American town, interiors of comfortable American houses.

Representation of reality: conventional (within the genre); the American mode of life and American characters are shown with sympathy. The Soviet characters are caricatured but it is a well-meant rather than a malicious caricature.

Characters, their values, clothing, constitution, lexicon, mime, gestures: nice plain Americans and a Soviet submarine crew; they are of a contrasting ideological, social and material status. The American characters are patriotic, charming, polite, precautionary, ready to help the Soviet seamen unaccustomed to the comfortable American mode of life; they are well dressed, their speech is plain, their mime and gestures depend on a situation (in the beginning the Americans are apparently scared suspecting that the Russian plan to attack the USA). The Soviet seamen are dressed in the military form, often and actively gesticulate, they are emotionally unstable.

Significant change in the characters' life: an account of the submarine malfunction which struck aground on a whim of the imbecile captain the Soviet seamen find themselves on the USA coastal territory. So their funny/eccentric adventures begin...

Incipient problem: (at first) not knowing anything about the USA democratic traditions, economy and culture the Soviet seamen receive a 'cultural shock' contemplating the achievements of the 'American lifestyle', and common Americans, in their turn, slowly part with their former stereotypic notions of Russians as furious enemies

Search for solutions to the problem: the Soviet and American characters overcome the barriers hindering their mutual understanding in a number of humorous/eccentric situations.

Problem solution: harmony of mutual understanding between the Soviet and American characters tinged by humor.

Moscow on the Hudson. USA, 1985. Director P. Mazursky.

Historical period, scene: the Moscow and New York of the mid-1980s.

Setting, household objects: Moscow and New York streets, shops, flats. Poor living conditions in the USSR. Comfortable living conditions in America.

Representation of reality: conventional (within the genre); the American mode of life and American characters are shown with sympathy. The Soviet lifestyle, on the contrary, is shown from the most negative point of view (dark streets, queues for toilet paper, petrol shortage, etc.)

Characters, their values, clothing, constitution, lexicon, mime, and gestures: Soviet citizens and common Americans, they are of a different ideological, social and material status. The main Soviet character (performed by R. Williams) who wished to immigrate to America is originally shown with sympathy and compassion. The rest of the Soviet characters are caricatured, especially the KGB agent played by S. Kramarov. This character is marked by hysteroid mime and gestures, foul language, but even he finally makes up his mind to stay and live in America. The clothing and food of the Soviet characters are scarce that is why they all admire the American supermarket supplies. It is curious that the film contains Russian speech (though it is given in the form of a distorted accent) what was a rare thing in western films of that time.

Significant change in the characters' life: during a tour of the USA a Soviet citizen decides to ask for a political asylum and so his funny/eccentric adventures begin...

Incipient problem: the newly-made emigrant who is used to difficult living conditions in Russia gets a 'cultural shock' in the American 'affluent society'.

Search for solutions to the problem: the ex-Soviet character copes with the obstacles preventing him from understanding the western values and the American mode of life.

Problem solution: the ex-Soviet character gets accustomed to his new environment and finds harmony living in the USA.

Twist again `a Moscou. France, 1986. Director J.-M. Poire.

Historical period, scene: the Moscow of the mid-1980s.

Setting, household objects: official interiors of Moscow houses and hotels. An ascetic mode of Soviet life.

Representation of reality: conventional (within the genre); Frenchmen are portrayed with sympathy, the Soviet characters are shown in the manner of an openly slapdash caricature.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: Frenchmen are dressed in the latest Paris fashions; the Soviet characters are shabbily dressed, their vocabulary is poor, mime and gestures are exaggerated.

Significant change in the characters' life: Frenchmen come to Moscow and find themselves in a whirlpool of comical events...

Incipient problem: the French and Soviet characters are of a different ideological, social and material status; the Frenchmen get a 'cultural shock' after meeting with the Moscow mode of life of that time.

Search for solutions to the problem: by getting accustomed to the Soviet mode of life and its bureaucratic obstacles the Frenchmen try to overcome the difficulties in their way.

Problem solution: the negative Soviet characters get punished.

The Stereotype Structure of Western ‘Confrontational’ Sci-Fi Films

Historical period, scene: far/near future. The USSR, the USA, other countries, outer space.

Setting, household objects: simple dwellings and living conditions of Soviet characters, the interiors of space crafts, luxurious dwellings and excellent living conditions of western characters; a variation – cities and buildings destroyed by a nuclear catastrophe, poor life of the few survived characters.

Representation of reality: a quasirealistic or futuristic representation of events ‘in one’s own countries, spaceships’, a conventional and grotesque representation of life in ‘hostile countries and spaceships’.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: positive characters (astronauts, military men, peaceful citizens) – bearers of democratic ideas, aggressors (astronauts, military men, saboteurs, terrorists) – carriers of anti-humane ideas. Clothing: the uniform of astronauts, the military uniform, ordinary civilian attire. Constitution: athletic and robust. Vocabulary – businesslike, the mime and gestures are in accordance with the current functions.

Significant change in the characters’ life: negative characters commit a crime (military aggression, acts of sabotage, murders).

Incipient problem: transgression – the lives of positive characters and, quite often, the lives of all peaceful characters of a democratic country (in this or that meaning) are under threat. A variation: there are a few survivors after a nuclear catastrophe.

Search for solutions to the problem: armed struggle of positive characters with the enemy aggression, or an attempt of survivors after atomic bomb explosions to adapt to new living conditions.

Problem solution: killing/capture of aggressors, return to peaceful life, or the survivors’ adaptation after the nuclear attack to new severe conditions of life.

Five. USA, 1951. Director A. Oboler.

Historical period, scene: near future.

Setting, household objects: streets and flats of an American city, ruins.

Representation of reality: a quasirealistic or futuristic representation of events.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: average Americans. Their clothes, speech, mime and gestures are rather commonplace.

Significant change in the characters’ life: enemies drop nuclear bombs on the USA territory...

Incipient problem: lives of ordinary Americans as well as the existence of the USA are threatened, only five people survive.

Search for solutions to the problem: the five Americans who cheated death unite in order to adapt to new living conditions.

Problem solution: the five Americans find the strength to begin a new life in the post-nuclear epoch despite all the difficulties...

Amerika. USA, 1987. Director D. Wrye.

Historical period, scene: near future, 1997. Alaska.

Setting, household objects: streets and houses of Americans, their comfortable living conditions (before the Soviet troops invasion).

Representation of reality: crude grotesque on the verge of a caricature.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: positive Americans (nice, strong, courageous, fair, patriotic, true to their soldier's and civil duty) and negative Soviet aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The characters' speech is simple and connected to the army specific character. The Soviet characters are wearing a military uniform.

Significant change in the characters' life: the Soviet Union treacherously attacks America by landing troops in Alaska...

Incipient problem: lives of simple Americans as well as the existence of the USA are threatened.

Search for solutions to the problem: Americans get united for a struggle against the Soviet aggressors.

Problem solution: a victory of democratic American forces over the Soviet aggressors.

Red Dawn. USA, 1984. Director J. Milius.

Historical period, scene: near future. Florida, USA.

Setting, household objects: streets and houses of Americans, comfortable living conditions (before the Soviet troops invasion).

Representation of reality: crude grotesque on the verge of a caricature.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: positive American teenagers (nice, strong, courageous, fair, patriotic) and negative Soviet and Cuban aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The characters' vocabulary is simple and connected with teenage and military language. The Soviet and Cuban characters are wearing a military uniform.

Significant change in the characters' life: the Soviet Union allied with communist Cuba treacherously attacks America by landing troops in Florida...

Incipient problem: lives of simple Americans as well as the existence of the USA are threatened.

Search for solutions to the problem: Americans get united for a struggle against the Soviet-Cuban aggressors.

Problem solution: a victory of democratic American forces over the Soviet-Cuban aggressors.

After cold war (1992 - Present): New Russian image of the Western Screen?

The post-communist epoch also gave rise to quite a few myths.

Myth 1: The western screen ceased to create an enemy image of Russia.

Even a superficial analysis of the filmography of 1992-Present easily refutes this thesis.

Myth 2: After the USSR disintegration the western cinematograph suddenly lost interest in the Russian topic.

In practice the number of western films about Russia and with Russian characters has increased. From 1946 to 1991 on average they shot 12 films concerning Russia whereas from 1992 to Present this figure reached 14 films...

Myth 3: in western films of the Post-Soviet period Russia has always been associated with Russian mafia, alcoholism, prostitution and economic dislocation.

But again everything depends on a media text. On the one hand, such an image of Russia continues to be cultivated in the majority of western films but there are many examples of a different kind...

The USSR disintegration and the initiation of radical economic reforms in Russia in 1992, as is known, were accompanied by an enormous fall of living standards of the Russian population that almost inevitably led to a rise of crime and mass emigration. The Russian screen reacted to the situation with a surge of the so-called *gory films*. The inertia period in film production told on the western interpretations of the Russian theme of 1992-1993 – there were realized films appealing to some historical events of the past such as *Stalin* (1992) directed by I. Passer and *Vent d'est* (1993) by director R. Enrico where with a greater or smaller degree of authenticity the authors reflected on the nature of the Soviet totalitarianism (one more example of the kind is a powerful psychological drama about the time of Stalin's terror – *Est-Ouest* by R. Wargnier which was released in the late 1990s).

Perhaps, the first American films that tried to avoid the traditional anti-Sovietism or condescending sympathy for *perestroika* were *Prisoner of Time* (1992) by M. Levinson and *Little Odessa* (1994) by J. Gray.

The American film director M. Levinson was, apparently, well-intentioned. He was eager to relate a drama of an expatriate Russian artist living in the USA. He wanted to sell his non-conformist paintings but the owners of American picture galleries were no longer interested in the dissident courage of the protagonist and his politically committed art with a protest against the Soviet totalitarian system...

The conception of the film was good but its realization leaves much to be desired. Alas, an unintelligible indistinct dramatic concept of the film prevented the actors from creating characters that could ring more or less true. That is why their acting resembled a bad amateur performance: forced gestures, intolerably false intonations... As a result, *Prisoner of Time* (the authors apparently hinted at B. Pasternak's line 'Captured by time') proved to be an extremely boring show. And one should be very fond of the words 'perestroika' and 'Russian vodka' to derive any pleasure from this opus of our transatlantic colleagues.

As for *Little Odessa* (1994) directed by J. Gray, it was notable for the implied motives of potential danger of Russian emigrants who had rushed to the USA and Europe in the late 1980s – early 1990s which were replicated in subsequent decades; since they allegedly took the lead in narcomafia and new gangs (see, for example, *Hollow Point* (1996), *Dykaren/Diver* (2000), *Hjarta av sten/Heart of Stone* (2000), *15 Minutes* (2001), *Mail Order Bride* (2003), *Lord of War* (2005), *Rockaway* (2007), *We Own the Night* (2007), *Driven to Kill* (2009), et al.)

‘Female export’ is another marketable topic about the Post-Soviet time on the western screen. Sometimes they are comedies (*Mail Order Bride*, 2003; *Russian Bride*, 2007), sometimes – dramas (*Beyond the Ocean*, 2000; *The Russian Bride*, 2001; *Lilja 4-ever*, 2002; *Het zusje van Katia*, 2008). And at times it is something in the mixed genre (*Russian Doll*, 2001; *Birthday Girl*, 2001). But the essence of the stereotypes remain the same - Russian girls/women on the western screen are, generally, either unfortunate victims of Russian economic dislocation/poverty and (sexual) violence, or prostitutes, or calculating predators who emigrated to the West to derive benefit from their marriage with men of means.

However, sometimes the western screen seemed to recall old melodramatic comedies of the 1950s where charming Soviet women who were KGB agents fell in love with nice American officers. For example, a romantic comedy *History is Made at Night* (1999) where a CIA agent (played by B. Pullman) fell in love with charming FSB agent Natasha (played by famous French actress I. Jacob) was made in this retro manner.

An American detective entitled *Citizen X* (1995) by C. Gerolmo is a thematic example of the contemporary western interpretation of the Russian image. It is a sad story about the crimes of sexual maniac and murderer A. Chikatilo. The USSR/Russia of the 1980s – 1990s presented in this primitive film from the artistic point of view as ‘*a total zone of absolute poverty, something resembling a backward African country in a grip of a civil war like Liberia, Sierra Leone or Ethiopia. Hungry and emaciated citizens roam about Rostov streets, they won’t stick at anything to get a meal or a drink. In fact, Rostov is a large city and a rich seaport but it is shown in the film as a small town which has recently been bombed... In genuine Rostov citizens dressed, probably, even better than in Moscow (though in bad taste, with ‘provincial chic’) but in the film Citizen X the locals are dressed as beggars, as dispossessed kulaks of the collectivization time, as the Chinese during in time of national communes and Great Leap! The poverty of the Soviet population is incredibly exaggerated: police officers do not have coats (!) they have to put on military overcoats. People are dressed in the fashion of the 1940s-1950s if not the 1930s (the same goes with well-off people). And it does not concern only clothing. The interiors and exteriors of buildings are also taken from the 1940s-1950s. The cars going along Rostov streets are of the 1950s and police officers use pre-war phones*’ (Tarasov, 2001).

Running ahead, let us mention that another sad film about Chikatilo’s crimes was made in 2004 – *Evilenko* (2004) in Italy. This time the role of the main character was played by demonic Malcolm McDowell. The authors of the film persistently convinced viewers that Evilenko had become a sexual maniac, hypnotist and a KGB

agent because of his schizophrenic reaction to the ruin of communist foundations during the restructuring period (*perestroika*). It did not even occur to them that such fellows (who have nothing to do with communist ideas and special services) are not uncommon on the vast expanse of America and in small cosy towns of Western Europe...

Naturally, the western cinematograph of the 1990s was concerned not only with Russian sexual maniacs. Much more often Russian military men and representatives of the *Russian mafia* became *bad guys*, very often represented all in one. For instance, in the film *Running Red* (1999), ruthless Russian special squad soldiers who had emigrated to the USA became leaders of the largest mafia clan... In the movie *The Trans-Siberian Express* (2008) the villain of the piece is a Russian militia major – a *bent copper* who conceived to annihilate peaceful American tourists...

Another product of *Bondiana* is the film *Goldeneye* (1995) that sharpened the topic of the Russian military aggression against the West. In the previous films James Bond struggled mainly with agents of a secret villainous organization – *Spectrum* but not with Russians. This organization is constantly trying to cause a clash between the USSR and the USA in order to provoke the third world war, but every time Bond appears to be quicker and prevents stupid war-hawks of the two super-powers from touching the nuclear button... *Goldeneye* begins with an episode where Bond engineers a large-scale act of sabotage on the USSR territory, and during the restructuring period! He mows down rookies in the Soviet uniform by platoons. After several years he arrives in modern Russia. *But, as shown in the film, it is by no means a democratic country, it is marasmic and dangerous: Russian generals-Mafiosi who know the codes to secret space weapons aim to ruin London. And what for? – In order to paralyze the world banking system and to steal billions of dollars in the forthcoming economic chaos. Well, after all, it is a Bondiana! Any competent viewer in any country will immediately guess that it is a parody. And that is where you are wrong! In some moment the mockery-conventional style completely vanishes and is replaced by a serious speculation about the Soviet empire that became even more unpredictable and dangerous after its disintegration. Bond's distrust of Russians is, certainly, justified : they pose a threat to civilization and world order'* (Gladilshchikov, 1997).

After the film *Goldeneye* (1995) the leading Hollywood studios got down to the Russian topic in real earnest. In the film *Air Force One* (1997) by director W. Petersen the American president fights with Russian terrorists in person. In the movie *The Saint* (1997) directed by P. Noyce Russia is completely seized by a totalitarian mafia that can be defeated only by a hero like Superman/Batman...

The authors of the action film entitled *The Sum of All Fears* (2002) went even further. In the course of the plot a comparatively peace-loving Russian president dies a sudden death and new Kremlin authorities have thought of nothing better than... blasting out an atomic charge onto the USA territory that may kill thousands of people...

If the genre of *Goldeneye* can be defined as a conventional parody and *The Sum of All Fears* can be called a sci-fi in a way, the topic of unrestrained Russian

aggression found its culmination in the film *The Peacemaker* (1997): ‘*a Russian nationalist general (who is also a bandit connected to both the Russian mafia in Europe and Bosnians) steals ten nuclear warheads... To conceal the fact the general – with the help of his killers – annihilates a whole guarding platoon, then he arranges a collision of the train transporting the warheads with a passenger train and, to crown it all, he detonates a nuclear explosive device in the middle of Russia... In modern Russia the train with nuclear warheads is drawn neither by an electric locomotive nor by a diesel locomotive but by a steam locomotive with a tube and a furnace of 1913 production year’* (Gladilshchikov, 1997).

Such action films as *Maximum Risk* (1996), *Eraser* (1996), *The Jackal* (1997), *Counter Measures* (1999) and others were made in the same spirit. For example, in the film *Stiletto Dance* (2001) American policemen penetrate into a Russian gang that is going – neither more nor less than – to blast out a nuclear bomb in the centre of New York...

The Russian topic is widely presented in western sci-fi movies of the post-Soviet period though to a lesser degree than in the 1950s. To our regret the plots here cannot be called pro-Russian either. For example, here is the plot of the movie *The Rage* directed by R. Kurtzman: a mad Russian doctor experiments with new lethal viruses which turn people and birds into mutants...

Western comedies of the 1990s – 2000s also contain accents on maniacal and Mafioso elements: in the film of quick-witted producer and film director M. Golan – *Russian Roulette – Moscow-95* the capital mafia kills honest businessmen, the militia is powerless and only furious widows are sharpening their knives – they castrate hateful bandits one by one... Undoubtedly, none of large *politically correct* Hollywood studios would agree to shoot such a frivolous comedy which abounds in sexual episodes. The film was financed by a Germany corporation. As is known, censorship limitations are much more liberal in Germany... It is odd but a comedy genre in no way prevented the authors (as well as the authors of another vulgar comedy – *Police Academy: Mission to Moscow*) from exploiting the western stereotypes concerning new Russia: gang rule, corruption, prostitution, defenseless civilian population, an explosion of suppressed sexual energy under the pressure of communist prohibitions...

However, everything is not as simple as it looks. For example, in 1994 they shot a thriller – *Bullet to Beijing* directed by J. Mihalka with M. Caine starring in the film. It was shot in St. Petersburg. The characters of the film fought with the Chechen mafia. However in December, 1994 the first Chechen war broke out and the West immediately began to actively sympathize with ‘noble fighters for freedom and independence’, and to show ‘bad Chechens’ became *politically incorrect*. As a result, the film was deprived of the wide screen in the USA and Europe... The fate of its sequel – a thriller *Midnight in Saint Petersburg* (1996) was not a lot better...

Perhaps, one of the most memorable western films about Russian gangsters is a thriller *15 Minutes* (2001); according to its plot two Slavonic morons (one of them was played by Russian sportsman and actor O. Taktarov) arrive in New York and gain their ‘15 minutes of glory’

torturing and slaying a policeman, and also filming this ‘little episode’ (one of the best drama roles in Robert De Niro’s career)...

Probably, the most complex and ambiguous image of the Russian mafia head was created by A. Baluev in his Swiss drama *La Traductrice / The Interpreter* (2006). His character has nothing in common with western stereotypes and is endowed with a psychological depth and underlying themes almost in the spirit of Dostoyevsky...

As it was already mentioned, the western film production about Russian gangsters started in the 1990s. However, namely in the 2000s it has reached its climax. Cruel Russian gangsters and mafiosi, frequently presented in an absurd and absolutely improbable manner by western actors (*Eastern Promises* by D. Cronenberg with Frenchmen trying to play Russian gangsters who settled down in London) have become sort of symbolic characters on the USA and European screens.

Certainly, ‘*the enemy image is indispensable for an action film. Why are Russia and Russians suitable for Hollywood? ... Russia is far away, besides, it is no longer so strong and ambitious as it used to be. Furthermore: Russians, what is of no small importance, are white. Hollywood (especially after the Los Angeles events) is careful not to show Latin Americans, Afro-Americans or South-Eastern Asians as villains who constitute a considerable part of the population and (by the way!) the audience. It is also very convenient that the Russian lobby in America does not show their mettle. If Hollywood offends any other nations in its action films (one can remember the recent events with Arabs and Japanese) the cinemas get picketed by the disaffected. Russians do not raise a rumpus*

’ (Gladilshchikov, 1997).

At the same time, it is necessary to consider S. Kudryavtsev’s opinion: ‘*the fact that finally (after playing such games as perestroika, glasnost’, etc. with us) Americans easily returned to the conventional enemy image of Russia (and now there is no need for them to make a silly mistake and confuse the USSR and Russia) is increasingly confirmed not by their hatred or hostility to Russians. Apart from purely utilitarian goals (say what you like – any time-proved dramaturgic conflict works like a charm, an old foe is worth two new ones) Yankees voluntarily or not show us their respect by choosing us for the only worthy adversary that is as menacing as before. Why should they be afraid of Japan or Germany defeated on real battlefields? They had no opportunity to whip Russia in reality – and God forbid! It is better to fight on the screen, simulate dashing star wars, combats in the air, afloat and overland. It is also possible to kick back without consequences, and to send all this notorious political correctness to hell and whereby to hit the big time. And provoke an excessively hysterical reaction from Russian critics who have suddenly desired genuine patriotism*

’ (Kudryavtsev, 1999).

At the same time, unlike the period of 1946-1991 western films on the Russian theme of 1992-2010 fed not only on confrontation plots (military confrontation, espionage, mafia and so forth) but also on satisfying the interests of the sizable Russian-speaking diaspora that has delegated their representatives in the American and European film business. All this caused continuous presence of films about Russians in the western (first of all, American) film production. Hence it is clear why in many American serials where the scene is laid in the USA there appears, at least in one episode, a Russian character-emigrant or any Russian who arrived in America for some reason (the best-known case is – the appearance of Russian character M. Baryshnikov in the superpopular

American serial *Sex and the City*). Thanks God, that he is not always a spy, a gangster or an alcoholic.

In the XXst century two well-known western Art-House masters – Peter Greenaway (*The Tulse Luper Suitcases, Part 3, 2003*) and Jos Stelling (*Duska, 2007*) dug into the Russian theme. In both the films the masters developed a parable-like game with their pet creative motives laid over the ironical interpretation of conventional images of Russia. But, in our opinion, in either case the great masters (especially Greenaway) could not get rid of the stereotyped western image of Russia and created the films that cannot be considered first-rate in their career.

It goes without saying that the leading parts in megabudgetary blockbusters with *Russian motives* are played by well-known American actors – H. Ford, V. Kilmer, G. Clooney, N. Kidman and others. But the movies *Goldeneye*, *Air Force One*, *The Saint* revealed a new tendency of the western screen – to invite not only *home* Slavonic emigrants but also actors from Russia for minor and walk-on part. So, Valery Nikolaev and Irina Apeksimova played notable parts in *The Saint*, and their performance was not any worse than the acting of their western colleagues – both in their extravagant image presentation and plastique...

On the other hand, one should not overestimate the involvement of famous Russian actors such as V. Mashkov, C. Khamatova, V. Nikolayev, A. Baluev, N. Andreychenko, E. Rednikova, E. Safonova in the western motion-picture industry for each of them played maximum in a dozen of western film. A true film army of *influence agents* in Hollywood in the 1990s – 2000s consisted not of them but of hundreds of Russian emigrants who arrived there during the last twenty years and settled down in the USA and Western Europe. Many of them are almost unknown in Russia, however the lists of American and West European films with their involvement look rather impressive: Ilia Volok was filmed in 100 films, Andrew Divoff was in 90 films. They are followed by: Ilya Baskin (he is a Hollywood old resident who has been working there since the 1970s) – 70 films, Larissa Laskin – 60 films, Gennadi Vengerov – 50 films, Dimitri Diatchenko, Ravil Isyanov, Eugeny Lazarev, Paul Lychnikoff, Eugeny Sitokhin, Ivan Shvedov, Dmitry Shepovetsky – over 40 films. Dmitry Boudrine, Svetlana Efremova, Maxim Kovalevski, Alla Korot, Michael Khmurov – more than 30 films. Grigori Manukov, Oleg Taktarov, Anton Jakovlev – over 20 films.

Certainly, they act mainly in serials and play bit parts of *bad Russians* (no wonder that the word collocation '*Russian Mafia*' appears in IMDb (International Moving Image Data Base) annotations 180 times!), however, some of them were engaged in large-scale projects. Some Russian emigrants (A. Nevsky, R. Nakhapetov) managed to start their own film production in the 1990s – 2000s in the USA (as a rule, they shoot amusing action films and thrillers such as *Treasure Raiders*) anyhow connected to the Russian theme.

Modern Screen Stereotypes of the Russian Subject on Western Screens (1992-Present)

Content analysis of Western films on the Russian subjects created in 1992-Present allows us to represent their main plot topics as follows:

- retro: the crimes of Soviet government during the period of 1917-1991 (totalitarism, concentration camps, military aggression against other countries, espionage, etc.);
- contemporaneity: helplessness and corruptibility of Russian authorities, which are unable to set the economy going, to control the accumulated arsenal and fight with criminality: post-Soviet Russia is the country of mafia, bandits, terrorists, prostitutes, beggars, wretched and miserable people;
- Russians emigrate to the West in search of better life (marriage, prostitution, criminal activities).

The Stereotype Structure of Western Dramas on the Russian topic

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: modest dwellings and household goods of Russian and/or Soviet characters, luxurious dwellings and household goods of Western characters.

Representation of reality: realistic or grotesque representation of people's life.

Characters, their values, clothing, constitution, lexicon, mime, gestures: good characters are bearers of democratic ideas; bad characters are bearers of inhuman, terrorists', militarist ideas. The characters are often separated not only by social but also by material status. Russian characters are often represented as rude and violent fellows, with primitive vocabulary and frowning faces, active gestures and unpleasant voices.

Significant change in the characters' life: bad characters aim to realize their inhuman ideas (for example, terrorists' attacks or other crimes).

Incipient problem: life of good characters as well as the whole nations/countries is threatened.

Search for solutions to the problem: the fight of the good characters against the bad ones.

Problem solution: extermination/arrest of bad characters, the return to peaceful life.

The Wind from the East / Vent d'est. France, 1993. Director R. Enrico.

Historical period, scene: Liechtenstein, May, 1945.

Setting, household objects: clean streets and well-furnished houses of Liechtenstein; modest life of soldiers and officers of the First Russian national army (which was on the side of Third Reich), trying to hide from the approaching Soviet forces after the defeat of Nazi Germany.

Representation of reality: realistic, almost documentary.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the soldiers and officers of Russian national army (especially their general B.A.Smyslovsky), are depicted positively in general, – they are honest warriors with

scanty vocabulary, gestures and mimics; and members of prince's family, the government of Liechtenstein – hereditary aristocrats, who sympathize with Smyslovsky and his detachment who try to escape from Bolsheviks' repressions.

Significant change in the characters' life: the leaders of Soviet army demand to extradite soldiers and officers of the First Russian national army for parricide.

Incipient problem: the lives of good characters – soldiers and officers of the First Russian national army – are threatened.

Search for solutions to the problem: The government of Liechtenstein enters into negotiations with the representatives of USSR.

Problem solution: good characters which refused to surrender voluntarily remain under the protection of the government of Liechtenstein which refused to yield to pressure.

Enemy at the Gates. USA-Germany-Great Britain, 2001. Director J.-J. Annoud.

Historical period, scene: USSR 1942-1943, Stalingrad.

Setting, household objects: poor front-line life, the remains of destroyed city buildings.

Representation of reality: pseudo-realistic (however there are many absurd mistakes in representation of uniform and life of Soviet soldiers).

Characters, their values, clothing, constitution, lexicon, mime, gestures:

Soviet and Nazi soldiers and officers which are separated by ideological status. Nazi are professional, clever and honest soldiers, their speech, mimics and gestures correspond with army regulations. Their Soviet opponents less care about army regulations, severe Soviet officers shoot retreating soldiers. Germany army is well-disciplined and organized (tanks, planes, motorcycles, different weapons). Soviet army evidently is lacking all this; instead it is shown that merciless officers dispatch their soldiers as "cannon fodder" ...

Significant change in the characters' life: the condition of Soviet forces is critical, they had to surrender half of the city to the Nazi...

Incipient problem: Soviet army can lose the battle on the Volga.

Search for solutions to the problem: Soviet troops mobilize all forces to win, sniper Zaytsev kills enemies with accurate shots.

Problem solution: Soviet army defeats the Germanys, sniper Zaytsev shoots the best Germany sniper...

K-19: The Widowmaker. Great Britain-USA-Germany-Canada, 2002. Director K. Bigelow.

Historical period, scene: 1961, open ocean.

Setting, household objects: cabins of a submarine.

Representation of reality: realistic, preserving documentary objectivity.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the commander of the Soviet atomic-powered submarine K-19, its crew. The commander is charming, clever, honest, dressed in uniform, his speech is correct,

mimics and gestures correspond to those of man-of-war's man. His subordinates are also dressed in uniform, they are all professionals.

Significant change in the characters' life: *an accident occurs in one of the partitions of the submarine, followed by radioactive release.*

Incipient problem: *the crew has to liquidate the accident at all costs.*

Search for solutions to the problem: *the commander of the submarine and his crew are trying to handle the accident by themselves, without resorting to the help of the American navy.*

Problem solution: *heroism of Soviet submariners allows them to liquidate the consequences of the accident.*

The Stereotype Structure of Western Thrillers or Detectives on the Russian topic

Historical period, scene: *any period, Russia, USSR, the USA, other countries.*

Setting, household objects: *modest dwellings and household goods of Soviet characters (or a bit better ones in contemporary Russia), luxurious dwellings and household goods of Western characters (however, living in the hostile country, the spies adapt themselves to the living conditions of their enemy).*

Representation of reality: *as a rule the representation of people's life in "hostile countries" is somewhat grotesque.*

Characters, their values, clothing, constitution, lexicon, mime, gestures:

good characters (counter-intelligence agents, intelligence officers/spies, saboteurs, peaceful citizens) and bad characters (the same except peaceful citizens, and also terrorists, criminals, bandits, maniacs). Divided by ideology and world outlook, or without any of those, as a rule the characters are sturdy and look in accordance with the aims of the source of the media texts: at first spies and criminals may seem quite attractive, but sooner or later their abominable essence is inevitably exposed... Russian bad characters are represented as rude and violent, their vocabulary is poor, their faces wear a frown, their gestures are abrupt and their voices are unpleasant...

Significant change in the characters' life: *bad characters commit a crime (for example, a terroristic attack, espionage, blackmail, murder, stealing of State secrets, etc.).*

Incipient problem: *violation of law.*

Search for solutions to the problem: *investigation of the crime, pursuit of bad characters.*

Problem solution: *good characters expose/arrest/kill the bad ones.*

Citizen X. USA, 1995. Director C. Gerolmo.

Evilenko. Italy, 2004. Director D. Grieco.

Historical period, scene: *USSR/Russia, 1980s – early 1990s.*

Setting, household objects: *homely streets, modest dwellings, institutions and household goods of Russian/Soviet characters.*

Representation of reality: pseudo-objective, in reality grotesque representation of life in USSR/Russia: poverty, exhausted and hungry citizens...

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the bad character is a maniac (the prototype was A. Chikatilo who murdered tens of children); the good characters are militiamen. The characters wear grey, plain clothes.

Significant change in the characters' life: the maniac terrorizes the southern city, raping and murdering young girls.

Incipient problem: long-term unsuccessful searches of the maniac threaten the reputation of Soviet/Russian militia and keep thousands of peaceful citizens in constant fear.

Search for solutions to the problem: the good characters are trying to find the maniac.

Problem solution: the maniac is found and arrested...

Anthony Zimmer. France, 2005. Director J. Salle.

Historical period, scene: France, 2000s.

Setting, household objects: streets, apartments at hotels in French cities.

Representation of reality: neutral and correct in representation of good characters; grotesque representation of the bad ones; the setting, interiors look quite realistic.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the bad characters are from Russian mafia; the bad ones are the agents of Interpol. All the characters are dressed into fashionable clothes of high quality. Both are reserved in showing their feelings and thoughts. Among the good characters the most notable is the charming beauty Chiara (Sophie Marceau).

Significant change in the characters' life: the Russian mafia and the elusive Anthony Zimmer, which is connected with it, obviously want to lay their hands on the entire Cote d'Azur...

Incipient problem: the quiet resort life of the French in Nice is under the threat. It's hard to catch the elusive Anthony Zimmer, the accomplice of the Russian mafia, who even underwent plastic surgery...

Search for solutions to the problem: French police and Interpol are trying to trail Zimmer and the Russian mafia...

Problem solution: only beautiful Chiara manages to deal with the Russian mafia in the finale of the film...

Transsiberian. Great Britain– Germany– Spain - Lithuania, 2008. Director B. Anderson.

Historical period, scene: Russia, the XXI century.

Setting, household objects: compartments and corridors of a transsiberian train, railroad station, Siberian taiga, a hotel room.

Representation of reality: conditions of life and all the characters are represented in quite realistic, though a bit grotesque way.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the good characters – the young well-dressed American couple who travel to Moscow from Far

East by the transsiberian train. The bad ones (this is revealed later) – their criminal fellow-traveler, and the insidious militiaman Grinko.

Significant change in the characters' life: *The American woman, unwilling to be raped, kills her criminal fellow-traveler, who was connecter with drug mafia. Later on the violent Grinko wants to kill the defenseless Americans...*

Incipient problem: *the lives of the Americans are in danger.*

Search for solutions to the problem: *the Americans are trying to survive in the wild and barbarous Russia.*

Problem solution: *the Americans manage to escape from the paws of militiamen/mafia men and reach Moscow and finally the USA.*

The Stereotype Structure of Western Action Films on the Russian topic

Historical period, scene: any period, Russia, USSR, USA, other countries.

Setting, household objects: modest dwellings and household goods of Soviet/Russian characters (unless they are bribable officials or mafia men), luxurious dwellings and household goods of Western characters (unless they live in Russia/USSR), military objects – bases, planes, tanks, men-of-war, submarines.

Representation of reality: as a rule, relative and grotesque representation of people's lives in "hostile countries".

Characters, their values, clothing, constitution, lexicon, mime, gestures:

good characters (military men, peaceful citizens) are bearers of democratic ideas; aggressors (military personnel, saboteurs, terrorists) are bearers of inhuman ideas. The characters are often separated by ideology and world outlook, as a rule they are sturdy, they look accordance with the aims of the source of the media texts. In Western films Russian/Soviet characters (soldiers, officers) are often represented as rude and violent fellows, with primitive vocabulary, malicious faces, active gestures and unpleasant voices.

Significant change in the characters' life: bad characters commit a crime (military aggression, terroristic act, diversion, murder).

Incipient problem: violation of law – the lives of good characters as well as of all peaceful citizens of some democratic country (in this or that sense) are threatened.

Search for solutions to the problem: armed struggle of good characters against enemy aggression.

Problem solution: extermination/arrest of bad characters, terrorists, aggressors, the return to peaceful life.

The Saint. USA, 1997. Director P.Noyce.

Historical period, scene: Moscow, the 1990s.

Setting, household objects: the streets of Moscow, apartments, underground labyrinths.

Representation of reality: dark, gloomy interiors, costumes, etc., are represented in a grotesque way. Moscow looks like gloomy, dirty, unfriendly city with unstable political regime.

Characters, their values, clothing, constitution, lexicon, mime, gestures:
the good characters – the manly and smart American “The Saint” and the female British scientist; the bad characters – the Russian mafia, which consists of unsympathetic, though dexterous and strong people; the speech of all the characters is simple. Mimics and gestures are often exaggerated.

Significant change in the characters’ life: the head of the Russian mafia a certain Tretyak has hidden all the supplies of fuel... He also plots a coup d'état...

Incipient problem: the winter cold threatens people’s lives in Moscow... The approaching coup d'état is also a problem...

Search for solutions to the problem: the British scientist invents the formula of guided nuclear reaction which can help to solve the energy crisis...

Problem solution: the independent fighter for justice nicknamed “The Saint” having shown his miraculous heroism, saves Russia from coup d'état and the energy crisis...

Running Red. USA, 1999. Director J. Jacobs.

Historical period, scene: Spain of the 1980s and the USA of the 1990s.

Setting, household objects: the military base at the coast of Spain, streets and houses in the USA, well-furnished accommodation of an average American family.

Representation of reality: interiors, costumes, etc. are represented in the realistic way.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the good characters – an American family: the father (an emigrant from URRS, former commando of the Russian special forces, who gives himself out to be native American), the mother and their ten year old daughter; the bad characters - former Soviet special force fighters, settled in the USA. The latter are represented in the grotesque way: forced mimics and gestures, coarse speech. The Soviet characters are dressed in homely and dull clothes.

Significant change in the characters’ life: the main character accidentally meets his former fellow-fighters from Soviet special forces, who nowadays are at the head of the Russian mafia in the USA.

Incipient problem: the main character is psychologically pressured: the former members of the special forces are trying to force him to kill their rival, an American mafia leader. The main character has to choose either to become a killer or to lose his family.

Search for solutions to the problem: the good character who is afraid of being unmasked (for many years he has been hiding his past and nationality from everybody, even from his wife), has to yield to his ex-fellows.

Problem solution: the good character overcomes the difficulty with honor...

Indiana Jones and the Kingdom of the Crystal Skull. USA, 2008. Director S. Spielberg.

Historical period, scene: 1957, North and South America.

Setting, household objects: jungle, deserts, military bases, military fixings (weapons, uniforms, etc.).

Representation of reality: interiors, costumes, etc., look conditionally, which is especially noticeable in the scenes of fights and skirmish which are peculiar to this genre.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the good character is the manly and invincible American professor of archeology Indiana Jones, the bad ones are fighters of Soviet special forces (represented in the grotesque way). The speech of the characters is simple, it is often connected with military specificity. Mimics and gestures of the characters are often exaggerated. Most characters are dressed in uniform. Their physical strength is evidently above the average.

Significant change in the characters' life: Indiana Jones is captured by Soviet special forces.

Incipient problem: the life of the American is threatened.

Search for solutions to the problem: the heroic American professor decides to fight with the impudent Soviet commandos.

Problem solution: Indiana Jones defeats the Soviet commandos.

The Stereotype Structure of Western Melodramas on the Russian topic

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: modest dwellings and household goods of Soviet/Russian characters (unless they are oligarchs or mafia men), luxurious dwellings and household goods of Western characters.

Representation of reality: as a rule, relative and grotesque representation of people's lives in "hostile countries".

Characters, their values, clothing, constitution, lexicon, mime, gestures: male and female characters with different ideological and social status or without it. As a rule the characters are slender and look quite nice. Their clothes, vocabulary and mimics are in the "average statistical" framework.

Significant change in the characters' life: the meeting of the male and the female characters.

Incipient problem: national, ideological and/or social misalliance, "cultural shock", mutual misunderstanding.

Search for solutions to the problem: the characters overcome national, ideological and social obstacles on the path to love.

Problem solution: wedding/love harmony (in majority of cases), death, separation of the characters (as an exception to the rule).

The Russian Bride. Great Britain, 2001. Director N. Renton.

Historical period, scene: Great Britain, London, 2001.

Setting, household objects: the apartment of the "middle-class" British man Christopher, the streets of London.

Representation of reality: realistic, positive with respect to the good characters, first of all to Christopher's Russian wife Natasha.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the British characters are typical representatives of the “middle class”. It is difficult for Natasha to get used to the life in the country with other social and cultural traditions. General clothes of the characters correspond with their social status – they are well-dressed, though without any particular nicety. The vocabulary of the characters is simple, mimics and gestures are forced at times.

Significant change in the characters’ life: Natasha who is accustomed to the “careless” life in Russia marries an elderly British man and settles in his apartment in London.

Incipient problem: soon Natasha finds out that her husband doesn’t show any sexual interest in her, and that her position doesn’t vary much from that of a maid: she has to cook and clean the rooms all day long...

Search for solutions to the problem: Christopher’s friend, jobless Eddy, tries to go after Natasha...

Problem solution: alas, here the hardships begin. Natasha now cares about her own survival, not the love intrigue...

Birthday Girl. Great Britain-USA, 2001. Director J. Butterworth.

Historical period, scene: Great Britain, London suburb, 2001.

Setting, household objects: a modest apartment of a clerk named John, a bank office, streets of London.

Representation of reality: somewhat exaggerated (because the genre of the film is the synthesis of melodrama, comedy and thriller) with respect to the good character, John, and mixed with respect to his Russian wife Nadja.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

John is represented as a lonely man who dreamed about love of a Russian beauty... General clothes of the British characters are quite modern, without any particular nicety. Nadja is dressed exaggeratedly grossly. The vocabulary of the characters is simple. At the beginning Nadja is able to express herself only with forced gestures and mimics. However, at that she swears in Russian (though with accent)...

Significant change in the characters’ life: Nadja who is connected with Russian criminals and accustomed to the adventurous life in Russia, marries the bank clerk John and settles in his apartment in London suburb.

Incipient problem: soon John finds out that Nadja doesn’t know English at all, later on two Nadja’s Russian “friends” appear and make him take part in bank robbery...

Search for solutions to the problem: falling in love with Nadja for real and fearing for her life, John has to participate in the bank robbery...

Problem solution: love triumphs in spite of everything...

Lilja 4-ever. Sweden-Denmark, 2002. Director L. Moodysson.

Historical period, scene: post-Soviet area and Sweden, 2002.

Setting, household objects: apartments and streets of a small post-Soviet town, an apartment in a Swedish city and its streets.

Representation of reality: realistic, positive with respect to the good characters, first of all to a sixteen-year-old Lilja.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the Swedish characters are typical representatives of the middle-class. Lilja, her Russian relatives and acquaintances live in horrible poverty, incapable of getting accustomed to the post-Soviet life. General clothes of the characters correspond to their social status, the Swedish are well-dressed, the Russians are dressed baldly and tastelessly. The vocabulary of the characters is simple, mimics and gestures are at times forces.

Significant change in the characters' life: tired of the hardships of life, Lilja agrees to leave for Sweden when one of her friends invites her..

Incipient problem: soon Lilja finds out that her "friend" took her to Sweden to make her a prostitute...

Search for solutions to the problem: Lilja is trying to break away from the trap...

Problem solution: unfortunately, sad finale awaits Lilja...

The Stereotype Structure of Western Comedies on the Russian topic

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: modest dwellings and household goods of Soviet/Russian characters, luxurious dwellings and household goods of Western characters.

Representation of reality: as a rule, relative and grotesque representation of people's lives in "hostile countries".

Characters, their values, clothing, constitution, lexicon, mime, gestures: characters with different ideological and social status or without it. Clothes of Western characters are better than those of Russian ones. Their figures, vocabulary, gestures and mimics are different, but in general if the main characters fall in love with each other they are of pleasing appearance.

Significant change in the characters' life: the main characters fall in love with each other under some amusing/eccentric conditions, or Western and Russian characters simply meet each other at foreign territory.

Incipient problem: national, social, ideological (in films about Soviet times) misalliance, "cultural shock", mutual misunderstanding.

Search for solutions to the problem: the characters overcome national and social obstacles through a series of amusing/eccentric situations.

Problem solution: united solution of the problem, friendship, wedding/love harmony, humorously colored.

Russian Doll. Australia, 2001. Director S. Kazantzidis.

Historical period, scene: Australia, 2001.

Setting, household objects: comfortable houses and modern household goods of the Australians.

Representation of reality: conditional (within the framework of the genre), Australian setting and characters are represented with obvious sympathy. The main female

character, Russian bride Katya, at first is represented in grotesque way, later on – in sympathetic way.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the Australian characters are typical representatives of the middle class. Katya apparently lived in poverty in St. Petersburg. General clothes of the characters corresponds with their social status, the Australians are well-dressed, Katya is dressed worse (at first). The vocabulary of the characters is simple, mimics and gestures are at times forced.

Significant change in the characters' life: Having read a marriage advertisement, Katya leaves for Australia.

Incipient problem: Katya finds out that her future bridegroom is dead, as a result she is left alone in the foreign country without any money...

Search for solutions to the problem: Katya is trying to find a way out of the predicament, then she meets Ethan...

Problem solution: Ethan proposes Katya to contract a pro forma marriage with his friend...

Spinning Boris. USA, 2003. Director R. Spottiswoode.

Historical period, scene: Russia, Moscow, 1996.

Setting, household objects: hotel rooms, offices, streets of Moscow.

Representation of reality: conditional (within the framework of the genre), Moscow and Russian characters are represented with ironical sympathy. American characters are represented only in positive key.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the American characters are typical representatives of top managers, political scientists, they are business-like and purposeful. The Russian characters, on the contrary, are disorganized, lacking understanding and skills. General clothes of the characters correspond to their social status – the Americans are wearing business suits. Some of the Russians are dressed in a vulgar way. The vocabulary of the characters is simple, their mimics and gestures are at times forced.

Significant change in the characters' life: the group of American political scientists and image makers arrive in Moscow to help the sick Boris Yeltsin to win the election.

Incipient problem: disorganization in the Russian government, low popularity of Yeltsin with people and pre-election rush of the communists threatens the plan of the Americans.

Search for solutions to the problem: with the help of intricate political technologies and PR little by little the Americans overcome the difficulties.

Problem solution: finally the American team achieves their goal and B. Yeltsin becomes the president.

All or Nothing: A Moscow Detour. USA, 2004. Director: G. Bloch.

Historical period, scene: Moscow, 2004.

Setting, household objects: interiors of Moscow houses and hotels; streets, roads.

Representation of reality: conditional (within the framework of the genre), the Americans and the Russians are represented with sympathy.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the Americans are fashionably dressed, the Russians are dressed worse. The vocabulary of the characters is simple, their mimics and gestures are exaggerated...

Significant change in the characters' life: an American woman Gabby travels from New York to Moscow to meet her father who has become an oil oligarch in Russia.

Incipient problem: under Gabby's influence her father once promised her to return to the USA, but later is trying to stay in Moscow.

Search for solutions to the problem: getting accustomed to the Russian way of life, Gabby is trying to overcome the originated difficulties.

Problem solution: in spite of numerous comic obstacles Gabby manages to achieve her goal...

The Stereotype Structure of Western Sci-Fi Films on the Russian topic

Historical period, scene: distant/near future. Russia, the USA, other countries, outer space.

Setting, household objects: fantastic dwellings, space ships and household goods of the characters – from total devastation to super technologies.

Representation of reality: quasi-realistic or futuristic representation of events in "friendly countries, space ships", conditional and grotesque representation of the life in "hostile countries, space ships".

Characters, their values, clothing, constitution, lexicon, mime, gestures: good characters (cosmonauts, military men, peaceful citizens) are bearers of democratic ideas; aggressors (cosmonauts, military men, saboteurs, terrorists) are bearers of inhuman ideas. Clothes: uniform of cosmonauts, military uniform, civilian clothes. Constitution: sturdy, athletic. Vocabulary: business-like, mimics and gestures depend on current functions.

Significant change in the characters' life: bad characters commit a crime (military aggression, sabotage, murder).

Incipient problem: violation of law, the lives of the good characters (often the lives of the people of some democratic country as well) are in danger. Variation: only few people survive nuclear catastrophe.

Search for solutions to the problem: armed struggle of the good characters with enemy aggression, or the attempts of the survivors of nuclear explosions to adapt themselves to the new conditions of life.

Problem solution: extermination/arrest of the aggressors, return to peaceful life, or adaptation of the survivors to the new severe conditions of post-nuclear world.

Deathline / Redline. Canada-Netherlands, 1997. Director T. Takacs.

Historical period, scene: Moscow, near future.

Setting, household objects: streets and apartments of Moscow.

Representation of reality: quasi-realistic representation of events.

Characters, their values, clothing, constitution, lexicon, mime, gestures:
the main character is an American. His clothes, vocabulary, mimics and gestures correspond to “average statistical” level. His murderers look nastily, their gestures and mimics express violence and anger.

Significant change in the characters’ life: the American arrives to Moscow, where the bandits rob and murder him...

Incipient problem: the main character is dead, and his murderers are alive and at large.

Search for solutions to the problem: the scientists decide to test a new reviving medication on the main character.

Problem solution: the medication revives the character and he collects his strength to take vengeance on his murderers...

Armageddon. USA, 1998. Director M. Bay.

Historical period, scene: near future, outer space.

Setting, household objects: interiors of space ships, offices, comfortable way of life of American spacemen, untidy way of life of their Russian colleagues.

Representation of reality: grotesque, almost caricature with respect to the Russian cosmonauts.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the good American spacemen (sympathetic, strong, brave, honest, patriotic, faithful to their civic duty) and the disorganized Russian cosmonauts (their commander is drunk on board). The vocabulary of the characters is simple and is connected with spaces specifics. The characters are dressed in space uniform.

Significant change in the characters’ life: a gigantic meteorite is approaching the Earth...

Incipient problem: the lives of all people on the Earth are in danger, the end of human civilization (Armageddon) is near.

Search for solutions to the problem: the Americans send a space expedition to blow up the meteorite, on their way they rendezvous with the Russian orbital station to refuel.

Problem solution: the Americans manage to blow up the gigantic meteorite.

Deep Impact. USA, 1998. Director M. Leder

Historical period, scene: near future, the USA, outer space.

Setting, household objects: the interiors of space ships, offices, comfortable life of spacemen.

Representation of reality: quasi-realistic.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the good American and Russian spacemen (sympathetic, strong, honest, brave). The vocabulary of the characters is simple and is connected with space specifics. The characters are dressed in space uniform.

Significant change in the characters’ life: a gigantic comet is approaching the Earth...

Incipient problem: the lives of people on the Earth are in danger.

Search for solutions to the problem: the united American and Russian expedition is sent to blow up the comet...

Problem solution: the spacemen manage to blow up the comet but nevertheless its pieces reach the Earth cause damage to it...

Case studies of Russia in the mirror of Western screen

Nazi Feature Films on the Russian Topic: Hermeneutic Analysis

The media texts under analysis have been disregarded by Russian culture experts, political scientists, historians and film experts for many decades. In the Soviet period it was not done to mention whatever feature films on the subject of Russia were shot in the Nazi Germany. Even N. Nusinova in her complete monograph devoted to the 1918-1930 Russian cinema abroad published in the 21st century avoids this topic (Nusinova, 2003). It seems rather odd since the cinema of the Third Reich had a famous actress Olga Chekhova (1897-1980), producer Victor Turzhansky (1891-1976), actors Nikolay Kolin (1878-1966), Boris Alekin (1904–1942), etc. A. Vasilchenko, a well-known analyst of Nazi history, also neglected the Russian theme in German films of the period in his book about the Nazi cinema (Vasilchenko, 2010).

In our earlier works (Fedorov, 2008; 2011; 2012, etc.) we referred to the *hermeneutic analysis of media texts* many times (Eco, 1998; 2005; Eco, 1976; Silverblatt, 2001, 80-81). This time we shall take audiovisual media texts of the Nazi cinema on the theme of Russia as an example. The analysis of these media texts, in our opinion, is especially important for media education of future historians, culture experts, art critics, social scientists, philologists, psychologists and teachers.

Hermeneutic Analysis of Audiovisual Media Texts of the Nazi Cinema on the Theme of Russia: Setting; Historical, Cultural, Political and Ideological Contexts

A. Historical Context

a) Setting. As a rule, the scene is laid in the remote past (*The Favorite of the Empress*, *Cadets*, *The Citadel of Warsaw*, *The Postman*, *It Was a Gay Ballnight*) and the recent past (*Double-Agent Asew*, *Battleship "Sebastopol"* - *White Slaves*), though the modern period cannot be excluded (*G.P.U. / The Red Terror*); Germany, Russia and other countries;

b) when did the premier take place? The films under analysis were created and shown on the western screen in the second half of the 1930s - in the early 1940s. On average one or two films on the theme of Russia were made per year in Nazi Germany.

c) how did the events of that time affect the media texts? d) what events occurred when the media texts were being created? How did the media texts comment on the events? How does the awareness of the historical background contribute to the comprehension of the media texts?

The appearance of these media texts was certainly caused by real events which took place in the 1930s - 1940s. When Hitler came to power the tendency of the Third Reich-USSR confrontation became apparent. That is why there were two conceptions of reflecting "the Russian world" in the Nazi cinematography: tsarist Russia, emigrant Russia could get a positive film interpretation (*The Favorite of the Empress*, *It Was a Gay Ballnight*, *From Midnight*, etc.), whereas Bolshevism and Soviet Russia would always look negative on the screen (*Battleship "Sebastopol"* – *White Slaves*, *G.P.U.* / *The Red Terror*). It should also be noted that after the German intervention on the USSR in 1941 both tsarist and emigrant Russia ceased to interest the cinematography of the Third Reich and was at best on the fringes of plots (for example, in the form of episodes with Russians) whereas the Nazi film, *G.P.U.* / *The Red Terror* shown in 1942 actively exposed "bolshevist spies' schemes"... Besides unlike the Soviet cinematography where from 1941 to 1942 there were shot over 70 short (including novels in "Battle Film Collections") and full-length films which directly reflected the events of the war with Germany, the Nazi cinema relied on reported war chronicles.

B. Ideological, Political Contexts

How do media texts reflect, strengthen, instill or form this or that ideology?

One cannot but feel an obvious propagandistic message aimed at persuading the audience that:

- Russia used to be great when it was an empire where culture flourished (a comedy about the life of Russian aristocracy in the epoch of Empress Elisabeth – *The Favorite of the Empress*, a musical melodrama about the life of P.I. Tchaikovsky – *It Was a Gay Ballnight*);
- at the same time the imperial policy of Russia could be dangerous for other European countries (*The Citadel of Warsaw*, *Cadets*);
- after 1917 one can express sympathy only with Russians who suffered from Bolsheviks and those who emigrated to the West (*Battleship "Sebastopol"* – *White Slaves*, *From Midnight*, etc.);
- Bolsheviks practice mass terror both towards representatives of aristocracy and civilian population, their aim is to turn Russian people into slaves (*Battleship "Sebastopol"* – *White Slaves*, *G.P.U.* / *The Red Terror*);
- armed resistance to Bolsheviks is justified and indispensable (*Battleship "Sebastopol"* – *White Slaves*, *G.P.U.* / *The Red Terror*).

In whole, the ideological and political contexts of the world outlook presented in Nazi feature films on the theme of Russia may be outlined in the following way (Table 1):

Table 1. Ideology and Political Context of the Outlook Represented in Nazi Feature Films on the Theme of Russia

Key Questions	Representation of the Russian Past World	Representation of the Soviet World
<i>What is the ideology of this world?</i>	Monarchist ideology	Communist aggressive ideology
<i>What outlook does this world present – optimistic or pessimistic?</i>	Optimistic world outlook prevails, though, in some cases there can be different variants	Mostly self-confident and optimistic; pessimism takes place only the negative end for Bolshevik characters
<i>What is the hierarchy of values according to this outlook?</i>	Patriotism - monarchy - culture - nation - family - love.	Communism - Bolshevism – aggression - inhumane treatment of victims, dismissive attitude to the inferior
<i>What values can be found in this media text? What values dominate in the end?</i>	Patriotic, monarchist, family values.	Communist, Bolshevik values
<i>What does it mean to be a success in this world? What person succeeds in this world? What conduct is rewarded in this world? To what extent is it stereotyped?</i>	It means to be a monarchist, patriot, a good family man. In this aspect positive characters are stereotyped, though they may possess some individual traits (beauty, humor, musical talent)	It means to be a bolshevist – communist who is cruel to his victims. In this aspect characters are stereotyped, though they may possess some individual traits (slyness, stupidity, cowardice)

C. Cultural Context

How do media texts reflect, strengthen, or form cultural: relations, values, and myths?

Being a product of mass/pop culture Nazi films on the subject of Russia are based on folk and mythological sources including the traditional notion of the Western world about the "mysterious Russian soul". In this respect it is interesting to analyze Karl Anton's (1898-1979) film *Battleship "Sebastopol" – White Slaves* (1937) in which the myth about the rebellious *Battleship Potemkin* (1925) brilliantly created by Sergei Eisenstein was apparently used.

And it is not accidental since as late as 1933 the then head of the Culture Department minister J. Goebbels said about the film *Battleship Potemkin* at the meeting with German filmmakers: "*This is a wonderful film. From the cinematographic point of view it is unmatched. The one who has no firm political convictions could have become a Bolshevik after watching the film. It also proves that*

one can easily suggest some tendency in a masterpiece. Even the worst ideas can be propagandized with artistic means" (Vasilchenko, 2010, 5). Thus it was a government order in its way to create a Nazi analog of S. Eisenstein's film. And in 1937 this order was completed by K. Anton. In the film *Battleship "Sebastopol" – White Slaves* the seaman as well as in S. Einstein's film stirred up a rebellion on shipboard. But this event was given with a reversed sign, i.e. the rebellion aboard the *Battleship "Sebastopol"* is fomented by malicious and fierce Bolsheviks who slaughter noble officers, priests, rape women, burn orthodox icons... But, God be thanked, there is a Russian officer, Count Konstantin Volkov who gathers true seamen devoted to Russia. He disarms the rebels and frees the captives. At the end of the film Count Volkov pronounces a conceptual phrase of the film *Battleship "Sebastopol"*: "This calamity doesn't concern only Russia. The enemies of civilization must be destructed. The struggle is pursued!" Then his thought is supported by one of his companions-in-arms: "Peoples don't see this danger yet..."

D. Genre Modifications: generally – a drama and melodrama. At the same time, not only Russian but also German actors were involved in the film.

F. Basic Drama Stereotypes of the Media Texts:

- love adventures of Russian aristocrats;
- sufferings of Russian emigrants who fled from Bolsheviks;
- Bolsheviks' destruction of a peaceful, tranquil and happy life of people; their occupation of the ship, city, mass communist terror (executions, tortures, etc.) towards the civilian population including women; the struggle of the best representatives of the Russian people with Bolsheviks.

In particular, in the film *G.P.U. / The Red Terror* directed by Karl Ritter (1888-1977) - one of the most famous Nazi filmmakers and a member of the national-socialist party, the major positive characters – Irina and Peter get into an underground prison situated in the building of ... the Soviet consulate in Rotterdam. Their story would have had a tragic end if it had not happened in May, 1940. It was at this point that the Nazi army started their occupation of Holland. So, taking the advantage of the bombing and panic of Soviet "diplomats" Peter kills the torturer-Cheka officer, frees Irina from the cell who is more dead than alive, helps her get out into the street where Wehrmacht tanks are already rolling over it. Here is freedom, light, and a triumph of justice...

Techniques of reality representation (iconography) – setting, conditions of life, etc.

Simple dwellings and conditions of life of "ordinary" characters (of course if they are not in Soviet prison cells); luxurious apartments of the Russian aristocracy. Everyday life of Bolsheviks is shown with somewhat grotesque but in whole it is also verisimilar (there are portraits of leaders on the walls, etc.).

Typology of characters (their values, ideas, ethics, clothing, constitution, vocabulary, mime, gestures)

Character's age: 18-60 (men), 18-30 (women).

Character's race: white.

Character's appearance, clothes, constitution:

a) Russian characters of the tsarist time as well as the characters who emigrated from the Bolshevik regime to the west are dressed depending on their social status: luxury of the imperial palace (*The Favorite of the Empress*), modesty of the postmaster (*The Postman*), etc. The appearance of these characters is attractive as a rule, especially it concerns the representatives of aristocracy;

b) Bolshevik characters are normally dressed in a uniform with attributes of the time (a leather jacket, cartridge belts, a Mauser, etc.); they are robust though sometimes may have a commonplace physical constitution; in most cases they are physiognomically disagreeable.

c) victims of the Bolshevik terror are dressed in accordance with their social standing; their constitutions vary in a wide range and depend on the context of a certain film; female characters are rather attractive as a rule;

Educational attainment: higher education (officers, aristocrats), secondary education, illiterate people.

Social standing, profession: the social standing of Russian and Soviet characters (aristocrats, officers, emigrants, ordinary people, Bolsheviks, etc.) varies considerably depending on definite film plots.

Marital status of characters also depends on the film plots.

Character traits: cruelty, meanness, sexual concern, tenacity of purpose, hostility, slyness, power (Bolshevik characters); nobleness, power, purposefulness, courage (positive characters - aristocrats, emigrants, the intelligentsia, etc.). Bolshevik characters are shown as malicious, rude and cruel fanatics with a primitive speech, active gesticulation and rough voice timbres. Positive characters, on the contrary, are gallant and soft-voiced. In whole the characters of all Nazi media texts on the subject of Russia are given only in an outline without a psychological insight.

Value orientations (ideological, religious, others) of a character: in the films about Bolsheviks (*Battleship "Sebastopol"* – *White Slaves*, G.P.U. / *The Red Terror*) communist values together with atheism, terror and violence are clearly revealed. The values of positive characters are close to "all-European" ones.

Conduct of a character, his strategy of conflict resolution: the characters' behavior is motive by the development of the above-mentioned stereotyped media text plots. Bolshevik characters in most cases behave cruelly and mercilessly but their victims either suffer from a feeling of doom and dread or show determination to stand up to the end. The actions of Russian characters from Nazi films about the time before 1917 depend on certain plots and genres and can vary in a wide range – both negative (Russian characters in the war drama *Cadets*) and positive (P.I Tchaikovsky in the musical melodrama *It Was a Gay Ballnight*)

Significant changes in the media text plot and characters' lives, the incipient problem, search for solutions to the problem

In the films with Bolshevik characters a peaceful and happy life of positive characters is broken by aggressive actions of revolutionary seamen, Cheka officials and other negative personalities. The incipient problem: as a result of Bolshevik extreme violence the lives of positive characters are under threat. And there is only solution to the problem, i.e. struggle against Bolshevism. In the films about the time

before 1917 (for instance, films about the life of Russian emigrants) the plots are more varied and are not so much stereotyped.

Conclusions. Thus we made an attempt to perform a hermeneutic analysis (investigation of media texts interpretation, cultural and historical factors influencing the views of the agency / author of a media text and the audience) of specific examples of Nazi feature films. At the same time we mean that the hermeneutic analysis of a media text comprehension involves a comparison with a historical, cultural tradition and reality; insight into its logic; comparison of media images in historical and cultural contexts combined with the historical, hermeneutical analyses of the structural, plot, ethical, ideological and iconographic / visual analyses of media stereotypes and media text characters.

Selected Filmography

Double-Agent Asew / Lockspitzel Asew. Germany, 1935. Film director: Phil Jutzi. Script writer: At. Timann. Cast of actors: Fritz Rasp, Olga Chekhova, Hilde von Stolz and others.

The Favorite of the Empress / Der Favorit der Kaiserin. Germany, 1936. Film director: Werner Hochbaum. Script writers: Charles Amberg, Hans Martin Cremer and others. Cast of actors: Olga Chekhova, Anton Pointner, Heinz von Cleve, Ada Chekhova and others.

Battleship "Sebastopol" – White Slaves / Panzerkreuzer "Sebastopol" – Weisse sklaven. Germany, 1937. Film director: Karl Anton. Script writers: Charlie Roellinghoff, Karl Anton, Arthur Pohl, Felix von Eckardt. Cast of actors: Camilla Horn, Karl John, Werner Hinz, Theodor Loos, Fritz Kampers and others.

The Citadel of Warsaw / Die Warschauer Zitadelle. Germany, 1937. Film director: Fritz Peter Buch. Script writers: Gabriela Zapolska, Fritz Peter Buch. Cast of actors: Lucie Hoflich, Werner Hinz and Claire Winter.

From Midnight / Ab Mitternacht. Germany, 1938. Film director: Carl Hoffmann. Script writers: Joseph Kessel, I. Ermoljev. Cast of actors: Gina Falckenberg, Peter Voss, Rene Deltgen, N. Kolin and others.

It Was a Gay Ballnight / Es war eine rauschende Ballnacht. Germany, 1939. Film director: Carl Froelich. Script writers: Jean Victor, Jean Victor and others. Cast of actors: Zarah Leander, Aribert Wäscher, Hans Stuwe and others.

The Trip to Tilsit / Die Reise nach Tilsit. Germany, 1939. Film director: Veit Harlan. Script writers: Curt Johannes Braun, Veit Harlan, Hermann Sudermann. Cast of actors: Anna Dammann, Frits van Dongen, Heiner Dugal and others.

Cadets / Kadetten. Germany, 1939. Film director: Karl Ritter. Script writers: Felix Lutzkendorf, Karl Ritter. Cast of actors: Mathias Wieman, Carsta Lock, Andrews Engelmann and others.

The Postman / Der Postmeister. Germany, 1940. Film director: Gustav Ucicky. Script writer: Gerhard Menzel (based on A.S. Pushkin's story "The Postmaster"). Cast of actors: Heinrich George, Hilde Krahl, Siegfried Breuer and others.

G.P.U. / The Red Terror. Germany, 1942. Film director: Karl Ritter. Script writers: Andrews Engelmann, Felix Lutzkendorf, Karl Ritter. Cast of actors: Laura Solari, Will Quadflieg, Marina von Ditmar and others.

Russian Image on the Federal Republic of Germany screen *

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The objectives of this text are:

- to define the place and role of the Russian image transformation topic in the Federal Republic of Germany cinematograph from 1946 (the beginning of the post-war ideological confrontation) to 1991 (the Soviet Union disintegration) versus the tendencies of the modern age (1992-present);

- the study of the political, ideological, social and cultural contexts, the principal development stages, concepts, aims, objectives, authors' conceptions of my research topic interpretations on the Federal Republic of Germany screen;

- classification and comparative analysis of the Federal Republic of Germany films' trends and stereotypes connected with the Russian image interpretation: ideology, content models, genre modifications (including: social and political analysis, stereotypes analysis, ideological analysis, representation analysis, identification analysis, iconographic analysis, narrative analysis, character analysis).

Analysis and the interpretation of the Federal Republic of Germany films connected with the Russian image interpretation and scientific literature about the research topic are very important. Because without those it is impossible to arrange, to systematize, to investigate contexts, basic stages, directions, purposes and tasks, contents, genre models, etc. of the development of the research theme.

I analyzed the image of Russia in the screen mirror of the Federal Republic of Germany for:

- determine the place and role of the image of the USSR and the Russian and Soviet / Russian characters in the movies from the beginning of the postwar German ideological confrontation to 1991 (the collapse of the Soviet Union) as compared with the trends of the modern era (1992 - present);

- identify political, ideological, social and cultural contexts , the main stages of development, concepts, goals, objectives, authors of fiction films themes outlined above;

- classify and compare trends and stereotypes German films related to the Soviet / Russian theme: ideology, content model, genre modifications (including: socio-political analysis, stereotypes, ideological analysis, identification analysis, the iconographic analysis, narrative analysis, the characters etc.).

Cinematographic feature films stereotypes associated with Soviet / Russian theme and Soviet / Russian characters, set and published on the movie / TV screens in Federal Republic of Germany in the years 1946-1991, i.e. during the existence of the USSR

Structure and genre stereotypes of dramas

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters and many of the characters of the Russian Empire. However, if the action takes place on the World War II or in the Soviet or Nazi camps, the living conditions of both Soviet and German characters quite ascetic;

- *methods of depicting reality*: moderately realistic (to a greater extent it concerns the image of Russia and Russian characters until 1917) or quasi-grotesque depiction of life in Russia and the USSR;

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive characters – carriers of democratic ideas; negative characters - inhuman, militaristic ideas. Characters shared not only social, but often material status. Separated by ideology and worldview (bourgeois, communist, Nazi), characters, usually filed according to the settings of a media source: most Soviet and Nazis characters shown rude and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream... Characters of the Russian Empire or the Russian immigrants are often shown on the positive side. But some of the Soviet characters (e.g. prisoners of concentration camps) may also be shown on the positive side;

- *significant change in the lives of the characters*: the negative characters are going to put their inhumane ideas;

- *problems encountered*: the life of positive characters, or the life of entire nations / countries under threat;

- *finding solutions to the problem*: the struggle between of negative and positive characters;

- *solution*: the destruction / arrest the negative characters, the return to civilian life.

Representative examples of films: *Doctor from Stalingrad* (1958), *Stalingrad* (1963), *Escape from Taiga* (1967), *Escape to the Sun* (1972), *Cross of Iron* (1977), etc.

Structure and genre stereotypes of detectives and thrillers

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, luxury dwellings and household items Western characters (however, in the territory of the country hostile spies adapted to the housing and living conditions of the opponent);

- *methods of depicting reality*: as a rule, conditional grotesque depiction of the lives of people "hostile states".

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive (border guards, counterintelligence, spies, civilians Germany) and negative (the same persons, but Soviet citizens or Nazi). Separated by

ideology and worldview (bourgeois, communist, Nazi) characters tend to have a strong constitution and look according to the settings of a media source: Soviet spies may at some time to look pretty, but then be sure to find its ugly essence. Soviet characters (border guards, heads of the KGB, etc.) are shown gross and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream ...

- *significant change in the lives of the characters*: the negative characters are committing a crime (illegal border crossing, sabotage, espionage, blackmail, theft of state secrets, murder);

- *problems encountered*: violation of the law;

- *finding solutions to problems*: crime investigation, prosecution negative characters;

- *solution*: positive characters expose / catch / destroy negative.

Specific examples of the movie: *The Spy* (1965), *Charlie Muffin* (1979), etc.

Structure and genre stereotypes of melodramatic films

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters.

- *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people "hostile states".

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: male and female characters with contrasting ideological and social status. Characters tend to have slender physique and looks quite nice. Their clothing, language and facial expressions are "average" framework;

- significant change in the lives of the characters: a meeting of male and female characters;

- *problems encountered*: ideological and social mesalliance;

- *finding solutions to the problem*: the characters overcome the ideological and social obstacles to their love;

- *solution*: wedding / love harmony, or death, separation of these characters.

Representative examples of films: *No Way Back* (1953), etc.

Structure and genre stereotypes of comedy films

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and Houseware western characters;

- *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people from "enemy states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: Soviet and Western characters with contrasting ideological and social status. They look as set sources of media texts: Soviet characters (unless of course they have not conceived flop to the West) are shown with vulgar fanatics primitive vocabulary forever scowling faces, active gestures and unpleasant tone of voice;

- *significant change in the lives of the characters*: the characters encountered in the funny / eccentric circumstances in this case, either Western or Soviet characters are on foreign soil;

- *problems encountered*: "culture shock", mutual misunderstanding.

- *finding solutions to the problem*: in a series of funny / eccentric characters situations overcome ideological barriers to understanding.

- *solution*: the harmony of understanding of Soviet and Western characters, colored humor.

Representative examples of films: *Comrade Munchausen* (1962), *Two girls with red star* (1966), etc.

Cinematographic feature films stereotypes associated with Soviet / Russian theme and Soviet / Russian characters, set and published on the movie / TV screens in Federal Republic of Germany in the years 1992-Present, i.e. after the collapse of the USSR

Structure and genre stereotypes of dramas

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters, many of the characters of the Russian Empire , Russian mafia oligarchs from post-Soviet period. However, if the action takes place on the World War II or in the Soviet and Nazi concentration camps, the living conditions of both Soviet and German characters quite ascetic.

- *methods of depicting reality*: moderately realistic (to a greater extent it concerns the image of Russia and Russian characters until 1917) or quasi- grotesque depiction of life in modern Russia and the USSR;

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive characters - carriers of democratic ideas; negative characters - inhuman, militaristic ideas. Characters shared not only social, but often material status, ideology, worldview (bourgeois, communist, Nazi). Characters of the Russian Empire or the Russian immigrants are often shown on the positive side. Nazi characters are negative, Russian / Soviet characters are shown different - as rude and violent types with primitive vocabulary, spiteful persons active gestures and unpleasant tone of voice, and quite goodies protecting example civilians women and children. Soviet characters, such as concentration camp prisoners, may also be

shown on the positive side. Characters of modern Russia (mostly - women) can be displayed positive if they are not connected with the secret police, mafia, crime;

- *significant change in the lives of the characters*: the negative characters are going to put their inhumane ideas;

- *problems encountered*: the life of positive characters, or the life of entire nations / countries under threat;

- *finding solutions to the problem*: the struggle between negative and positive characters;

- *solution*: the destruction / arrest the negative characters, the return to civilian life.

Representative examples of films: *Stalingrad* (1993), *Rabbit Hunt* (1994), *Enemy at the Gates* (2001), *Amber Amulet* (2004), *Joy Division* (2006), *Nameless woman in Berlin* (2008), *4 days in May* (2010), *Uranium Mine* (2010), *Miracles* (2011), *Our mothers, our fathers* (2013), etc.

Structure and genre stereotypes of detectives and thrillers

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters (or more is better, when it comes to modern Russia), luxury homes and Houseware western characters, Russian millionres, mafia (in this case, if the movie characters spies, then, being on hostile territory of the country, they adapt to the housing and living conditions of the opponent);

- *methods of depicting reality*: as a rule, several grotesque depiction of life of people "hostile states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive (border guards, counterintelligence, spies, civilians Germany) and negative (the same persons, but the Soviet / Russian citizens, the Nazis). Separated by ideology and worldview (bourgeois, communist, Nazi) characters tend to have a strong constitution and look according to the settings of a media source : spyware may at any time to look pretty, but then be sure to find its ugly essence. Soviet characters (border guards, heads of the KGB, etc.) are shown gross and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream... Russian characters are shown in a more differentiated.

- *significant change in the lives of the characters*: the negative characters are committing a crime (illegal border crossing, sabotage, espionage, blackmail, theft of state secrets, murder);

- *problems encountered*: violation of the law;

- *finding solutions to problems*: crime investigation, prosecution negative characters;

- *solution*: positive characters expose / catch / destroy negative.

Specific examples of the films: *23* (1998), etc.

Structure and genre stereotypes of melodramatic films

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;
- *furnishings, household items*: a modest dwelling and household items Soviet / Russian characters, comfortable home and everyday objects German characters of Russian millionaires, mafia;
- *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people "hostile states";
- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: male and female characters with contrasting ideological and social status. Characters tend to have slender physique and looks quite nice. Their clothing, language and facial expressions are "average" framework;
- *significant change in the lives of the characters*: a meeting of male and female characters;
- *problems encountered*: ideological and social mesalliance;
- *finding solutions to the problem*: the characters overcome the ideological and social obstacles to their love;
- *solution*: wedding / love harmony, or death, separation characters.

Representative examples of films: *Love in Konigsberg* (2006), *Love in St. Petersburg* (2009), etc.

Structure and genre stereotypes of comedy films

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;
- *furnishings, household items*: a modest dwelling and household items Soviet / Russian characters, comfortable home and household items Western characters of Russian millionaires, mafia;
- *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people from "enemy states";
- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: Soviet / Russian and Western characters with contrasting ideological and social status. They look as set sources of media texts: Soviet characters (unless of course they have not conceived flop to the West) are shown with vulgar fanatics primitive vocabulary forever scowling faces, active gestures and unpleasant tone of voice; Russian characters may look more differentiated;
- *significant change in the lives of the characters*: the characters encountered in the funny / eccentric circumstances in this case, either the German or Soviet / Russian characters are on foreign soil;
- *problems encountered*: "culture shock", mutual misunderstanding;
- *finding solutions to the problem*: in a series of funny / eccentric characters situations overcome ideological barriers to understanding;
- *solution*: understanding characters, colored humor.

Representative examples of films: *The Gorilla Bathes at Noon* (1993), *Gate to Heaven* (2003), etc.

My analysis of feature films related to the Soviet / Russian theme and Soviet / Russian characters, set in Germany / West Germany from 1953 to 2014 allowed us to construct a table 2.

Table 2. German Feature Films on the Russian Subject (1946-2014)

Year of film release:	Total number of German feature films associated with the Russian subject:	<i>Soviet Period</i>					
		Drama	Comedy	Thriller & Detective	Melodrama	Action	Sci-Fi
1953	1	0	0	0	1	0	0
1954	0	0	0	0	0	0	0
1955	0	0	0	0	0	0	0
1956	1	0	0	0	1	0	0
1957	0	0	0	0	0	0	0
1958	3	2	0	0	1	0	0
1959	2	1	1	0	0	0	0
1960	2	0	1	0	1	0	0
1961	0	0	0	0	0	0	0
1962	4	2	2	0	0	0	0
1963	1	1	0	0	0	0	0
1964	5	2	1	0	2	0	0
1965	3	0	1	2	0	0	0
1966	3	1	2	0	0	0	0
1967	9	5	4	0	0	0	0
1968	1	0	0	0	1	0	0
1969	2	1	1	0	0	0	0
1970	4	4	0	0	0	0	0
1971	1	0	1	0	0	0	0
1972	1	1	0	0	0	0	0
1973	0	0	0	0	0	0	0
1974	2	2	0	0	0	0	0
1975	1	1	0	0	0	0	0
1976	1	0	0	0	1	0	0
1977	2	2	0	0	0	0	0
1978	0	0	0	0	0	0	0
1979	1	0	0	1	0	0	0
1980	0	0	0	0	0	0	0
1981	1	1	0	0	0	0	0
1982	2	2	0	0	0	0	0
1983	0	0	0	0	0	0	0
1984	4	3	1	0	0	0	0
1985	0	0	0	0	0	0	0

1986	1	1	0	0	0	0	0	
1987	2	2	0	0	0	0	0	
1988	3	3	0	0	0	0	0	
1989	0	0	0	0	0	0	0	
1990	2	2	0	0	0	0	0	
1991	1	0	1	0	0	0	0	
Total (Soviet period)	66	39	16	3	8	0	0	

Russian period

Year of film release:	Total number of German feature films associated with the Russian subject:	Films' Genres					
		Drama	Comedy	Thriller& Detective	Melodrama	Action	Sci-Fi
1992	0	0	0	0	0	0	0
1993	5	4	1	0	0	0	0
1994	1	1	0	0	0	0	0
1995	1	0	1	0	0	0	0
1996	3	1	0	2	0	0	0
1997	2	1	0	0	0	1	0
1998	2	1	0	1	0	0	0
1999	3	1	1	1	0	0	0
2000	2	2	0	0	0	0	0
2001	7	4	0	2	1	0	0
2002	5	2	0	1	0	1	1
2003	5	3	2	0	0	0	0
2004	4	3	0	0	0	1	0
2005	5	4	0	0	0	1	0
2006	9	5	1	2	1	0	0
2007	7	4	1	0	1	1	0
2008	4	2	0	2	0	0	0
2009	6	1	0	2	1	1	1
2010	7	4	0	0	0	3	0
2011	2	2	0	0	0	0	0
2012	1	1	0	0	0	0	0
2013	1	1	0	0	0	0	0
2014	0	0	0	0	0	0	0
Total (Russian period)	82	47	7	13	4	9	2
TOTAL:	148	86	23	16	12	9	2

Results. As a result of analysis, I found that from 1953 to 2014 in the Federal Republic of Germany was photographed 148 feature films related to Russia and Russian characters. The first postwar German feature film with Russian characters was filmed in 1953.

60 feature films from 148 were co-production (with France, Italy, USA, Austria, Switzerland, and other countries), and 46 - the films adaptations of the Russian literary

classics (prose and plays of Anton Chekhov, Fedor Dostoyevsky, Leon Tolstoy, Nikolai Gogol, Maxim Gorky, etc.).

As for the genre spectrum of these films, it is obvious dominant genre drama (86 films). Followed by (in descending order): comedy (23 films), detectives and thrillers (16 films), melodrama (12 films), action movies (9) and fiction films (2).

Only 88 from 148 of German films, associated with Soviet or Russian characters, talk about time period of 1940s – 1990s and the beginning of the XXI century. The following topics dominated in these 88 films:

- escape/emigration od russian caretters to the West (11 films),
- espionage and terrorism (10 films),
- the Russian mafia, banditry, prostitution (10 films),
- the German characters suffering during the Second World War on the Eastern Front in the first half of the 1940s (7 films),
- the suffering of the German characters during the Soviet occupation of Germany in the second half of the 1940s (5 films),
- adventure of German characters caught in the Soviet Union or Russia during the 1960s to the present days.

Analyzing the figures, I can note a significant increase (at least 2.5 – fold) to the attention of German filmmakers of the Soviet / Russian theme in the post-Soviet era. So 66 films with Soviet and Russian characters was delivered in Germany for 45 five years after the war (1946 to 1991), and 82 films – in the last 22 years (1992-2014).

When saving dominant drama (39 dramas in the Soviet period and 47 - in the post-soviet) is clearly observed decline in the share of comedy films (16 comedies in the Soviet period to 7 – in the post-soviet) and an increase in the number of detectives, thrillers and action (in the Soviet period, these genres can be traced in the aggregate as the main in the 3 films only, whereas in the post-Soviet period – already in the 22 films).

148 feature films with the Soviet / Russian characters ... it much or little? Looking to compare. For example, in the U.S. during the Soviet period was delivered 242 films of this kind, and since 1992 - about 150. But - 148 films , it's about the same as it was filmed from 1946 to 2014 in France and Italy together ...

Consequently, interest in Russian cinema topics in Germany accidental, and understandably so – the history of Russia and Germany are closely linked, including two world wars, where both sides were killed tens of millions of people.

As for the reasons for the increasing number of Russian films with themes - especially with modern – that over the past 20 years, then I would venture to hypothesize that it affected a significant inflow into Germany and Soviet Russian emigrants in it since 1992. Consequently, inside Germany itself today has considerable largest audience interested in films about Russia and Russian characters: from 82 million people residing in Germany, about 6 million in one degree or another fluent in Russian (Russian language ..., 2014).

Contemporary German fiction cinema, associated with Soviet / Russian theme and Soviet / Russian characters , of course, gives a more stereoscopic and realistic image of Russia and Russian (see, for example, *Love in Königsberg*, *England* , *Enemy*

at the Gates, *Gate to Heaven*, etc.). However, many German films 1992-2014's still pretty primitive approach inherent to the interpretation of events and characters associated with Russia (*Russian Roulette – Moscow-95*, *Transsiberian*, etc.).

Analysis of the Russian Image on the Western Screen in the Epoch of Cold War (1946-1991)

(a Case Study of the Film 'White Nights' Directed by T. Hackford)

The modern society is characterized by a variability of norms, damage of traditions, social mobility, fragility of all standards and principles, — in other words, people in such a society are constantly under information pressure, sometimes even powerful information attacks which require continuous reorganization of perception, continuous adaptation of mind and continuous re-training of intellect (Eco, 2005, pp. 199-200). Perhaps, for this very reason the audience more strongly strives for media texts of the past what explains the increasing demand of such TV channels as "Nostalgia", "RetroTV" and the like. It is paradoxical, but the audience of these channels does not consist only of elderly people who willingly review the films of their youth but partially of young people too for whom such films become, *per se*, a premiere. Moreover, retro TV channels, as a rule, show again and again mainly entertaining, "genre", "consumer" media texts which were often disapproved of by ideologically engaged critics in the time of their creation...

But, I agree with U.Eco: isn't it natural that even a quite educated person while relaxing and resting (both useful and indispensable) wants to take pleasure in the luxury of infantile laziness and refers to 'consumer goods' in order to find rest in a redundancy orgy? Should we approach the problem from this point of view, — and we are already inclined to treat the 'distracting entertainments' more indulgently and to blame ourselves for applying acrid moralism (seasoned with philosophy) to what is actually innocent and, maybe, even beneficial. But the problem appears in a different light - if the pleasure derived from redundancy turns from a means of rest, from a pause in the intense pace of the intellectual life caused by information perception into '*the norm*' of the whole imagination activity (Eco, 2005, p. 200).

I also agree with U. Eco that any study of work structures becomes *ipso facto* a development of certain historical and sociological hypotheses — even if the researcher does not realize that or does not want to. And it is better to be aware of the fact in order to correct as far as possible the perspective distortions created by the chosen approach, and to derive the maximum advantage from the distortions that cannot be corrected. If a person realizes these basic principles of the scientific method the description of product structures turns out to be one of the most advantageous methods of finding the links between a product and its socio-historical context (Eco, 2005, p. 208).

Let me take T. Hackford's film *White Nights* (the USA, 1985) as a case-study of the ideological and socio-cultural analysis: though it was released at the height of a new round of the *Cold War*, it is still in demand on video/DVD and it is regularly shown on world TV screens. It will enable us to trace not only the socio-historical

context of the time when the media text was created but also to define its structure, plot, representativeness, ethics; also the peculiarities of genre modification, iconography, characters.

Following the methodology developed by U. Eco we shall select three *systems* which are significant in a product: the author's ideology, market conditions which determined the plot, the writing process and success of a book (or, at least, promoted the first, the second and the third); narrative techniques (Eco, 2005, p. 209). This approach, in my opinion, fully comports with the method of media text analysis suggested by C. Bazalgette (Bazalgette, 1995) which is based on such key concepts of media education as *media agencies*, *media/media text categories*, *media technologies*, *media languages*, *media representations*, *media audiences*; since all these concepts are closely related to ideological, market and structural-content aspects of media production analysis.

The authors' ideology in the socio-cultural context (dominant concepts: media agencies, media representations, media audiences).

Here we should mention that under 'authors' we mean the main film creators – script writers J. Goldman, E. Hughes, film director Taylor Hackford and cameraman D. Watkin. They conceived and created the film in the epoch of active political confrontation between the USA and the USSR (see Table of key political events in the Appendix) which got aggravated with the beginning of the Afghani war, actions of the Polish 'Solidarity' movement crushed by the imposition of martial law, with the new arms race escalation (the so-called *Star Wars*) and President R. Reagan's accession to power. To crown it all, on September 1, 1983 a Soviet fighter shot down a passenger aircraft of the South Korean airline which had crossed the USSR border. Thereby, the film *White Nights* released in 1985 became a telling illustration in the ideological meaning of the legendary thesis of R. Reagan about the USSR as '*the Evil Empire*'.

Actually, the USSR is shown in the film as a grim, gloomy country where even majestic St. Petersburg looks like a hostile trap city. The miserable main characters are tortured by furious KGB agents - tireless fighters against Freedom and Democracy...

The market conditions which facilitated the plot, creation and success of the media text (dominant concepts: media agencies, media/media text categories, media technologies, media audiences)

The western media market of the 1980s quite often turned to the Russian topic – approximately 80 films about Russia/USSR and with Russian/Soviet characters were shot (half of them were made in the USA) from 1980 to 1985. Not all of them were a success with spectators; therefore it might be supposed that the studios were guided not only by commercial interest but also by political motives. Anyway, *White Nights* became a box-office hit due to the ideological tension, a skillful genre synthesis of a melodrama, a musical and a thriller, and also thanks to the involvement of well-known emigrant dancer Mikhail Baryshnikov starring in the film.

At first *Columbia* allowed the film to be shown in a limited number of cinemas of the USA and Canada where *White Nights* collected almost half a million dollars during the first weekend. During its *Big Weekend* on December 6-8, 1985 the film was shown simultaneously in 891 cinemas and its box-office receipts were 4,5

million dollars (it was the 3rd place on the weekend box-office receipts top list of Northern America). In total, *White Nights* collected 42 million dollars during the first year of its exhibition in the USA and Canada (it was the 17th place in American charts of 1985) leaving behind such famous action films as *Commando* (\$35 million), *Silverado* (\$32 million), and *Young Sherlock Holmes* (\$20 million) which were also showing in cinemas at that period (<http://www2.boxofficemojo.com>).

Thus, the authors of the film achieved their main goal – tangible success with viewers caused not only by a felicitous synthesis of genres, excellent music and choreography, all-star cast (M. Baryshnikov, H. Mirren, I. Rosselini, G. Hines), but also by skillful usage of the ideological anti-Soviet conjuncture.

The structure and narrative techniques in the media text (dominant concepts: media/media text categories, media technologies, media languages, media representations)

In our opinion, the film *White Nights* is founded on simple dichotomies: 1) the hostile and aggressive Soviet world and the democratic world of the West; 2) positive characters (emigrant dancer Rodchenko) and villains (KGB agents); 3) yearning for freedom and independence (Rodchenko) and conformism (ballerina Ivanova); 4) plot and effect.

In outline, the structure, plot, representativeness, ethics, the peculiarities of genre modification, iconography, and characters can be represented in the following way:

Historical period, scene: the USSR of the mid-1980s.

Setting, household objects: an air liner compartment, urban streets, living rooms, theatre, rehearsal halls. Ascetic living conditions in the USSR.

Representation of reality: pointedly favorable in relation to positive characters, especially towards famous ballet dancer Rodchenko; unambiguous grotesque in relation to the characters connected with KGB.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: former soloist of the Soviet ballet, and nowadays American citizen Rodchenko and his former sweetheart – Ivanova, the first Soviet ballet dancer. They are of a different ideological, social and material status. The characters are dressed in training or ballet costumes. Both the characters are well-built. Their speech is plain. The mime and gestures are emotional and artistic. The KGB colonel – a brutal, harsh, cruel character ‘standing guard over the USSR national security’ acts as a foil to them.

Significant change in the characters’ life: 1985. Emigrant Rodchenko quite unexpectedly appears on the Soviet territory and gets caught in KGB meshes as a result of the forced landing of a plane. The Soviet special services send Ivanova to Rodchenko: her task is to coax him into remaining in the USSR.

Incipient problem: the difference in their ideological views prevents the former lovers from finding a common language.

Search for solutions to the problem: unruly memories and feelings make Ivanova take a decision to help Rodchenko to run to the West through the Soviet-Finnish border.

Problem solution: Rodchenko manages to return to the West from the USSR.

A. Silverblatt, an influential American scholar and media teacher (Silverblatt,

2001, 80-81) developed a set of questions for media text critical analysis in a historical, cultural and structural context. Let us apply them to the analysis of *White Nights*:

A. Historical context.

1. What does a media text tell about the time of its creation?

a) When did the premier of this media text take place?

The premier of the film occurred in November-December of 1985 in the USA.

b) How did the events of that time affect the media text?

The aggravation of the confrontation between the USA and the USSR of 1979-1984 connected with the war in Afghanistan, political events in Poland, had an obvious impact on the media text. The world resonance of condemnation of the USSR after a Soviet fighter had brought down the South Korean passenger plane on September 1st, 1983 apparently provided the impulse for the plot development.

c) How does the media text comment on the events of the day?

The authors' treatment of events is in many respects under the influence of the *Cold War* stereotypes - it concerns the relations and personalities of the characters, images, etc. Russia/SSSR appears on the screen as a gloomy totalitarian country reigned by malicious KGB agents who torcher ordinary people...

2. Does the knowledge of the historic events contribute to the media text understanding?

a) media texts created during a certain historic event:

- What events occurred when the media text was being created?

The film was being made in 1984 when a new round of the *Cold War* between the USSR and the USA was at its height – there was a protracted war in Afghanistan. R. Reagan was the USA serving president who *played hardball* with the USSR. In February, 1984 the leader of the USSR of that time – Y. Andropov died of a serious malady; he was a hard-line supporter in relation to the USA. Then K. Chernenko, a terminally ill person, came into power: he ordered to boycott the Olympic Games in Los Angeles and lodged a protest against the American military program ‘Star Wars’. However, after K. Chernenko's death in March, 1985 liberal-minded M. Gorbachev became the leader of the USSR. He restarted arms negotiations on March 12 of the same year in Geneva. But by that time the shooting of the film *White Nights* was already over, and the beginning of the *warming* in the *Cold War* could not affect the general conception of the film.

- How does the understanding of these events contribute to our understanding of the media text?

Naturally, the understanding of the historico-political context helps to better understand both the peculiarities of the film's plot and its ideology. It may be very difficult for a person who is unaware of the historico-political context of the early 1980s to understand why the image of Russia/USSR is created in this particular way.

- What are genuine historical allusions?

Among real historical allusions one can mention the following: the dramatic events of September 1, 1983; KGB functions as a ramified apparatus for suppression of dissent in the USSR; real facts of the so-called dissidents' flight from the USSR

(including M. Baryshnikov starring in *White Nights*); V. Vysotsky's status as a symbol of creative non-conformism...

- *Are there any historical references in the media text?*

The film is not based on real facts, the historical references are circumstantial, and the treatment of events contains a certain degree of grotesque, though all the above-mentioned political trends are revealed in the film.

- *How does the understanding of these historical references affect our understanding of the media text?*

Undoubtedly, the understanding of historical references ensures better perception of *White Nights* as a certain symbol of the ideological confrontation between the USA and the USSR.

B. Cultural Context

1. *Media and popular culture: how does the media text reflect, strengthen, suggest or create cultural: a) relations, b) values, c) conduct, d) concern; e) myths.*

Logically reflecting a negative stereotyped attitude of the West to Russia T. Hackford's film creates an image of a hostile, aggressive, militarized and economically backward totalitarian Russia – with a frigid climate, poor population deprived of civil rights and ruled by malicious, cruel, perfidious communists/special services. There is no place for democracy and human rights, freedom of expression and creativity here...

2. *Outlook: what world is shown in the media text?*

a) *What is the culture of this world?*

Generally speaking, the image of Russia/USSR in *White Nights* represents the ‘Evil Empire’. This empire does not negate Culture but aims to bring it under control of the totalitarian Ideology.

- *People?*

People in this world are divided into three basic groups: ‘evil forces’ (administration, KGB agents, military men and so forth), ‘suffering conformists’ (the majority of ordinary people including those who belong to the world of culture, arts) and ‘non-conformists’ (outstanding ballet dancer Rodchenko played by M. Baryshnikov) – they are in minority, they are few and far between...

- *Ideology?*

The communist totalitarian ideology dominates in this world, and everyone is forced to obey it even if one does not approve of it...

b) *What do we know about the people who belong to this world?*

- *are the characters shown in a stereotyped manner?*

In general, the characters of *White Nights* are represented in a stereotyped manner without special undertones (especially it concerns villains), however the talents of outstanding dancers M. Baryshnikov and G. Hines enable them to ‘tell’ of the emotional-psychological experiences of the characters through choreographic etudes. Moreover, at the beginning of the film M. Baryshnikov gives a brilliant performance of a solo ballet part in which the authors’ conception of the film is reflected in an allegorical form.

- *What does this representation tell us about the cultural stereotype of this group?*

The representation is based on the following cultural stereotype: the USSR is a totalitarian country flooded with KGB agents (whose leisure-time activity is drinking vodka) with gloomy, dark cities, official-looking interiors and people's clothes, communist ideology domination and with suffering ordinary people...

c) *What outlook does this world represent - optimistic or pessimistic?*

The authors of *White Nights* create a pessimistic image of the USSR; their optimism reveals itself only in giving the main character a chance of escaping from KGB clutches alive and intact...

- *Are the characters of the media text happy?*

A las, there are no happy characters in *White Nights*, each of them suffers anyhow (even the furious brutal KGB colonel played by J. Skolimowski is unhappy in his way as he failed to prevent Rodchenko from running to the West).

- *do the characters of the media text have a chance of being happy?*

The authors of *White Nights* make it clear that one can be happy only OUTSIDE the *Evil Empire*...

d) *Are the characters able to direct their own fates?*

Here the American pragmatism shows up – the absolute confidence that a person can control his fate if he does want to. Conformists (Ivanova) remain prisoners of the *Evil Empire*. Non-conformists (outstanding ballet dancer Rodchenko) are capable of changing their fate even under the most unfavorable circumstances for the better...

e) *What is the hierarchy of values in this outlook?*

- *what values can be found in the media text?*

According to the authors' conception the principal values in the world are freedom and democracy.

- *what values do the characters embody?*

Prominent ballet dancer Rodchenko is a symbol of Russian non-conformist yearning for freedom and democracy. The most vivid episode indicating it is M. Baryshnikov's choreographic etude to V. Vysotsky's song 'Fastidious Horses'. But the KGB colonel (J. Skolimowski) is not a less bright character of the totalitarian regime suppressing the human personality.

- *what values prevail in the end?*

The end of the film when M. Baryshnikov manages to run away from KGB agents through the Soviet-Finnish border can be considered as a triumph (local, of course) of the democratic values of the Western world, their attractiveness for positive representatives of the Russian nation.

- *what does it mean to be a success in this world? How does a person succeed in this world? What behavior is rewarded in the world?*

A ccording to the authors' conception only an 'ideologically staunch' personality who is an obedient and conscientious worker of the totalitarian regime can succeed in the USSR.

It should be noted that A. Silverblatt's methodology corresponds to basic approaches of the hermeneutic analysis of the audiovisual, space-and-time structure of media texts. It needs to be reminded that the *hermeneutic analysis of cultural context* is a process research of media text interpretation, cultural, historical factors

which influence the viewpoint of the agency/author of a media text. The hermeneutic analysis consists in comprehending a media text through correlation with the cultural tradition and reality; penetration into the logic of a media text; a media text analysis through comparison of artistic images in the historical and cultural contexts. Thus, the object of analysis is the media system and its operation in the society, relationship with man, media languages and their usage.

Let us remember the dynamics of the space-and-time audiovisual image of one of the culminating episodes of *White Nights*.

...The protagonist – emigrant dancer Nikolay Rodchenko as fate has willed meets his former partner and lover ballerina Ivanova. They are standing on the stage. The house is empty, the hall is scarcely alight. Nikolay is speaking about conformism, about intellectuals who have sufficient courage only for listening to Vysotsky's *seditious* songs. And as for him, he is suffocating in the dead air. He needs Freedom – freedom of spirit, creation, life... Then Nikolay begins to dance to a tape recording of Vladimir Vysotsky's song 'Fastidious Horses'. The camera zooms in on Ivanova's face, tears suddenly flushing her eyes.

Rodchenko's dance is built on twists, jerks, attempts to overcome difficulties, dangers, counteractions. Thus following the disquieting, impulsive Vysotsky's music and verses he is dancing as if on the brink of a precipice. The character puts all his anguish into the dance which he felt after his separation from the motherland, because of slander, lies, human envy and malice...

In this episode the authors skillfully use choreography which metaphorically reflects the psychological condition of the character, his mental turmoil, breakdown, yearning for freedom by all means. And V.Vysotsky's song is not a random choice. Vysotsky did not wish to become an emigrant (though he had many opportunities for it). However, the authorities failed to make him a time-server, an obedient seeker of official awards and honours ... Vysotsky's fate and Rodchenko's destiny serve as a reproach to outstanding ballet dancer Ivanova. After all, she preferred a silent and obedient life, thus having betrayed true freedom...

But that is not the only reason why the heroine cries. The point is that she used to be in love with Rodchenko. And it was difficult for her to put up with the fact that he had chosen freedom in America and actually sacrificed his love for her. That is why the conflict between one's yearning for freedom, independence and an abyss of falsehood and conformism is tinged here with the drama of irretrievable losses, loss of love... Though Ivanova is not dancing in the episode, her movements as well as Rodchenko's ones have their own musical plastic rhythm. Rodchenko's motions are a desperate, hysterical vortex of incoercible energy whereas Ivanova's movements are a sad melody of a love romance...

Certainly, it is important not to *pick out* the so-called *expressive means* from the context of a whole product while analyzing an audiovisual media text but to attempt to reconstruct more or less a complete picture of your own feelings and impressions, show the interrelationship of psychological states of characters, conflicts, dialogues, etc. with the artistic, musical solutions, with composition tasks and the whole image structure of a media text.

In particular, it is necessary to pay attention to the fact that the authors of *White Nights* create a tense, controversial atmosphere of the action by using purely visual, light-and-shade means: in the twilight of the empty hall a luminous flux highlights the dancer's figure and his whole dance is built on color contrasts (black, yellow, white) and light-darkness opposition...

There is so much energy, force, obstinacy in the frantic dance of Rodchenko that it gives one a feeling that he is able to escape from any pitfall of fate. It would seem that all the signs point to hopelessness and absence of any prospect: Rodchenko is in tenacious clutches of special services, his fair one preferred to surrender... From the window one can see ominous silhouettes of guards... The hero's hands are in close-up, clenching into fists... His whole figure is strained for a violent leap... And here the camera gives a feeling of his flight... Rodchenko seems to be hovering over the stage in a gorgeous leap...

Approximately in this manner one can practise an analytical *reconstruction* of the media representation of the seen and heard flow of sound and visual images including the light and color solution, mise-en-scène, actors' plastic movements and mime, usage of certain details. Thus, one should describe not only the psychological and emotional but also the audiovisual, space-and-time content of an artistic image in the given episode, its culmination, when the authors endeavor to express their feelings and thoughts concerning the purpose of human life, the price of independence, origins of creation, freedom which come to man through his overcoming of both outward Evil and his own pusillanimity.

It is also interesting to see the development of the audiovisual, space-and-time image dynamics (including a metaphorical nature of the choreographic composition to Vysotsky's music). Besides, a specific plot of *White Nights* (the main characters are actors, dancers, and the action for the greater part takes place in the theatre) makes you consider the interrelation between a media text and music, choreography, theatre. For instance, lack of montage and system of frames, camera movements in a performance (though there are some common features such as dialogues, a character's costume, music, and choreography) would most likely lead to intensified actors' mime, to verbal complement of dialogues, to bright and contrasting effects of lighting which would enable the producer to impart his creative concept to the audience...

Thus there appear associative relations between the screen and the viewers' experience (life and aesthetic). The emotional empathy with characters and the authors of a media text initially develops on the basis of intuitive, subconscious perception of the audiovisual, space-and-time artistic image dynamics of an episode. It is followed by the process of analysis and synthesis – reflection on the meaning of frames, angles, shots, etc.; their generalization and combination, contemplation of different interpretations, and expression of one's personal attitude...

As a result, contrary to the initially conceived concept of the Russian image, the image created in T. Hackford's film *White Nights* does not exactly fit in the stereotypic ideological framework of the *Evil Empire*. There are also talented, affectionate, suffering people in this country who strive for creative self-expression, who can resist conformism...

In other words, from more or less a linear interpretation of the initial narrative scheme we proceed to an associative, polyphonic one. The events, characters' personalities, the artistic and musical solutions are perceived all-in-one.

However, one should not forget that one and the same media text can provoke a variety of interpretations from different audiences. This fact confirms the correctness of U. Eco's statement: the text aimed at quite definite reactions from some definite circle of readers (children, fans of *soap operas*, doctors, law-abiding citizens, representatives of youth subcultures, Presbyterians, farmers, middle-upper class women, scuba divers, effete snobs, or representatives of any other imaginable socio-psychological category) who are actually open to various 'incorrect' decoding variants (Eco, 2005, p. 19). So, it would be improper to insist on one's own interpretation as the only correct treatment of any media text.

Filmography

White Nights. USA, 1985. Director Taylor Hackford. Screenwriters: James Goldman, Eric Hughes. Actors: Mikhail Baryshnikov, Gregory Hines, Isabella Rossellini, Jerzy Skolimowski, Helen Mirren, Geraldine Page, etc.

Steven Spielberg's "Indiana Jones and the Kingdom of the Crystal Skull" as a Burlesque Transformation of Media Stereotypes of the "Cold War" Within the Framework of Mass/Popular Culture of the XXI Century

In 2008 the Russian subject was suddenly taken up by the very Steven Spielberg, who made the legendary character Indiana Jones fight with beast-like Soviet special forces in the action movie *Indiana Jones and the Kingdom of the Crystal Skull*.

In this connection it is curious to trace how media stereotypes of the *Cold War* underwent the burlesque transformation within the framework of this product of mass/popular culture of the XXI century.

The authors of many Russian researches of the past years reproached the creators of works of popular culture for using unseemly methods of psychological pressure (constant repetition of the facts regardless of the truth), misinterpretation of fact and tendencies, selection of unfavorable features in representation of political opponents, "sticking of labels", "embroidering", "simple folks games", referring to authorities to justify lies, etc. As a matter of fact global conclusions were made on the basis of particular facts, since among the creators of works of mass culture there have always been not only honest professionals who make up their plots taking into consideration humanistic values, but also "craftsmen" inclined to political conformism and momentary hack-work.

Meanwhile popular/mass culture media texts have success with the audience not due to their supposed orientation to people with low aesthetic taste, subjected to psychological pressure, easy believing lies, etc., but because their authors respond to real needs of the audience, including informational, compensatory, hedonistic, recreative, moral, etc., which are worthy of respect and study.

The rise of the “industrial society inevitably leads to the formation of the special type of culture – mass, commercial culture... which satisfies the fundamental need of mankind to harmonize psychic life of people on the basis of contemporary technologies” (Razlogov, 1991, 10). At that mass culture which is unthinkable without media, is a natural constituent of the contemporary culture in general, to which almost all artistic works created all over the world belong. It can be regarded as the effective way of involving the vast masses of viewers, listeners and readers into various cultural processes; as the phenomenon begotten by the newest technologies (firstly by the communication ones), world integration and globalization (the destruction of local communities, blurring of territorial and national frontiers, etc.).

In my opinion such definition of mass/popular culture logically fits in the context of functioning of media – the systematic spreading of information (by way of the press, television, radio, cinema, sound/video recording, the Internet) among “vast and dispersed auditory with the purpose of strengthening of spiritual values and having ideological, economical or organizational influence on people’s evaluations, opinions and behavior (Philosophical encyclopedia, 1983, p.348).

V.Y. Propp (Propp, 1976), N.M. Zorkaya (Zorkaya, 1981), M.I. Turovskaya (Turovskaya, 1979), O.F. Nechay (Nechay, 1993) and M.V. Yampolskiy (Yampolsky, 1987) brought out clearly that for the total success of works of mass culture it is necessary that their creators take into consideration the folklore type of aesthetical perception, so *“the archetypes of fairy tale and legend and the corresponding archetypes of folklore perception when meeting each other produce the effect of integral success of mass favorites”* (Zorkaya, 1981, 116).

Indeed the success with the audience is closely connected with the mythological layer of a production. “Strong” genres – thriller, fiction, Western – always rest upon “strong” myths (Yampolskiy, 1987, 41). Interrelation of unusual, but “real” events is one of the basic archetypes (resting upon the deep psychological structures, which exert influence upon consciousness and subconsciousness) of fairy tale, legend, - is very important for the popularity of many media texts.

In my opinion, O.F. Nechay quite correctly pointed out the important peculiarity of mass (popular) culture – the adaptation of folklore in the forms of society. I.e. in author’s “text” the ideal shows through reality (in the center of the plot is the character-personality), and in social and critical “text” the main character is taken from everyday life (simple person), however the mass culture proposes ideal norms in real environment (in the center of the plot is the epic hero) (Nechay, 1993, 11-13).

Serial mass culture has great influence upon the audience. Here the *“backbone properties of serials come into action: 1) long-term narration, 2) discontinuity of the narration, 3) special plot organization of the series which require certain identity of their structure and repetition of separate parts, 4) the presence of fabulous characters, permanent heroes (or the group of heroes)”* (Zorkaya, 1981, 59). Besides the creators of media texts of mass culture take into consideration the “emotional tone” of perception. Sameness, monotony of plot situations often leads the audience to stop the contact with the media text.

That's why in the works of such professionals as Steven Spielberg the change of episodes which cause "shocking" and "soothing" reactions takes place, however with constant happy ending which causes positive "relaxation". In other words, among popular media texts there are many of those which can be easily divided into parts (often interchangeable). Chiefly it is necessary that these parts were connected by well thought-out mechanism of "emotional drops" – the alternation of positive and negative emotions felt by the audience.

Many bestsellers and blockbusters are built up according to the similar "formula of success" including folklore, mythological basis, compensation of these or those feelings lacking in the lives of the audience, happy ending, the use of spectacular scenes. Their action is usually built up on the quite fast change of short (in order not to bore the audience) episodes. Let's add the sensational informativeness as well: the events take place in various exotic places, in the center of the plot is the world of Evil, and the main hero, almost fabulous character, stands against it. He is handsome, strong and charming. He comes out of all the supernatural situations safe and sound (a great occasion for identification and compensation). Besides many episodes touch upon human emotions and instincts (for example, the sense of fear). The serial character of the film is present, it presupposes sequels.

With more or less technical splendor of a media text of mass success like action movie we can single out the additional components of success: fights, skirmish, chases, beautiful women, disturbing music, the feelings of the characters which are bursting forth, minimized dialogues, maximized physical actions and other "dynamic" attributer which are rightly described by R.Corliss (Corliss, 1990, 8). Indeed, a contemporary media text (film/television/clip, internet, computer game) sets up higher claims for eyesight because we must watch every inch of the frame waiting for flash-like stunts and special effects. Together with their high-speed technical inventiveness, surface polish and sound cynicism, "dyna-films" are the ideal kind of art for the generation brought up by MTV, blinded by the light flashes of videoclips, accustomed to films with bloody scenes (Corliss, 1990, 8).

At that it's worth mentioning that in many cases the creators of "mass" media texts wittingly simplify, trivialize the life material which they touch upon, evidently trying to attract that part of the young audience which enthusiastically plays computer games based on these or those actions of virtual violence. There's no doubt that there's logic in this, and N.A. Berdyaev justly wrote that "culture in the noble sense of this word is difficult for the masses which are not accustomed to the cultural goods and values, for them technical equipment is relatively easier" (Berdyaev, 1990, 229).

At the same time all this is only a part of success of a mass culture media text, because its popularity depends on the hypnotic influence on perception. Instead of the primitive adapting to the tastes of "the broad masses", the "secret subconscious interest of the crowd" on the level of "irrational feat and intuitive irradiation" is divined (Bogomolov, 1989, 11).

Similar plots having fallen into a common "craftsman's" hands or, for instance, into Steven Spielberg's, gather different scales of audience. Masters of popular media culture have perfectly mastered the art of creation of multi-level works, calculated on

people of different ages, intelligences and tastes. Thus appear certain half-stylizations and half-parodies alternately with “half-seriousness”, with countless allusions to the films of the past years, direct quotations, references to folklore and mythology, and so on, and so forth.

For example for some viewers the *media text* of Spielberg’s series about Indiana Jones will be equivalent to viewing the classic *The Thief of Bagdad*. For others which are more experienced in media culture it will be a fascinating and ironical journey into the realm of folklore and fairy-tale archetypes, cinematic associations, delicate parodies. Moreover one of the special features of the contemporary social situation besides standardization and unification is that popular media culture adapts the peculiar methods which are characteristic of “author’s” works. This is another example of pluralism of popular media culture calculated on satisfaction of different demands of the audience.

The therapeutic effect, the phenomenon of compensation is also necessary for the mass success of a media text. It is natural that a person compensates the feelings and emotional experience missing in his real life. S.Freud wrote that culture must mobilize all its forces to restrict the original aggressive desires of man and inhibit their manifestations by means of creation of the necessary psychological reactions (Freud, 1990, 29).

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), “magical power” of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc..

In his action movie *Indiana Jones and the Kingdom of the Crystal Skull* (2008) S. Spielberg collected a bouquet of virtually all usual Western stereotypes with respect to Russia and the Russians. Indeed, the beast-like Soviet soldiers in full combat gear and with corresponding combat equipment who somehow managed to get to the USA look mockingly grotesque on the screen. Wikipedia rightly points out the burlesque “errors”: the commander of the Soviet landing troops Irina Spalko is acting by order of Stalin, though by the time the actions in the film take place (1957) he has already been dead for four years; the Soviet soldiers dressed in American military uniform, are armed with Chinese submachine guns; the Soviet soldiers are openly walking the American deserts and jungles in Soviet uniform, they drink vodka and dance “kalinka-malinka” to the accompaniment of balalaika.

Anyhow S. Spielberg turned *Indiana Jones and the Kingdom of the Crystal Skull* into a digest of stereotyped perception of the image of Russia and the Russians by the Western world of cinema...

Filmography

Indiana Jones and the Kingdom of the Crystal Skull. USA, 2008. Director Steven Spielberg. Screenwriters: David Koepp, George Lucas. Actors: Harrison Ford, Cate Blanchett, Karen Allen and others. Action.

The analysis of stereotypes of politically engaged media texts in media studies in student audience (by the example of Renny Harlin's films 'Born American' (1986) and 'Five Days of War' (2011)

The famous British theorist of media education Len Masterman has repeatedly emphasized that it is necessary to teach the audience to understand the following: 1) who is responsible for the creation of media texts? who owns the media and controls them? 2) how is the effect achieved? 3) what value orientations are created? 4) how does the audience perceive it? (Masterman 1985). Of course, this kind of approach is mostly related to the texts which are outside the artistic sphere, and is not suitable for the outstanding works of media culture. However I think it is quite suitable for the opuses designed for mass audience, especially for the clearly politicized ones. Especially if you see that it evidently has much in common with the theoretical concepts of U. Eco (Eco 2005) and A. Silverblatt (Silverblatt 2001, 80-81).

Indeed, the idea of U. Eco that the three important systems should be singled out in the analysis of media texts: the author's ideology; market conditions which determined the concept, the process of creation and success; the narrative techniques (Eco 2005, 209), is very similar to Len Masterman's concept of media education.

There's no need to explain how important it is for the students, the future specialists in political and culture studies, historians, art historians, pedagogues, to develop their abilities to analyze media texts of different kinds and genres.

However, media literacy practice shows that students have problems with the discussion / analysis of some genres in the early stages of media studies, for example, the difficulties in the process of understanding and interpreting the author's conception, plot and genre features. Let's try to substantiate the methodological approaches to the analysis of politically engaged media texts in media studies in the student audience.

It would seem that the times of the Cold War are gone, and the image of the evil "Russian bear" is no longer relevant for the Western screens. However our analysis (Fedorov 2010) showed that media stereotypes of the Cold War are still alive nowadays. Let's prove it by the example of two politically engaged films of Renny Harlin *Born American* (USA-Finland, 1986) and *Five Days of War* (USA-Georgia, 2011).

Guided by the approaches of L. Masterman, A. Silverblatt and U. Eco, the students can create the structural schemes of these two media texts, one of which had been conceived at the peak of ideological confrontation between the USSR and the USA in the 1980-es, and the other has been shot recently.

***Born American.* USA, 1986.** Director R. Harlin.

Market conditions which determined the concept and the process of creation of the media text. The Cold War of the 1980-es between the West and the Soviet Union, which aggravated during the Afghan war unleashed by the Kremlin and when president Ronald Reagan came to power in the USA, spawned a series of anti-Soviet media products including R. Harlin's film which stood out for its clearly defined ideological position that fully met the political situation.

Author's ideology, value orientations of the media text. The ideological message of the film is simple and clear: the superiority of American values of democracy over totalitarian and communist ones; anti-Sovietism.

Historical period, scene of action. Finland and the USSR of the mid 1980-es, border areas.

The setting, household goods. Streets and houses in Finland and the USSR, the KGB torture chambers. Wretched Soviet life.

Methods of representation of reality. The Soviet interiors, costumes, etc. are clearly depicted in a gloomy and grotesque manner, while the Finnish ones – in advertisingly positive.

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. Positive characters are simple and sympathetic American guys, their main aim in life is entertainment; negative characters are evil personnel of the prison and KGB, the adherents of communist ideas. The latter look openly grotesque with hysterical mimics and gestures, primitive vocabulary. Soviet characters are dressed in plain and unattractive clothes. American characters are dressed in comfortable and high-quality clothes for teenagers.

Significant changes in the lives of the characters: tricking the vigilance of the Soviet border guards, the American guys illegally cross the Finnish-Soviet border “just for fun”.

Originated problem: the locals suspect that the Americans killed a Russian girl and emphasize their hostile disposition in every way; the American guys offered their armed resistance, killing them with admirable ease and skill, but as a result they fall into the clutches of the cruel KGB officers.

Searches for the solution of the problem: the American guys are trying to break free from Soviet prison.

The solution of the problem: the luckiest of them manages to escape and return to the West.

The effect on the audience: the film's box office was not very impressive – 3,4 million dollars (*Born American*: Box Office, 1986), but paid back its budget (significant for Finland) was rather modest by Hollywood standards. Consequently its uncomplicated plot was able to attract the attention of the younger audience in the U.S. which was prepared for this kind of spectacle by a long-term anti-Soviet ideological propaganda.

5 Days of August / 5 Days of War. USA-Georgia, 2011. Director Renny Harlin.

Market conditions which determined the concept and the process of creation of the media text. A short war in August 2008 between Russia and Georgia caused by the

armed conflict in the region of South Ossetia which separated from Georgia. R. Harlin's film is marked by the clearly expressed pro-Georgian and pro-American ideological position, fully meeting the political conditions prevailing in the Western political study and media approaches.

Author's ideology, value orientations of the media text. The ideological message of the film is still simple and clear: the superiority of pro-Western values of the independent Georgia over great-power policy of Russia.

Historical period, scene of action. South Ossetia and Georgia, August 2008.

The setting, household goods. Towns, villages, mountains, streets and houses in South Ossetia and Georgia, office of the President of Georgia, staff rooms. Tbilisi is represented on screen as a city of ancient beauty, pretty women, laughing children and cozy restaurants. Household goods correspond to the characters' status (the ruling elite, the military, American journalists and civilians).

Methods of representation of reality. Georgian and Ossetian interiors, costumes, etc. are represented in a neutral key, without any grotesque, the national character is seen in the interior and people's clothing in the scene of the Georgian wedding.

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. Positive characters – sympathetic America journalists, their main aim is to deliver the reliable audio-visual information about the ongoing events to the USA; peaceful Georgian people, noble Georgian soldiers. The vocabulary of the positive characters can be impudent at times, however at crucial moments they stand up for democratic values. Negative characters – spiteful and brutal Russian military men destroying civilians without regret. Russian "commandos" in *Five Days of August* look less grotesque than in "Born American", although the most ruthless of them are remarkable for their threatening facial expressions and gestures, primitive vocabulary. The characters wear festive (the wedding scene), plain clothes (the journalists), standard military uniform. Physical development of the military characters is clearly above average.

Significant changes in the lives of the characters: the American journalists come to the Georgian wedding, when a surprise attack of Russian forces begins.

Originated problem: the lives of the Americans as well as the lives of the ordinary locals are threatened because of military actions.

Searches for the solution of the problem: the American journalists are trying to survive in war conditions, simultaneously shooting revelatory material about the atrocities of the Russian soldiers which they are trying to deliver to the United States.

The solution of the problem: the American journalists manage to survive and deliver their revelatory report to the U.S. (by the way, they don't manage to do that at once, because according to the authors of the film the Western media broadcast only the Russian version of the events at first).

The effect on the audience: at the cost of \$20 million the film grossed a tiny sum of \$17,500 in the U.S. box office (*5 Days of War*: Box Office, 2011). In other Western countries the film was shown only in a few movie theatres and sold on DVD. Thus, despite the anti-Russian campaign of the Western press, connected with the conflict in August 2008, the films' effect on the "target audience" was minimal.

During the discussion of so obviously engaged media texts we draw attention of the student audience to the use of the basic techniques of manipulative influence in these films. For this purpose we use:

- “sifting” information (reasoned selection of true and false in media materials, purification of information from the “rouge” and “labels” by comparing with the actual facts, etc.);
- removing “typical”, “simple folk”, “authority” aureole from information;
- critical analysis of aims and interests of “the agencies”, i.e. the source of information.

Thus the following methods of manipulative influence are analyzed in the classroom:

- “orchestration” – psychological pressure on the audience in the form of constant repetition of certain facts regardless of the truth. In the case of *Born American* and *Five Days of August* it is a total emphasis on the positive qualities of the American characters and the negative qualities of the Russian ones;
- “selection” (“juggling”) – the selection of certain tendencies, for example, only the positive or negative, distortion, exaggeration/understatement of these tendencies. In R. Harlin’s films there is only “black” and “white”, all the positive events are connected with the actions of the American characters, and all the negative events - with the Russian ones;
- “putting on rouge” (embellishing the facts). Despite the fact that in “Born American” the American characters commit a number of criminal offenses punishable in any civilized country (illegally crossing the state border, killing several residents of the Russian village), the filmmakers depict them with evident sympathy, as purely positive heroes. In *Five Days of August* the Georgian military men are shown as exceptionally noble warriors without fear and reproach; the fact that they are fighting on the territory of South Ossetia which separated from Georgia 20 years ago (with the people’s hostile attitude to Georgian authorities), is almost entirely taken out of the plot;
- “sticking labels” (e.g. accusatory, insulting, etc.). In *Five Days of August* all the most negative labels are stuck to the “Russian aggressors”.

“The sun is shining, the grass is green, silence, the journalist is standing in a garden. He plucks an unbearably ripe apple from a tree and bites it with a crunch. Cows are passing by. A little spider is stirring he web. A froggie is sitting in the pool. Then alarming music begins to sound, louder and louder. Countless soldiers emerge from the horizon. Infantry, armored vehicles. helicopters. Having killed some civilians, the Russians drive the rest of them together. The Americans manage to shoot a war crime from behind a fence. The leader of the Russians, a giant tattooed blonde with bright Finnish eyes and beautiful Finnish accent (a bit later he will report that the is a Cossack; the actor’s name is Mikko Nousiaynen), demands to give out the mayor and shoots a Georgian old woman dead. Then the others, more or less” (Zelvensky 2011).

In *Born American* similar labels are awarded to almost all Russian characters (not only the border guards and KGB agents turn out to be negative characters, but also the whole population of the Russian village, even the Orthodox priest is a rapist and a murderer);

- “playing simple folk”, including for example a most simplified form of information presentation. This technique is used in both films by R. Harlin: the plot is served in a very simplified form, without semitones, without any deepening into the characters’ psychology and their motives.

The discussion ends with a problem and test question which determines the audience’s skills of media text analysis: “With what media texts can you compare the given work? Why? What do they have in common?”.

And I must say that the students who watched Igor Voloshin’s film *Olympus Inferno* (2009) rightly pointed out its obvious resemblance to the *Five Days of August*. To support his position during the discussion one of the students referred to the opinion of some Alexandra posted at the website www.kino-teatr.ru. Here are some fragments from this text:

“As expected, a purely government work. Just imagine, the events took place in August, and a full-length feature film comes out in March! ... Everybody knows that art often serves the purposes of state ideology. ... And don’t tell me that Americans shoot this kind of films, why can’t we shoot them too? Yes, we can, nobody prohibits doing so. But why must we follow the Americans? ... If their movies lie, why do you think ours are truthful? Politics is politics. Nobody will tell you the truth. ... Everything looks pretty stupid. The Russians are good and noble, and the Americans are dumb. ... Everything except skirmish bears ideology! Just listen to their dialogues! In short, it’s not a film, it’s agitation” (<http://www.kino-teatr.ru/kino/movie/ros/79821/forum/f2/> 4.04.2009 22:52).

Of course the budget of *Olympus Inferno* was very modest compared to the American counterpart, but thanks to the premiere on Channel One (2009) its audience was incomparably greater. As for the structure of stereotypes of “confrontational” action films, it is very similar to *Five Days of August*. According to the plot a young American Michael goes to South Ossetia on the eve of the war and witnesses the attack of the Georgian troops and shoots a video. Contrary to the claims of the Western media that the big and aggressive Russia attacked the small and independent Georgia, Michael decides to send the video to the United States. Of course violent Georgian military men are trying to stop him... Thus in Igor Voloshin’s film (though not so straightforward and rough as in *Five Days of August*) the similar stereotypes are used, including “orchestration”, “selection”, “putting on rouge”, “sticking labels” and “playing simple folk”. The laws of politically engaged media texts are unfortunately the same...

Filmography

Born American. USA-Finland, 1986. Director: R. Harlin. Screenwriters: R. Harlin, M. Selin. Cast: M. Norris, S. Durham, D. Coburn, Tm Rasulala and others.

5 Days of August / 5 Days of War. USA-Georgia, 2011. Director: R. Harlin. Screenwriter: Mikko Alann. Cast: R. Friend, E. Chrigui, R. Coyle, H. Graham and others.

Olympus Inferno. Russia, 2009. Director: I. Voloshin. Screenwriters: D. Rodimin, N. Popov, A. Kublitsky, S. Dovzhik. Cast: G. Devid, P. Filonenko, V. Tsalatti, A. Maliya and others.

Analysis of the Interpretation of the Image of Russia on the Western Screen in the Post-Soviet Period (1992-Present) (by the example of the film “Duska” by J. Stelling)

As a case in point let's turn to the analysis of the ironical drama *Duska* (2007) by the famous Dutch director J. Stelling. We shall try to reveal not only social and historical context of the time of the creation of this media text, but also its structure, the plot, representativeness, ethics, the peculiarities of genre modification, iconography, and the characters of the personages.

Following the methods developed by U. Eco, let's single out the three “rows” or “systems”, which are important in a work: author's ideology; the market conditions which determined the idea, the process of writing and success of the book (or at least which contributed to all three of them); the methods of the narration (Eco, 2005, 209). As we have already mentioned these methods sort quite well with C. Bazalgette's methods of the analysis of media texts (Bazalgette, 1995) – with the resting upon such key words of media education as “media agencies”, “media/media text categories”, “media technologies”, “media languages”, “media representations” and “media audiences”, since all these concepts are directly related to ideological, market, structural and contents aspects of the analysis of media texts.

*Ideology of the authors in social and cultural context (dominating concepts:
“media agencies”, “media representations”, “media audiences”)*

In the Western image of Russia “*the two poles represented by the two archetypes/myths existed for centuries: Russia as an external threat (a barbarian at the gate) and Russia as an object of education (a pupil)*” (Moseyko, 2009, 25).

The authors of *Duska* conceived and created the film in the post-Soviet period, when the active political confrontation of the West and the USSR was firstly changed into a sympathetic and patronizing attitude. Russia was considered to be a pupil who unfortunately is unable to reach the American and the European standards of living (the first half of the 1990s), but later (in the 2000s) the attitude towards Russia was changed back into the counteraction to the “barbarian at the gate”.

In my opinion, in *Duska* J. Stelling attempted to combine both the Western ideological approaches to Russia (“pupil” and “barbarian at the gate”), however there's an opinion that the setting of the film is suitable for the economical, social and cultural conditions on Russia in the beginning of the 1990s rather than of the middle of the 2000s. Say “*well, we are ready to sneer at ourselves with a weary smile, nodding in repentance: we can't find common language with Europe, that's why the film is practically silent. But the parody is 15 years late or so*” (Lyubarskaya, 2007).

However the director J. Stelling in spite of the obvious ironical mockery with respect to the Russian/Slavic life doesn't aim at making a trivial comedy. Speaking of its genre, *Duska* is rather a synthesis of drama, bitter comedy and ironical parable.

J. Stelling once told in his interview: “*Doesn't it come to your head that Duska and Bob are one and the same person, rationality and soul, the head and the heart? And as many people's heads and hearts disagree, Duska and Bob always quarrel... As for me the main theme of the film goes beyond the conflict of the West and the East. I*

tried to make something more existential. It's just a story of a man who has his creation and his muse. But then he meets a bum. This creature is the archetype of death, inactivity, emptiness, but at the same time he's a very nice and charming creature. And for me namely the choice between love, creativity and inactive death was the main issue in this film. All the other layers are superficial” (Stelling, 2007).

As a result though J. Stelling “*took a fancy to Russia he is still a Western man who clearly sees the impassable gap between our Eurasian world and the purebred Europe. The Dutch director represents our people with sympathy but still the film is if not a caricature, than a friendly jest. And how else, if all the noble impulses are driven to grotesque which is interesting to observe from the side but with which it is impossible to get along for a long time, especially forever*” (Tsyrkun, 2008).

The market conditions which contributed to the conception, the process of creation and to success of the media text (dominating concepts: “media agencies”, “media/media text categories”, “media technologies”, “media audiences”)

The Western directors of the 2000s frequently turned to the Russian themes. During the period of 2000-2009 more than 160 fiction films about Russia/the USSR or with Russian/Soviet characters were shot.

Certainly *Duska* as well as all the other films by J. Stelling is a typical Art House film, which never aspired to be successful with the audience. Nevertheless the low budget works by J. Stelling practically always pay off due to export, “alternative distribution”, selling for television broadcast, DVD production. However in this particular case the dominance of the Russian theme and the Russian character apparently didn't inspire the European producers. Maybe that's why the director had been searching money for his film (2 million euros) for five years...

The scenario of the film was also based on the director's own impressions after visiting post-Soviet Russia (in particular – the film festival “Kinotavr” in Sochi). As a result these impressions though in a grotesque form were realized in the plot of the film.

The structure and methods of narration in the media text (dominating concepts: “media/media text categories”, “media technologies”, “media languages”, “media representations”)

On the whole the film *Duska* is built up on simple dichotomies: 1) the unceremonious, though somewhat charming, Russian/Slavic “barbarian” who is unwilling and unable to be a “pupil”, and the representative of the Western intellectual world; 2) inactivity/emptiness and creativity; 3) aspiration for independence and conformism; 4) the plan and the result.

The structure, the plot, the representativeness, the ethics, the peculiarities of genre modification, iconography, and the characters can be represented as follows:

Historical period, scene: *Russia/Ukraine, early 1990s (mostly in retro episodes), the contemporary Holland.*

Setting, household objects: *the interiors of the flat, the streets, the movie theatre, the bus.*

Representation of reality: *ambivalent with respect to practically all the characters, in which good harmonizes with evil, at the same time “Duska” is constructed on*

banalities of different levels, from the simplest which are connected with the ideas of the Russians and their mentality, to the intellectual clichés" (Tsyrkun, 2008).

Characters, their values, clothing, constitution, lexicon, mime, gestures: the charming Russian/Slavic hanger-on who suddenly arrives in Holland. "The very first appearance of the main character (Sergey Makovetsky) is polysemantic: he goes upstairs to European Bob's place wearing a shabby ushanka and a joyful smile, which symbolizes not only the famous "heartfulness", but also the notorious "subconsciousness of the West" (Tsyrkun, 2008).

The vocabulary of the characters is simple; to put it more precisely it is reduced to a minimum. Most of the time the characters keep silent as they don't speak the languages of each other. But at the same time their dialogue is rich with the expressive mimics and gestures.

Significant change in the characters' life: the year of 200.... The measured life of a Dutch script writer named Bob is shattered by the unexpected visit of uninvited, but persistent Russian guest, who came to settle in the flat of his casual European acquaintance...

Incipient problem: social, cultural and language barriers prevent the Russian and the European to find common language.

Search for solutions to the problem: the European is trying to get rid of the "barbarian" ...

Problem solution: having left his home, the European sets off for Russia (or rather for some Slavic country) right after the exiled "barbarian" ...

A. Silverblatt (Silverblatt, 2001, 80-81) worked out a line of questions for critical analysis of media texts in historical, cultural and structural contexts. Let us try and apply his method to the analysis of *Duska*:

A. Historical context

1. What does the media text tell us about the period of its creation?

a) when did the premiere of this media text took place?

The premiere of the film took place in 2007 in Europe and in Russia.

b) how did the events of those days influenced the media text?

No concrete political events had direct influence on the process of the creation of *Duska*; rather the stereotyped Western ideas about the "mysterious Slavic soul" were transformed in the film in a parable-like form.

c) how does the media text comment on the events of the day?

I agree that "no matter how J. Stelling denied it... the film has a certain political implication. Certainly, the artist is sorting out his relationships only with himself. However he isn't living in vacuum. And if Stelling was suddenly attracted from the mysteries of Dutch soul (*The Flying Dutchman*, *The Illusionist*, *The Pointsman*) to the mysteries of Russian "duska", then the spirit of the time is like that." (Lyubarskaya, 2007).

2. Does the knowledge of historical events help to understand the media text?

a) media texts created during a certain historical period:

- what events took place at the time of the creation of the given work?

The scenario of the film was planned and written in 2002-2006, in 2004 the Westernized “orange opposition” won in the Ukraine which led to the first Russian-Ukrainian “gas crisis” in 2006. In the same year the vice-president of the USA of that time R. Chaney accused Russia of using its natural resources as means of pressure in foreign policy, and of violation of human rights. In this period Russia was criticizing policies of the USA and the European Union as well (for example, concerning the Kosovo problem).

- *how does the understanding of these events enrich our comprehension of the media text?*

It is reasonable that the understanding of historical and political context helps to understand the peculiarities of the plot of the film as well as its conception. Although even if a person isn't familiar with the historical and political context of the first half of the 2000s, he can gain an understanding of the plot of *Duska* with no difficulties, because it is built up on the traditional Western stereotypes of the perception of the image of the Russians (ridiculous appearance, poverty, gluttony, obtrusiveness, unceremoniousness, total absence of knowledge of foreign languages, etc.).

- *what are the real historical references?*

This film contains no real historical references.

- *are there any historical references in the media text?*

The film is not based on real facts, the historical references are indirect, the ironic grotesque in the interpretation of the events is clearly felt, however the above mentioned tendencies of making play with Western stereotypes of the “image of Russia” are quite transparent.

- *how does the understanding of these historical references affect your understanding of the media text?*

There is no doubt that the understanding of the historical references (though veiled and grotesque) contributes to the understanding of any media text, including *Duska*.

B. Cultural context

1. *Media and popular culture: how does the media text reflect, strengthen suggest or form cultural: a) relationships; b) values; c) behavior; d) concern; e) myths.*

Reflecting (though in an ironical way) the stereotypes of the attitude of the West toward Russia, the film by J. Stelling created the image of politically incorrect, absurd, barbaric, poor, uneducated and obtrusive Russia, which is knocking at the “Western gates” – the country in cold climate (which symbolizes Duska's ushanka), with poor population and bad morals and manners...

2. *World view: what world is represented in the media text?*

a) *What is the culture of this world?*

As a whole (though philosophically and ironically, I repeat myself) in *Duska* the image of Russia is that of the “enemy at the gate”.

- *people?*

People in this world are divided into an interconnected pair: the Russian “enemy at the gate” who is “infinitely meek and monstrously obtrusive at the same time, who acts such world-weariness when being turned out that any citizen of the EU is obliged

to fall down from the second floor in a fit of humanism” (Kulikov, 2007) and “the suffering European intellectual conformist”. One cannot but admit that in his role of Duska S. Makovetsky succeeded in the creation of “an image of a very repugnant, but at the same time a very touching creature, which is impossible to live with but which is also impossible to forget. Duska is very faithful, frank, ingenuous, but on the other hand he is incredibly odd, stupid, clumsy, he’s like a pimple on a chin, and it can’t be helped, but when he disappears, Bob realizes that this emptiness cannot be filled, that Duska was a provocateur who aroused in him the feelings of which he could never learn” (Solntseva, 2007).

- ideology?

One can agree that “*the tragedy of a small man*” is not Stelling’s theme. It is rather a drama of lack of spirituality of a European intellectual” (Ryabchikova, 2007). On the other hand “this story is told with true love which is inseparable from hate, when you clearly see the vices and drawbacks of your object of love but regardless of anything you realize that all the same you cannot escape it, and you have to accept it as it is, for it is already a part of you” (Tsirkun, 2008).

b) What do we know about the people of this world?

- are the characters represented in a stereotyped manner? What does this representation tell us about the cultural stereotype of the given group?

On the whole the characters of Duska are represented in a stereotyped manner which is characteristic of the Western perception of the image of Russia, however it is colored by the performance of talented actors. For instance the work of Sergey Makovetsky “who fills the empty speculative image of Duska with cruelty, stupidity, as well as with touching nature; with slavish subordination and despotism” (Ryabchikova, 2007).

c) What world view does this world represent, optimistic or pessimistic?

The authors of “Duska” represent the image of Russia in rather a pessimistic way, though relative optimism is manifested perhaps in the fact that the speechless dialogue of the “barbarian” and the “European” is a sort of symbol of inevitability of their co-existence.

- are the characters of this media text happy?

Alas, there are no happy characters in this film, all of them are unhappy anyway...

- do the characters of this media text have a chance to be happy?

The authors make it clear that only individual moments of life can be happy (for example the European had such moments when a beautiful usherette came to his place, but even then they were interrupted by the tactless Duska)...

d) Are the characters able to control their own destiny?

Only to some extent, because a person (according to J. Stelling) is not in his power to control his fate...

e) What is the hierarchy of values according to the given world view?

- what values can be found in this media text?

According to the author’s conception of the film one of the world’s main values are the elusive emotional harmony and mutual understanding.

- what values are personified in the characters?

It's not easy to convey in worlds what "Bob is searching for and what Duska is giving to him, though of course one can shift the blame on the European longing for communality, catholicity and emotional openness, which their souls wish for but which their bodies cannot stand... However there's much more than this in the remarkable duet of Bervoets and Makovetsky, it is contained in the numerous details, in the small nuances, to which the contemporary cinema, especially Russian, became disaccustomed. This is the richness of meanings of the whole cinematographic texture, when every item has its role; this is also the ability to convey the state of one's soul, or emotion, which is changeable like ripples on the water, not only with gestures, but also with a subtle movement of facial muscles. On the whole all this is the result of the efforts of a serious artist, who has the courage to shoot the stories which he himself considers to be important" (Solntseva, 2007).

Filmography

Duska. Holland, 2007. Director Jos Stelling. Screenwriters: Hans Heesen, Jos Stelling. Actors: Sergey Makovetsky, Gene Bervoets, Sylvia Hoeks and others. Drama.

Analysis of Media Stereotypes of the Russian Image in Media Studies in the Student Audience (example: the screen versions of Jules Verne's Novel "Michael Strogoff")

The last bright *Cold War* movie peak fell on the early 1980s when Russians as part of the monolithic and aggressive system were portrayed as products of their environment - malicious, potent, highly revolutionary in the whole world. Nearly all Russian characters were represented definitely as agents of destruction: they were men who hated and usually threatened the American life-style. This message contained an unceasing and crystal pure demand addressed to advocates of liberty calling for their vigilance in relation to the evil Soviet system and its evil representatives (Strada, Troper 1997, 170).

But not all western films of the last century as well as the present century cultivated a negative image of Russia. Particularly, only during the last 50 years of the 20th century not less than 200 screen versions of Russian classical literature were filmed in the west that made up a fourth of the total number of films about Russia and with Russian characters. It is logical, as already since the second part of the 19th century the works of Russian classical literature produced a significant influence on the western spiritual culture. Many characters of Russian classical literature have become signs, emblems of the Russian national character, Russian soul, and marked to a large extent the image of Russia. Generally, the western (and later, eastern) national cultures discovered ideas, images, problem collisions keeping with the times, definite circumstances and demands of these cultures in the Russian novel and the Russian culture, especially acute there proved to be the feelings of spiritual deficiency, desacralization of the world, estrangement and anonymity of the human personality... The western culture found major spiritual values; search for absolute truth, tragic

depths of the human personality; opened for itself the wealth of Russian-eastern traditions in the Russian culture (Mosejko 2009, 24).

Anton Chekhov's works have remained mostly screened in the west - his works were adapted for the screen for about 200 times. Also foreign filmmakers turned to the prose of F.M. Dostoevsky and L.N. Tolstoy – each of them inspired more than a hundred of western screen adaptations. They are followed by screen versions of A.S. Pushkin's, N.V. Gogol's, N.S. Turgenev's works (more than 50 screen adaptations for each one). With A.P. Chekhov – his plays were most often translated to the screen. With F.M. Dostoevsky – the novels *Crime and Punishment*, *The Idiot*, *The Brothers Karamazov* and *'The Possessed*. With L.N. Tolstoy – the novels *Anna Karenina* and *War and Peace*. With N.V. Gogol – the plays *The Inspector-General* and *The Marriage*. A.S. Pushkin's literary heritage is presented on the western screen in the form of the operas *Eugene Onegin* and *The Queen of Spades*.

It is logical to say in this context that the western culture sees a positive image of Russia generally in retrospect. If media images of the USSR (and now – of contemporary Russia) are apparently negative, then the virtual tsar Russia looks much more positive.

However, the western media culture is not content only with works of Russian classical literature with its deep "view from within". The West needs its own image of Russia that corresponds to the stereotyped notions of mass mentality of the "enigmatic Russian soul". In this regard, Jules Verne's novel *Michael Strogoff* (1875) is an ideal adaptation of the positive image of Russia for the western audience. The novel is set in the epoch of Alexander II. There is only one Jules Verne's novel – "20 000 Leagues Under the Sea" that can compete with *Michael Strogoff* in the number of screen adaptations. If taken together, western screen versions with plots about Russia cannot be compared with *Michael Strogoff* except for *Anna Karenina* (currently, there are more than twenty foreign screen adaptations).

It appears that the analysis of this phenomenal positive image of Russia adapted for the mass western audience will be of great benefit to students of many qualifications – future historians, political scientists, culture experts, art critics, and teachers.

For the analysis of numerous screen versions of Jules Verne's novel *Michael Strogoff* I will follow the methodology worked out by U. Eco (Eco 2005, 209), A. Silverblatt (Silverblatt 2001, 80-81), L. Masterman (Masterman 1985; 1997), C. Bazalgette (Bazalgette 1995) and I will rely on such key concepts of media education as media agencies, media/media text categories, media technologies, media languages, media representations, media audiences, since all these concepts have a direct relevance to value, ideological, market, structure and content aspects of media text analysis.

It's essential to note that U. Eco's (Eco 2005, 209) and A. Silverblatt's (Silverblatt 2001, 80-81) methodology completely satisfies the basic approaches of the hermeneutical analysis of audiovisual, space-and-time structure of media texts.

It needs to be reminded that the *hermeneutic analysis of cultural context* stands for study of the media text interpretation process, of cultural and historical factors that

may have an impact both on the media texts authors/agencies and the audience's viewpoint. The hermeneutic analysis is connected with the comprehension of a media text by matching with the cultural tradition and reality; penetration into the logic of a media text; media text analysis based on artistic images comparison in the historical and cultural contexts. So, the subject of the analysis is a system of media and its functioning in the society, interaction with the man, media language and its usage.

The authors' ideology in the sociocultural context, market conditions that contributed to the plot, creation and success of a media text (dominant concepts: media agencies, media categories, media technologies, media representations, media audience).

Here by authors we mean both Jules Verne himself and the main creators of screen adaptations of the novel *Michael Strogoff* – screenwriters and film directors. Jules Verne conceived the novel during the reign of Alexander II, in the short interval of 1874-1875, when Germans became most evident enemies for the French after the war between France and Germany (1870-1871). Russia looked quite positive against this background. A tough confrontation of the Crimean War (1853-1856) in which Russia confronted the coalition of the British, French and Ottoman Empires and the Sardinian Kingdom became a thing of the past, and there were still two years before the Russo-Turkish war (1877-1878).

Besides, a sustained war in Turkestan (the Bokharan khanate and the adjoining areas) waged by Russia in 1865-1881 was not regarded by the western world as a direct threat to their geopolitical interests. Moreover, Russia was seen as a certain outpost against the hostile Asian tribes that tallied with the media context of Chingis Khan's legendary raids.

Thereby, the novel *Michael Strogoff* (see one of the latest editions: Verne, 2010) was to a significant degree a response to the political and sociocultural context of 1872-1876. The novel related the adventures of an imperial courier sent by Alexander II (apparently, in the 1870s) from St. Petersburg to Siberia with an urgent message addressed to the Irkutsk governor (who was the czar's brother, in the great French novelist's version). Michael Strogoff was to warn the governor of the plot of former czar officer Ogareff who went over to the enemy – Tatars (!?) and schemed to occupy Siberia...

At the same time, J. Verne created a distinct positive image of Russia and Russian people (including the Russian Emperor and his brother) in his novel. It especially concerns the protagonist – Michael Strogoff: he is thirty, strong and vigorous, a man with a heart of gold who has coolness and courage (Verne, 2010).

As for the fictional war between Russia and Tatar tribes in Siberia it was probably brought about by the author's misgiving that the western reader would have no time for looking into the cobweb of Russian relationships with numerous Central Asian countries and nations whereas the word "Tatars" – the embodiment of the aggressive and perfidious East – was known to everybody in Europe as well as the word "Siberia" which a Parisian or any other European associated with the words "Russia", "Asia", "severe frost", etc.

In 1875, the novel *Michael Strogoff* was first published piecemeal in a journal, and in 1876, it was published as a book. It had such a tremendous success that in 1880 it was staged under the same name in the Parisian theatre "Odeon" and was welcomed by the public. Then the novel was republished dozens of times in many countries including Russia (except for the Soviet period). But to tell the truth, Russian readers with their "view from within" were much less impressed by the novel: it was regarded as a primitivistic fairy-tale rather than a reflection of real Russian life (by the way, *Michael Strogoff* has never been screened either in the USSR or in Russia). The Russian audience would always prefer other Jules Verne's novels narrating of Captain Nemo's adventures, or of a fantastic moonflight...

The first screen adaptations of *Michael Strogoff* appeared in the age of silent movies. They were short American films made in 1908, 1910 and 1914. At that time the American perception of Russia fully correlated with the French one (1874-1876) – the mass consciousness of Americans pictured it as gigantic empire with snow-covered Siberian spacious areas inhabited by wild bears where courageous Russian aristocrats fought with hostile Asians...

The events of the World War I, the Bolshevik military coup of 1917 and the subsequent civil war in Russia of 1918-1920 accompanied, as is known, by the military intervention of western countries, made *Michael Strogoff* less attractive for the media. But Russian emigrants Victor Tourjansky and Ivan Mozzhukhin who lived in Paris became authors of the most well-known screen version of *Michael Strogoff* in the epoch of silent movies. This French-German screen adaptation that stuck to the main plot of Jules Verne's novel was highly popular with the public. On the one hand, there were thousands of Russian emigrants among them who crowded European capitals in the 1920s and felt nostalgic about the epoch of the Imperial Russia. On the other hand, there were native citizens of Paris, Berlin, Vienna and London among them to whom the previous Russian epoch of the 19th century was much more appealing than the Communist "sovietdom" which ruined the centuries-old way of life. Frankly speaking, that was why none of the screen versions of *Michael Strogoff* was shown in the Soviet Union. In fact, it was impossible to see a film on the Soviet screen with the main character who served the condemned-by-all-school-textbooks "tsarist regime" with good faith and fidelity.

The following screen adaptations of *Michael Strogoff* were made in the epoch of sound movies – in France, Germany and the USA in 1936-1937. A famous actor Akim Tamiroff – expatriate Russian – starred in the American version. It is interesting, that Nazi authorities in 1936 did not object to the positive treatment of the Russian image in the plot of *Michael Strogoff*. Being in confrontation with the USSR, especially owing to the civil war in Spain, Germany managed to release a romantic adventure story about the czar's messenger, the more so because the fictional enemies of Russia in *Michael Strogoff* had nothing to do either with western Europe, nor with the German allies of that time – Turkey and Japan.

In whole, due to the establishment of the allied coalition of the USSR, USA and Great Britain during the World War II the Russian theme in the foreign cinematograph

was increasingly full of sympathy. That explains the pathos of the Mexican screen version of *Michael Strogoff* (1944).

Interest in screen adaptations of Jules Verne's novel *Michael Strogoff* was revived in the era of the Cold War. Practically together with obviously anti-Soviet films *The Girl in the Kremlin*, *'The Iron Petticoat*, *Jet Pilot and Beast of Budapest* a French colored screen version of *Michael Strogoff* (1956) was released on western screens with Kurt Jurgens starring in the film and famous USSR emigrant Valeriy Inkizhinov (*Chingis Khan's Offspring* directed by V. Pudovkin) acting as the Tatar sovereign who contrives to conquer Siberia. And five years after there was a sort of sequel invented by Viktor Tourjansky, – *Michael Strogoff's Triumph* (1961), practically with the same cast of actors.

One should think that the events of the Soviet political "thaw" of the second half of the 1950s and the space progress of the USSR in the 1950s-1960s somehow affected the new interest in the plot of *Michael Strogoff* and actualized the Russian theme.

At the same time, the Cold War went on and, naturally, it was absolutely impossible to imagine a movie about good Russians of the Soviet period in the west. That was why the Russian theme in the positive meaning was present only in the historical subject area (we would remind you that exactly in this period Hollywood released two high budget movies with famous actors – *War and Peace* and *Anastasia*).

Still in the 1970s filmmakers of France, Italy and FRG twice screened this Jules Verne's novel, and in 1975 *Michael Strogoff* was already a television serial.

In spite of the sudden change of the political and sociocultural situation caused by the USSR downfall the western treatment of *Michael Strogoff* did not undergo any changes in the Italian-German serial of 1999 either. It was the same romantic adventure story about the Russians of the remote past...

The popularity of *Michael Strogoff* in the West was confirmed by all the three French animation versions (of 1997 and 2004) as well as by the Parisian musical (2011) based on the novel.

The structure and narrative techniques in the media text (dominant concepts: media/media text categories, media technologies, media languages, media representations)

In the course of the group discussion with students one can draw a conclusion that both the novel *Michael Strogoff* and its screen adaptations are based on simple dichotomies: the hostile and aggressive Asian world, on the one hand, and the Russian world, – exotic, but still resembling Europe, on the other hand (there is the railroad and the telegraph there, after all); 2) positive characters (officer Michael Strogoff, Emperor Alexander II and his brother, beautiful Russian girl Nadya, and many other Russians) and villains (Tatars and traitor Ivan Ogareff); 3) a desire to protect Russia from wanderers' raids (Michael Strogoff and other positive Russian characters) and aggressive schemes (Tatars, Ogareff); 4) plan and result.

Schematically, the structure, plot, representativeness, ethics, genre modification peculiarities, iconography, character sketches of the screen adaptations of *Michael Strogoff* can be represented in the following way:

Historical period, scene: the Russia of the 1870s.

Setting, household objects: luxurious chambers of St. Petersburg palaces and the khan's marquee, comfortable train compartments, modest lifestyle of Siberian victualing-houses and taverns, Russian spacious areas, forests and rivers. The household objects correspond to the social status of the characters.

Representation of reality: an emphasized positive representation of positive characters, especially of romantic czar's messenger Michael Strogoff; a subtle grotesque towards negative characters.

Characters, their values, ideas, clothing, constitution, lexicon, mime, gestures: officer Michael Strogoff and his beloved - a Siberian professor's daughter, they have common patriotic values, though their relations are not without differences in the beginning. Dictatorial and cruel Tatar khan and more cruel and perfidious traitor Ivan Ogareff have a common desire to conquer Siberia. And who can imagine Russia without bears and gypsies! In one of screen adaptations *Michael Strogoff* beats a fierce Siberian bear in a hand-to-hand fight, in another screen version a gypsy instigates the Tatar executioner not to approach very close Strogoff's eyes with a red-hot sabre in order to save his eyesight... Michael Strogoff changes gowns depending on the situation. The czar's and khan's palaces are attired with the proper luxury; military men are dressed in smart outfit, and the gypsy wears exotic clothes. Western correspondents (a Frenchman and an Englishman) are dressed in field and convenient clothes of the European style. Male characters (regardless of their nationality) are robust. Female characters are shapely and graceful. The characters' speech is plain. Their facial expression and gestures are emotional. Naturally, the voices of the negative characters are far from being pleasant unlike the voices of the positive characters.

Significant change in the plot of the media text and the characters' life: the year of 187... Emperor of All Russia Alexander II charges valiant officer Michael Strogoff with an important mission – to pass to his brother – governor of Irkutsk – a package with an important message informing him of the sinister designs of Tatars and traitor Ivan Ogareff to conquer Siberia. Michael Strogoff goes on a long journey straight away (in one of the screen versions he travels from the very beginning with the Siberian professor's daughter named Nadya, in another screen adaptation he encounters her on his way).

Incipient problem: owing to Ogareff's crafty designs Michael Strogoff is taken prisoner by the Tatar khan and is condemned by him to blinding with a red-hot sword. The realisation of Emperor's task as well as Michael Strogoff's life are under threat...

Search for solutions to the problem: in Jules Verne's novel Michael Strogoff manages to avoid blinding thanks to... tears ("at the moment of the execution, Marfa Strogoff was present, stretching out her hands towards her son. Michael gazed at her as a son would gaze at his mother, when it is for the last time. The tears, which his pride in vain endeavored to subdue, welling up from his heart, gathered under his eyelids, and

volatilizing on the cornea, had saved his sight. The vapor formed by his tears interposing between the glowing saber and his eyeballs, had been sufficient to annihilate the action of the heat" (Vern, 2010). In the screen adaptations Michael Strogoff is rescued not due to the scientifically substantiated laws of moisture evaporation but owing to beautiful women (the khan's concubine and the gypsy) who instigate the Tatar executioner not to press the red-hot sabre very close to Michael Strogoff's eyes.

Problem solution: Michael Strogoff manages to escape, he hands the package over to the emperor's brother and kills betrayer Ogareff. The Russians defeat Tatars...

Thereby, as a result of the analysis students come to the conclusion that the screen adaptations of Jules Verne's novel "Michael Strogoff" create, though an oversimplified and adapted to western stereotypes of perception, but a positive image of Russia - as a stronghold of European values at the Asian frontiers, a country with a severe climate, boundless Siberian spacious areas, manly and patriotic warriors, a wise monarchy. At the same time, both Jules Verne's novel and its screen adaptations contain clear-cut western pragmatism – the confidence that if a man has a proper will he can rule his destiny. The conformists (Ogareff's gypsy mistress) remain prisoners of the Evil Spirit. The real heroes (Michael Strogoff) are able under seemingly desperate circumstances to change their fate (and the fate of their Motherland) for the better...

The discussion is summed up with a problem-solving question checking the audience's level of the acquired skills in the hermeneutic media text analysis: "What famous media texts can one compare this work with? Why? What do they have in common?"

Filmography

Michael Strogoff. USA, 1908.

Michael Strogoff. USA, 1910. Director: J. Searle Dawley. Screenwriter: J. Searle Dawley. Cast: Charles Ogle, Mary Fuller, Marc McDermott, Harold M. Shaw, et al.

Michael Strogoff. USA, 1914. Director: Lloyd B. Carleton. Screenwriter: Benjamin S. Kutler. Cast: Jacob P. Adler, Daniel Makarenko, Eleanor Barry, Betty Brice, et al.

Michel Strogoff. France-Germany, 1926. Director: Victor Tourjansky. Screenwriters: Boris de Fast, Victor Tourjansky, Ivan Mozzhukhin. Cast: Ivan Mozzhukhin, Nathalie Kovanko, Jeanne Brindeau, et al.

Michel Strogoff. Der Kurier des Zaren. France-Germany, 1936. Directors: Jacques de Baroncelli (French version), Richard Eichberg (German version). Screenwriters: Hans Kyser, Jean Bernard-Luc. Cast: Anton Walbrook, Colette Darfeuil, Armand Bernard, et al.

The Soldier and the Lady. USA, 1937. Director: George Nichols Jr. Screenwriters: Mortimer Offner, Anthony Veiller. Cast: Anton Walbrook, Elizabeth Allan, Akim Tamiroff, Margot Grahame, et al.

Miguel Strogoff. Mexico, 1944. Director: Miguel M. Delgado. Screenwriters: Joseph N. Ermolieff, Mauricio Magdaleno. Cast: Julien Soler, Lupita Tovar, Julio Villarreal, et al.

Miguel Strogof. Brazil, 1955. Director: Luiz Gallon. Screenwriter: J. Silvestre. Cast: Percy Aires, David Neto, Josy Parisi, Geny Prado, et al.

Michel Strogoff. France-Italy, 1956. Director: Carmine Gallone. Cast: Curd Jurgens, Genevieve Page, Jacques Dacqmine, Sylva Koscina, Valery Inkijinoff, Francoise Fabian, et al.

Le triomphe de Michel Strogoff. France-Italy, 1961. Director: Victor Tourjansky. Cast: Curd Jurgens, Valery Inkijinoff, et al.

***Strogoff*. Italy-France-Germany-Bulgaria, 1970.** Director: Eriprando Visconti. Screenwriters: Giampiero Bona, Ladislas Fodor. Cast: John Phillip Law, Mimsy Farmer, Hiram Keller, et al.

***Michel Strogoff*. France-Austria-Switzerland-Germany, 1975. TB.** Director: Jean-Pierre Decourt. Cast: Raimund Harmstorf, Lorenza Guerrieri, Pierre Vernier, Vernon Dobtcheff, et al.

***Michel Strogoff*. France, 1997.** TV, animation. Director and Screenwriter: Bruno-Rene Huchez.

***Michele Strogoff, il corriere dello zar*. Italy-Germany, 1999.** TV. Director: Fabrizio Costa. Screenwriters: Enrico Medioli, Patrizia Pistagnesi. Cast: Paolo Seganti, Lea Bosco, Hardy Kruger Jr., et al.

***Michel Strogoff*. France, 2004.** TV, animation. Director: Alex de Rauz Chen.

***Les aventures extraordinaires de Michel Strogoff*. France, 2004.** Directors: Alexandre Huchez, Bruno-Rene Huchez. Screenwriter: Bruno-Rene Huchez.

West in the mirror of Soviet and Russian screen

Dynamics of the production of Soviet and Russian films, associated with western world topic

I examined the dynamics of the production of Soviet and Russian films, associated with western world topic, from 1946 to 2016. Around 800 feature films, associated with western countries and western people topic, were delivered to the Soviet Union and Russia during this period.

Table 3. Western countries' feature films related to Soviet / Russian topic and Soviet feature films related to Western countries/people topic (1946-1991)

Year of release of the film on the screen	Total feature films on these topics	The Soviet period (1946-1991)								
		USSR	Western countries: total	USA	UK	Germany	France	Italy	Canada	Other countries
1946	4	2	2				1	1		
1947	5	3	2					2		
1948	8	2	6	5	1					
1949	12	4	8	7	1					
1950	10	3	7	5	1					1
1951	8	1	7	6	1					
1952	18	1	17	16	1					
1953	12	4	8	6	1	1				
1954	12	4	8	4			1	2	1	
1955	24	11	13	6	3	2	1			1
1956	14	6	8	3	2	1	2			
1957	16	5	11	9	2					
1958	22	9	13	5		3	2	2		1
1959	13	4	9	4	2	2		1		
1960	21	10	11	5	3	2	1			
1961	24	14	10	3	5		1			1
1962	24	10	14	5	3	3	2	1		
1963	27	8	19	3	7	1	1	4	1	2
1964	25	6	19	6	5	4	1	2		1
1965	40	19	21	4	4	2	3	5	1	2
1966	28	4	24	8	7	2	2	4		1
1967	29	6	23	1	6	11	2	1		2
1968	27	11	16	4	7	1	1		1	2
1969	27	12	15	4	4	2	2	2		1
1970	24	11	13	2	4	3	2			2
1971	21	10	11	3	3	2	1	1		1
1972	31	20	11	3			1	3		4
1973	23	10	13	4	2		2	2		3
1974	25	9	16	6	2	2	2	2		2

1975	17	9	8	2	1		2		1	2
1976	22	15	7	1	1	2		1		2
1977	18	9	9	3	2	1		2		1
1978	27	21	6	4	1			1		
1979	35	24	11	2	7		1			1
1980	29	18	11	7			2		2	
1981	30	19	11	2	5	1	2		1	
1982	30	21	9	4	1	2	2			
1983	32	23	9	4	3		1	1		
1984	39	25	14	5	3	3	1	1		1
1985	55	26	29	19	7		2			1
1986	44	31	13	5	4	1	2		1	
1987	40	19	21	14	2	2	1	1		1
1988	31	11	20	14	1	1	1			3
1989	29	18	11	8	1		1			1
1990	34	14	20	8	4	1	3	3		1
1991	34	24	10	3	1	1	2			3
Total	1120	546	574	242	121	59	54	45	9	44

The ratio between the Western feature films related to Soviet / Russian topic, and Soviet films on the western countries/people theme in 1946-1991 is as follows: 574 Western countries' feature films related to Soviet / Russian topic (242 from USA) on 546 Soviet feature films related to Western countries/people topic, i.e. approximately identical.

The data shows that the peaks of the Soviet interest in the Western countries/people topic on the screen occurred in 1955 (11 films), 1960-1962 (from 10 to 14 films annually) 1965 (19 films), 1972 (20 films), 1976-1991 (an average of 20 films per year) years.

In other words, the level of common West-Soviet cinema interest reached its peak during the time of the Cuban missile crisis, the change of power in the USSR and the 'perestroika' times. Although, of course, feature films production differs substantially from the process of creation of media texts in the press, on radio and television: the creation of movies is a long process.

Table 4. Western countries' feature films related to Soviet / Russian topic and Soviet feature films related to Western countries/people topic (1992-2016)

<i>Russian period (1992-2016)</i>			
<i>Year of release of the film on the screen</i>	<i>Total feature films on these topics</i>	<i>Russia</i>	<i>Western countries: tonal</i>
1992	33	22	11
1993	40	25	15
1994	25	14	11
1995	12	3	9
1996	20	5	15
1997	22	6	16

1998	16	6	10
1999	18	2	16
2000	29	7	22
2001	33	9	24
2002	29	10	19
2003	28	5	23
2004	36	11	25
2005	27	9	18
2006	28	10	18
2007	32	13	19
2008	37	11	26
2009	42	15	27
2010	35	10	25
2011	32	8	24
2012	41	15	26
2013	36	13	23
2014	31	10	21
2015	37	12	25
2016 *	8	1	7
Total	727	252	475

* At the time of this writing, the author is not possessed by filmography 2016 full year data.

The relationship between Western countries' feature films related to Soviet / Russian and Russian topic and Russian feature films related to Western countries/people theme (1992-2016): 475 (film from Western countries) and 252 (Russian films).

The peak of the interest of Russian cinema to the Western world and Western characters was in the first two post-Soviet years (from 22 to 25 films per year). A general decline in the Russian film industry (1995-2000) caused a decrease in the number of Russian films with Western world / people topic: only 3-7 movies per year. The new increase in the number of Russian films with Western world / people topic was since 2001.

Russian topic in the Western countries' movies traced at a stable level in the years 1992-1999 (from 9 to 16 films per year). However, the Russian themes in the western countries screen became significantly increase in XXI century: from 2000 to 2016 in the USA and other western countries annually filmed between 19 and 27 films about Russia and Russian.

If we compare the 45-year period from 1946 to 1991 with a 25-year period from 1992 to 2016, reveals a clear trend average increase the proportion of Western countries' films about Russia and Russian characters. From 1946 to 1991, this kind of films is available in an average of 12 per year, while from 1992 to 2016 — 19.

The situation with the Soviet and Russian films about the West is somewhat different: from 1946 to 1991, this kind of films is available in an average of 12 per year while between 1992 and 2016 — only 10.

Thus, since 1992 the situation with the "parity" has changed dramatically: the West is still retained an increased interest in Russian category (475 films from 1992 to 2016), in that time, as the Russian cinema in the same period has produced just 252 films with "Western world motif"...

The image of the Western world on the Soviet screen in the era of ideological confrontation (1946-1991)

Film Myths about Western world on the Soviet screen in the times of ideological confrontation

The era of the "cold war" and ideological confrontation between the West and the Soviet Union has created many cinematic myths.

The first myth: the famous Soviet film art masters tried to be higher than the "ideological struggle", so the ideological confrontation has become the lot of artisans class "B".

Even a cursory look at the filmography 1946-1991 easy to refute this thesis. Both on the west side and the Soviet side, such famous directors as Costa-Gavras, J. Losey, S. Lumet, S. Pekinpah, B. Wilder, P. Ustinov, A. Hitchcock, J. Huston, J. Schlesinger, G. Alexandrov, A. Dovzhenko, M. Kalatozov, M. Romm and, of course, dozens of famous actors of different nationalities, were involved in the process of "ideological struggle".

Moreover, among the Soviet actors, of course, have been let and not so famous, but the talented Russian performers with "western" appearance, immediately specializing in the roles of foreigners (mostly – hostile to the USSR and Russia). Here I can recall A. Fait (1903-1976) – 83 roles, 46 of them – the role of foreigners; G. Plaksin (1925-2008) – 56 roles (episodic), 43 of them – the role of foreigners.

Myth Two: Soviet anti-Western films have always been less truthful than the anti-Soviet Western movies.

Here, again, it is not so simple. Yes, some of the anti-Western films (for example, *Silver Dust* by A. Room or *Conspiracy of the Doomed* by M. Kalatozov) created a false image of the Western world and people. And *Nicholas and Alexandra* by F. Sheffner and *Assassination of Trotsky* by J. Losey were much more truthful and convincing. However, the anti-Soviet *Red Dawn* or *Amerika* look, to put it mildly, implausible even in comparison with the Soviet militarist movie *Solo Voyage*, which became a kind of counter-reaction on winning the pathos of the American *Rambo*...

Myth Three: "confrontational" films are so weak that they do not deserve any attention, any critical analysis.

In this regard, I can say the following. On the one hand, we can find among media products from cold war times the significant works of art (*I am Cuba* by M. Kalatozov, *Dead Season* by S. Kulish, *Assassination of Trotsky* by J. Losey, *Reds* by W. Beatty, 1984 by M. Redford and others). And on the other — there is no method can not be considered exhaustive to media text analysis, "*because even the most primitive film is a multilayer structure comprising different levels of latent information revealed only in the interaction with the socio-political and psychological context. ... As if tendentious – or, on the contrary, unemotional – nor was the author of the film, it captures a lot more aspects of time, what thinks and knows itself, starting from the prior art, which he uses, and ending with the ideological myths that it reflects*" (Turovskaya, 1996, 99).

A brief history of the transformation of the western world topic in the Soviet screen: 1946-1991 years

The term cold war is closely related to such concepts as information-psychological war, ideological struggle, political propaganda, ideological propaganda and the enemy image. According to A. Fateev, enemy image is the ideological expression of social antagonism, dynamic character hostile to the state and the citizen forces, a policy tool of the ruling groups in society. The image of the enemy is an essential element of "*psychological warfare*", which is the deliberate and systematic use of political opponents propaganda, among other means of pressure for the direct or indirect influence on the opinions, sentiments, feelings and behavior of the enemy, allies and their populations in order to force them to act in pleasing to the government directions" (Fateev, 1999).

A. Kolesnikova, in particular, reasonable to notes that the most common in Soviet films were the following characters are foreigners who helped audience in their perceptions of "alien to the West": "*West German, British and American spies and saboteurs, former exiles (switched to the service in the Western European and US intelligence centers), the US military, industrial magnates, Western scientists (specializing in prohibited military developments), as well as former Nazis, the SS and the ranks of the Third Reich. The spectrum of cinematic images of the enemy in the Soviet Union included and internal characters — the so-called enemy accomplices — former nobles, the Whites; inclined to luxury and the Western way of life of Soviet citizens: fashions, representatives of the "golden youth" people "liberal professions" (professionals in the field of art, journalists, scientists), having contacts with foreigners. Criminal movie characters were also often associated with the West (such as smugglers)*" (Kolesnikova, 2010).

The positive western characters in the Soviet cinema, of course, were presented of the "socialist orientated democratic society", "the working class", "oppressed by imperialist nations", and similar figures.

The era of the "cold war" has become a source of creating a plurality of anti-Soviet / anti-communist and anti-western / anti-bourgeois films released in theaters within the time period 1946-1991.

In April-May 1949 the Soviet Union developed a special Action Plan to strengthen the anti-American propaganda in the near future, which included "*systematic printing of materials, articles and pamphlets exposing the aggressive plans of US imperialism, anti-popular character of the social and political system of the United States, debunks the fable of the American propaganda about the "prosperity" of America, showing the deep contradictions of the US economy, the falsity of bourgeois democracy, the insanity of bourgeois culture and mores of modern America*" (Plan ... 1949).

In addition, the external threat was "*a convenient excuse for Soviet problems and contradictions in the socio-economic and political system, which could otherwise be perceived residents of the Soviet Union as evidence of his imperfections*" (Fateev, 1999), for the Stalinist socialism with its "*methods and orders with them to set up*

social order, life and social psyche became possible in Russia only because he mutatis mutandis, with the corresponding time variation degrees and qualities revived the traditional type of hostel, which is characterized by a dominance of ruthless and overpowering state" (Konchalovsky, 1969, 17).

It goes without saying, that each of the opposing sides chose facts which were more expedient for them thus avoiding 'black spaces' in the history. For example, though the events which occurred in Hungary and Czechoslovakia were reflected in Soviet documentary films (where an off-screen commentary accused *the bourgeois West of counter-revolution and extreme anti-Sovietism*) they fell short of feature films produced in the USSR.

But Soviet films willingly turned to plots connected with Cuba, Africa, Indochina, Chile (*Black Seagull, I am Cuba, Night on the 14th Parallel, Night Over Chile, Centaurs, On Rich Red Islands, TASS is Authorized to Declare..., The Interviewer, etc.*). Sometimes films were about the countries and regions which were chosen deliberately to charge the bourgeois world with imperialist aggression, colonialism, racism, suppression of national democratic movements, etc.

Using the western appearance of Baltic actors the Soviet screen created year after year a certain image of hostile America and the Western world as a whole, where the spirits of greediness, hatred, racism, militarism, corruption, debauchery, humiliation of simple workers, etc. triumph in cities of 'the yellow devil'. Sometimes such films were based on selected classical novels of the American critical realism (*An American Tragedy; Rich Man, Poor Man*). But more often unmasking plots were composed simply on the run (*A Parisian Melodrama, European Story, Honeymoon in America*). The major task was to suggest Soviet viewers the idea of horrors and vices of the inevitably decaying West.

At the height of the "cold war"

General socio-cultural, political and ideological context of the second half of 1940s – the first half of 1950s:

- The restoration of the war-torn Russian economy by the exertion of all human resources;
- The rapid development of military industry, nuclear development, equipping many factories trophy (German) equipment;
- The establishment of totalitarian regimes, completely dependent on the Kremlin in almost all countries of Eastern Europe;
- A return to the practice of mass repression (the struggle against cosmopolitanism, anti-Semitic campaign, etc.);
- A slow turn toward easing repression and ideological offensive of some companies after the death of Stalin.

D. Konchalovsky, based on an analysis of Soviet society, has come to the right conclusion that Russia in the 1930s-1940s, has turned "*in a hierarchically constructed*

society absolutist police-type class division, hierarchical bureaucracy, strict discipline, lack of freedom and personal rights. As if stricken 19th century. Return to 18 and even to the 17th century. This is the essence. But apparently, for the sake of the era and the recent habits, it creates and strongly supported decoration democracy and freedoms. It is necessary for both internal and external use to create this duality and contradiction needs to stupefy, confuse people. Hence the propaganda reinforced at every turn (not to give people time to recover and come to their senses), hence the suppression of contact with people who saw the West, they neutralized as much as possible, hence the "iron curtain" (Konchalovsky, 1969, 24-25).

No doubt, the positive characters of the country's "potential enemy" were even in the era of peak of the "cold war" – as in the United States and the Soviet Union. The positively outlined foreign characters in the USSR mostly appear in the films adaptations of literary classics, which is set in the past (at least – until 1917). These were, for example, the American mining engineer, rescuing a dog from death (*White Fang*, 1946); thrust British worker, and the conqueror of nature (*Robinson Crusoe*, 1947); pretty Negro, Russian sailors rescued (*Maximka*, 1952); fiery Italian revolutionary who renounces religion (*The Gadfly*, 1955); another revolutionary, this time – the boxer of Mexican origin (*The Mexican*, 1955); naive Spanish knight – an idealist and a hopeless romantic (*Don Quixote*, 1957), a charming singing circus – either Austrian, or Hungarian origin (*Mr. X*, 1957), and other "good personages", separated in some time interval from the realities of the Soviet Union.

As for the western world's characters from the modern period, they could appear in Soviet films primarily if they are anti-imperialist, anti-bourgeois attitudes and actions, and even better – direct support of communist ideas. In the *Russian Question* (1947) by M. Romm American correspondent, at first, though reluctantly, but agreed to write something critical about the Soviet Union, however, having been in the Soviet Union abruptly changes his mind about it in a positive way. In the *Meeting on the Elba* (1949) by G. Alexandrov shows that some American soldiers serving in Germany in 1945, the good guys, as sympathetic to the USSR. Especially a lot of positive pro-Soviet foreign characters (apparently Czech) in the *Conspiracy of the Doomed* (1950) by M. Kalatozov.

The situation in the USSR developed in much the same way. P. Babitsky and J. Rimberg calculated that the amount of western negative film characters (excluding Germany soldiers from films about the Second World War) portrayed in Soviet films increased three times and attained 36 films from 1946 to 1950 in comparison with the 1920-1930s (Babitsky and Rimberg, 1955, 223). On the other hand, in 1946 the Soviet Cinematography Committee sorted out only 5 from 50 films for mass distribution in the USSR offered to them by American distribution companies (Ivanyan, 2007, 248).

Moreover, in April-May, 1949 there was worked out a special '*Plan for the Intensification of Anti-American Propaganda in the Near Future*' which prescribed "systematic printing of materials, articles, pamphlets exposing aggressive plots of American imperialism, the anti-national character of the USA public and political systems, debunking the myths of American propaganda about the 'thriving' of America, demonstrating drastic contradictions of the USA economy, the falsity of

bourgeois democracy, and the decay of bourgeois culture and morals of modern America" (The plan ..., 1949). In addition, the exterior threat was "*a convenient pretext for justifying the internal disorders and contradictions in the socio-economic and political formation which otherwise could be perceived by USSR citizens as evidence of the regime imperfection*" (Fateyev, 1999).

Both well-known classical filmmakers such as A. Dovzhenko (*Farewell, America!*), M. Kalatozov (*Plot of the Doomed*), M. Romm (*Secret Mission*), A. Room (*Silvery Dust*) and script writers and producers, now forgotten, were involved in making anti-Western (first of all – anti-American) films. In these propaganda films "*almost all American characters were depicted as spies, saboteurs, anti-Soviet provocateurs*" (Ivanyan, 2007, 274).

The Cold War films emphasized the motive of unsuccessful attempts of western secret services to entice Soviet scientists. For example, in G. Roshal's film *Academician Ivan Pavlov* (1949) "*a traitor Petrishchev brings American Hicks who offers Pavlov to go to America. Hicks disguises his dirty business with a favorite argument of cosmopolitans — acolytes of imperialism: 'It is not relevant for mankind where you will work'. Being an ardent patriot the big Russian scientist answers: 'Science has a fatherland, and the scientist is bound to have it. I am, my sir, Russian. And my fatherland is here whatever happened to it'*" (Asratyan, 1949).

Another acute problem of "aliens" has been put in the *Court of Honor* (1948) by A. Room, where American spies try to ferret out the secret biochemical development from the Soviet "cosmopolitan scientists." And Spyware detective *Ghosts Leave the Top* (1955) is still worse in the course of the story it turns out that the owner of Western chemical concern killed Russian scientist, that no one knows about the detected in the USSR valuable metals deposit...

M. Turovskaya who studied this period of the Cold War reasonably remarked that the media "*transmutation of the recent allies into the enemy image was executed through the plot telling about some secret connections of Americans (naturally, of the class adversary: generals, senators, businessmen, diplomats) with Nazis, either about a secret mission of separate peace negotiations or patents abduction, or chemical weapons manufacture. The identification of Americans with Nazis is the only secret of the whole bulk of the Cold War films. And in Plot of the Doomed East European social democrats are equated with absolute evil, with Americans*" (Turovskaya, 1996, 100). Among this kind of films can be noted *Meeting on the Elba* (1949), *They Have a Homeland* (1949), *Secret Mission* (1950), *Goodbye, America!* (1951), *Silver Dust* (1953).

For example, in the *Meeting on the Elba* (1949) "*it was a question about how the Soviet Army after the victory helped the German people to build a democratic Germany, while the United States in every possible way interfered with, to what is already robbing the German population. ... But then all went "Secret Mission" A. Romm (1950). This picture talking about direct US complicity with Hitler, in which Germany would give the Americans Austria, Hungary, Czechoslovakia and Poland*" (Klimontovich, 1990, 117).

Opinions of M. Turovskaya and N. Klimontovich (1951-2015) shared by A.

Kolesnikova. In her study she clearly showed how the features of a German enemy (cruelty, ruthlessness, bloodlust) transferred the Soviet media propaganda on the new enemies – in the Western countries led by the United States (Kolesnikova, 2010). In the Soviet films of this kind, "*the spy could be mistaken for a humble servant of the Soviet, for accountant, for example, because he was dressed in a blouse, in jodhpurs, was carrying a yellow-bellied portfolio* (*Outpost in the Mountains*, 1953); *spy could impersonate the heroic soldier... (Over the Tisza, 1958)*, *he could even get on the guise of a friendly grandmother of the bride of the hero* (*The Case of Corporal Kochetkov*, 1955)" (Klimontovich, 1990, 118).

It is paradoxical, but the author of the placard anti-western *Plot of the Doomed* (1950) which is overfilled with propaganda clichés and dramaturgically primitive, M. Kalatozov only seven years after became famous for a humanistic masterpiece *The Cranes are Flying*, and was awarded *Golden Palm (Palme d'Or)* of the Cannes film festival. But then, at the peak of the ideological confrontation, M. Kalatozov created some kind of a political comic strip which illustrated newspaper leading articles of the *Pravda* and the *Krasnaya Zvezda (Red Star)* frame by frame.

... In a certain East European country (probably – Czechoslovakia) a wide alliance of conspirators (nationalists, Roman Catholics, former Nazis and social democrats who joined them) conceptually and financially bolstered by the USA and their *Yugoslavian henchmen* is formed. The only force protecting *the genuine concerns of workers* in this country is, certainly, communists who are firmly and irrevocably oriented to the Soviet Union (the authors did not at all think of how ludicrous/exposing their slogan sounds in the film: ‘We swear to Stalin and the Soviet people - to protect freedom and independence of our country!’). Having disbanded the local parliament after the Bolshevik example of 1917-1918, communists easily defeated *the doomed* parliamentary deputies (appointed, by the way, through a democratic election)...

Many famous actors of that time (P. Kadochnikov, V. Druzhnikov, M. Strauch, etc.) were involved in the film who were potentially capable of playing complex characters. However, in this case they were asked to do something different – to show strongly emphasized grotesque and pathos. And it should be mentioned they coped with the task excellently: in *Plot of the Doomed* there is not a single real, or in the slightest degree humanized character... Here, for example, is a description of the Roman Catholic cardinal (played by famous actor A. Vertinsky) given by one of the most competent Soviet film experts R. Yurenev: “*whimsical intonations, sophisticated gestures, the pomposity of Roman church Prince serve as a disguise for the accomplished saboteur and conspirator. Vertinsky accentuates the two aspects of the cardinal's psychological portrait: on the one hand – his refined and aristocratic appearance, and on the other hand, – his malicious and cowardly nature inside*” (Yurenev, 1951)

At the same time, evaluating M. Kalatozov's film in whole, R. Yurenev made a conclusion which was characteristic of Stalin's propaganda: it is “*a work of art telling the truth about the struggle of freedom-loving nations under the direction of communist parties against the dark reactionary international powers for socialism construction. The film Plot of the Doomed is a truthful and bright product of the*

Soviet motion picture arts and a new contribution to fight for peace, freedom and independence of nations, for communism" (Yurenhev, 1951).

In this context the film expert M. Shaternikova recalls her school impressions (of the 1940s-1950s) of the collective review of this film: "*We did not reflect. Everything was clear: the imperialism showed its real cruel face. The film Plot of the Doomed related us about what was happening in Eastern Europe: the local reactionary forces together with Americans wanted to enslave workers who frustrated their plot and unanimously voted for communists. It did not even occur to us then that in real life (not in the film) the situation was quite different*" (Shaternikova, 1999).

So *Plot of the Doomed* performed its political mission in the Cold War in hundred per cent.

Of course, the majority of Soviet cold war films on the topic of modern Western life was filmed with the aim of exposing and accusations of imperialism and the bourgeois world.

Often thematic parallels mutual ideological confrontation were evident. For example, in the film *They Have a Homeland* (USSR, 1949), Soviet agents, overcoming the resistance of the British secret service, return home patriotic Russian children who have fallen after the Second World War occupation zone of Western countries. But in the *Red Danube* (USA, 1950) Soviet citizens who find themselves in the western zone of occupation of Vienna, did not want to return home for fear of becoming victims of Stalinist repression...

In this respect, a very curious roll of real events on both sides of the "Iron Curtain." Yes, I can agree with M. Turovskaya that "*the atmosphere of mutual suspicion, rudeness, cynicism, fear, complicity and disunity, color last years of Stalinism and completely displaced from the Soviet topics, could only be realized in the construction of "enemy image"*" (Turovskaya, 1996, 106). But, alas, the same atmosphere, in spite of all the American democratic tradition, originated in the process of a "witch hunt", launched at about the same years, Senator McCarthy in relation to many of the Hollywood director and screenwriter, accused of sympathizing with communism and the USSR...

At the same times these two mutually hostile media trends found similar version where the true facts in varying degrees, combined with ideological falsification.

For example, it was due equally distant from the reality of the visual image in the Soviet and Western films of 1940s – 1950s household details on life in the "enemy countries". Perhaps the situation in the direction of greater likelihood changed only quasi-documentary visual aesthetics of a number of inherent 1960s *cinema verite*' (one of the most striking illustrations of the new style – deliberately black-and-white spy movie *Dead Season* (USSR, 1968)...

I can confidently assert that the Western media image of the enemy was formed in the USSR (as, indeed, and the Soviet enemy in the Western cinema aimed against the USSR) back in the 1920s – 1930s, and subsequently operated effectively for many decades: the vast majority of it was the image of the invader / aggressor alien / spy /

criminal, barbarian / degenerate, and if intellectual, then again, hostile, vicious and cruel.

Epoch "thaw" (1956-1968) and the authoritarian ideological control (1969-1985): the general context

General socio-cultural, political and ideological context of the second half of 1950s:

- Rejection of the thesis of the class struggle within the country, the announcement of the creation of a united Soviet people, without political, national, ethnic, class, race problems;

- Official rejection from the idea of world revolution and the universal dictatorship of the proletariat, the proclamation of the policy of "peaceful coexistence between the socialist and capitalist systems" while maintaining the so-called "ideological struggle";

- Elimination of mass terror of the state against its own citizens, while maintaining the local fight against dissidents (for example, B. Pasternak, A. Sakharov, A. Solzhenitsyn, etc.) and religion (atheistic approach);

- The continuation of industrialization (mainly heavy and military industry), though at a slower pace and without prior voltage of human resources, since the beginning of 1980 due to the fall in oil prices appeared the crisis tendencies in the inefficient planned state economy;

- The dominant of communist ideology (in the renewed, focused on the works of V. Lenin and the post-Stalin ideologists of treatment);

- The preservation of the course in the militarization of the country, unleashing local military conflicts (in Africa and Asia), the intervention in Hungary (1956), Czechoslovakia (1968) and Afghanistan (1979), the support, including military, pro-communist regimes in the developing countries of Africa, Asia and Latin America.

"Thaw" tendencies

Death of I. Stalin (March 1953), the negotiations the leaders of the leading countries in Geneva (1954-1955), anti-Stalin speech of N. Khrushchev at the congress of the Communist Party of February 25, 1956 resulted in "bipolar world" to the situation of the so-called ideological "thaw", when the communist regime slightly opened the "iron curtain" between the USSR and the West.

Egyptian and Hungarian events again have exacerbated mutual confrontation between the USSR and the Western world in October-December 1956. But since 1957, political contacts between the bastions of "communism" and "imperialism" were again gradually improving: in spite of the sharp contradictions, two of the world's largest nuclear powers did not want direct military confrontation, threatens to destroy the entire planet...

The Moscow World Festival of Youth and Students was in the summer of 1957. Western interest in the Soviet Union fueled flight into space the first satellite in the

world (4 October 1957) and orbiting the earth first in the history of the spacecraft with a man on board (12 April 1961). To a large extent it is this success in space exploration obliged the advent of a new wave of science-fiction films of the distant planets in the end of 1950s – the first half of 1960s.

In 1958, the leadership of the USSR and the United States signed an agreement on cultural exchange, and then in 1959 in Moscow with an excessive successfully passed the American exhibition that promotes the achievement of the main powers of the Western world in the field of industry, agriculture, science, education and culture. In 1959, for the first time in many years, millions of "travel banned" Soviet audiences were able to see the new western films at the Moscow International Film Festival...

Naturally, the "thaw" trends affect on the subjects of Soviet cinema, associated with the western world/people topic. Maitre of Soviet comedy G. Alexandrov responded quickly to changes in the ideological climate in the musical revue *Man to Man* (1958) and the comedy *Russian Souvenir* (1960).

The first of these films showed sympathy performances of foreign artists in Moscow during the International Festival of Youth and Students in 1957.

The second film told the story of how Western aircraft passengers, made an emergency landing in Siberia, got acquainted with the achievements of the Soviet Union. They could see with their own eyes in the huge success of the USSR on the construction of the high-power plants and local amateur talent (Bakis, 2012).

In general, not only in the *Russian Souvenir*, but also in other Soviet comedies, some western characters could look quite nice (*Green Light*, *Business People*, *Foreigner* and others.).

Another "thaw" comedy – *Leon Garros Is Looking for His Friend* (1960) – shows as a progressive French journalist sought in the USSR old comrade. Along the way, having visited both in Moscow and in the provinces, he never tired of admiring the achievements and enthusiasm of the Soviet people...

Melodrama *Roman and Francesca* (1960) was how an Italian girl in love with a Soviet sailor.

The drama *Last Inch* (1958) sympathetically showed British pilot Ben. Visual solution of this film strongly emphasizes human vulnerability in the vast ocean world. The filmmakers skillfully created a tense atmosphere. And it was not easy to do because practically only two hero in the film – Ben and his son. In addition, the authors build action is not on the spectacular tricks, and on the psychological relationship of the characters. Although Ben flew to the remote island is not for pleasure, but for the sake of money, for the social drama *Last Inch*, in my opinion, there were no serious reasons. The main thing here – the struggle of man against the elements, overcome the fear, pain and despair.

A screen adaptation of A. Belyaev's novel *Amphibian Man* (1961) became one of the first Soviet signs of the genre "ecological fiction" with a topic of responsibility of the scientist for his discoveries. As a result, Ichthyander – young man with transplanted fish gills – was the victim of bourgeois society, greedy for sensation. Another story line was a wonderful love duet of young positive characters.

The mutual confrontation of the USSR and the West once again aggravated due

to downed American spy plane (May 1960), the defeat of the anti-Castro landing in Cuba (1961), the creation of the Berlin Wall (1961), the outbreak of the Caribbean missile crisis (1962), protracted Vietnam war (1964-1975) and the "Prague spring" (1968)...

Thus, there are many reasons for political confrontation (Jones, 1972; Keen, 1986; Lafeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Whitfield, 1991; Ivanyan, 2007; Klimontovich, 1990; Kovalov, 2003; Kolesnikova, 2015; Turovskaya, 2003; Shaw, Youngblood, 2010). And in general, "thaw" of the late 1950s – early 1960s is not so radically affected the situation of the "cold war" in the media sphere. USSR and the West continued hostile image, but the image of the "potential enemy" has become (sometimes) more plausible.

This is understandable, since the creation of the media image of the enemy "*is able to solve several strategic tasks in the field of preserving and increasing the power, mobilization of human resources of the state, internal opposition suppression*" (Morozov, 2001).

For example, the theme of the Soviet-American confrontation and the nuclear threat dominated the *Black Gull* (1962), *Night Without Mercy* (1961) *Submarine* (1961), etc. The moral of the bourgeois world critiqued in films such as *Murder on Dante Street* (1956), *You Can Not Go Bridge* (1960), *Crazy Court* (1961), *713, First Requests Landing* (1962), *Business People* (1962), *Coin* (1962) *General and Daisies* (1963), *March! March! Tra-ta-ta!* (1964), *Trap* (1965), *Coast of Hope* (1967) (some of them were adaptations of western prose of critical focus, the others placed on the original scripts).

Of course, each of the opposing sides chose a more favorable facts, bypassing the "dark spots". So, for example, the Hungarian and Czechoslovak events, even though they were dosed are shown in the documentary subjects Soviet cinema / TV-news (where voice narration blamed "bourgeois West" in the "counter-revolution" and "rabid anti-Soviet"), but not reflected in the Soviet feature cinema.

But the Soviet feature film willingly turned to winning for ideological propaganda subjects related to Cuba, Taiwan, Africa, Indochina, the Middle East, the military coup in Greece, etc. (*Emergency*, *Stronger than Hurricane*, *Cuban Short Story*, *Only the Statues are Silent*, *Black Gull*, *Planes Are Not Landed*, *I am Cuba*, *The Punisher* and others.). Such films were shot on the material in those regions and countries where it was possible more densely to accuse the bourgeois world in the imperialist aggression, colonialism, racism, suppression of national democratic movements, etc.

On the other hand – quite the contrary – many Western films did the image of a hostile, aggressive, armed to the teeth, but otherwise economically backward totalitarian Russia: with cold snowy expanse, the poor population, which brutally oppressed evil and treacherous Communists, steeped in corruption and debauchery. The main objective was the same – to convince western audiences thought about the horrors and evils inevitably decaying Soviet Union.

Between the "thaw" and "perestroika" (1969-1985)

Since coming of L. Brezhnev to power in the USSR, "thaw" began to gradually fade away. The final turning point in the direction of tightening the "ideological nuts" came in 1968. The first call, has guarded the Kremlin, became events of May 1968 in Paris, rightly called attempt to "student revolution".

The reaction of the Soviet authorities (who in the 1960s developed good relations with France and de Gaulle) to these events has been rather negative. At the same time the Soviet media especially emphasized the negative character of the Maoist and anarchist riots in May 1968...

The events in Czechoslovakia even more acute for the Soviet Union, because 1968 was the peak of Prague's attempts to build a "socialism with a human face" in "a particular state."

Of course, unlike France, in the case of Czechoslovakia, the Kremlin could afford much more than just criticism and condemnation of certain events and political forces. At first, the attack on the "Prague Spring" was conducted "in a peaceful way": in March 23, 1968 in Dresden, and on May 4, 1968 in Moscow Soviet leaders expressed open dissatisfaction with the democratic changes in Czechoslovakia. Political pressure increased in July-August 1968. After confirming that "socialism with a human face" in Czechoslovakia reforms support the broad masses (and, again, as in France, – students and young people), and to "pacify" rebellious words fails, the Kremlin decided on military intervention: troops were deployed on the territory of Czechoslovakia in the night of 20 to 21 August 1968. Naturally, this led to mass protests (including – armed) Czechs and Slovaks against the occupation. But the forces were too unequal: in April 1969 Prague Spring's leader A. Dubcek was removed from his post, and twenty years' of hard socialism began in Czechoslovakia...

So that the reaction of the Soviet cinematic chiefs to events of 1968 was predictable...

However, the film is not newspaper, but an expensive inertial mechanism, deprived of the possibility of an instant reaction to the political situation. That is why it is not surprising appearance in 1969, laid back in the thaw years of large-scale international projects with the participation of world stars: *Waterloo* by S. Bondarchuk and *The Red Tent* by M. Kalatozov, where many of Western world characters have been positive shown. And this even though in *The Red Tent* Soviet icebreaker in 1928 saved the polar expedition of General Nobile (1885-1978), approved by the fascist regime of Mussolini (1883-1945).

Similar trends are generally respectful attitude to the western characters can be found in less "star" of Soviet films 1969-1971 were as follows: *On the way to Lenin*, *Falling frost*, *Soviet Ambassador*, *Salut, Maria!*, *All the President's Men*, *Farewell to St. Petersburg*, *Man On the Other Side*, *Committee of Nineteen*. First of all, it is, of course, revolutionaries, representatives of "working people" and "progressive Western public", but among them there are also persons of the upper classes of Western society (for example, *Soviet Ambassador*).

However, despite some fluctuations associated with the US-Soviet "detente" the

early 1970s, post-thaw screen often portrayed the Western world and its representatives in a negative way: *Decoupling* (1969), *Reshuffle in the Long Side* (1969), *Black Like Me* (1969). *Mission in Kabul* (1970), *Black Sun* (1970), *Residence* (1972), *Fifty-fifty* (1972), *Night Chronicle* (1972), *Starling and Lyre* (1974), etc.

Another drop mutual political confrontation has been associated with the conclusion in June 1973 of a formal agreement between the USSR and the USA on the contacts, exchanges and cooperation, which was followed by the much-touted US-Soviet space project "Soyuz-Apollo" (1974). Ideological "detente" lasted almost until the end of 1979, when the Soviet Union began a protracted war in Afghanistan, is extremely negatively perceived in the West...

By the way, the victims of this "relaxation" become archaic films *Always On the Lookout* (1972) by E. Dzigan *Starling and Lyre* (1974) by G. Alexandrov. The first was banned by Soviet censors for almost cartoon show "iron stream" of Western spies and saboteurs seeking to make his way through the Soviet "border on the lock." The second – due to the unseasonably applied plot how-Nazi enemies after 1945 replaced the equally vile enemies of the Americans (though the ban *Starling and Lyre* there are other, less politicized version). Cool anti-Western stereotypes, enthusiastically greeted the Stalinist regime in the film of the same G. Aleksandrov *Meeting on the Elba* (1946), in 1974 seemed outdated and "politically incorrect"...

Perhaps the most significant Soviet film, directly overlooking the theme of "detente" was the adaptation of the novel M. Wilson *Meeting at the Distant Meridian* (1977). Outstanding actor V. Dvorzhetsky (1939-1978) played a role the American physicist, who for is in the intellectual dialogue with his Soviet counterpart. I personally do not remember so vividly played by Western actors positive Russian characters (which, of course, were also in the foreign screen; remember, at least, film *Doctor Zhivago*).

However, despite the short political "detente" of the 1970s, the Soviet Union and the West almost up to the "perestroika" remained strong intensity of the ideological struggle, which reached its apotheosis in the first half of 1980. Even at the peak of the "ideological detente" warring parties did not forget about the mutual attacks, for example, in line with the themes of espionage and terrorism.

On the other hand, in my opinion, it is "discharging" allowed the Soviet cinema 1974-1979's release on the screens of a series of easy entertaining movies on the western material (almost) not burdened ideological stuffing. They were mostly operetta, musical comedy, musicals (*Chanita's Kiss*, 1974; *Straw Hat*, 1974; *Under the Roofs of Montmartre*, 1975; *Heavenly Swallows*, 1976; *June 31*, 1978, *D'Artagnan and three Musketeers*, 1978; *The Bat*, 1978; *Hanna Ringleaders*, 1979, etc.), and comedy with a dash of melodrama (*Journey of Mrs. Shelton*, 1975; *Dervish Explodes Paris*, 1976; *Truffaldino from Bergamo*, 1976; *Nameless Star*, 1978; *Duenna*, 1978 and others). The effect of these films tend to unfold in a "safe" past, avoids showing the temptations of modern Western world life. And even if in *Journey of Mrs. Shelton* (1975) modern western characters appeared, they were at sea on a comfortable Soviet cruise ship...

As a rule, the most famous at that time the Soviet actors played in these films,

and their pretty western characters often became quite popular among the general movie / TV viewers who had the opportunity to at least a few hours to plunge into the colorful world of amorous adventures, melodic hits and comedic turns.

At the same time, using a western appearance Baltic actors, Soviet cinema, year after year continues to create on-screen image of the enemy of America and the Western world as a whole, where urban "yellow devil" celebrates the spirit of greed, hatred, racism, militarism, corruption, depravity, humiliation of dignity of ordinary working people, etc. Sometimes, as a literary basis for this kind of films selected novels of critical realism American classics (*American Tragedy*, *Rich Man, Poor Man*). But most revelatory stories were written exactly for the movies. The main task was to impress the Soviet viewers thought of the horrors and evils inevitably decaying West.

In connection with the invasion of Soviet troops in Afghanistan (1979) and the "star wars" concept of R. Reagan, ideological confrontation between the Soviet Union and the West increased sharply (Strada & Troper, 1997, 154; Golovskoy, 1987, 269). As a result – in the first half of 1980s almost one to one was the post-war peak of cold war's stereotypes.

In addition to traditional mutual accusations of espionage and aggression (American: *Gorky Park*, *Soldier*, *Invasion U.S.A.*, *Third World War*, *Red Dawn*, *Secret Weapon*, *Rambo-II*, *Amerika* and other. Soviet: *The Right to a Shot*, *Ordered to Take him Alive*, *Bartender of the Golden Anchor*, *We Accuse*, *In Pomegranate Islands*, *The Mystery of the Villa Greta*, *Alarm Departure*, *Solo Voyage*, *Interception*, *No Statute of Limitations*, *End of Operation "Resident"*, *Hunting the Dragon*, *The Man Who I Interviewed* and others) are having more sophisticated ideological picks.

For example, Soviet *Flight 222* (1985) tried to beat the true story of an escape to the West of the Soviet ballet star A. Godunov (1949-1995): the plot of the film about the Americans who try to convince ballet star's wife to stay in the US, however, contrary to their expectations, she wants to fly home. The novelty of this confrontational drama were new for Soviet cinema theme (no doubt inspired Western "political cinema") helplessness of the common man in the face of political games and intrigues of government intelligence agencies opposing "superpowers".

Curiously, the heavy and pretentious "confrontational" dramas of 1946-1986 years now, as a rule, look archaic, while less ambitious, open adventure (*The Mystery of Two Oceans*, *From Russia with Love*), or comedy, musical tape (*Silk Stockings*, *Moscow on the Hudson*, *Nameless Star*, *Straw Hat*, *The Bat*) demonstrate the amazing "persistence" in "rating" TV grids.

The era of "perestroika" (1986-1991)

Total Russian socio-cultural, political and ideological context of the second half of the 1980s - early 1990s:

- The proclamation of the policy of "perestroika and glasnost", pluralism, democratization and improvement of socialism;

- Rehabilitation of millions of innocent prisoners who were shot and repressed, dissidents;
- Rejection of the ideological struggle, and the withdrawal of troops from Afghanistan, the proclamation of the disarmament policy;
- Course for the abolition of censorship and bans, the attempt for free exchange of people and ideas between USSR and West;
- Economic and ideological crisis, which led eventually to the conservative coup attempt in the summer of 1991;
- The collapse of the Soviet Union at the end of 1991.

At this stage, when the authors was free from censorship, films had the opportunity to address the most acute, especially taboo topics. On the other hand, display the "cold war" in the old ideological schemes, by inertia continued almost until the end of the 1980s (*Paddock*, 1987; *The Big Game*, 1988, *All Ahead*, 1990 and others.). Overall, however, the beginning of the 1990s, when the West and the Soviet Union has become increasingly manifest mutual friendly trend, Soviet cinema became warmer to western characters and western world topic as a whole (*The Contender*, 1987; *The Man from Boulevard des Capucines*, 1987; *Ruth*, 1989; *Hitchhiking*, 1990; *Lost in Siberia*, 1990; *Passport*, 1990; *American Spy*, 1991 and others).

In the networks of espionage

Spy theme in cinema is inextricably linked with the genres of thriller and detective. So what is the difference between a detective and a thriller? Of course, there are many different nuances. But the main thing is that at the basis of a detective story lies the plot of investigating of a crime whereas a thriller is based on pursuit (of a criminal or a victim). Furthermore “*no thriller can be represented in the form of reminiscence: there's no point when the narrator covers all the past events, we even don't know if he reaches the end of the story alive*” (Todorov, 1977, 47).

However this does not prevent the appearance of synthetic genres which to the lesser or greater extent combine the elements of the detective story and thriller. Having analyzed dozens of Arthur Conan Doyle's short stories about Sherlock Holmes (1859-1930), V. Shklovsky described the structural scheme of the classical detective story as follows:

I. Waiting, talking about the previous cases, the analysis.

II. The appearance of the client. The business part of the story.

III. The evidence given in the story. The secondary information is the most important, but it is given

so that the reader doesn't notice them. The material for false explanation is provided immediately.

IV Watson misinterprets the evidence.

V. Checking the crime scene, often the crime is not committed yet, thus the effectiveness of the narration is achieved, as well as the introduction of a novel with the criminals into the

novel with the detective. The evidence at the crime scene.

VI. An official detective gives a false clue. If the detective is not present then the false clue is provided by the newspaper, the victim or by Sherlock Holmes himself.

VII. The interval is filled with Watson's thoughts, he is clueless. Sherlock Holmes smokes or practices music. Sometimes he joins the facts into groups without giving the final conclusion.

VIII. The denouement is mostly unexpected. Very often an attempted crime is used for the denouement.

IX. Sherlock Holmes makes an analysis of the facts. (Shklovsky, 1929, 142).

Despite the variety of plot lines, this plot scheme still persists in many detective stories – in literature, on the stage, on the screen.

Another master of the classical detective, Agatha Christie (1890–1976) has advanced much further than her predecessor in the sense of plot diversity. Here D. Bykov distinguishes not one (as V. Shklovsky did with respect to A. Conan Doyle) but ten key plot schemes (Bykov, 2010):

- 1) *The traditional scheme of a “fireplace detective”: the killer is someone from a closed circle of suspects;*
- 2) *“The gardener is the killer”, when there was somebody unaccounted in the circle of suspects;*
- 3) *“Everybody killed”. An overturn in the genre – usually you have to choose one in a dozen, but here everybody is guilty;*
- 4) *It is unknown whether the murder took place or not. Everybody is searching for the culprit but the victim is alive;*
- 5) *The victim is the killer, i.e. he was alive at the moment but played dead so that nobody would think that was him;*
- 6) *Committed suicide and shifted the blame on others;*
- 7) *Was killed due to circumstances or some natural phenomenon but everybody is searching for the guilty one;*
- 8) *The killer is the one who accuses, gossips and demands the investigation louder than the others;*
- 9) *The investigator is the killer;*
- 10) *The author is the killer.*

We can easily notice the difference in the structural approaches of V. Shklovsky and D. Bykov. The first one reveals the construction of the detective plot with respect to the detective, and the second one – with respect to the criminal. Naturally if we judge A. Conan Doyle's detective stories from the point of view of the typology of crimes, it won't come to just one plot scheme.

On the other hand if we try to approach Agatha Christie's detective novels about Hercule Poirot we shall get something like this:

- 1) By invitation or accidentally detective Hercule Poirot appears at the crime scene, the crime is often not committed yet. In most cases it is a place isolated from random characters (a mansion, an island, a train, etc.) The clues are at the scene. The most important minor information is given so that the reader doesn't notice them.

Immediately the material for false explanation is given to the reader.

- 2) The false explanation is given by one of those present, or the reader is supposed to give it himself;
- 3) The interval of action up to its finale is filled with Hercule Poirot's thoughts (unknown to the reader for the time being), his questioning of witnesses; often new crimes are committed on the way;
- 4) The denouement, mainly unexpected, often combined with Poirot's public analytical conclusions.

At the same time "*the situations investigated by Hercule Poirot often contain a certain artificiality to force up the tension to the limit. By the character of Agatha Christie's narration for example it is necessary that the mysterious murder took place not just in the train which goes across Europe from Istanbul to Calais, but necessarily in the very moment when the train stops because of the snow drifts, cut off from the world, thereby any external interference in the events are excluded. The manor where the murder described in "The Endhouse Mystery" must be necessarily located at the outskirts, forming a sort of a self-contained little world. Other Christie's detective are like this, including "Ten Little Niggers", where the events are taking place in a luxurious mansion on an island separated from the mainland by a wide strait, and on top of that a storm breaks out so that the characters were totally isolated.*" (Zverev, 1991).

I must also note that the elements of thriller with its usual psychological suspense and sense of pursuit are often present in A. Conan Doyle's and A. Christie's detectives. Another recognized master of detective and thriller, not in literature but in cinematography, was Alfred Hitchcock (1899-1980), who for the most part didn't need a professional detective like Holmes or Poirot. One of Hitchcock's favorite plot schemes is as follows: an ordinary person (sometimes an American in a foreign country) who is far from the criminal world, by force of circumstance is dragged in a dangerous affair concerning crimes and/or espionage. Moreover, he himself has to fight the criminals and/or prove his innocence at his own risk: *The Thirty-Nine Steps*, 1935, *Saboteur*, 1942, *North by Northwest*, 1959.

Perhaps I can agree with the fact that "*all existing texts in the history of human culture – artistic and non-artistic – are divided into two groups: one as it answers the question: "What is it" (or "How does this work?"), And the second – "How did this happen?"*" (Lotman 1973). The texts of the first group of Y. Lotman (1922-1993) conditionally called plotless, second – story, exactly specifying that "*plotless texts assert some order, regularity classification. (...). These texts are by nature static. If they describe the movement, the movement is repeated regularly and correctly, always equal to themselves*" (Lotman, 1973).

This Y. Lotman's view almost coincides with reflections of V. Demin (1937-1993) that the famous detective characters – Sherlok Holmes, Hercule Poirot and Maigret – "*shape rather conditional, prudently designed to perform its functions. The illusion of life there as our sense of their successful response constructedness. (...). Aristotle's famous phrase about the drama, which is impossible without intrigue and without characters, nowhere is as relevant, both in relation to the detective. Detective*

story is possible without a detailed description, with no landscape beauties and memorable performance, without deep social background and gray nuances in dialogues. But detective story is not possible without ingeniously designed intrigue" (Demin, 1977, 238).

Of course, the detective plots in movies are often associated with espionage. And, as already noted, a spy theme occupied an important place in the general stream of mutual accusations of Western-Soviet / revelations. In the USSR, prominent examples of this kind were *Secret Mission*, *Dangerous Path*, *Footprints in the Snow*, *Shadow of the Pier*, *Over the Tisza*, *Operation "Cobra"*, *Case № 306*, *The Case of Corporal Kochetkov*, *The Mystery of Two Oceans*, *A Person Changes the Skin*, *Border Silence*, *The Game Is Not a Draw*, *Black Business*, *A Man Without a Passport*, *Isolation*, *Scuba at the Bottom*, *Fifty- Fifty*, *Dead Season*, *Blunder* and many other films, often inheriting the tradition of spy films of the 1930s.

Similar spy movies appeared on the screens in the Western world...

The espionage topic, as usual, occupied an important place in the mainstream of mutual denunciations/exposures. In the USSR the appreciable examples of the kind were the movies: *Mission Top Secret*, *Dangerous Paths*, *Tracks in the Snow*, *The Shadow Near the Pier*, *Above the Tissa*, *Operation Cobra*, *The Case of Corporal Kotchetkov*, *The Mystery of Two Oceans*, *A Man Changes Skin*, *Border Silence*, *The Game Without a Draw*, *Black Business*, *A Man Without a Passport*, *Dénouement*, *Aqualungs In The Depths*, *Dead Season*, *Resident's Mistake*, and many others.

One of the wide-spread Soviet plot stereotypes of the espionage topic was a story about talented scientists and inventors who made a great scientific discovery which western special services try to find out/steal/purchase (*A Shot in the Fog*, *A Trace in the Ocean*, *The Hyperboloid of Engineer Garin*, *Failure of Engineer Garin*, *Marked Atom*, *Death on the Rise*, et al.)

For example, in a *Dangerous Path* (1954), spies and saboteurs trying to (of course, without success) to destroy the results of the most valuable development of Soviet microbiologists. In the film *A Shot in the Fog* (1963) directed by A. Bobrovsky and A. Sery a KGB agent relentlessly follows a secret Soviet physicist (at work, on a business trip, in the chase, at home, etc.) whose military know-how was the aim of western espionage. A most curious thing is that the scientist accepts this constant surveillance as a matter of course, for he is surrounded by perfidious spy-diplomats and residents of enemy secret service disguised as barbers... In the film *A Trace in the Ocean* (1964) by O. Nikolayevsky Soviet scientists devise a gas mixture allowing scuba divers to submerge deep in the ocean, but again the enemy spy contrives his sinister design in cold blood.

But more often espionage films did without scientists. For instance, in the film *Game with No Rules* (1965) by I. Lapshin (after L. Sheynin's play) "*Americans greedily reach for our secrets ... descend to cooperation with fascists and grill our valiant Komsomol members using Gestapo methods, and above all, they restrain Soviet people in their occupation zone ...*" (Stishova, Sirivlyia, 2003, p. 13). In the film *The Case of Corporal Kotchetkov* (1955) a whole espionage group was near a Soviet garrison. In the detective *Above the Tissa* (1958) an experienced spy and

homicide (everything points to the fact that he is American) plots a trans-Carpathian bridge explosion... In short, earlier “*the enemy was transparent and distinct – fascists. Now Americans replaced Nazi. Without an enemy image, more or less clearly outlined, the totalitarian state cannot exist, even in the most vegetarian, thaw times*” (Stishova, Sirivlyia, 2003, 13).

In the Soviet cinema espionage scenes were persistently included in subject schedules of children’s films to be released. So, screen pioneers did not only do well at school and on holiday, but also unmasked or helped with catching experienced enemy agents (*The Ship’s Boy from Schooner ‘Columbus’, Aqualungs In The Depths*, etc.). We would like to mention also that it was teenagers in American films who quite often took up the struggle with Soviet enemies and resembled furious boy scouts (*Red Dawn*).

Certainly, not all Soviet media texts about *ideological confrontation* were openly schematic. Let us remember for example, a quite politically correct film *Dead Season* (1968) by S. Kulish in which both Russian and western spies were shown as adversaries (a well-known scene with a swap of *residents* on the frontier). The western spy image was given in V. Dorman’s detective *Resident’s Mistake* (1968) with an unexpected sympathy for a conservative view but just because later (in the following series) he began to work for the Soviet espionage...

Although *Dead Season* in some way was also the heir of the old ideological approach, as the enemy in this film had pronounced Nazi features, appealing to the mass consciousness of the Soviet audience, formed of military propaganda (Kolesnikova, 2007).

Overall, however, the Soviet spy films made in 1950s – 1960s (*Footprints in the Snow, Shadow of the Pier, The Mystery of Two Oceans, Blue Arrow, Intruders, A Person Changes the Skin, Do Not Remember the Track, Ten Steps to the East, Operation "Cobra", Border Silence, Where Edelweiss Bloom, Man Without a Passport, Game Without a Draw, Duel in the Mountains, Decoupling, Castling in the Long Side*, etc.), and in 1970s – 1980s (*Labeled Atoms, I am the Border, State Border, Throw, Ring from Amsterdam, Death on the Rise, Executive Decision: Taken Alive, We accuse, Bartender of the "Golden anchor", Human Dossier in the Mercedes, Interception* and others.) were built quite stereotyped: Western agents penetrated into the territory of the USSR for ferret out military secrets, commit sabotage, recruiting, and staff of the Soviet secret polices (often with the help of ordinary citizens) try to arrest, or kill these agents. Or it was the history of Soviet agents, successfully operating in Western countries (*Dead Season, Fifty-Fifty, Starling and Lyre, Stargazer* and others.).

In the Soviet films about spies this period we can find a clear hierarchy image of the enemy, “*the enemy number 1 (the external enemy: as a rule, the head of one of the Western intelligence, foreign intelligence, diplomatic staff or foreign journalist); accomplice of the external enemy of the first plan (citizen of the USSR with a dark past, former speculator or a war criminal) and an accomplice of the external enemy of the second plan (citizen of the USSR, as a rule, a representative of the "golden youth," messing currency fraud, gambling, speculation, antiques and others.) ... Negative*

shades are gathering around the image of any foreigner, regardless of his profession. A foreigner already suspicious because he is a foreigner, a representative of the enemy camp, other than a stranger. The viewer is inspired image of the USSR as a besieged fortress: around capitalist countries, Western intelligence constantly preparing sabotage, spies are sending. Foreign citizens in the Soviet films of the period under review, as a rule, fully confirm their status hostile elements" (Kolesnikova, 2007, 166).

Of course, the spy and detective topic so popular – both in the Soviet and in the Western world cinema – in the previous decade, was not forgotten after the collapse of the Soviet Union in the 1990s and 2000s. All these years, Russian directors filmed quite traditional variations on the spy theme (*The Road to Paradise*, *Transit for the Devil*, *Parisian Antique Dealer*, *Big Game*, *Trap*, *Invincible*, *Spy Game*, *Remission: Spy Melodrama*, *Lecturer* and others.). However, it has acquired and comic-parody tone (*Good Weather on Deribasovskaya Street, or Raining Again on Brighton Beach*, 1992; *The Pistol with a Silencer*, 1993; *Dashing Couple*, 1993; *Three Hundred Years Later*, 1994; *Do Not Play the Fool*, 1997, and others.). In general, the professional level of these films, in my opinion, leave much to be desired.

For example, the director and screenwriter of *Pistols with Silencers* (1993) V. Khovenko wanted to show how two American spy, performing the task in Russia, found themselves on the territory of a mental hospital, and, subsequently, its inhabitants, and thence took orders for post-communist restructuring...

But ... this kind of parody and eccentric plot claimed by the authors of a filigree design of each gag, each replica of characters, each gesture, magnificent knowledge of spy film classics, etc. Alas, in the *Pistols*... it was nothing like that...

Comparing Russia with a huge madhouse already has beaten, worked out dozens of writers and satirists, humorists artists. As, however, and the idea that foreigners will never understand Russian orders and customs. As a result, despite the participation of a talented actors, *Pistols with Silencers*, in my opinion, it has turned out not funny, rather boring...

As for other trends, the classic tradition of the detective and thriller in the cinema at the beginning of the XXI century were subjected to further transformations: Russian and foreign filmmakers are increasingly began to create designed for multi-layer perception, carefully designed postmodern film, under the guise of entertainment genres hide "reefs" citations, parallels lines parody, playing with rethought motifs adventure classics (*Taken* by P. Morel, *Unknown* by Collet-Serra, *The Spy* by A. Andrianov).

These products of the postmodern, in my opinion, absolutely not applicable highly controversial scheme of the classical detective story as a whole, developed by well-known culture and semiotics T. Todorov:

1. *There must be one detective, one criminal and at least one victim (dead body) in a detective.*
2. *The accused must not be a professional criminal or detective, he must kill for personal reasons.*
3. *There no place for love in the detective.*
4. *The accused must have a certain status: he must not be a lackey or a maid in life, he*

must be among the main characters in the book.

5. Everything must be explained rationally, without any fiction.

6. There no place for descriptions and psychological analyses.

7. A certain homology of storytelling should be kept: “author: reader = criminal: detective”.

8. Banal situations and solutions should be avoided (Todorov, 1977, 49).

Across the seas, the waves ...

In the 1950s - 1980s some anti-western trends in Soviet media texts acquired a clear “naval” tint... *Military confrontation at sea – was probably the only sphere where we were equals with Americans. They had vessels – and we had vessels, they had radars – and we had radars, they had missiles – and we had missiles...* So, there was a reason to unleash a little screen war which would be certainly won by our people. Here is both entertainment and patriotic education and a mobilization pulse as if saying that while you are living, working and breathing – the world hangs by a thread, the enemy is ruthless and perfidious contriving to start the third world war... It was more preferable to shoot such films for the gross audience where the created enemy image was deprived of the enemy bourgeois household particulars. After all we had already lost the competition in the field of, so to speak, ‘light industry’ by then, and any western belongings, beverages, cars and other attributes caused people’s unhealthy excitement. One had to be extremely careful when demonstrating overseas consumer goods on the screen. And that is why it seemed somehow more comfortable in this sense to depict marine collisions... ” (Stishova, Sirivlyva, 2003, 13-15).

Here is only half the list of Soviet films about marine confrontation: *In Halcyon Days* (1950) by V. Brown, *The Mystery of Two Oceans* (1956) by G. Pipinashvily, *The Blue Arrow* (1958) by L. Estrin, *Submarine* (1961) by Y. Vyshinsky, *Neutral Waters* (1969) by V. Bernstein, *Visit of Courtesy* (1972) by Y. Raizman, *The Right to Shoot* (1981) by V. Zhivolub, *Incident at Map Grid 36-80* (1982) and *Solo Voyage* (1985) by M. Tumanishvili, *Pirates of the 20th Century* (1979), *Secrets of Madame Wong* (1986) and *Gangsters of the Ocean* (1991) by S. Puchinyan...

A similar naval scheme but in a smaller amount and with an inverse ideological content was used in the West (a striking example – *The Hunt for Red October* directed by J. McTiernan).

Naturally, both Soviet and western filmmakers added some plots about air confrontation (*Rocket Attack U.S.A.*, *Your Peaceful Sky*, *Firefox*, *We Accuse*, etc.) and ground war stories (*Prisoner of War*, *Amerika*, *World War III*, *Rambo III*) to the naval antagonism.

Under the scorching of Hispanic sun...

A pro-Soviet revolutionary Cuba caused a keen interest in Soviet cinema to the Latino topic (*The Cuban Short Story*, *Black Gull*, *I am Cuba* and others.). A military coup in 1973, established the Chilean military dictatorship, gave a series of "Latin American" politicized films of various artistic level, denouncing "the machinations of imperialism, militarism and fascism" (*Night Over Chile*, 1977; *Santa Esperanza*, 1980; *The Fall of the Condor*, 1982; *Winning Lone Merchant*, 1984, *Jaguar*, 1986; *Centaur*, 1978; *Life is Beautiful*, 1978; *The Pomegranate Islands*, 1981; *Selected*, 1982; *Traces of the Werewolf*, 1986).

Perhaps the best Soviet films "Latin American series" was the *Selected* (1982) by S. Solovyov. Frankly, I have a special relationship to the works of "early" Solovyov. I like their spirituality, shaky elegiac, fine music and visual sophistication. I like the author's attention to detail, to the nuances of the psychology of the characters, smooth frame slowness, where you can "enter", plunged into the atmosphere of nostalgia...

The *Selected*, of course, immediately recognize his directing style. Fast wave enters the wind out of the window a small barber shop. It sounds sad-clear music, and a slender girl in a white robe sad, wide-eyed looks like curtains inflate the sails as sliding on the parquet pieces of carved glass. She slowly leans over them, and the only visitor, B.K., understand that he is in love with this mysterious girl. And she, meek gaze touched his face, understands this too... The wind dies down, everything seems the same, but the characters in a relationship, everything changed in a few seconds...

If you watch this episode separately from the picture, it would seem that the *Selected* is a lyrical film about love. But the author's concern in the *Selected* other problems. This is the political drama, convicting conformism.

...1944. Germany. Aristocrat B.K. the price of a "small" concessions (he signed a paper on cooperation with the Nazis) gets the opportunity to emigrate to Colombia. B.K. thinks that this is the last compromise, and now he will live in full harmony with their "humanistic ideals of democracy"... But "ideals", "principles", "belief" good for B.K. only when he himself is not in danger...

B.K. is intelligent, charming, quite sincerely hated Nazism. The trouble is that all his liberalism is just words...

In the fantasy world

In addition to espionage-adventure genre, a negative image of the West actively cultivated by the Soviet cinema and sci-fi films, where scientific discoveries become the property of violent maniacs who want to become masters of the world (*Hyperboloid of Engineer Garin*, *Air Seller*, *Professor Dowell's Testament*).

In this respect, interesting to follow the transformation of the typical Soviet science fiction movie as a *Planet of Storms* (1961) in the American film *Voyage to the Prehistoric Planet* (1965) and *Voyage to the Planet of Prehistoric Women* (1968).

A special branch of this topic is (often pacifist) films about the consequences of

nuclear war (American: *Five, On the Beach, Selected Survivors*; Soviet: *Dead Man's Letters, Visitor to a Museum*, etc.). These a nightmare of madness nuclear and space wars, the collapse of human civilization have become quite accustomed to screens" bipolar world". This is a special kind of fiction, it is today, when on the planet many so-called "local conflicts", scares its relevance.

Very impressive topic of the ecological disaster has been disclosed in a fantastic movie K. Lopushansky *Dead Man's Letters* (1986) on nuclear apocalypse Earth's downfall of human civilization.

... A certain (Western) country... Hazel tone underground bunkers, alarm sirens, ruined city, lonely figure of few survivors... In these frames have no approximately fiction conventions. The director builds the film in the strict way. It aims to show the action, as if filmed with a hidden camera, unafraid of naturalistic details. And these items often produce effects of shock, such as, for example, in a scene Children's Hospital. The film's protagonist - an old professor - mentally addressing his, probably long dead son, trying to figure out how to outstanding scientists have been able to turn brilliant scientific discoveries in the instruments of death...

Later K. Lopushansky continued his reflections on environmental issues in the philosophical parable *Visitor to a Museum* (1989) about ecological catastrophe. Among other "environmental" films in the foreign material I can recall *Aquanauts* (1979) and *Day of Wrath* (1985).

Quite a popular material for Soviet film adaptations, beginning with 1960, there were stories and novels and science fiction storyteller Alexander Green (1880-1932), which is set in the conditional western southern countries. Suffice it to recall such films as *Scarlet Sails* (1961), *Running on Waves* (1967), *Assol* (1982), *The Man from the Country's Green* (1983), *Shining World* (1984), *The Golden Chain* (1986)... The authority of A. Green allowed Soviet filmmakers, leaning on his subjects, legally go into romantic "foreign" world, (almost) without fear of demagogic accusations of "bowing to the West."

Not escaped the raid mannered exoticism and the film *The Testament of Professor Dowel'*: why it was necessary to transfer the action of the famous novel by A. Belyaev (1884-1942) *Professor Dowell's Head* in 1980? I don't know... But ironically, the very lively figure of the film was... the head of Professor Dowell. Actor O. Kroders devoid of movement, body sculpture, and in a good part of the picture – even voice, still managed to create a memorable character of the outstanding scientist, whose brilliant invention, in the wrong hands, could lead to disastrous consequences for humanity...

Sc-fi Hotel "*Dead Mountaineer*" (1979) was made in a different way.

...The police inspector has an almost insoluble problem. The cut off from all over the world at rock avalanche (traditional for detectives situation "enclosed space") committed a crime. How is the murder? Maybe the representatives of extraterrestrial civilizations? Some of the guests are ordinary people, the other ... Who is who? Is it possible to judge the alien from outer space on earth laws? Where is the line of duty and basic humanity?

Create a visual solution of the sci-fi movie is not an easy task. This film has

hyperrealism style... Using light and colors and mirror images of neon glare, the operator Y. Sillart (1943-2011) made sure that everything is happening as if in a very real situation, but the reality of the... fantastic world: a mountain peaks surrounding the hotel, seem distant fragments planets with sounds unusual music, through which almost punched words in some incomprehensible language. Figures dancing, writhing in mirror chilly purple hues, create the impression of detachment from the earth, a fabulous flight... Visual solution is fully subordinated to drama: an imaginary fun hotel guests felt the hidden drama... The tension in the film is gradually but steadily increases as development actions.

But, perhaps, the only A. Tarkovsky managed to bring the genre of science fiction to the level of profound philosophical generalizations.

...There are strange and mysterious events on the space station, in orbit distant planet Solaris... Using the canvas of the famous science fiction novel by S. Lem (1921-2006), A. Tarkovsky (1932-1986) in *Solaris* (1972), it seems to me, created one of his philosophical masterpieces. His film not only thinking about the consequences of possible contacts with extraterrestrial civilizations. Grand Master created attractive images of the planet Earth, which is poured warm rain, and thoughtfully roam over the transparent river sad horse... "Man needs a man." This phrase is the key to understanding the author's conception of the film, which raises the perennial problems of conscience, guilt, compassion, understanding, Ecosphere and, of course, love...

Seven years later, Andrei Tarkovsky created a fantastic parable "Stalker" (1979): the philosophical reflections about the problems of conscience, belief, human responsibility for their actions, about the environmental and moral catastrophe... Led by a stalker – a conductor in a dangerous and mysterious zone – the characters of the film want to get into some kind of a magical room with a well, where the alleged fulfilled all the dreams come true... and this way it becomes important in their lives the spiritual and moral test...

It should be noted that in the late 1980s, there was the fashion for the genre in the Soviet film called fantastic parable with elements of a horror movie (for example, *The Departed* (1987), *Veld* (1987), *Third Planet* (1991)).

One might think, after the gloomy films of K. Lopushansky (*Russian Symphony*, *Dead Man's Letters*) and other supporters of the genre usually called futuristic fantasy with element of horror, that the fashion would have faded. Russian cinema and video viewers prefer the technically perfect American scare movies to our boring and indistinct mix. In contrast with the old Romantic stories about men-fish and astronauts, however, the heroes of many Russian films of 1990s continue their agonizing, hard traveling across *The Zone*, and if they leave the surface of the Earth, they do so only to hide in another planet's gloomy caves or dungeons.

Often the action of these pictures takes place under some dictatorship. On the land and in the air the services of liquidation move, armed with lethal weapons. For photography dirty and deserted streets are chosen, with decayed houses, the walls of which are covered with mold as turbid water slowly drops from the ceiling. Hysterical characters with matted hair and eternal bags under eyes rush about the ruined labyrinths and sandy ridges. They may keep silent for a long time, staring into cracked

mirrors or, contrariwise, burst out in endless superintellectual monologues. Here dark old oaken doors creak vilely and swampy puddles stick underfoot (a variant: the unsteady sand is creaking). The beautiful and mysterious women from time to time throw off their covers, and their naked bodies shine in the semi-darkness...

Central scenes of such films are episodes of contact with the strange and forbidden Zone where, in imitation of A. Tarkovsky's works (*Solaris*, *Stalker*), a lot of extraordinary things happen to the heroes. There is uncertainty at every step: malicious mutants, werewolves, dog-cannibals, maniacs, and so on.

The motives "inspiring" authors of this *Russian fantastic movie-land* are understandable. They want to create something epochal on the theme of humankind's responsibility for its actions on the planet; to condemn the principle of "the end justifies the means"; to think about the problems of ecology and nature, psychology and intellect. As a rule, however, philosophical concepts are hardly visible through the steam of cinema clichés, rented for the occasion.

The authors of such films often claim famous literary origins. But their modest "based on" postscript only affords an opportunity to make a middling movie out of any original story or novel once it is provided with meaningful pauses. These, deprived of a psychological basis, serve only to lengthen the picture.

It's hard for even talented actors to play in these films, because their heroes are submitted to the firm laws of the marionette. It's easier for less-gifted actors but that, obviously, doesn't add artistic pluses. Perhaps only cinematographers and designers feel themselves free there, hoping to surprise spectators with defined compositions, whimsical plays of light and color. Unfortunately, poor budget are quite clearly evident. The technical backwardness of Russian cinema is obvious in the productions' primitive shooting; their horrors don't frighten. Fantasy today can't be made with ancient means: the gap in effects, tricks and technology is too great between Russian *fantastic movie-land* and any of the works of Robert Zemeckis, James Cameron or John Carpenter.

One way out for Russian fiction is as old as cinema world - studying the films of Spielberg and Lucas - but the disorder of our economics does not evoke optimism...

Visiting a fairy tale

The Russian cinematic fairy tale also has old traditions, founded by A. Row (*The Frosty Fire*, *Water and Cooper Trumpets*, *Morozko*, etc.) and A. Ptushko (*The Stone Flower*, *Sadko*). Until recently, however, fantasy films had to submit to two unwritten rules: all except a few were made for a children's audience, and the action had to take place in ancient times, in a faraway kingdom. The first rule dictated an understandable style for the fairy tale, with vivid, clear pictures and vocabulary, and villains looking not very fearful but on the contrary, usually, funny and harmless. The second rule was very seldom infringed, because magicians, witches, demons and other fairy characters - according to "highly placed" thought - could be perceived as an embodiment of the authors' mysticism intruding on a modern background. In these cases, when magic and witchery were admitted into our days (as in *The Snowy Fairy Tale* by E. Shengelaya

and A. Saharov), unintended associations and parallels appeared.

In the word, the production of films similar to *The Omen* by Richard Donner and *The Shining* by Stanley Kubrick for the Russian screen couldn't be even imagined until 80-s. In 1990s the situation has turned 180 degrees. Russian screen are full of foreign and indigenous horror films and fearsome tales that chill the blood. Vampires, demons, witches and others evil spirits have become frequent guests on video and cinema circuits from Moscow to the very frontiers...

However, if we analyze the filmography of Soviet films 1946-1991 years, you may find that most of fairy tales' action unfolded in a certain Western world. Basically it was the film adaptation of the famous fairy tale of foreign authors (*Cinderella*, 1947; *Star Boy*, 1957; *Cipollino*, 1961; *The Snow Queen*, 1966; *The Old, Old Story*, 1968, *King-Deer*, 1969; *The Shadow*, 1971; *The Prince and the Pauper*, 1972; *Cipollino*, 1972; *The Princess and the Pea*, 1976; *The Little Mermaid*, 1976, *Magic Voice of Gelsomino*, 1977, *Little Red Riding Hood*, 1977; *Wandering lights*, 1979; *The Nightingale*, 1979; *Sold laughter*, 1981; *The Tale Told by Night*, 1981; *Donkey Skin*, 1982; *Mary Poppins, goodbye*, 1983; *The Tale of the Star Boy*, 1983; *Autumn Gift Fairies*, 1984; *Peppi Longstocking*, 1984; *The Old Wizard's Tales*, 1984; *The Mystery of the Snow Queen*, 1986; *Wild Swans*, 1987; *Peter Pan*, 1987; *Mad Lori*, 1991; *The Shadow, or Maybe Everything Would Good*, 1991, etc.).

In addition to adaptations of foreign fairy tales Soviet screen had and fairy tales of Soviet authors, exposing the monarchist, "bourgeois-imperialist" and other persons, undesirable for USSR (*Cain the XVIII*, 1963; *The Kingdom of Crooked Mirrors*, 1963; *The City of Masters*, 1965; *Three Fat Men*, 1966; *In the Kingdom of Far Far Away...*, 1970; *The Adventures in the City, Which is Not*, 1974; *As Long as the Clock Strikes*, 1976, etc.).

Sometimes this was done with talent (*City of Masters*, *Three Fat Men* and others.), sometimes was not. The philosophical tale (*Ordinary Miracle*, 1965; 1978; *Kill the Dragon*, 1988 and others) rarely appeared where. In fact, there was no propaganda, but it was ironic reflections on the essence of eternal problems of life... I remember *The Tale of Wanderings* (1982) by A. Mitta, in the style of Western European folklore. History of poor orphans and Martha and May was in the spirit of fairy tales of the Brothers Grimm.

It is clear that these types of entertainment media texts have sustained structural codes, in other words, have a strong fairy, mythological foundation. Here, the best guides in their analysis may serve as works of V. Propp, which clearly highlights the main plot of the situation and the typology of the characters fairy tale genre (Propp, 1998,.60-61).

In our previous publications cited examples of the analysis of specific audiovisual media texts (Fedorov, 2008, 60-80; Fedorov, 2009, 4-13), based on the methodology of V. Propp. On a similar principle is based analysis of media texts and other mass genres, such as detective and thriller (Bykov, 2010; Demin, 1977, 238; Shklovsky 1929, 142; Eco, 1960, 52; Todorov, 1977, 49).

However, for more complex and ambivalent on the genre spectrum analysis of media texts such technology is not enough. "*If Propp's methodology is focused on the*

fact that from various texts, presenting them as a bunch of variants of the same text, calculate the underlying single text code, the method of Bakhtin (...) the opposite: in a single text singled out not only different, but that is especially important, mutually untranslatable subtexts. The text reveals his inner conflict. In the description of the text tends to Propp's equilibrium: precisely because it considers narrative texts, most notably that the movement, in fact, no – there is only a fluctuation around a homeostatic regulations (balance – imbalance – rebalancing). In the analysis of Bakhtin's inevitable movement, change, the destruction is hidden, even in the static text. Therefore, it is the plot, even in those cases when it would seem, is far from the plot problems. The natural area for the text, according to Propp, the tale turns out, according to Bakhtin, – the novel and drama. (...) In any detail how any civilization known to us, we are confronted with texts of very high complexity. Under these conditions, a special role is played by setting pragmatic audience that can activate Propp's or Bakhtin's aspect" in the same text" (Lotman, 1992, 152, 155).

However, it is a controversial point of Y. Lotman that the dialogue "author" and "recipient" different *"not only common code two juxtaposed sentences, but also the presence of a particular shared memory at the sender and the recipient. The absence of this condition makes the text non-decoded. In this regard, we can say that any text is characterized not only code and message, but also focus on a specific type of memory (memory structure and the nature of its filling)"* (Lotman, 1992, 161).

In my opinion, audience can decode of media text audience in any case, regardless of the "shared memory". Another thing, what will be the level of the decoding. Moreover, the presence of shared memory at the sender and the addressee does not guarantee that the author is satisfied with the level or direction of their interpretation of the text recipient. Whatever the depth decoding of media text, it is possible a variety of contradictory interpretations of his audience.

Moreover, the message is some empty form, and can be attributed to a variety of values (Eco, 1998, 73). The message becomes an aesthetic function when it is built in such a way that is ambiguous and directed on itself, i.e. it aims to draw the attention of the recipient to the way it is built. Function can coexist in the same message, and usually in everyday language they interweave, though some one is dominant. Message from the aesthetic function is controversial, especially in relation to the expectations of the system, which is code for (Eco, 1998, 79).

Soviet cinema stereotypes of the era of "ideological confrontation" (1946-1991)

The era of the "cold war" movies quite amenable to the generalized analysis and can be organized according to the dominant stereotypes (on issues, ethics, ideological message, plot patterns, types of characters, images and techniques, etc.). In addition, a comparative analysis of the films' plot schemes, character and ideology of the Western and Soviet era of "ideological confrontation" (1946-1991) leads to the conclusion that the essential similarity of their media stereotypes (Fedorov, 2010).

A content analysis of media texts of the era of "cold war" allows to represent

their basic narrative scheme as follows:

- Spies penetrated into the territory of the USSR / US / Western country, to commit acts of sabotage and / or ferret out military secrets (*Secret Mission, Blue Arrow, Case № 306, The Mystery of Two Oceans, Over the Tisza, The shadow of the pier, The Case of Corporal Kochetkov, Shot in the Fog, Labeled Atoms, We Blame, Prize, From Russia with Love, Topaz, Prize, Fire fox, The Fourth Protocol, No Way Out*, etc.);
- The enemy is preparing a secret attack on the USSR / US / Western world, creating this secret bases with nuclear weapons (*The Mystery of Two Oceans, World War III, Secret Weapon*, and others). Option: landing of the occupying forces (*Black Gull, Red Dawn, Amerika*, etc.). Nuclear strikes, destroying the United States, and even the entire planet (*Five, On the Beach*, etc.);
- An inhuman pseudo-democratic or totalitarian regime oppresses his own people (USSR / US / other countries), often spending over it risky medical experiments or throwing into concentration camps (*Conspiracy of the Doomed, Silver Dust, The Man Who Interviewed, The First Circle, One Day in the Life of Ivan Denisovich, Gulag, Goodbye, Moscow*, etc.);
- Dissidents leave / are trying to leave the country, which, in their opinion, stifle democracy and the freedom of the individual (*Flight 222, Iron Curtain, The Red Danube, Escape to the Sun, Moscow on the Hudson, White Nights*, etc.);
- Ordinary Soviet / westerners explain misled by propaganda of the Soviet / western military / civilian visitors that the USSR / US / Western country – a stronghold of friendship, prosperity and peace (*Russian Souvenir, Leon Garros Is Looking for His Friend, Ninotchka, Silk Stockings, Russian*, etc.);
- In the way of love / couple appear obstacles associated with the ideological confrontation between the USSR and the Western world (*Roman and Francesca, Falling Ideas, Flight 222, American Spy, Silk Stockings, One, two, three, Cowboy and the Ballerina*, etc.).

In general, this kind of Soviet stories "based on a series of simple "dichotomies": 1. peaceful society builders of communism and hostile to the bourgeois world; 2. positive, moral, faithful communist ideas characters and villains, spies / saboteurs; 3. The sacrifice / heroism and cowardice / betrayal; 4. love for the country / faithfulness and work for money, etc. Thus, the visual design based on oppositions: a basic artistic technique used antithesis; using it achieved a positive total composition of positive images, while the image of the enemy elements are acquired even more negative connotation" (Kolesnikova, 2010).

We are focusing on identifying stereotypes under the topic of ideological confrontation in the Soviet feature films of various genres.

The structure of the Soviet drama's "confrontational" stereotypes

Historical period, the place of action: any period from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling and characters

everyday objects, luxury homes and objects of everyday life western characters.

Methods of reality representation: quasi-realistic or quasi-grotesque depiction of life in the "hostile states".

An example of the Soviet version of events: New York is the city of the "yellow devil", the sparkling lights of the advertisements. City of cruel and heartless rich white people, despising Negroes. A city where there is no place humanity and sincere feelings. Moscow is modern and cozy, bright and vibrant city with friendly people, ready to come to the aid of the first comer.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters have a democratic ideas; negative characters have inhuman, militaristic ideas. Characters shared not only social, but also material status. Western characters are often rude and violent men with scowling faces, active gestures and nasty vocal timbres.

A significant change in the lives of the characters: the negative characters are going to put their anti-human ideas.

A problem: the life of positive characters, as, indeed, and the lives of entire peoples / nations in jeopardy.

The search for solutions: the struggle of positive to negative characters.

Solution: destruction / arrest of negative characters, the return to civilian life.

Conspiracy of the Doomed. USSR, 1950. Directed by M. Kalatozov.

Historical period, the place of action: A certain Eastern European country, like Czechoslovakia. The second half of the 1940s.

Furnishings, household items: a modest life of ordinary people, luxurious interiors of apartments of the bourgeoisie and the top of the Catholic clergy.

Methods of reality representation: quasi-realistic preserving the visibility of documentary objectivity.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the supporters of socialism and the Soviet Union; their enemies - the bourgeoisie and religious figures, show false and cynical, with florid vocabulary and unpleasant voice and appearance. Proponents of the "socialist road", on the contrary, depicts a purely positive - a purposeful, strong, honest fighters for peace and democracy, with business vocabulary, restrained gestures and facial expressions.

A significant change in the lives of the characters: the supporters of communist ideas, focused on the Soviet Union (the authors do not even reflect on the extent to mock / revelatory sounds of their slogan: "We swear to Stalin and the Soviet people to protect the freedom and independence of our country!"), seeking to take away power from the local bourgeoisie and the Catholic church, which, with the support of Western countries and "betrayed the cause of socialism" of Yugoslavia, seeking to consolidate the country's capitalist regime.

A problem: the life and freedom of positive characters – the supporters of socialism – under threat.

The search for solutions: spokesmen for the interests of working people and socialism come into struggle against the bourgeoisie and its allies.

Solution: the Communists easily defeat the "doomed" parliament...

The Life and Death of Ferdinand Luce. USSR, 1976. Directed by A. Bobrowski.

Historical period, the place of action: Germany, the end of the 1960s.

Furnishings, household items: modern offices of the German weapons concern, luxurious furnishings a life of its leader.

Methods of reality representation: realistic, preserving the visibility of documentary objectivity.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Soviet professor and the heads of the German company. They shared a contrasting ideological status. Soviet professor charming, intelligent, honest, modestly dressed in his proper literary language, facial expressions and gestures correspond to the canons of the intellectual. Leaders of the German company are false, cynical possessed nuclear weapons and the suppression of democratic ideas... Their vocabulary is primitive, vulgar gestures and facial expressions.

A significant change in the characters' lives: learning about the insidious plans of his father to acquire nuclear weapons, the son of the head of the concern sends secret documents to the journalist...

A problem: the life of goodies, but the lives of millions of people (in the case of the nuclear group plans) under threat.

The search for solution to the problem: the Soviet professor, finding allies, expose the plans about nuclear weapons.

Solution: Nuclear plans collapsed.

Contract of the Century. USSR, 1985. Directed by A. Muratov.

Historical period, the place of action: 1970s – 1980s. West Germany.

Furnishings, household items: office of the Soviet trade mission, restaurants, city streets.

Methods of reality representation: realistic, preserving the visibility of documentary objectivity.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Soviet trade officials and their West German counterparts. They shared a contrasting ideological status. The head of the Soviet delegation, charming, intelligent, honest, dressed in a neat suit, his right speech, facial expressions and gestures correspond to the canons of Soviet diplomacy. His German colleagues also dressed in neat suits, it is businesslike professionals.

A significant change in the lives of the characters: the Soviet delegation arrives in Germany for talks with the responsible German banks to grant credit for the Soviet gas pipeline "Siberia – Western Europe".

A problem: the CIA seeks to prevent this transaction, and the Germans want to give credit to the Soviet partners under very high percentage.

The search for solution to the problem: the head of the Soviet delegation trying to negotiate with the Germans more favorable credit terms, but it does not give a reason to abandon the deal.

Solution: the victory of the Soviet commercial diplomacy: "deal of the century" concluded in the most favorable conditions for the USSR.

The structure of the Soviet stereotypes of thriller or detective "confrontational" movie

Historical period, the place of action: any period of time from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling of characters' everyday objects, luxury homes and Western characters' everyday objects (however, in the territory of a hostile country, spies adapted to the housing and living conditions of the enemy).

Methods of reality representation: conditionally grotesque and realistic portrayal of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (border guards, counter-intelligence officers, intelligence agents / spies, saboteurs) and negative (the same persons). Divided by ideology and worldview (bourgeois and communist) characters usually have a strong constitution: Western Spies can for some time (up to expose, for example) to look pretty, but then be sure to find its ugly essence... Western characters (spies, the CIA and others.) are shown gross and brutal, with a primitive vocabulary, inconspicuous persons, active body language and tone of voice annoying rumor... Soviet characters (border guards, KGB, etc..) depicts honest, intelligent, charming people in dialogue, ruthless enemies. Their vocabulary, perhaps, does not shine delights, but the available have smiling faces, confident gestures and pleasant tone of voice...

A significant change in the lives of the characters: negative characters commit a crime (illegal crossing of the border, sabotage, espionage, blackmail, theft of state secrets, murder).

A problem: violation of the law.

The search for solution to the problem: crime investigation, prosecution negative characters.

Solution: the positive characters / catch / kill negative.

The Case of Corporal Kochetkov. USSR, 1955. Directed by A. Razumny.

Historical period, the place of action: the Soviet Union of the 1950s. Military unit. The provincial Soviet city.

Furnishings, household items: a modest overhead environment military camp, soldiers' barracks, the house where the main character lives.

Methods of reality representation: quasi-realistic in relation to the positive Soviet characters; grotesque light in relation to the spies (though at first they show rather positive), furnishings, interiors look quite realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Negative characters are Western spies; positive characters –are Corporal Kochetkov and his co-workers, bosses. All the characters are dressed

modestly – in accordance with their status (Kochetkov dressed in military uniforms, have spies – in discreet civilian clothes). Kochetkov initially looks a bit naive and gullible, but in the end he is morally resistant Soviet soldiers. His vocabulary is simple, his smiling face and a pleasant tone of voice. Corporal Kochetkov has communist ideas, there is no doubt.

A significant change in the lives of the characters: Western Spies eager to find out from Corporal Kochetkov military secrets.

A problem: pretending to be a simple Soviet saleswoman, beautiful spy girl luring Kochetkov to her home...

The search for solutions: Kochetkov shares his suspicions with the Soviet officer.

Solution: Western spies exposed and arrested.

Resident's Error. USSR, 1968. Directed by V. Dorman.

Historical period, the place of action: the USSR the second half of the 1960s.

Furnishings, household items: streets and apartments of the Soviet city.

Methods of reality representation: neutral correct on the part of the image of Western spy (singularity of this technique is explained in the next series about "resident" in that he moves to the side of the Soviet intelligence; here felt the new trends of epochs: Western spies had not had before any positive traits); positive with respect to the employees of the Soviet counterintelligence; furnishings, interiors look quite realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Really negative characters are only Western security officials. Positive characters: a Soviet agent "Snipe" and employees of the Soviet secret police. All the characters – a slender, smart, dressed about the same – in a good clothes.

A significant change in the lives of the characters: Western intelligence agencies entrusted his experienced resident in the USSR perform an important task.

A problem: the USSR State secrets have new target.

The search for solution to the problem: the Soviet counterintelligence service sends one of his best agents to neutralize Western resident.

Solution: the Soviet secret service arrested a western resident.

Death on the Rise. USSR, 1982. Directed by H. Bakaev.

Historical period, the place of action: the USSR, Moscow beginning of the 1980s.

Furnishings, household items: laboratory, the streets of Moscow, the interiors of apartments and a country house.

Methods of reality representation: household furnishings, and all the characters are depicted quite realistically, without grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Negative character is Western spy woman (slender, pretty, well-dressed, purposeful, smart, secure, cleverly masquerading as a Soviet intellectual); positive character is ambitious young physicist.

A significant change in the lives of the characters: spy woman meets with Soviet physicist and soon luring him to the cottage of "friends": the resident place of Western spies.

A problem: Western spies try to recruit Soviet physicist.

The search for solutions: Soviet physicist abandons "tempting offers" and tries to leave.

Solution: physicist killed in a car accident, the representatives of the Soviet secret police exposes and arrests of spies.

The structure of the Soviet stereotypes of "confrontational" action genre

Historical period, the place of action: any period of time from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling and characters' everyday objects, luxury homes and Western characters everyday objects; the unified billing military facilities: bases, cabins of planes and tanks, decks warships, submarines compartments.

Methods of reality representation: as a rule, quasi-realistic portrayal of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (any military, civilians) have a democratic ideas; aggressors (military, saboteurs, terrorists) have inhumane ideas. Divided by ideology and worldview (bourgeois and communist), characters usually have a strong constitution: in Soviet films western characters (soldiers, officers) shows the crude and brutal, with a primitive vocabulary and unpleasant tone of voice.

A significant change in the lives of the characters: negative characters commit a crime (armed aggression, sabotage, murder).

A problem: violation of the law - a life of positive characters, and often, and the lives of all peaceful democratic characters of the country in jeopardy.

The search for solution to the problem: the armed struggle of positive characters from enemy aggression.

Solution: destruction / capture of the aggressors, the return to civilian life.

Alarm Departure. USSR, 1983. Directed by V. Chebotarev.

Historical period, the place of action: the territorial waters of the USSR, the beginning of the 1980s.

Furnishings, household items: an enemy ship, the cabin of the Soviet helicopter.

Methods of reality representation: texture, interiors, uniforms, etc. look quite realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters are the brave and skilled border guards; negative characters are their Western counterparts. The vocabulary of all the characters uncomplicated. Facial expressions and gestures are often exaggeration.

A significant change in the lives of the characters: the enemy spy boat violates the Soviet border.

A problem: violation of the law on the state border of the USSR.

The search for solution to the problem: the Soviet border guards trying to neutralize the enemy crew boats.

Solution: spy boat neutralized.

Solo Voyage. USSR, 1985. Directed by M. Tumanishvili.

Historical period, the place of action: the Pacific Ocean. The mid-1980s.

Furnishings, household items: Soviet and American ships. Military life of seafarers.

Methods of reality representation: texture, interiors, costumes, etc. are shown in a realistic manner.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters are simple cute Soviet sailors; negative characters are American sailors. Those and others dressed in military uniform, they have a strong physical training, enjoy a simple and clear vocabulary of short phrases. Soviet sailors, of course, look nicer.

A significant change in the lives of the characters: during the military maneuvers, CIA picks a dangerous provocation.

A problem: the threat of a catastrophe.

The search for solution to the problem: the Soviets attempt to prevent a catastrophe.

Solution: disaster threat is successfully eliminated.

Loaded with Death. USSR, 1991 (with the participation of US filmmakers). Directed by V. Plotnikov.

Historical period, the place of action: the Far East, maritime coastal area. Beginning of the 1990s.

Furnishings, household items: ships, military supplies (form, weapons, etc.).

Methods of reality representation: texture, interiors, costumes, etc. look quasi-realistic, without expensive special effects.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Escaped from prison dangerous criminals, smugglers, border guards, American pilots... Thanks to perestroika times, positive courageous characters here not only the Soviet border guards, but also American boys from the Coast guard, fighting with the bandits. Vocabulary is simple and the characters associated with military characteristics. Facial expressions and gestures of the characters often exaggeration. Clothing and most of the characters are a military uniform. Their physical development is clearly above average.

A significant change in the lives of the characters: dangerous criminals run from the strict regime camp..

A problem: the normal life of the positive character is threatened.

The search for solution to the problem: the Soviet border guards together with the Americans to defeat the bandits.

Solution: a victory over the bandits.

The structure of the Soviet stereotypes of "confrontational" melodramatic genre

Historical period, the place of action: any time from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling and characters' everyday objects, rich homes and objects of everyday life of western characters.

Methods of reality representation: it is quite realistic (within the genre), although sometimes with elements of the grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Male and female characters with contrasting ideological and social status. Characters tend to have a slender physique and look quite nice. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: a meeting of male and female characters.

A problem: the ideological and social misalliance.

The search for solution to the problem: the characters overcome the ideological and social obstacles in the way of their love.

Solution: wedding / love harmony (in most cases), death, separation characters (as an exception to the rule).

Roman and Francesca. USSR, 1960. Directed by V. Denisenko.

Historical period, the place of action: Italy, 1940s – 1950s.

Furnishings, household items: streets and interiors of the Italian seaside town, a Soviet ship.

Methods of reality representation: accentuated the positive characters of lovers; grotesque in relation to the negative characters. Italian city depicted in the conventional manner.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Soviet sailor and simple Italian girl. Roman and Francesca shared contrasting ideological status of their countries. Both differ slender physique and good looks. Vocabulary of characters is easy. Facial expressions and gestures are emotional.

A significant change in the lives of the characters: on the eve of June 22, 1941 the Soviet ship moored in the Italian port. Sailor Roman meets Italian Francesca. They fall in love...

A problem: the next day the war broke out between Germany and the USSR, the Nazis drowned Soviet ship...

The search for solutions: Soviet sailors managed to escape, swim to the shore, and even join the resistance movement. But Roman is still dreaming of a meeting with Francesca... And she dreams for the Roman...

Solution: Returning after the war in the USSR, Roman again became a sailor and visits an Italian port. Roman looks for Francesca. But he can see her on the shore only when the ship sailed into the sea...

Honeymoon in America. USSR, 1981. Directed by A. Grikyavichus.

Historical period, the place of action: the United States, the USSR, 1980s.

Furnishings, household objects: the interiors of apartments, the city streets.

Methods of reality representation: the positive characters and realistic image of life in the United States.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a man and woman. They dressed in a good clothes, cute.

A significant change in the lives of the characters. Mans and Woman married.

A problem: soon after the wedding, man and woman are separated by as much as 13 years, during which time man became a US citizen.

The search for solutions: Woman finds man in the United States.

Solution: Woman hopes that the "honeymoon" will return to her old love, but, alas, it's too late ...

American spy. USSR, 1991. Directed by L. Popov.

Historical period, the place of action: the United States, 1945.

Furnishings, household items: a Soviet ship, an American port city.

Methods of reality representation: it is quite realistic (within the genre), the main characters are shown with sympathy.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Charming and cute Soviet naval officer Nicholas and the American woman, Mary; they are separated by a contrasting ideological, social status. Both differ slender physique. He is dressed in a military uniform. Vocabulary of characters is easy.

A significant change in the lives of the characters: Soviet officer rescues drowning American, flashes mutual love.

A problem: the way of the lovers there is a series of obstacles that the seaman on unjust charges goes to prison...

The search for solution to the problem: the Soviet sailor and American girl trying to overcome the obstacles in the way of their love.

Solution: In the struggle for the happiness sailor escapes from prison...

The structure of the Soviet stereotypes of "confrontational" comedy

Historical period, the place of action: any period of time from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling and characters' everyday objects, luxury homes and objects of everyday life western characters.

Methods of reality representation: as a rule, quasi-grotesque in relation to the lives of people from the "enemy states", and exaggerated positive about life in the USSR.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Soviet and Western characters with contrasting ideological and social status. They appear according to the settings sources of media texts: Western

characters are often displayed a caricature, they have a "bourgeois" vocabulary, fake smiles and unpleasant tone of voice; Soviet characters charming, cheerful, patriotic, charged with socialist slogans.

A significant change in the lives of the characters: the characters encountered in the funny / eccentric circumstances in this case, either the Western or the Soviet characters are on foreign soil.

A problem: the "culture shock", mutual misunderstanding.

The search for solutions: in a series of funny / eccentric situations the characters overcome the ideological obstacles in the way of understanding.

Solution: Western characters are convinced of the sincerity of Soviet citizens and admire the achievements of the Soviet Union.

Russian Souvenir. USSR, 1960. The director and screenwriter G. Alexandrov.

Historical period, the place of action: Moscow and Siberia, 1960s.

Furnishings, household items: airliner salon, the best buildings in Moscow, scale construction and Siberian forests. Simple, but Solid life of the Soviet people.

Methods of reality representation: conditional, hyperbole. Soviet characters are shown with sympathy, western characters are depicted in a spirit of frank cartoons. Foreign and Soviet character separates contrasting ideological, social and material status.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Foreigners dressed "for overseas," the Soviet characters dressed in good-quality clothes, no frills. Foreigners flaunt 'bourgeois' vocabulary, fake smiles, they often unpleasant tone of voice; Soviet characters charming, cheerful, patriotic, charged with socialist slogans.

A significant change in the lives of the characters: the plane with foreigners on board makes emergency landing in Siberia.

A problem. The collision with the realities of Soviet life foreigners experiencing "culture shock"...

The search for solution to the problem: adjusting to the Soviet way of life, the aliens are trying to overcome the difficulties.

Solution: in spite of its initial bias, foreigners are convinced that the Soviet people want peace and, indeed, achieve great success in the construction of hydroelectric power stations and space missions.

Foreigners (short story from the movie Top seriously). USSR, 1961. Directed by E. Zmoyro.

Historical period, the place of action: Moscow beginning of the 1960s.

Furnishings, household objects: the streets of Moscow, the hotel interiors, interiors of the Soviet apartments.

Methods of reality representation: conventional (within the genre), the main character is a journalist posing as a foreigner, is shown with sympathy; young Muscovites (and the mother of one of them), submitted a caricature.

The characters and their values, ideas, clothes, physique, vocabulary, facial

expressions, gestures. Soviet journalist is positive pseudo-American character. He dressed in good-quality clothes. Clothing of young Soviet characters is vulgar, they unanimously admired by all foreign, i.e., in full accordance with the title of the film, they have the stereotypical negative function.

A significant change in the lives of the characters: a Soviet journalist saw in the hotel lobby, young western-orientated friends, and he decides to be "American" for them, and after that - to write a satirical report about fans of the Western lifestyle.

A problem: fans of the Western lifestyle, naively believing in the sincerity of his new "American" friend, invited him to his home, where they tried to establish with him a primitive business (exchange of gifts' a la russe in the overseas thing). But the main task of a journalist is to prepare a report.

The search for solution to the problem: the journalist cleverly fooled "fans", every moment gaining more and more material for his future article.

Solution: performing his task, the journalist opens for "hipsters" a true face...

Travel of Mrs. Shelton. USSR, 1975. Directed by R. Wasilewski.

Historical period, the place of action: London, the Soviet cruise ship.

Furnishings, household items: decks and interiors of the Soviet ship.

Methods of reality representation: conventional (within the genre), Soviet situation and characters are shown with sympathy. Western characters (Mrs. Shelton and emotional young Englishman) showing slightly caricatured, but it is not evil, but rather good-natured caricature.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a nice young man and a dressmaker Shelton, impersonating Rich Girl; the captain and the doctor of the Soviet ship. Soviet sailors and British passengers contrasting ideological divides, social status. Soviet patriotic personages, charming, polite, helpful, ready to help foreigners, dressed well, they are easy on their vocabulary and gestures depend on the situation. Mrs. Shelton dressed in rich costumes, often actively gesticulating emotionally unbalanced.

A significant change in the lives of the characters: Mrs. Shelton decides to make a sea cruise on a Soviet ship...

A problem: the western rival firm is preparing a provocation in order to achieve the cancellation of the contract with the Soviet cruise ship.

The search for solutions: in a series of funny / eccentric situations...

Solution: After going through a chain of comic adventures, Mrs. Shelton finds his new love. Provocation of western rival firm fails...

The structure of the Soviet stereotypes of sci-fi "confrontational" films

Historical period, the place of action: distant / near future. The USSR, the United States, other countries, space.

Furnishings, household items: a soviet modest dwelling and characters' everyday objects, interiors of spaceships, luxury homes and objects of everyday life western characters;

Methods of reality representation: quasi-realistic or futuristic image of events in "their countries, spaceships" conditionally grotesque depiction of life in "hostile countries and spaceships."

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (astronauts, soldiers, civilians) are Soviet people with a democratic ideas; aggressors (the cosmonauts / astronauts, soldiers, saboteurs, terrorists) are inhumane, bourgeois ideas. Clothing: Form cosmonauts / astronauts, military uniform, plain civilian clothes. Build: sports, strong. Vocabulary is business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: negative characters commit a crime (option: "the role of "negative character" takes a storms, disasters, etc.).

A problem: the violation of the usual state of affairs. The life of positive characters, as often, and the lives of all civilians characters are in danger.

The search for solutions: the struggle of positive characters from enemy aggression or natural disaster.

The solution: the destruction / capture of the aggressors, the victory over the elements, the return to normal life (option – open anxious finale).

Planet of Storms. USSR, 1961. Directed by A. Klushantsev.

Historical period, the place of action: the relatively near future.

Furnishings, household items: Soviet spacecraft, the planet Venus.

Methods of reality representation: quasi-realistic image of events.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Spaceship crew: Soviet cosmonauts and an American astronaut, plus an American robot. They are dressed in specific costumes, their spacesuits. Their vocabulary is stingy, businesslike. American astronaut has pragmatic gloomy. Soviet cosmonauts are friendly, always willing to help a colleague.

A significant change in the lives of the characters: the astronauts landed on Venus.

A problem: due to the eruption of the volcano, lives of astronauts are in danger.

The search for solution to the problem: the astronauts are trying to survive, to get to the ship.

Solution: despite all the difficulties, the characters find the strength to get to the space ship and fly to Earth...

Day of Wrath. USSR, 1985. Directed by S. Mamilov.

Historical period, the place of action: the enigmatic zone.

Furnishings, household items: a grim, depressing environment, meager household items.

Methods of reality representation: quasi-realistic image of events.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a positive character is television director, a strong, brave man; and negative characters are nonhumans and evil maniac professors, they heartless, cruel, and their incredible ability to direct towards the bad goal – to turn all humans into werewolves – obedient robots...

A significant change in the lives of the characters: television director goes on a dangerous journey into the forbidden zone, where mysterious events occur.

A problem: the life of a positive character is threatened: at every step in danger...

The search for solutions: the positive character tries to solve the mystery of the restricted area.

Solution: Maniac exposed...

Dead Man's Letters. USSR, 1986. Directed by K. Lopushansky.

Historical period, the place of action: the near future. One of the Western countries.

Furnishings, household items: a nuclear catastrophe ruined city, underground bunkers.

Methods of reality representation: realistic. The authors show the action, as if filmed with a hidden camera, unafraid of naturalistic details. And these details sometimes produce shock effects.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a positive character is the old professor; negative characters are heartless, cruel, cynical people, having an unpleasant appearance. A certain official who refuses to accept salvation in the bunker of children, condemning them to inevitable death... The vocabulary of the characters is simple.

A significant change in the lives of the characters: there was a nuclear disaster in the world...

A problem: the life of people, for that matter, and the existence of all life on Earth is threatened.

The search for solution to the problem: the old professor trying to figure out how to outstanding scientists have been able to turn brilliant scientific discoveries in the instruments of death. Through misted glass of old-fashioned glasses professor sadly looks at a few former colleagues, who then uttered loud revelatory speech, the doomed attempt to adapt to the new "conditions of existence."

Solution: The motif of hopelessness is gaining momentum in the scenes when the flooded basements leisurely swim swollen manuscript ancient books... The camera peering into the faces of children and professors, and they stood as if unspoken question to the audience: "Did you make that happen?"...

The ideological, structural analysis of the interpretation of the image of the West in the Soviet screen in the era of ideological confrontation (1946-1991) on the example of concrete Soviet films of different genres

Analysis of the Soviet Space Fantasy Genre of the 1950s – 1960s and Its American Screen Transformation

The hermeneutic analysis of cultural context stands for study of the media text interpretation process, of cultural and historical factors that may have an impact both on the media texts authors/agencies and the audience's viewpoint. The hermeneutic analysis is connected with the comprehension of a media text by matching with the

cultural tradition and reality; penetration into the logic of a media text; media text analysis based on artistic images comparison in the historical and cultural contexts. The objectives of the audience's film / media education in this case are the following: development of the audience's media culture; their apprehension, analysis and interpretation skills applied to media texts; critical thinking.

Since nearly all modern universities are equipped with networked multi-media one can make the best use of e-libraries and web-archives in film / media studies. Among them we can name the American non-profit Internet archive founded in San Francisco in 1996 (www.archive.org). Its aim is to provide anytime access for researchers and the public at large to various digital historic artifacts (print, visual and audiovisual texts). As the great bulk of media texts presented in the Internet Archive is open and free, it is very convenient for educational aims.

We offer a study guide for using fantasy genre media texts in teaching the media. The teaching methods used at such a lesson are based on the combination of the hermeneutic analysis with the structural, narrative, ethical, ideological, iconographic/visual analyses, the analysis of media stereotypes and media texts characters. We thought it interesting to pursue the transformation of such a typical (and archival) fantastic media text as *Planet of Storm* produced by P. Klushantsev (1961) in the American films – *Voyage to the Prehistoric Planet* (1965) by C. Harrington and *Voyage to the Planet of Prehistoric Women* (1968) by P. Bogdanovich.

The comparative analysis of these media texts will enable us to touch upon not only the socio-cultural, historical, and ideological contexts but also the urgent problem of copyright infringement and counterfeit media products.

A. Silverblatt, an American scholar and media educator (Silverblatt, 2001, pp. 80-81), developed the following set of questions for media text hermeneutic analysis in the historical, cultural and structural contexts. In accordance with this scheme we have developed a method of constructing a lesson in media studies for university students.

A. Historical context (Silverblatt, 2001, 80-81).

1. What does the media text tell about the time of its creation?

- a) When did the premier of this media text take place?
- b) How did the events of that time affect the media text?
- c) How does the media text comment on the events of the day?

2. Does the knowledge of the historic events contribute to the media text understanding?

- a) media texts created during a certain historic event:
 - What events occurred when the media text was being created?
 - How does the understanding of these events contribute to our understanding of the media text?
 - What are genuine historical allusions?
 - Are there any historical references in the media text?
 - How does the understanding of these historical references affect our understanding of the media text?

P. Klushantsev's *Planet of Storms* was produced in the age when the topic of space was extremely popular thought the world. Hence arose scores of fantastic

novels, stories, strip cartoons, sci-fi films about faraway planets, intergalactic flights and extraterrestrial civilizations. It was connected not only with the definite progress in space exploration (in the late 1950s the first Earth satellites were launched, some of them with animals on board) but also with a stiff competition between the two antagonistic state systems – the USSR and the USA – both in the world domination and space leadership.

A year before the shooting of the film *Planet of Storms* – on May 1st of 1960, a spy plane of the American pilot F.G. Powers was shot down in the USSR airspace. On April 8, 1961, the then leader of the USSR N.S. Khrushchev sent a note of protest to the USA President J. Kennedy concerning the anti-Castro landing of troops in Cuba. On August 13, 1961, the Kremlin ordered to begin the building of the infamous Berlin Wall. In 1962 (the year of the beginning of successful distribution of *Planet of Storms*) the USSR started the deployment of missiles in Cuba, and in response to this the USA declared a blockade of the island. That led to the politically tense Cuban Missile Crisis which forced the USSR to withdraw the rackets from Cuba in exchange for the promise of the USA to abandon the occupation of the ‘Liberty Island’. And namely in the year when the film *Planet of Storms* (1961) was produced – the Soviet Union triumphantly took the lead over the USA on 12 April – for the first time in the world history a ship with a man on board (it was Yuri Gagarin) was put into orbit. Americans managed to launch a spaceship with their astronaut (A. Shepard) only on 5 May of 1961. On 6-7 August of 1961 G. Titov became the second Soviet cosmonaut to fly in space. In 1962 (the year when the film *Planet of Storms* was released) 5 more people flew into the outer space.

It goes without saying that the political developments of that period could not fail to influence the plot of the media text. As the story unfolds, the crew of the first starship was joint – a Soviet astronaut lands on the surface of Venus together with an American colleague and his robot. The authors’ of the film *Planet of Storms* never intended to depict the American character as a greedy and malicious product of the capitalist world: Prof. Kern was presented as a pragmatic person who did not believe (at first) in friendship, but generally as a likable character. That is why we would not insist that the incident with F.G. Powers or the Cuban events affected *Planet of Storms* directly. Most likely, the film of P. Klushantsev and his scriptwriter – A. Kazantsev – the author of numerous sci-fi novels, was a sort of commentary to the general political and socio-cultural context of the late 1950s – early 1960s in the framework of the so-called ‘peaceful co-existence’ of the two ideologically irreconcilable systems that was officially proclaimed by the USSR. On the tide of the USSR’s space advancement *Planet of Storms* was bought by dozens of countries including the USA. As regards the re-edited version of *Planet of Storms* which was shown in the USA under the title *Voyage to the Prehistoric Planet* (1965) it got to the transatlantic screens in the different epoch – after the US President J. Kennedy was killed (November 24th, 1963) and before (since August 2nd, 1964) America began the interminable war in Vietnam...

By that time the first woman – V. Tereshkova (1963) and about a dozen of Soviet and American cosmo/astronauts had already been in the outer space. The relations between the USSR and the USA were far from optimistic, and numerous

American outer-space flights had already smoothed the initial shock caused by the Soviet priority in astronautics. That is why it does not seem surprising that the authors of the re-edited version of *Planet of Storms* – film director Curtis Harrington (mentioned in the credit line under the pseudonym of John Sebastian) and producer Roger Corman – by simple renaming and dubbing-in into English transmuted all the characters of the film *Voyage to the Prehistoric Planet* into people of the Western world. No Russians: only Americans plus a Frenchman and a German. G. Zhyonov, Y. Sarantsev, G. Teykh, G. Vernov were mentioned in the credits under Americanized pseudonyms so that American spectators might not guess that the movie used to be Soviet.

However, they went behind renaming and dubbing-in and removed direct visual hints at the Soviet origin of the movie by re-editing, though some of such clues nevertheless remained in the film (for example, the Russian inscription *Sirius* on the cassette recorder), they also cut some episodes that made the action slow (such remarks as: ‘*We assure the Soviet government, our communist party, all Soviet people that we shall justify the trust...*’). And, contrariwise, the American authors added some new episodes (the scenes with an orbiting station ‘borrowed’ from another Soviet sci-fi film – *The Heavens Call* (1959) and the scenes shot in addition at R. Corman’s studio now with true American actors involved). It is hard to tell why the American cinematographers disliked K. Ignatova acting as astronaut Masha. But in the American version of 1965 American actress F. Domergue replaced her and played a similar part of American Marsha Evans instead of Russian Masha.

As a result, the American spectators of 1965 saw the ‘American’ movie *Voyage to the Prehistoric Planet* about the ‘American’ flight to Venus.

However, *Voyage to the Prehistoric Planet* (1965) was not a big hitter and, apparently, discouraged the producers. In 1968, Roger Corman made a decision about remaking (of C. Harrington’s version this time), having entrusted this mission to American film critic Peter Bogdanovich who was popular then. As the majority of his colleagues, critic Bogdanovich could not brag of million incomes, that is why he willingly accepted R. Korman’s modest offer of \$6000...

P. Bogdanovich did not only remove the elements prolonging the movie (in particular, the by-plot of Masha/Marsha was completely cut) and re-edited it but also added (under the pseudonym Derek Thomas) several huge ‘Venusian’ scenes to the movie involving some sex-appealing females. That is why the movies deservedly got the enticing title *Voyage to the Planet of Prehistoric Women* (1968).

P. Bogdanovich’s version appeared on transatlantic screens a year prior to the American landing on the Moon (though after 1965 another dozen of earthmen flew to space), but almost simultaneously with the invasion of the Soviet troops into Czechoslovakia that nearly returned the relations between the USSR and the USA to the level of the Cuban Missile Crisis. It is quite logical that in this situation the characters of *Voyage to the Planet of Prehistoric Women* kept on having western names and speaking English.

As for the general reason why Americans had an opportunity to alter *Planet of Storms* as they wished, it was quite simple – before 1973 the USSR persistently

rejected to sign the Berne Convention for the Protection of Literary and Artistic Works. That is why the people who purchased Soviet artistic products could use them at their option. On the other hand, the Kremlin enjoyed the same right before 1973. Though western films did not contain additional scenes they were frequently re-edited, cut and mutilated in the Soviet Union.

B. Cultural Context (Silverblatt, 2001, 80-81).

1. Media and popular culture: How does the media text reflect, strengthen, suggest or create cultural: a) relations, b) values, c) conduct, d) concern; e) myths.

Depending on the analysis of the chosen media texts in the course of debate students can come to a conclusion that *Planet of Storms* (though within the conventional framework of the fantastic genre) aimed to mirror the relations, values and conduct of Soviet characters taken from the so-called ‘code of communism builders’. Whereas C. Harrington’s and P. Bogdanovich’s versions represented everything in the pragmatic context promoting at the same time the team spirit. In addition, P. Bogdanovich’s version presented the mythology of existence of extra-terrestrial civilizations more brightly and obviously (with an accent on mysticism). And, certainly, in every case the authors were concerned about a hypothetical problem of crash of various worlds.

2. Outlook: What world is shown in the media text? (Silverblatt, 2001, 80-81).

When answering the question of the ‘cultural context’ section the students can be offered to fill in Table 5:

Table 5. Philosophy and Outlook of the World Pictured in Media Texts of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

<i>Key questions to media texts</i>	<i>Planet of Storms</i> (1961)	<i>Voyage to the Prehistoric Planet</i> (1965)	<i>Voyage to the Planet of Prehistoric Women</i> (1968)
<i>What is the ideology of this world?</i>	Communist ‘peaceful’ ideology (USSR, Soviet characters) Pragmatic philosophy (American characters)	Pragmatic ideology	Pragmatic ideology
<i>What outlook does this world represent – optimistic or pessimistic?</i>	Optimistic	Optimistic	Optimistic
<i>What is the hierarchy of values in this outlook? What values can be found in the media text?</i>	Patriotism – communist values – friendship – professionalism – science – family	Pragmatism – professionalism – science – family	Pragmatism – professionalism – science – family
<i>What does it mean to be a success in this world? How does a</i>	It means to be a patriot, a skillful and	It means to be a skillful and courageous explorer	It means to be a skillful and courageous explorer of the outer

<i>person succeed in this world? What kind of behavior is rewarded in the world?</i>	courageous explorer of the cosmos, a true friend and a family man. All the characters without exclusion are stereotypic; their individual traits are feebly presented.	of the outer space, a good professional. All the characters without exclusion are stereotypic; their individual traits are feebly presented.	space, a Good professional. All the characters without exclusion are stereotypic; their individual traits are feebly presented.
<i>Are there any supernatural phenomena in this world?</i>	Yes	Yes	Yes

Table 6 will enable the students to better analyze the typology of the characters of the media texts and justify their answers.

Table 6. Typology of Media Texts Characters of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

<i>Description of the category representation</i>	<i>Gender signs</i>	Male and female characters
	<i>Age of the character</i>	25-50 years of age (men), 25-30 years of age (women)
	<i>Race of the character</i>	White
	<i>Appearance, clothing, constitution of the character</i>	Earth's male characters, as a rule, strong-built, dressed in costumes of cosmo/astronauts, people at the space station are dressed in traditional civilian clothes. Shapely Venus female inhabitants are dressed in something resembling swimsuits made of marine shells and fall trousers. The only woman-astronaut looks quite ordinary in outward appearance.
	<i>Educational level, occupation of the character</i>	The earthmen, apparently, have higher education. The Venus females – spontaneous.
	<i>Marital status of the character</i>	The earth dwellers are married or single. The Venus females, apparently, do not need men...
	<i>Social position of the character</i>	The earth dwellers are astronauts, research scientists. The Venus females seem to live in the primitive-communal system.
	<i>Character traits</i>	Strength, inventiveness, energy, optimism, boldness, purposefulness (earth characters). Beauty, purposefulness, mystical capabilities, vindictiveness, religiosity (Venus characters)
	<i>Value system (ideological, religious, etc.) of the character</i>	Patriotic, communist values (Soviet characters), pragmatic, bourgeois values (western characters), religious values (Venus characters).

	<i>Acts of the character, his/her methods of the conflict resolution</i>	Acts of the characters depend on the development of the media text plot. Right after the landing on Venus the earth characters demonstrate their best professional qualities. The Venus characters show their ability to cause spontaneous storms trying to resolve the conflict with the aliens who killed their god (pterodactyl) with their help.
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It is also possible to use the iconographical analysis of a typical scene of media texts by means of Table 7.

Table 7. Typical Iconographical Scene Codes in Media Texts of the 1950s – 1960s and Their American Screen Transformation

Conventional codes of a typical scene in media texts	Visual characteristics of these codes manifested in media texts
<i>Habitat of characters</i>	They show only the characters' habitat in the space – at the station and on shipboard: control cabins with panel boards, compartments, mess rooms, berths. Everything corresponds to the technology of the 1960s though the action takes place in the distant future.
<i>Space stations and rockets</i>	Outwardly they look rather ingenious, especially the space stations (there is a version that S. Kubrick used this design in his fantastic film <i>2001: A Space Odyssey</i> , 1969).
<i>Venus</i>	Something resembling a semi-desert with fleshy plants like cactuses, with dinosaurs of various sizes, the sea, gross vegetation and manifold underwater world. In P. Bogdanovich's version Venus is populated by half-naked sex-appealing blond sirens that use telepathic communication and mystical faculty.

In the last decade the activities of media teachers of different countries are being consolidated due to the usage of the generalized scheme of key concepts of media education which is based on the works of C. Bazalgette, (Bazalgette, 1995, 48), J. Bowker (Bowker, 1991) and A. Hart (Hart, 1997, 202): *Media Agencies, Media Categories, Media Technologies, Media Languages, Media Representations, Media Audiences*.

As a result, depending on these key concepts and the viewed and studied material students can build a generalized structure of stereotypes characteristic of the Soviet film fantasy of the 1950s – 1960s and its American screen transformation.

The Stereotypes Structure of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Historical period, scene, genre: relatively far future, the USSR, the USA, Venus. Genre: space sci-fi adventure film. Thematic examples: *Planet of Storms* (1961), *Voyage to the Prehistoric Planet* (1965), *Voyage to the Planet of Prehistoric Women* (1968).

Setting, household objects: functional habitat and household objects of the earthmen, unitized structure of the space objects – bases, cabins and compartments of space crafts. The Venus dwellers have no possessions. They are environed by fleshy plants resembling cactuses, dinosaurs of various sizes, the sea (the underwater world of Venus is rather manifold).

Representation of reality: life of the earthmen (predominantly, astronauts) is shown, as a rule, relatively verisimilarly and always positively. The Venus dwellers are every time presented with some mystical gauze (visual and musical). Venusian dinosaurs and the carnivorous flower behave rather aggressively and incessantly attack the astronauts.

Characters, their values, ideas, morality, clothing, constitution, lexicon, mime, gestures: among the earth dwellers there are no negative characters but their values depend on whether it is a Soviet film (*Planet of Storms*) or its American versions. In the Soviet version USSR astronauts propagate communist values and friendly mutual assistance; in the American ones the western astronauts are pragmatists to the backbone. The American professor from *Planet of Storms* is at first an earnest and consistent pragmatist but after the Russians pull him out of the fire he begins to value the significance of friendship and mutual assistance. The Venusian females in P. Bogdanovich's version have mystical and religious values.

The male characters, as a rule, have a strong constitution and are dressed in space costumes and are presented in the positive way: they are purposeful, active scientists and explorers with a commercial lexicon, restrained gestures and facial expressions. Certainly, the characters of the personages are given only in outline, in all the cases without any penetration into their psychology. All the characters speak (for the convenience of the target language audience) either only Russian or only English. However, in the American versions the astronaut who became a Frenchman pronounces the word *voilà*.

A special character – “crazy robot ‘Iron John’ is the envy of Hollywood cinematographers (a real articulated robot actually plays in the film – you won’t meet anything like that even in American movies of the 1940s-1960s!” (Kharitonov, 2003).

Significant change in the plot of the media text and the characters’ life: the earthmen land on the surface of Venus after a preliminary preparation and discussing their action plan.

Incipient problem: because of the aliens attacks (dinosaurs and the carnivorous flower), volcanic eruptions the lives of the positive characters are under the threat.

Search for solutions to the problem: a struggle of the positive characters with aggressive alien creatures and the elements (with the help of the robot and go-anywhere vehicle and without).

Problem solution: killing of the aggressive Venusian creatures, overcoming the aftereffects of the raging elements (caused by sex-appealing Venusian females in P. Bogdanovich's version), and a successful flight of the astronauts back home...

The Mystery of Two Oceans: The Novel and its Screen Version: Ideological and Structural Analysis

Let me take two popular Soviet media texts, the novel *The Mystery of Two Oceans* (1939) and its screen version (1956) as an example of ideological and structural analysis. This will allow us to identify differences in social and historical context of the creation time and in the structure of these media texts.

Following the methods developed by U.Eco, let's single out the three "rows" or "systems", which are important in a work. They are: author's ideology; the market conditions which determined the idea, the process of writing and success of the book (or at least which contributed to all three of them); the methods of the narration (Eco, 2005, 209). These methods sort quite well with C.Bazalgette's methods of the analysis of media texts (Bazalgette, 1995) – with the resting upon such key words of media education as "media agencies", "media/media text categories", "media technologies", "media languages", "media representations" and "media audiences", since all these concepts are directly related to ideological, market, structural and contents aspects of the analysis of media texts.

Ideology of the authors in social and cultural context (dominating concepts: "media agencies", "media representations", "media audiences")

I must make a reservation here that by the authors I understand the writer G. Adamov (1886-1945) and the creators of the screen version – the script-writers V. Alekseev, N. Rozhkov and the director K. Pipinashvili (1912-1969). Despite the initial pathos of the communist ideology expressed on the novel (which was written in 1938 and published in 1939), its screen interpretation acquired somewhat subdued features. This is caused by gradual changes in Soviet society (the film was shot in 1955, a year before Khrushchev's famous anti-Stalin speech).

Ideological priorities are marked in G. Adamov's novel rather sharply: *"Pavlik grew up far away from his homeland, from its happy life, from its exciting struggle with the menacing forces of nature and the remnants of the past, slave years, away from its victories and achievements. For six years which are important for the formation of man, he had lived in capitalist America, in an atmosphere of enmity between man and man, the workers and the capitalists, the poor and the rich. Pavlik lived a lonesome life without his mother who had died the first year they moved to the quiet, patriarchal Quebec, without brothers and sisters, without friends and comrades. Suddenly after having passed through mortal danger, Pavlik got to a Soviet submarine, to a company of courageous people, to a close-knit circle of friends accustomed to danger and able to fight with it. They conquered his heart with their cheerfulness, their unity, their friendship and their simple but cast-iron discipline. Motherland – strong, affectionate and brave, accepted Pavlik in the tight space of the "Pioneer". It breathed new feelings into him, aroused an ardent desire to be worthy of it, to take after the best of her sons"* (Adamov, 1939).

There is no such straightforward ideological vocabulary in the film. However, the main attributes of the kind are carefully preserved. We shouldn't forget that the first half of the 1950s in the Soviet Union was marked by the so-called "Cold war".

That's why the ideological constituent of espionage themes is strengthened in the film compared with the novel. Admittedly, in the film espionage has lost clear orientation to a particular country. In 1938-1939 Japan was one of the most likely military opponents of the Soviet communist regime, and in G. Adamov's novel engineer Gorelov appeared as insidious and cruel Japanese spy. As is known after the defeat in World War II, Japan has been devoid of military power. That is why in K.Pipinashvili's film the spy of 1955 acquired a cosmopolitan coloration. Ideologically it became even more favorable. On the one hand, Gorelov could be not only an American spy but also a spy sent by any bourgeois and imperialist country. On the other hand, a kind of "political correctness" was observed – the public enemy was not specifically named, the spy has lost his distinct national coloring.

But that ideological constituent is not solely a communist model's product. For example, during the Cold War American films were also shot in the same ideologically straightforward manner, where friendly and democratic Americans fought the evil Kremlin agents or their stooges...

The soviet ideological specificity showed in something different: in author's aspiration for the bright communistic future, where the best and the most powerful submarines travel through the world's oceans, and the country of all sorts of Soviets becomes a tremendous accomplishment of a utopian dream of a classless society with equal needs and opportunities; the society with limitless natural resources, technical and technological, with the most advanced workers, farmers, scientists, , sailors, pioneers, etc.

The market conditions which contributed to the conception, the process of creation and to success of the media text (dominating concepts: "media agencies", "media/media text categories", "media technologies", "media audiences").

The Soviet media market of the 1930s can probably be divided into two periods. In the first half of the 1930s there still existed if not private than co-operative property in the print and film publishing. In the second half of the 1930s Stalin's censorship drew up nearly all the remaining artists under the banner of social realism. As for G. Adamov, there was no need to draw him up, because his ideas and thoughts were always in unison with "the Party's general line". The totalitarian regime of the second half of the 1930s demanded that the "masters of culture" fought public enemies and spies against the background of the construction of communism and the conquest of nature. And G. Adamov earnestly responded to this calling with his book *The Mystery of Two Oceans*.

At the same time the writer oriented himself to the children and the youth, that's why he described the underwater world and technical equipment of the submarine in great detail.

The novel sold well, but as G. Adamov expected, it was read mostly by schoolchildren. That's why the authors of the screen version significantly changed the plot of *The Mystery...* to make it more entertaining and expand the audience's age range.

As is known the only owner of the Soviet media market in the 1950s was the state. The planning of film production went from the top, without taking into account

the tastes and need of the audience. However guided by pragmatic intuition and common sense the governing body of cinema didn't reduce screen production to some kind of Party Reports. After all, cinema as well as the alcohol beverage was a significant source of government revenue. Thus there existed a relative variety of film genres even during the reign of Stalin (when only 9-18 Soviet films were made each year) in the end of the 1940s and the beginning of the 1950s. *"If a viewer had a choice he "voted" against the historical and biographical films which constituted the main part of film production in the early 50s. And vice versa, comedies, adventures, detectives, film on contemporary topics were the most popular"* (Goldin, 2000).

Screen version of G. Adamov's novel was created during the expansion of filmmaking: 144 full-length films were produced in 1957. Therefore the state could afford a relative variety of genres. In many cases it wanted to make competitive productions. Under these conditions the authors produced a synthesis of fiction and detective story, and the result fully justified their hopes. *The Mystery of Two Oceans* became one of the most successful films of 1957 and took the honorable 6th place.

Of course, the film adaptation of the novel by G. Adamov didn't have many real rivals competing with dozens of boring "party" and "industrial" films. Only few of Western entertainment films were demonstrated in Soviet movie theatres (and when they were, as a rule they had a great success). However, even in comparison with the "top ten" of Soviet cinema of the 1950s (Table 6) the results of *The Mystery of Two Oceans* (31.2 million viewers in the first year of demonstration) are rather good.

Table 8. The leaders of Soviet film distribution of the 1950s

1. ***Quiet Flows the Don (1957)*** by Sergey Gerasimov. 46.9 million viewers.
2. ***Spring Love (1953)*** by Yan Frid. 46.4 million viewers.
3. ***Over the Tisza (1958)*** by Dmitry Vasilyev. 45.7 million viewers.
4. ***Carnival Night (1956)*** by Eldar Ryazanov. 45.6 million viewers.
5. ***Wedding Dowry (1953)*** by Tatyana Lukashevich, Boris Ravenskih. 45.3 million viewers.
6. ***Outpost in the Mountains (1953)*** by Konstantin Yudin. 44.8 million viewers.
7. ***Ivan Brovkin in Virgin Lands (1959)*** by Ivan Lukinsky. 44.6 million viewers.
8. ***Brave People (1950)*** by Konstantin Yudin. 41.2 million viewers.
9. ***Kuban Cossacks (1950)*** by Ivan Pyryev. 40.6 million viewers.
10. ***Soldat Ivan Brovkin (1955)*** by Ivan Lukinsky. 40.3 million viewers.

I must note that not only to dramas are among the leaders of the box-office of the 1950s. The "lighter" genres prevail – comedies (5 films) и action (3 films). Thus the authors of the screen version reached their main goal – to make the film successful with the audience. This success was caused not only because of the synthesis of detective and science fiction genres, but also the high technical level of special effects and scenery.

The structure and methods of narration in the media text (dominating concepts: "media/media text categories", "media technologies", "media languages", "media representations")

I believe that both the novel and the screen version of *The Mystery of Two Oceans* are based on simple dichotomies:

- 1) the aggressive bourgeois world and the peaceful and friendly world of the builders of the bright communist society;
- 2) positive and ideologically correct (i.e. faithful to communist ideas) characters and villains/spies;
- 3) heroism/self-sacrifice and betrayal;
- 4) honesty/sincerity and fraud/deceit;
- 5) the plan and the result.

Since one of the characters in the novel and in the film is a child, I can add one more dichotomy “naivety/innocence and experience/sophistication”.

All the characters in G. Adamov’s novel were male, but a female doctor appears in K. Pipinashvili’s film. This creates one more dichotomy: the woman and the villain, the culmination of which is a spectacular scene where the spy Gorelov tries to drown the woman in the diving gateway of the submarine.

Besides the main spy (S. Golovanov played his role) one more traitor appears though only in the beginning of the film (played by M. Gluzsky). The script writers had to create a new plot line connected with the appearance of Gorelov on board of the submarine “*Pioneer*”.

“A professional engineer who works on a classified submarine of course is trusting as a child and absolutely carefree, whereas his twin brother, a circus gymnast, is the embodiment of slyness and deceit. He lures his own brother, the innocent engineer, to the very dome of the circus and throws him down to the arena without any regret. Then he changes into his brother’s jacket and then he has fun launching boosters in an underwater bunker” (Sorvina, 2007).

Thus there is no coincidence that “the entourage of the circus, a place traditionally popular among horror films directors” is used here (Tsyrkun, http://mega.km.ru/cinema/Encyclop.asp?Topic=lnv_flm_4976). And the dramatic story of the circus murder was thought out by the script writers instead of G. Adamov’s vaguely written storyline about Gorelov’s Japanese relatives (his uncle and his bride). Together with the storyline of the second spy (M. Gluzksy) – the car chase, portable radio transmitter and poison – there scenario novelties replace G. Adamov’s meticulous and detailed descriptions of underwater plants, animals and technical equipment.

At the same time there are no special detective plot novelties either in the novel or in the film, because for detective plots whether it’s an investigation or “tough action” the variation of elements is not typical. The typical thing is namely the repetition of the usual scheme in which the reader can recognize something he had already seen before which is pleasurable. Pretending to be an information generating machine, a detective story is by contrast a redundancy generating machine. Allegedly arousing the reader detective stories actually reinforce the sort of indolence of imagination, because the story is not about the unknown, it’s about the already known (Eco, 2005, 263). In the U.Eco opinion, thus there is a paradox: the very “detectives” which seem to be made to satisfy the interest in something unexpected and sensational, are actually “consumed” for quite the opposite reasons. They are like invitations to the peaceful world where everything is familiar, calculated and foreseen. Ignorance of

who the real criminal is becomes a minor point, almost a pretext. Moreover, “in “action detectives” (in which the iterative schemes triumph as well as in “detective investigations”) the suspense connected with the searches for the criminal often is totally absent. We do not follow the way the criminal is searched for; we follow the “topos” actions of “topos” characters whose patterns of behavior we love (Eco, 2005, 199).

However what seems to be the professional orientation of the authors of the film to a genre appeal can be interpreted quite differently. For example, in 1957 Soviet “Teacher’s Newspaper” defended Adamov’s plot construction: “*Apparently the authors of the film decided that G. Adamov’s ably written novel lacks action and drama and rewrote it anew. Thus the fascinating science fiction was changed into the ordinary detective story. It’s a pity! Soviet viewers always look forward to meeting the characters they love on the screen, the meeting with human beings, not with some conventional figures claiming to have similarities with their namesakes from the books*” (Teacher’s Newspaper, 1957).

As regards the human beings in the review of “Teacher’s Newspaper” this is too much: the characters in the novel as well as in the film are stereotyped genre figures. Take the description of the villains: “*Two men leaned over the map. Their faces were indistinguishable, only their eyes were gleaming in the dim light: ones were narrow, dull and indifferent; others were big, fiery and sunken into the blackness of the eye sockets. The silhouettes of these people were vaguely outlined. ... He was waxy pale. Long thin lips were gray; they curled in a strained, lifeless smile. Fear was in his deep sunken black eyes. His high forehead was covered with tiny beads of perspiration...*” (Adamov, 1939).

In this connection M. Sorvina justly notices that “*here we can observe a paradoxical peculiarity which confirms the tendency: Gorelov doesn’t look neither magical nor charismatic; the authors of the film build up his charisma solely with the help of dramatic art and details. They literally impose him as a strong, bright, attractive and of course deceptive personality... It’s not by chance that at the very beginning of the film Gorelov always wins. He is the strongest – in the first fight with a Soviet secret agent (Igor Vladimirov), the most intelligent – in his advices to a rather stupid captain (Sergey Stolyarov) and in logic games with the boy. That’s him who the child likes the most, and a child’s trust is a criterion for the audience’s confidence. This character is a knight without fear and reproach as though he has no drawbacks. Thus the audience doesn’t wonder why he is the strongest in the crew and knows the exercises in concentration. At that time the audience has not been versed in cinematic clichés yet. Nobody ever suspects Gorelov in treachery and this suggests that this man knows how to put on a mask because of his profession*” (Sorvina, 2007).

Eventually it turned out that *The Mystery of Two Oceans* can be interpreted even in terms of Freudism: for psychoanalysis, Adamov’s novel is an ideal object. Firstly, this book isn’t tainted with the slightest literary gift. Secondly, and more importantly, the very nature of the genre, a fantasy, a dream, avidly demands psychoanalysis. Not only the German word “traum”, or the English word “dream”, but also the Russian word “gryoza” has the second meaning – “a reverie”. Therefore the analysis of literary

fiction is a particular case of the interpretation of dreams... If Adamov was a little more attentive (or sophisticated) he would have realized that the atmosphere of cheerful homosexuality reigned aboard (Bar-Sella, 1996).

In our opinion the last passage is too radical and ironic, but it confirms U. Eco's correctness once again: the texts oriented to the particular reactions of a certain circle of readers (be it children, or soap opera lovers, doctors, law-abiding citizens, representatives of subcultures, Presbyterians, farmers, women from middle-class, divers, effeminate snobs or representatives of any other social and psychological category), in fact are open to all sort of "erroneous" decoding (Eco, 2005, 19). So I in no way insist that my interpretation of the analyzed media texts is absolutely true.

The techniques of visual language of the novel deserve special attention. The language of Adamov's novel is sometimes close to that of newspapers and sketches ("The captain looked through the radiogram and raised his pale face. He turned to the stiffen crew, cast a glance at these people, who became close and dear to him during the three month long unforgettable trip, and waving the sheet he exclaimed: "Listen to the radiogram of the Central Committee of the Communist Party and the government"), but suddenly is filled with picturesque descriptions of underwater life ("A transparent medusa as if cast out of the purest glass swam by. Its gelatinous body was bordered with delicate fringe, and its long tentacles were streaming like a bunch of colorful laces... A small silver fish flashed by one of these gentle creatures, and the picture changed in an instant... The tentacles contracted, drew into the mouth of the medusa, and in a moment Pavlik was watching the dark outlines of the digested fish inside the medusa").

Audiovisual language of the film *The Mystery of Two Oceans* is much more interesting. So an experienced film critic drew analogies with the popular in the West in the late 1940s "film noir" genre. N. Tsyrkun wrote: "It happened so that I always watched "The Mystery of Two Oceans" in black and white, so a classic "film noir" stuck in my memory: the dark streets in the predawn, the fluttering window curtains, the pavement shining after the rain, the evil face filmed through the windshield of the car racing at breakneck speed; on the sound track — snatches of radio signals, squeaking breaks... All this was presented in the first episodes. A stranger in black raincoat calls a lonely musician and demands to send a message to the Center (the transmitter is hidden in the grand piano; the spy messages are encoded in musical phrases. The codename of the agent-radioman is "The Pianist", and it's difficult to say whether it is irony or inadvertence). The doorbell rings again, it's the security services. The musician helps the agent to escape through the window, then takes some drug and imitates death. The security services take away "the dead body" which mysteriously disappears on the way...".

Eventually it became clear that "film noir" was never formed in USSR as the genre, and the curiosity with black and white copies of the films should be referred to "The role of film mechanics in the history of cinema, or Once again about reception" (Tsyrkun, http://mega.km.ru/cinema/Encyclo.asp?Topic=lvn_film_4976).

But you never know... Maybe Konstantin Pipinashvili – the Moscow Cinematography Institute's student of Sergei Eisenstein – demonstrated the "coded"

knowledge of the Western analogues of the genre, representation (reconsideration) of visual images and symbolism of “film noir” in (over)saturated colors.

Let's add here the skillful use of an enigmatic melody of A.Machavariani which was indeed avant-garde for Soviet film music of those years...

In short unlike the novel the film adaptation was much more popular. Not only half a century ago, but also nowadays, which is evidenced by the fact that a well-known author of “Video guide” Mishail Ivanov writes at his website (videoguide.ru): *“It's a wonderful film, the classics of the genre. It's really soothing and cheering. Of course I watched several times when I was a child. But I could not resist and watched it this year for “Video guide”.*

Amphibian man – The Novel and the Film Adaptation: Cultural Mythology Analysis of Media Text

Being bedridden by serious illness for years, the science fiction writer Alexander Belyaev (1884 – 1942) created a whole gallery of characters which do not fit into the traditional world with its political and social problems. On the one hand there were romantic heroes who can live underwater and fly like birds. On the other hand there were brilliant scientists who could conduct most dangerous scientific experiments, which are often beyond the conventional moral standards. The amazingly realistic feelings of professor Dowel's severed head were not imagined but taken by A. Belyaev from his own biography. The paralyzed had plenty of time to think over the plots of his books slowly and thoroughly. Unfortunately, the free flying of Ariel has remained a dream for A. Belyaev who starved to death in the suburbs of Leningrad occupied by Nazi...

The writer didn't live to see his works filmed. However the first film adaptation of his novel *Amphibian Man* (1961) immediately overcame the value of 60 million viewers which was previously insuperable in the Soviet period (for the first 12 months of demonstration in cinemas) and was successfully sold to dozens of countries all over the world. This can be explained not only because of unique underwater filming and charming duet of V. Korneev and A. Vertinskaya, but also because *Amphibian Man* with its theme of “responsibility for human life and destiny” became one of the symbols of the short period of “thaw” (Kharitonov, 2003).

In the “top ten” of Soviet films of the 1960s (Table 9) *Amphibian Man* took the honorable seventh place in the box office having pressed *War and Peace* and the first episode of *Elusive Avengers*. It was the only science fiction film among the top ten fiction films of the decade (three very popular in Russia comedies of Leonid Gaidai, four war and adventure film and one operetta).

Table 9. “Top 10” hit parade of Soviet films of the 1960s

1. ***The Diamond Arm (1969)*** by Leonid Gaidai. 76.7 million viewers.
2. ***Prisoner of the Caucasus (1967)*** by Leonid Gaidai. 76.5 million viewers.
3. ***Wedding in Malinovka (1967)*** by Andrew Tutyshkin. 74.6 million viewers.
4. ***Operation "Y" (1965)*** by Leonid Gaidai. 69.6 million viewers.

5. *Sword and Shield (1968)* by Vladimir Basov. 68.3 million viewers.
6. *The New Adventures of the Elusive (1969)* by E. Keosayan. 66.2 million viewers.
7. *Amphibian Man (1962)* by G.Kazansky and V. Chebotarev. 65.4 million viewers.
8. *War and Peace (1966)* by Sergei Bondarchuk. 58 million viewers.
9. *Strong of Spirit (1968)* by Victor Georgiev. 55.2 million viewers.
10. *Elusive Avengers (1967)* by Edmond Keosayan. 54.5 million viewers.

As D. Gorelov truly noticed the screen version of *Amphibian Man* became the “first super blockbuster of post-Stalin era. Soviet cinema never knew such success, which overshadowed *Feat of the Spy* and the like... If only the competent producer could see that ocean of gold which yielded *Amphibian Man*... But Chebotarev and Kazansky lived in the wild, ugly and merciless world of freedom, equality and fraternity. The critics scolded them for lightness in the sacred struggle against capital... For the first time “Soviet Screen” boldly forged the results of its annual readers’ contest and gave the first place to a dull and long dead drama... *Amphibian Man* was shifted to the third place and the readers were condescendingly scolded for their passion for tastelessness” (Gorelov, 2001).

The negative reaction of Soviet critics to G. Kazansky and V.Chebotarev’s film coincides with the harsh criticism of Belyaev’s novel. V.Revich reproached the writer in lack of talent and depravity of the scientific approach: “*Belyaev was defamed but his works were published, and his science fiction spoiled readers’ tastes for a good long while*” (Revich, 1998).

However the analysis of the artistic level of Belyaev’s novel and its screen version is a topic for another article. In this case we are interested in the following – Cultural Mythology Analysis of Media Texts, i.e. identification and analysis of mythologizing (including the so-called folklore sources – fairy tales, “urban legends”, etc.) plot stereotypes, themes, characters, etc. in the particular work.

V.Y.Propp (Propp, 1976), N.M.Zorkaya (Zorkaya, 1981), M.I.Turovskaya (Turovskaya, 1979), O.F.Nechay (Nechay, 1993) and M.V.Yampolskiy (Yampolsky, 1987) brought out clearly that for the total success of works of mass culture it is necessary that their creators take into consideration the folklore type of aesthetical perception, so “*the archetypes of fairy tale and legend and the corresponding archetypes of folklore perception when meeting each other produce the effect of integral success of mass favorites*” (Zorkaya, 1981, 116).

It should be noted that researchers often mentioned the inseparability of folklore, fairy tales, legends and myths. V.Y. Propp was convinced that from the historical point of view “a fairy tale in its morphological basis is a myth” (Propp, 1998, 68). Moreover, “a myth cannot be formally distinguished from a fairy tale. Fairy tales and myths sometimes coincide so much that in ethnography and folklore such myths are often called fairy tales (Propp, 1998, 124).

Indeed, the success with the audience is closely connected with the mythological layer of the work. “*Strong*” genres – thriller, science fiction, western always rest upon “*strong*” myths” (Yampolsky, 1987, 41). The interconnection of unusual but “real” events is one of the fundamental archetypes (resting upon the deep-laid psychological

structures which influence consciousness and subconsciousness) of fairy tales, legends. It is very important for massive popularity of media texts.

Having examined hundreds of fairy tale plots, V.Y. Propp singled out nearly 30 types of main events and characters with a limited set of their roles among which the specific characters and their functions are distributed in a certain way. Each of the characters/roles (a hero, a false hero, a sender, an assistant, an antagonist/villain, a grantor, a princess or her father), has its actions i.e. one or several functions (Propp, 1998, 24-49).

V.Y. Propp also proved the binary character of most of events/functions of the plot (shortage – elimination of shortage, prohibition – violation of prohibition, struggle – victory, etc.). At that “many functions are logically united in certain circles. Generally these circles correspond to the performers. These are action circles” (Propp, 1998, 60).

Further researches (Eco, 1960; Zorkaya, 1981, 1994, etc.) proved that V.Y. Propp's approaches are applicable to the analysis of a great number of media texts, including almost all products of mass media culture (literary, cinematographic, television, etc.).

Indeed, cultural mythology can easily be found many popular media texts. The echoes of myths and fairy tales about Odyssey, Cyclops, Sirens, Aladdin, Cinderella, Little Red Riding Hood, Baba Yaga, The Dragon Snake, Bluebeard, etc. can be found there to a more or less extent. Of course deliberately or not the audience (eg. schoolchildren) reaches for fabulous, fantastic action, mythological heroes...

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), “magical power” of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc..

Let's analyze A. Belyaev's novel *Amphibian Man* (1927) and its film adaptation (1961, screenwriters A. Golburt, A. Ksenofontov, A. Kapler, directed by G. Kazansky, V. Chebotarev) as it is a typical media text which rests upon folklore/mythological source (let's make a table with mythological and fairy tale stereotypes of the novel *Amphibian Man* and its film adaptation (on the basis of the researches of V.Y. Propp, N.M. Zorkaya, M.I. Turovskaya) (see Table 10).

Table 10. Revelation of folklore and mythological stereotypes of media text

Key events (Propp, 1998, 24-49) of media texts which rest upon folklore/fairy tales/myths	Presence (+) or absence (-) of this event in the novel “Amphibian man” and its film adaptation
The positive character leaves his home (departure)	+ (The Amphibian Man Ichthyander leaves the greenhouse conditions of his father’s (professor Salvator’s villa)
The positive character is addressed to with a prohibition (prohibition)	+ (The father prohibits his son who leaves only in the guarded villa and in the ocean to communicate with ordinary people)
The positive character violates the prohibition	+ (Ichthyander violates his father’s prohibition, saves and falls in love with a young beauty Guttiere)
The negative character tries to conduct a reconnaissance (worming out) and gets the necessary information about the positive character (giving away)	+ (A villain named Zurita finds out the “sea devil’s” hideout in order to catch him in a net)
The negative character tries to deceive the positive character to capture him or seize his property (deception/trick)	+ (The artful Zurita deceives the naïve Ichthyander. He catches him in a net and then promises to set him free if he gets pearls for him from the bottom of the ocean)
The positive character is amenable to fraud And thus unwillingly helps the enemy (aiding)	+ (Ichthyander believes his lies: “All that Zurita said seemed convincing and plausible to Ichthyander”)
The negative character harms or damages one of the positive character’s family members (harm) or one of the family members lack something (shortage).	+ (Zurita makes Guttiere to become his wife)
The positive character finds out the truth about the harm/shortage or he is asked/made to do something or he is sent somewhere (the connective moment) and so he begins to act/resist.	+ (Guttiere tells Ichthyander the truth about Zurita’s fraud: “The young man had already left the water when he heard Guttierez’s muffled voice: “Zurita is lying! Save yourself, Ichthyander!” Ichthyander tries to counteract Zurita).
The positive character is being attacked/tested/questioned, etc., and then he receives some magical aid/somebody helps him (the function of the grantor).	+ (Ichthyander is enclosed into a barrel with rotten water, but with the help of Professor Salvator and a warder he prepares to escape).
The initial trouble/shortage is liquidated (liquidation of trouble/shortage).	+ (Thanks to the warder’s help Ichthyander escapes and swims away into the depths of the ocean bidding farewell to Guttiere)
The negative character is punished/annihilated (punishment).	+ (Guttiere breaks all relations with Zurita)
The positive character gets married and reigns or receives love and wealth as a gift (wedding)	- (The marriage of Ichthyander and Guttiere is impossible because he is doomed to live underwater. However an imaginary version of the harmony can be found in Ichthyander’s dreams shown in the film adaptation of “Amphibian Man” when Ichthyander and Guttiere are swimming freely holding hands)

Relying upon the fact that the given media texts have the distinct folklore and mythological basis, let us try to single out in *Amphibian Man* the seven action circles according to V.Y. Propp’s classification (Propp, 1998, 60-61):

1) the action circle of the antagonist/wrecker (wrecking, battle or other form of struggle with the hero, persecution) - insidious action of the greedy Zurita.

2) the action circle of the grantor/supplier – the action of Professor Salvator;

3) the action circle of the helper (the hero's spatial movements, liquidation of trouble or shortage, rescue from persecution, resolution of difficult problems, transfiguration of the hero) – the actions of minor characters who help Professor Salvator and Ichthyander;

4) the action circle of the sought character (exposure, recognition) – the actions of Guttiere whom Ichthyander is trying to find;

5) the action circle of the sender (the dispatch of the hero): in “Amphibian Man” Ichthyander sets off to the surface on his own, but he searches pearls at Zurita’s request;

6) the action circle of the hero (searches, the response to the grantor’s demands, wedding): At first Ichthyander is searching for Guttiere, then he is searching for pearls, but alas, he was never destined to reach the final wedding...

7) the action circle of the false hero (searches, the response to the grantor’s demands - always negative, and also a specific function – fraudulent claims): the actions of Zurita who fraudulently sends Ichthyander to search for pearls, and fraudulently tries to seize Guttiere (pretending to be her savior), etc.

As a result of this kind of analysis we can conclude that authors use almost all arsenal of mass success including folklore, fairy tale motives, they rest upon the functions of compensation, recreation, the aesthetical component which manifests in the professionalism of film direction, in cameraman’s work, in filigree stunts, in melodiousness of soundtrack, in actor’s technique and other factors that intensify entertainment and emotional appeal of the work.

The compositional preciseness is peculiar to the novel and to the screen version as well. At the same time the authors take into consideration the rules of “emotional pendulum” (the alternation of episodes which cause the audience’s positive and negative emotions).

Thus we can clearly determine that the authors/agencies managed to use the peculiarities of “primary” identification (with the scene of action of the media text) and “secondary” identification (with the characters of the media text).

Of course, to some extent the plot of *Amphibian Man* bears the imprint of the “Cold War”, of confrontation with “bourgeois world of cash” and its “false values” (especially this applies to the handsome Zurita). However in general it is of course an exotic folklore and fairy tale plot made on a brilliant melodramatic story.

The Hyperboloid of Engineer Garin: the novel and its adaptation to media education lessons in the student audience

As we know, the demand for this or that literary material for film adaptations depend on many political, social and cultural factors. In this regard it is curious to conduct a comparative analysis of screen interpretations of a popular novel by Alexey N. Tolstoy (1883-1945) *The Hyperboloid of Engineer Garin* (1927) in the context of media education. Here we shall use the methodology developed by U. Eco (Eco, 1998, 209), A. Silverblatt (Silverblatt, 2001, 80-81), L. Masterman (Masterman, 1985), C. Bazalgette (Bazalgette 1995), based on such key concepts of media education as media agencies, media/media text categories, media technologies, media languages, media representations and media audiences, because all these concepts are of direct relevance to value, ideological, market, structural and substantive, audio-visual, spatial and temporal aspects of the analysis of media products. It should be noted that this technology fits into the basic range of media educational goals of higher education, especially when training future culturologists, art historians, sociologists, linguists, psychologists and educators.

Author's ideology and moral principles in social and cultural context, market conditions that determined the concept and the process of creation of the media text (the dominant concepts: media agencies, media/ media text categories, media technologies, media representations, media audience).

After returning from a short emigration (1918-1923) "Red Count" A.N. Tolstoy apparently posed two main problems before himself: to earn positive reputation with the communist regime and significantly improve his financial situation in a fairly short period of time (and the NEP gave a lot of possibilities here). The trilogy *The Road to Cavalry*, started in 1922, was being written for a long while. And it was necessary to urgently publish some less ambitious though commercially attractive things. That's how his fantastic story *Aelita* appeared (1923), quickly filmed by Y. Protazanov in 1924. The ideological function was indicated clearly – the communists are able to organize revolution not only on Earth but also on Mars...

Since the second half of 1925 A.N. Tolstoy began publishing another fiction adventure work in a magazine – the novel *The Hyperboloid of Engineer Garin* (Tolstoy, 1925-1927), which was apparently designed for the subsequent screen adaptation as well. The ideological background was similar to that of *Aelita*: firstly the exposure of the bourgeois world of "yellow devil", and then the revolutionary uprising against the dictatorship of the technocratic maniac Pyotr Petrovich Garin. In 1927 the ending was remade: in the first version (Tolstoy, 1927) after the miners' revolt under the leadership of Shelga the beauty Zoya dies and Garin disappears without a trace, whereas in the second version after the revolutionary uprising Zoya and Garin meet on the yacht "Arizona" and sail towards new adventures...

Later A.N. Tolstoy repeatedly changed the novel with perseverance worthy of a better use: in 1934 he partially shortened the text (in the edition of 1925-1927 there were lots of technical terms and blueprints), in 1936 he released an adaptation for children (with no mention of a brothel on Garin's island and other "adult" details). In 1937 the novel was revised again with the radical changes in the ending: the yacht "Arizona" suffered shipwreck and Garin and Zoya found themselves on an uninhabited island...

It seems that from the ideological point of view A.N. Tolstoy did all he could: now after the uprising of the “working masses” Garin didn’t sail away with his beloved, but in retaliation had to while away the rest of his life feeding of seaweed and fish on a small piece of land in the middle of the ocean. But no: in 1939 the final edition of the *The Hyperboloid...* was published (this “canonical” text is preserved in the edition: Tolstoy, 2007), in which the author forced Garin to steal the idea of the “apparatus” from engineer Mantsev thus even more increasing the negative image of Garin...

Meanwhile despite all the efforts to adapt the novel to the ideological “agenda”, the Soviet filmmakers of the 1920-1950s were not interested in it. It would seem that the plot of *The Hyperboloid...* is cinematic in Hollywood style: the colorful characters are depicted vividly and brightly, the action takes unfolds rapidly in a mixture of detective, science fiction and parody genres.

The time for screening *The Hyperboloid...* came in the 1960-1970es, at the peak of interest of the national cinema to science fiction, when not only cosmic stories were screened (*Planet of Storms*, *Andromeda Nebula*, etc.), but also film adaptations of A. Belyaev’s novels (*The Amphibian Man*, *Air Seller*), and the collections of science fiction stories and novels were selling like hot cakes in bookstores. Science fiction as a genre significantly inhibited by the era of late Stalinism of 1940-es – the beginning of 1950-es once again became not only legitimate, but also officially approved (naturally subject to the rules of the ideological game of the time). So the first film adaptation appeared – *The Hyperboloid of Engineer Garin* (1965) by A. Gintsburg, and later the second one – *Failure of Engineer Garin* (1973) by L. Kvinihidze.

Of course, ideological clichés of Soviet times didn’t spare A. Gintsburg’s film as well: for example, the American billionaire Rolling is represented as an embodiment of the “yellow devil” of imperialism, while communist Shelga is a crystal-honest romantic of the Soviet country. However, despite this, the Soviet press of the 1960-s welcomed A. Gintsburg’s film very skeptically. For instance, critic V.A. Revich specializing in fiction genre wrote: “*In the novel “The Hyperboloid of Engineer Garin” A. Tolstoy perfectly reproduced the era of the 1920-es, the world-view of the writer who took the side of the young revolutionary country. In “The Hyperboloid” not scientific but social aspect is the most powerful: the mechanics of the bourgeois relations, stockjobbing, capitalist morality and economics. But this social aspect fell out of the film, with only simplistic detective aspect remaining*” (Revich, 1968, p.83). After 16 years the same author returned to the analysis of this screen adaptation. This time he removed ideological pathos but once again stressed that “*despite the eminent cast the film failed. The people who shot the screen version made a typical mistake. The desire not to miss the main story events leads to fluency – a character flashed, an event flew by – and on, and on, faster and faster; there is not enough screen time to peer into the facers, to understand the essence of the events*” (Revich, 1984).

However the success with the audience (nearly 21 million people watched it during the first year of distribution) showed that the problems of “speed” of the media text didn’t worry the audience. Moreover, perhaps the things that irritated V.A. Revich most in the first adaptation of *The Hyperboloid...* served as an additional factor of attraction for the public drawn towards the rapidly developing action, detective

intrigue and science fiction which is not burdened by ideology. Of course, at the same time we should keep in mind that the Soviet film market of 1960-es - 1970-es largely isolated the audience from spectacular Western films which gave the domestic entertaining films additional benefits.

Leonid Kvinikhidze's film *Failure of Engineer Garin* (1973) was shot in the format of TV series. Probably they were low on budget so the most expensive episodes (the construction of gold mines on the island, the destruction of the squadron of ships, etc.) were dropped out of the plot, and the fiction line of the novel was clearly in the background. Instead the ideological line of the Nazis who wanted to seize Garin's "apparatus" which was thought up by the scriptwriter S. Potepalov, was brought to the foreground.

It is difficult to judge the success of the *Failure...* because in the 1970-es in our country no "TV ratings" have been recorded. However, due to the fact that the number of TV series was extremely small at the time, there is no doubt that this film adaptation attracted no less viewers than A. Gintsburg's film.

Narrative structure in the media text (the main concepts: "media/media text categories", "media technologies", "media languages", "media representations")

During the discussion with the students we can conclude that the novel *The Hyperboloid of Engineer Garin* as well as its screen adaptations is built in the traditional structure of action (fiction, detective) media texts. The plot is clearly divided into the entanglement (in Soviet Russia on the 1920s a series of mysterious events and murders occur, connected with Garin's machine), the development of action (Garin transports the apparatus to the West, forces the billionaire Rolling to cooperate and meets his kept woman Zoya), climax (in various editions and screen adaptations of the novel it is either the destruction of European chemical plants by the deadly beam, or the construction of the gold mine on the island and destruction of the enemy squadron by the hyperboloid) and denouement (in various editions/adaptations: the rise of "revolutionary masses" on the island and the disappearance of Garin; his readiness for new adventures; the shipwreck of Garin's yacht near an uninhabited island; and Garin's death). Psychological and social motivations (in the novel as well as in its film adaptations) are given as a rule without deep nuances (exception – the original interpretation on Garin's role in *Failure...* by O. Borisov).

Schematically the peculiarities of genre modifications, iconography, character ethics, problems of the novel *The Hyperboloid of Engineer Garin* and its film adaptations can be represented as follows:

Historical period, scene of action. In general it is the second half of the 1920-es – Soviet Russia, Western Europe (mostly Paris), the seas, an island in the ocean.

The setting, household goods. Modest life, interiors and household goods in Soviet Russia, where the central object is an abandoned cottage near St. Petersburg, where Garin secretly conducts his experiments with the deadly beam. The rich office of billionaire Rolling. Luxurious setting of Garin's empire on the "golden island", comfortable yacht "Arizona"...

Audio-visual techniques, iconography. The visuals of color film *The Failure...* (1973) are rather standard, while the first black and white adaptation *The*

Hyperboloid of Engineer Garin is remarkable for its exquisitely fine color performed in the spirit of film noir (American and French criminal films of 1940-es – 1950-es with its grim motives of doom, fatalism and the elements of expressionism): play with linear light and shade in night scenes; contrasting variations of black and white in daytime scenes, the use of wide-angle lens, unusual camera angles, etc. I believe that the director Alexander Gintsburg (1907-1972), the former cameraman himself, who shot the legendary film *Two Soldiers* (1943), intentionally set this task to the talented cameraman Alexander Rybin. The fast and nervous soundtrack composed by M. Vaynberg (1919-1996), who was already famous for his music to the films *The Cranes are Flying* (1957) and *The Last Inch* (1958), matches the visual style of the film. I suppose that namely the originality of audio-visual solution was evaluated by the jury of the International Fantastic Film Festival in Trieste (1966), which awarded the Grand Prize to A. Gintsburg's film.

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. V.A. Revich justly noted that in the novel *The Hyperboloid of Engineer Garin* we can “clearly trace mockery, ridicule in relation to most characters. Thus Pyotr Petrovich Garin, a “superman”, a dictator and a villain is a typical action adventure character, but his ambition, lust for power, resourcefulness and immorality are served with such excesses that he is perceived as a parody of such character” (Revich, 1984).

Brilliant actor Evgeny Evtigneev (1926-1992) why played the role of Garin in the film adaptation in 1965 removed these excesses making the main character a psychologically convincing fanatic of the idea of conquering the world: intelligent, prudent and persistent, not devoid of irony. His character's vocabulary, mimics and gestures are laconic and are subject to the pragmatics of plot circumstances. For the time being his clothes are purely functional, and only on the “golden island” Garin allows himself to realize his design fantasies...

Another outstanding master Oleg Borisov (1929-1994) painted his Garin (in the adaptation of 1973) with different colors, which gave rise to the following ironic passage of the critic: “*The engineer rants about lust for power, but in the film he turns out to be rather a gentle lad. Thought he killed two men, it was self-defense. He didn't blow up the plants. Yes, he took away the millionaire's mistress, but we must agree that this cannot be compared with delusional and truly fascist plans of Garin portrayed in the novel. The failure of this Garin and the failure of the small individualist who dreams to become rich with the help of his invention are, as they say, two big differences. Do you want us to see the novel's contemporization in such degradation of the protagonist?*” (Revich, 1984).

In my opinion, O. Borisov's work received a clearly distorted assessment here. In *The Failure...* Borisov played not a “gentle lad”, but a devilishly clever and shrewd cynic aspiring to conquer the world at any cost. No wonder his character has the ability to appear and disappear mysteriously, possesses the persistence of the tempter and the charm of seduction. Indeed the authors of *The Failure...* removed the “rough edges” of Tolstoy's interpretation of Garin from their adaptation. Not Garin, but Rolling directs the deadly beam at the plants. Garin doesn't abandon Mantsev to die in a distant expedition... Also Garin doesn't create his “golden empire”. Facing the fierce and powerful Nazi organization, O. Borisov's character perishes with his apparatus in the ocean...

Playin the role of Garin, O. Borisov demonstrated his rich arsenal of facial expressions and gestures, his unique plasticity and the ability for transformation. Compared to him Garin played by Evgeny Evstigneev is more harsh, cruel and predictable...

As for the main female character, Zoya played by Nonna Terentyeva (1942-1996) from *The Failure...* (1973) looks more spectacular in all aspects than Natalya Klimova in the film adaptation from 1965. Moreover, Zoya in *The Failure...* is presented less schematically than in A. Tolstoy's novel. In L. Kvinikhidze's film the demonic fanatic of world domination Garin finds a decent girlfriend. This female adventurer puts everything at stake: the men she encounters – Rolling, captain Yanson, and Garin himself – are only pawns in her own big game. There is kind of a sinister charm in Zoya, which reminds of the charm of Milady from *The Three Musketeers* (Revich, 1984).

As for the “positive” character, the communist Shelga, it seems to me that both in the novel and in its film adaptations he remains a pale “walking function” of the plot...

Significant changes in lives of the characters. The lives of the main characters – Garin, Zoya, Shelga and Rolling – changes from the moment they meet and enter into a (voluntary/forced) alliance. The culmination of there events in the final version of the novel and in its first film adaptation falls on the creation of Garin’s “empire” on the “golden island”. In L. Kvinikhidze's film the culminating events occur on the yacht “Arizona”, on which a Nazi agent Shefer acts.

Originated problem. In the main version of A. Tolstoy's novel and its 1965 adaptation the main problem for Garin is an uprising of “working masses” on the island. In 1973 adaptation a Nazi plot became the main danger for Garin's plans.

Searches for the solution of the problem. Using a small hyperboloid from the yacht “Arizona” Zoya destroys the big hyperboloid on the “golden island”. Garin arrives to her on a zeppelin (later versions of the novel and 1965 film adaptation). In Leonid Kvinikhidze's version it seems that Garin relies only on luck...

The solution of the problem. In the first versions of the novel A. Tolstoy allows Garin to disappear or rush to new adventures... In later versions of the novel and in A. Gintsburg's film adaptation the “solution” of the problem is the shipwreck of the yacht “Arizona”, when Garin and Zoya end up on an uninhabited island. In *The Failure...* Garin's landing on the ocean shore ends with his death...

P.S. Despite the radical changes on political, social and cultural situation in Russia, the popularity of the novel *The Hyperboloid of Engineer Garin* has not declined. For instance, its “sequel”, the novel *The Second Advent of Engineer Garin* was rather successful with the readers (Alko, 2001), also we can remember the unfinished attempt of Alexander Abdulov to make another film adaptation of the story about the failed ruler of the world (*Excommunicate*, 2008). And who knows, maybe someday we will see a Hollywood version of *The Hyperboloid...*

The image of the West to the Russian screen: the current stage (1992-2016)

Film myths about Western world on the post-communist era (1992-2016)

Post-communist era created a lot of cinematic myths:

The first myth: after the collapse of the Soviet Russian cinema has dramatically increased its interest in the Western theme.

In fact, the number of Russian films about the West and Western characters decreased: 12 Soviet film per year from 1946 to 1991 in the USSR, and about 10 per year from 1992 to 2016...

The second myth: Russian cinema completely switched to the creation of a positive image of the West after the collapse of the Soviet Union.

Even a cursory look at the filmography 1992-2016 easily refutes this thesis. After overcoming the initial euphoria of admiration for the Western way of life in the first half of the 1990s, Russian cinema of the XXI century in many ways returned to the confrontational model of the Soviet times.

The third myth: West has always been associated with a hostile world in the Russian films in the post-Soviet period.

Yes, this kind of image of the West continues to be cultivated in a number of Russian films, but there are many examples of a different kind...

A brief history of the transformation of the Western world topic in the Russian screen: 1992-2016

Total Russian socio-cultural, political and ideological context of the period of "reform era" 1992-2016 years:

- Economic reform, revival of private property, the "shock therapy"; a sharp division of society into the rich few and the masses of the population at risk of poverty;
- The decline of Russian industry;
- An attempted coup in the autumn of 1993;
- The war in Chechnya (1990s);
- Attempt to solve the economic problems with the help of loans from the West (1990s);
- The gradual revival of the economic potential of the country, primarily due to the revitalization of the oil and gas sector (the beginning of the XXI century);
- The military conflict in South Ossetia in August 2008;
- The economic crisis (since 2008);
- The crisis of Russian reforms abroad 2010s;
- The events in the Crimea and the war in the Ukraine in 2014.
- Western anti-Russian sanctions and Russian anti-Western sanctions (2014-2016).

- Russia's participation in the anti-terrorist war in Syria (2015-2016).

The collapse of the USSR, the beginning of radical economic reforms in Russia in 1992, a huge drop in the living standards of the population, a rise of a crimes and mass emigration...

Russian screen responded to this surge of the dark movies and films about good rich West.

A comedy of *On Deribasovskaya Good Weather, or on Brighton Beach Raining Again* (1992) was among the first Russian movies try to get away from the traditional anti-Americanism and anti-Western tendencies.

It is interesting to see how the American dream is reflected not only in the subjects, but also of the names of Russian films of the 1990s: *Alaska, Sir* (1992), *On Deribasovskaya Good Weather, or on Brighton Beach Raining Again* (1992), *Our American Borya* (1992), *American Grandfather* (1993), *Fiancé from Miami* (1993), *Colorado* (1993), *A Train to Brooklyn* (1994), *American Daughter* (1995).

However, despite all the charm of America, Russian filmmakers are still attracted both ever-burning light Parisian lights and the Italian beauty: *Bride from Paris* (1992), *Italian Contract* (1993), *Window to Paris* (1993), *Cloak of Casanova* (1993), *Roman "alla russo"* (1993), *French and Russian Love* (1994), *French Waltz* (1994), *Envy of the Gods* (2000)...

For example, in the melodrama *Envy of the Gods* (2000) Russian married woman falls in love with a French translator. But their passionate "last tango in Moscow" was in the time the cold war 1983...

In the comedy *Bride from Paris*, the young woman comes to Saint-Petersburg in order to find the material for her research paper, but falls in love with the young cute lawyer. The movie is simple, easy, not claiming for the deep thought irony. Petersburg's streets of the 1990's are shown as the place for endless meetings, actions of protest. The lawyer's neighbor looks like the cartoon strip hero, who has robbed and cheated his whole life, and now dreams to get away to France. The poor lawyer in his thirties, with tired eyes he watches the optimistic enthusiasm of his Paris guest, for whom all the Russian problems seem like some fun roller coaster: everything is new to her, everything is interesting – dumb faces of militia men, taking her to the police station, because she was so careless to walk without her identification card, the absence of cold and hot water, etc.

It's a pity, that the authors didn't (or couldn't because of finance) invite the French actress for the main part. Alexandra Zakharova performs the French sometimes funny, however, only the a little number of audience would believe she came from Paris. Known by the *Little Vera* (1988) actor Andrei Sokolov plays the Russian lawyer-melancholic without special effort, maybe, having logically decided that he needn't work out on 100% for the comedy of such level. The standard patriotic final of the movie (having the chance live in France, the heroes, got married, decided to stay in Russia) doesn't make the rating of *Bride from Paris* higher.

Another film with French motives is psychological drama *To See Paris and Die*.

... The 1960's Moscow. Single mother (performed by T. Vassilieva) gives all her love and energy to her son – piano player. She tries hard that it was he who will go to the prestigious musical competition in Paris. Being afraid of the anti-Semitism, all these years she concealed from her son that his father is Jewish. But a new neighbor appears in their building, which learns her secret.

With all this, the plot sounds like the Mexican soap opera however, the director managed to fill it with many psychological details; lifestyle trifles, not making the special accent on retro style. However the main success of the movie is the highest of T. Vassilieva. The complicated bunch of feelings can be seen in her character. From the proudness for her outstanding son, to the fear, from love to hatred, from boldness to collapsing, from mocking irony to the defendless tenderness.

A "small man" trying to go against his fate. Love, ruined by the regime, suppressing the freedom of an individual. These themes not new to the Russian art but their version in the movie of Alexander Proshkin doesn't leave one indifferent. For a long time it was common for Russian critics to accuse cinema of absence of the professional, three-four star movies: like there's masterpieces of Tarkovsky or not professionalism. Movies like *To See Paris and Die* prove that the spectrum of the "gold middle" in Russia has widened a lot.

As I told, French motifs are very popular in Russia. "*To see Paris and die*" – the title of a Alexander Proshkin film – become the theme of a lot of Russian films. And the characters from Y. Mamin's comedy fantasy *The Window to Paris* can be instantaneously transported between St-Petersburg communal houses and the center of modern Paris. Y. Mamin plays up the essential difference between Slav and Western mentalities rather successfully.

One unlucky Frenchwoman, who finds herself almost naked in a dirty Petersburg yard, is absolutely unable to get used to situations that surround all Russians from childhood, while Russian citizens – having discovered a magical route to France – in several days begin to trade in the French stock market and steal whatever isn't fastened down. Against such a background, the figure of a failed musician, an aged romantic who just wants to get pleasure from the sudden gift of fate, seems funny and odd.

Maybe the best joke of the film, in which Mamin sounds the highest note of pitiless sarcasm, is the sequence about a restaurant musician who moved to France about ten years ago. Lazily offering cognac to a former friend, he abuses Frenchmen and their customs, sentimentally recalls Russia and almost cries while saying that he would give everything for an opportunity to return to St-Petersburg just for one minute. As a gag, his friend fulfills this wish (via the magical "open window"). But instead of the expected ecstasy, the emigrant – seeing an armored car in front of the St-Petersburg railway station – falls into despair.

The fact is that modern Russia is good only in sentimental dreams and in conversations before the cozy foreign fireplaces of restaurants with a view of the Seine, the Thames or the Hudson.

I can't say that Mamin's film is as funny as the early comedies of Leonid Gaidai. There are brilliant comedy scenes and pointedly devised details (in the

principals office of a private college for young businessmen, hanging portraits of political leaders have been replaced by gigantic dollar symbols), but they are side by side with useless dialogue and events.

The finale of the film – driven by the slogan “We don’t need French shores” – isn’t, frankly speaking, new. There are, however, more successes in *The Window to Paris* than stereotypes.

The Prophecy is perhaps the most sorrowful film of E. Riazanov. It even has a gloomy outset: a famous writer (O. Basilashvili) learns from a Gypsy fortune-teller that only a day is left for him to live and he is to meet with an unexpected man.

In that mystical tone a young man (A. Sokolov) with the same name and same temple scar appears in the writer’s flat. Who is this mysterious double – phantom or guardian angel? The answer remains open throughout the film.

So the time of summing-up comes for the tired writer, shaken by life. He is well-to-do in Russian terms: he has an apartment in the center of Moscow, a car and video camera, and his books are published in Paris. But, characteristically for a man living in a country of endless admonitions, distress his look reveals the effect of freedom’s absence. And it’s not because of the peculiarities of his biography (his father perished during the repressions, his mother is Jewish – which he couldn’t mention for a long time – and his wife died in a car accident). The brand of unfreedom is stamped on practically everybody in Russia, except those under 20.

In that regard, the choice of actress for the leading female role was perfect: French star Irene Jacob. Though her character is just a modest cashier in a bank, she can be at once distinguished from the surrounding Russian fuss by her uncommon expression. She becomes a fairy princess and, probably, the writer’s last love... for this princess is colored by the shade of nostalgia for unrealized dreams.

In contrast with Riazanov’s previous works, there is little topical populism – although the conclusion is connected with one of the most widespread script devices in Russia today (escaping from Mafia pursuit, the hero tries to leave for Israel). Sensitive to his audiences’ mood, Riazanov couldn’t but feel that a mass interest in cinematic political investigations and revelations has almost disappeared, while the need for melodramatic love stories is great.

Actually, *The Prophecy* can’t be called melodrama. There are comedy episodes (a visiting fanatic suggests that the writer burn himself in Red Square as protest against something – it’s not important against something – it’s not important against what, the main thing is to perform the action), and there are elements of a parable. I don’t find such a genre alloy organic and convincing. This seems to be the director’s attempt to get a second wind.

One way or another, but in the majority of Russian films end of XX – beginning of XXI century there were various situations related to emigration and / or marriage / love (happy and not so) Russian to foreigners or the former Soviet / Russian citizens who have received foreign citizenship. Sometimes it’s a comedy (*Our American Borya*, 1992; *Bride from Paris*, 1992; *Fiancé from Miami*, 1993; *Mistress from Moscow*, 2001; *Secret Meeting*, 2001; *Light Kiss*, 2002; *Marry in 24 hours*, 2004; *Inhibited Reflexes*, 2004; *Kings Can Do Everything*, 2008; *Train Moscow-Russia*, 2014, and

others), sometimes – melodramas (*The Road to Paradise*, 1993; *Colorado*, 1993; *Roman "alla russo"* (1993), *Russian Bride*, 1993; *You Are Only One*, 1993; *Cloak of Casanova*, 1993; *French and Russian Love*, 1994; *French Waltz*, 1994; *American Daughter*, 1995; *All will be Well*, 1995; *The Barber of Siberia*, 1998; *Envy of the Gods*, 2000; *The Frenchman*, 2003; *Paris love of Kostya Gumakov*, 2004; *Walking in Paris*, 2010; *The Spaniard*, 2011, etc.) or drama (*The golden Head on the Block*, 2004; *Yesenin*, 2005; *Peter. Summer. Love*, 2014; *Hero*, 2016, etc.).

For example, the writer and director A. Eyramidzhan has 12 film stories (mostly – comedies) dedicated topics amorous adventures of Russians and ex-Russians who received an American passport.

In the 1990s, the image of the West in the Russian cinema was largely accentuated the positive, which is largely explained by the illusory conviction of many filmmakers and viewers that the Western world is almost close to the ideal, that there reigns a total democracy, and unlimited the possibility of success in life opened for any people. In contrast, life in Russia was dark and poor.

So the film of S. Bodrov's *White King, Red Queen* (1992) began as a biting comedy of temperaments. A small Russian trade-union delegation comes to a Swiss town for a conference and stays in a little hotel. This gives the director cause to show the charms of poor Russians who once in a blue moon can fall greedily upon the West. There are dinners with tinned fish in the room, the sale of vodka “for a song”, wild joy upon the receipt of 20 or 30 dollars, an occasion for free refreshment, and so on. The heroine is a mature woman with sings of former beauty who dully begins a flirtation with an ex-TV commentator while their colleagues drink spirits from morning till evening. The situation of Russians who find themselves shameful beggars in prosperous Switzerland may be a little exaggerated; taking into account the almost comedic plot, however, it doesn't seem a falsity.

Further on, the comedy turns smoothly into melodrama: an elegantly dressed man appears in the hotel; 20 years ago he was a famous Russian chess player who moved to the West, and he has learned that his old love, by the whim of fate, is in Europe for several days... but, alas, one can't step in the same river twice, the previous love can't be renewed, and the Red Queen doesn't find enough strength to stay with the White King.

This sad story with a gay beginning, although not claiming the psychological depths of Bergman or Antonioni, is made with European mastery. Bodrov skillfully observes the laws of the melodramatic genre with its heightening of emotions and expectant pauses, while accenting the differences in mentality, habits and image of his characters so as to make the film understandable and accessible to a European audience.

Several years later, A. Surikova in the comedy *I Want to the Jail* (1998), brought the situation of unbridled desire to join the Russian character Western values to the point of absurdity. Plunge into the criminal adventure unemployed Semyon decided to be in the comfortable Dutch prison...

The film was based on opposition to the usual stereotypes: foreigners' minds can not understand Russia, and, in general, they are inferior to any in the whole Russian

Ivan the Fool; they do everything somehow half-heartedly: eat, drink, and work... But Semyon could easily fix any Japanese unit, invent supercar and fall in love with a rich Dutch women... You say, if he was so smart, why are so poor? And why are the Dutch-klutz live in the comfort of the human condition, but clever Russians forced to hook or by crook to seek opportunities to sit in a Dutch prison – like in the holiday? The authors of the film have one answer: Russian drink a lot, and hence all their mess...

In the melodrama *You Are Only One* (1993) director D. Astrakhan succeeds in expressing the sensations of average Russian who for one wonderful day experience a “holiday of life” in which there is no place for nostalgic sentiments and hot arguments on spirituality, in which businessmen accompanied by suave friends drive about in Fords and Mercedes, lazily count wads of dollar notes, buy foreign delicacies and telephone New York right from their cars.

The life of 40-year-old Eugeny (A. Zbruev) resembles thousands of others. He has a modest occupation as engineer in some institution, a flat in a standard tall block, a wife (M. Neyolova) dreaming of escape from the closed circle of humiliating poverty, and a 16-year-old daughter for whom her ill-provisioned parents are a vivid demonstration of how one mustn’t live – the embodiment of her dread of destiny.

The film’s opening episodes create a familiar sketch of “common family of intellectual workers”: reproaches of Eugeny by wife and daughter, unmistakable hints that he is a typical failure, that all others managed to do better long ago, that he ought to join a number of fellow employees in a Russian-American joint venture, etc. And then, dreams... about trips over the ocean, Hawaiian beaches, Dior perfume and Cardin dresses...

Zbruev and Neyolova play this without pressing, without relishing the muddle of their characters’ lives. Even scenarist O. Danilov’s move into fantasy doesn’t make their performances less truthful. It turns out that the firm organizing the joint venture is headed by one of Eugeny’s former schoolmates whose younger sister Anna comes to Russia from USA. Anna has loved her “only one”, her “unique Uncle Eugeny” since childhood. Now she is ready to become his fairy godmother – or princess: buy him a smart suit, make him the representative of the American firm in Russia, drive him in a Mercedes along the Petersburg streets.

But pride prevents Eugeny from becoming dependent on his old friend, although pride is not the main problem in his affair with Anna: “I don’t love you, you see! Don’t love!” he cries to his benefactress in a riveting sequence. A lot of things are mixed in Zbruev’s expression. It would be good if he spoke so because he was deeply in love with his wife, but not at all... love has smoothly changed into habit. And if it’s possible to live without rapturous love with one woman, then why is it impossible with another? There is quite another thing, too – fatigue: hopeless awareness of the fact that his life is over, that he has no strength to restart everything from zero.

The bitterness of this feeling doesn’t disappear after either Eugeny’s return to his wife or a Felliniesque postscript with a birthday celebration in the snowy garden of his house. Having escaped the turn of fate, the heroes of *You’re Only One* will, several

days after the touching departure of Anna for America, again poison each other's lives with mutual criticism... and dream about a separate room for their daughter.

But in the film with the program called *All Will be Well* (1995) D. Astarhan gave the same actor A. Zbruev play the coveted audience fabulous twist of fate. Former simple boy from a provincial town, 20 years later he returned as a millionaire, and even with his son - a Nobel laureate... In this picture D. Astrakhan with pleasure gave his characters happiness... In short, a kaleidoscope of the most common situations of soap operas. And all this was served in a frankly kitsch, parody manner...

Probably the most prominent Russian film of the 1990s, directly affects the relations between Russia and the West, has become a historical melodrama *The Barber of Siberia* (1998) by N. Mikhalkov, the core of which was a love story American and Russian cadet in the late nineteenth century. It seems impossible to approach this film of N. Mikhalkov as a psychological drama on a real historical material, because this is a synthesis of romantic melodrama and comedy.

In much smaller scale than in the Soviet era, it was continued in the Russian cinema of the 1990s - 2000s, naval and air force subjects (*Adventure Troop D* (1993), *Black Ocean* (1998), *Mirror wars. Reflection One* (2005), *07th changing course* (2007). However, the main focus shifted from pure-specifically anti-West in the direction of anti-terrorism...

Not good relations between Russia and US/ EU at the XXI century led the Russian cinema about the Western world / people topic to tendencies of confrontation already familiar from the period of "cold war" (*Brother-2*, 2000; *Parisian Antique Dealer*, 2001; *Personal Number*, 2004; *The Big Game*, 2007; *Aliens*, 2008; *Spy Game*, 2008; *Olympus inferno*, 2009; *War Correspondent*, 2014, and others.).

So, with the advent of the economic crisis of 1998, with the departure from the political scene President B. Yeltsin (1999) and the beginning of the era of President V. Putin (since 2000), with the change of the relative stabilization of the Russian economic life (2000-2007), followed by the economic crisis (since 2008) and West-Russia / Russia-West sanctions (since 2014), the phase of Russian "Western euphoria" gradually losing its actuality.

Brother-2 (2000) was the first sign of return to anti-Western (or rather - anti-American) direction in the Russian cinema.

"A good killer" Danila learns that the death of his friend guilty of a businessman from Chicago. Without hesitation, Danila and his brother went to America - to restore order... Genre of *Brother-2* deliberately moved towards black humor and irony. America was taken in the spirit of the stories of one of the leading political commentators of the Soviet Television of the 1960s-1970s – professor V. Zorin (1925-2016): the dirty neighborhoods, garbage, prostitutes, unemployed and gangsters...

The spirit of confrontation "cold war" was and in the spy detective *Parisian Antique Dealer* (2001). The thriller *Personal Number* (2004) accused the West of inciting terrorism. The aggressive West presented and in the action movie *Mirror Wars. Reflection One* (2005) where former CIA decide to push in a military conflict the US and Russia. Muslim terrorists and "corrupt representatives of the American

"Business" developed a plan of abduction of the Russian aircraft in *07th changing course* (2007).

The thrillers *Olympus Inferno* (2009) and *War Correspondent* (2014) dedicated to the military conflict in South Ossetia (2008) and Ukraine (2014) with the same plot scheme: Honest American caught in a war zone. He wants to bring the truth (close to the point of view of the Moscow media) to Western audience, but his videos and reports are rejected by the leadership of anti-Russian American TV.

Film critic and director M. Brashinsky made trash horror film *Shopping Tour* (2013), where anti-Western trends were bright comedy-parody coloring: Russian tourists, going by bus in Finland, becoming victims of... Finnish cannibal: they only up to a certain time hided their sinister nature behind a mask of European political correctness and integrity...

Anti-Western motives clearly manifested in this period and in the films based on historical material. In the melodrama *Admiral* (2008) crafty and cunning Western allies betray the noble Supreme ruler of Russia A. Kolchak (1874-1920). A very negative portrait of the American secret services appears on the screen in the docudrama *Interrupted Flight of Gary Powers* (2009), which tells about the fate of the pilot spy plane shot down over the Soviet Union May 1, 1960.

From the Russian films of modern times I remember the ugly English type in the comedy *Heat* (2006), or foreign bad gay in the drama *Duhless* (2011)...

But a leader of anti-Western sentiments of the 2000s, in my opinion, was a film *Aliens* (2008), in which American doctors, who arrived on a charity mission in one of the Islamic countries, are shown in the densely indictment manner worthy of similar age peak "cold war".

Of course, in a few Russian films the XXI century the plots were about a successful cooperation of Russian and foreign intelligence services (*Apocalypse Code*, 2007; *White Sand*, 2009), but in general the anti-Western tendencies became actualized again.

However, it should be noted that Western cinema of the last two decades as a whole did not differ pro-Russian sentiments, as I have already had the opportunity to write in detail previously (Fedorov, 2010).

In general, the Russian films on the western topic in the 1990s and the XXI century used the genres of comedy, melodrama, thriller and detective. As for the genre of fantasy and fairy tales, they went into deep shadow for economic reasons: their production, usually several times more expensive filming comedies and melodramas, but commercial success in no way guaranteed.

Unfortunately, expensive fantastic action *Inhabited Island* (2008) did not live up to expectations of financial investors and the public. The ambitious television project *The Amphibian Man. Sea Devil* (2004), new adaptation of the A. Belyaev's novel, came out unsuccessful too... Fairy tale *The Nutcracker* (2011) by A. Konchalovsky was, unfortunately, too difficult for the child's perception and too "childish" for adult audiences.

Perhaps the most successful Russian sci-fi movie of the XXI century was the film adaptation of the story of Strugatsky brothers *The Ugly Swans* (2005) by K.

Lopushansky. Based on previous experience (*Dead Man's Letters* and others.) and motives of fantastic films of A. Tarkovsky, K. Lopushansky created a kind of fantastic parable about the mysteries and the limitless possibilities of Reason...

The real serials boom was in the Russian film industry of 1990s - 2000s, because the Russian audience (especially adult) continued to sit at the TV screens and still not in a hurry to the cinema, even if equipped with surround sound and image system.

And today the greatest influence on the audience (although the students, young people in large part has already moved on to the Internet and mobile phones) has a TV mass culture, focused on the creation of large multi-month (or even perennial!) series (including on Western world topic *Spy Game*, *Lecturer*, *The Spy*, etc.).

Serial mass culture has great influence upon the audience. Here the backbone properties of serials come into action: 1) long-term narration, 2) discontinuity of the narration, 3) special plot organization of the series which require certain identity of their structure and repetition of separate parts, 4) the presence of fabulous characters, permanent heroes (or the group of heroes) (Zorkaya 1981, 59). Besides the creators of media texts of mass culture take into consideration the “emotional tone” of perception. Sameness, monotony of plot situations often leads the audience to stop the contact with the media text.

That's why in the works of such professionals as Steven Spielberg the change of episodes which cause “shocking” and “soothing” reactions takes place, however with constant happy ending which causes positive “relaxation”. In other words, among popular media texts there are many of those which can be easily divided into parts (often interchangeable). Chiefly it is necessary that these parts were connected by well thought-out mechanism of “emotional drops” – the alternation of positive and negative emotions felt by the audience.

Many bestsellers and blockbusters are built up according to the similar “formula of success” including folklore, mythological basis, compensation of these or those feelings lacking in the lives of the audience, happy ending, the use of spectacular scenes. Their action is usually built up on the quite fast change of short (in order not to bore the audience) episodes (for recent Russian film examples I can recall, for example, *Take Tarantino*, *Golden Section*, *Fort Ross*, cinema / TV version of *Spy Novel* by B. Akunin, which appeared on the screens called *The Spy*). Let's add the sensational informativeness as well: the events take place in various exotic places, in the center of the plot is the world of Evil, and the main hero, almost fabulous character, stands against it. He is handsome, strong and charming. He comes out of all the supernatural situations safe and sound (a great occasion for identification and compensation). Besides many episodes touch upon human emotions and instincts (for example, the sense of fear). The serial character of the film is present, it presupposes sequels.

With more or less technical splendor of a media text of mass success like action movie we can single out the additional components of success: fights, skirmish, chases, beautiful women, disturbing music, the feelings of the characters which are bursting forth, minimized dialogues, maximized physical actions and other “dynamic”

attributer which are rightly described by R. Corliss (Corliss 1990, 8). Indeed, a contemporary media text (film/television/clip, internet, computer game) sets up higher claims for eyesight because we must watch every inch of the frame waiting for flash-like stunts and special effects. Together with their high-speed technical inventiveness, surface polish and sound cynicism, “dyna-films” are the ideal kind of art for the generation brought up by MTV, blinded by the light flashes of videoclips, accustomed to films with bloody scenes (Corliss 1990, 8).

At that it's worth mentioning that in many cases the creators of “mass” media texts wittingly simplify, trivialize the life material which they touch upon, evidently trying to attract that part of the young audience which enthusiastically plays computer games based on these or those actions of virtual violence. There's no doubt that there's logic in this, and N. Berdyaev justly wrote that culture in the noble sense of this word is difficult for the masses which are not accustomed to the cultural goods and values, for them technical equipment is relatively easier (Berdyaev 1990, 229).

At the same time all this is only a part of success of a mass culture media text, because its popularity depends on the hypnotic influence on perception. Instead of the primitive adapting to the tastes of “the broad masses”, the “secret subconscious interest of the crowd” on the level of “irrational feat and intuitive irradiation” is divined (Bogomolov 1989, 11).

Similar plots having fallen into a common “craftsman's” hands or, for instance, into Steven Spielberg's, gather different scales of audience. Masters of popular media culture have perfectly mastered the art of creation of multi-level works, calculated on people of different ages, intelligences and tastes. Thus appear certain half-stylizations and half-parodies alternately with “half-seriousness”, with countless allusions to the films of the past years, direct quotations, references to folklore and mythology, and so on, and so forth.

For example for some viewers the *media text* of Spielberg's series about Indiana Jones will be equivalent to viewing the classic *The Thief of Bagdad*. For others which are more experienced in media culture it will be a fascinating and ironical journey into the realm of folklore and fairy-tale archetypes, cinematic associations, delicate parodies. Moreover one of the special features of the contemporary social situation besides standardization and unification is that popular media culture adapts the peculiar methods which are characteristic of “author's” works. This is another example of pluralism of popular media culture calculated on satisfaction of different demands of the audience.

In my opinion, this is not due to adequate perception by youth audience of post-modern standards, allusions and associations. Just a short duration of the clip, a quick change of plans installation, resilient, dynamic audiovisual rhythm is not allowed audience to miss even the most inexperienced in the media language. And this is also evident pluralism of popular media culture, designed to meet the differentiated audience requests.

The therapeutic effect, the phenomenon of compensation is also necessary for the mass success of a media text. It is natural that a person compensates the feelings and emotional experience missing in his real life. S. Freud wrote that culture must

mobilize all its forces to restrict the original aggressive desires of man and inhibit their manifestations by means of creation of the necessary psychological reactions (Freud 1990, 29).

In his action movie *Indiana Jones and the Kingdom of the Crystal Skull* (2008) S. Spielberg collected a bouquet of virtually all usual Western stereotypes with respect to Russia and the Russians. Indeed, the beast-like Soviet soldiers in full combat gear and with corresponding combat equipment who somehow managed to get to the USA look mockingly grotesque on the screen. Wikipedia rightly points out the burlesque "errors": the commander of the Soviet landing troops Irina Spalko is acting by order of Stalin, though by the time the actions in the film take place (1957) he has already been dead for four years; the Soviet soldiers dressed in American military uniform, are armed with Chinese submachine guns; the Soviet soldiers are openly walking the American deserts and jungles in Soviet uniform, they drink vodka and dance "kalinka-malinka" to the accompaniment of balalaika.

Anyhow S. Spielberg turned *Indiana Jones and the Kingdom of the Crystal Skull* into a digest of stereotyped perception of the image of Russia and the Russians by the Western world of cinema...

Thus, among the distinctive features of the present socio-cultural situation in addition to the standardization and harmonization can be identified adaptation of a popular media culture specific language techniques inherent only in art house before. In this sense it is very important of clips' perception characteristic of mass audience. It would seem that there was a paradoxical situation: in video clips (music video) very often used the opening of the media avant-garde: the quaint, kaleidoscopic, ragged assembly, complex associative, solarization, the transformation of volumes, shapes, colors and light, "flashbacks", "rapid" and other special effects. But these clips have the mass audience for them.

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), "magical power" of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc.

Cinematic Western stereotypes topics on the Russian screen in the modern era (1992-2016)

A content analysis of Russian films on the western topic, created in the period from 1992 to 2016 allows to represent their basic narrative scheme as follows:

- Attraction of the West as a symbol of a better life for the Russians (emigration to the West, marriage / love relationship, criminal activity, etc. in the 1990s, this story is showing also the low level of life, deprivation of Russians);
- The joint struggle of the Russian and Western intelligence services, military against terrorism and crime (this theme is characteristic of Russian films of the 1990s);
- Fighting the Russian special services or individual Russians with Western spies and criminals, supported by the West (the scheme became clearly manifest in the Russian cinema of the XXI century).

The structure of the stereotypes of Russian dramas on the Western world topic

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of ordinary Russian and / or Soviet character, luxury homes and objects of everyday life Western characters, and the "new Russian".

Methods of reality representation: realistic or quasi-grotesque images of people's lives.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters have the democratic ideas; negative characters have inhuman, terrorist, militaristic ideas. Characters often shared not only social, but also material status. Positive characters (both Russian and foreign) look pleasant in all respects. Negative characters are often rude and violent types, from primitive vocabulary, evil or sickly hypocritical persons active gestures and nasty vocal timbres.

A significant change in the lives of the characters: the negative characters are going to put their anti-human ideas (for example, a terrorist act or other crime).

A problem: the life of positive characters, as, indeed, and the lives of entire peoples / nations in jeopardy.

The search for solutions: the struggle of positive to negative characters.

Solution: destruction / arrest of negative characters, the return to civilian life.

War. Russia, 2002. Director and screenwriter A. Balabanov.

Historical period, the place of action: Begin of XXI century, Moscow, Chechnya.

Furnishings, household items: differentiated, depending on the specific situation in the episode (Moscow offices, Chechen villages, the old tower, which kept the defense of the main characters, etc.).

Methods of reality representation: realistic, seeking documentary objectivity.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Englishman John, his fiancée, the Russian soldier Ivan, his commander – Captain Medvedev, Chechen rebel Aslan. Characters shared social and material status.

A significant change in the lives of the characters: the Englishman, his fiancée and Russian soldiers are held captive by Chechen militants.

A problem: the leader of the militants let John and Ivan from captivity, but leaves the imprisoned John's bride, appointing for her release large ransom - two million pounds. Life of John's bride is under threat.

The search for solution to the problem: John and Ivan have a plan for deliverance of John' bride and Captain Medvedev from captivity.

Solution: John and Ivan manage to free John's bride and Captain Medvedev.

Aliens. Russia-US-Egypt, 2008. Directed by Y. Grymov.

Historical period, the place of action: the beginning of the XXI century, the area of inter-ethnic conflict in one of the Muslim countries, the United States.

Furnishings, household items: a deserted place, the villages, the American luxury villa.

Methods of reality representation: realistic, without grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: American doctors, their bourgeois values, which, according to the authors, can be reduced to the thesis of "the immorality of the prudent." Build, facial expressions, gestures and vocabulary of characters are within the normal standards. Clothing characters are functional. Facial expressions and gestures of the characters often boosted.

A significant change in the lives of the characters: a group of American doctors arriving on a charity mission in one of the Muslim countries in the zone of military conflict.

A problem: a conflict is between the couple of American Physicians (wife is cheating on her husband). The husband accidentally becomes a murderer.

The search for solutions: American doctor calls his wife a whore, but after returning to the US he say: "America must act"...

Solution: the American doctor and his wife live happily again in a chic mansion ...

Olympus Inferno. Russia, 2009. Directed by I. Voloshin.

Historical period, the place of action: South Ossetia, August 2008.

Furnishings, household objects: the city streets, interiors of offices and apartments, mountain countryside, military equipment.

Methods of reality representation: realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Georgian and Russian soldiers and officers. They shared the ideological status. The Russians are professional, intelligent and honest soldiers, their speech, facial expressions and gestures correspond to the army charter. Their opponents are very bad, shooting of civilians... And those and others dressed in military uniform, with sturdy. Their vocabulary is simple and is subject to combat

conditions. But they are not the main characters. The main characters are the American scientist and a Russian journalist. These are young people wearing comfortable hiking / travel clothing, they look nice...

A significant change in the lives of the characters: American Michael arrives in South Ossetia to study rare night butterflies. Together with the journalist Eugenia he see the flying insects, but...

A problem: invasion of Georgian troops in South Ossetia, the life of the main characters, as, indeed, and all the people of South Ossetia is under threat.

The search for solutions: Michael and girl trying to take out of the war zone video documenting the invasion of the Georgian units.

Solution: the invaders are doomed to failure...

The structure of the Russian thriller or detective genre stereotypes on the western world topic

Historical period, the place of action: any length of time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of ordinary Russian characters, luxury homes and household items of Western characters and the "new Russian" (in the territory of a hostile country, spies adapted to the housing and living conditions of the enemy).

Methods of reality representation: in general realistic, though sometimes some grotesque depiction of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (counter-intelligence officers, intelligence agents / spies, saboteurs) and negative (the same persons, plus - the terrorists, criminals, gangsters, maniacs). Divided by ideology and worldview or without accentuation of it, the characters tend to have a strong constitution and appear according to the settings of a media text source: spies and criminals can for some time (up to expose, for example) to look pretty, but then be sure to find its ugly essence... Western negative characters seem rude and cruel, unpleasant tone of voice...

A significant change in the lives of the characters: negative characters commit a crime (an act of terrorism, espionage, blackmail, theft of state secrets, murder and so on.).

A problem: violation of the law.

The search for solution: crime investigation, prosecution negative characters.

Solution: The positive characters catch / kill of negative characters.

Big Game. Russia, 2007. Directed by V. Derbenyov.

Historical period, the place of action: the USSR, the Western countries, 1980s.

Furnishings, household objects: streets, modest homes, institutions and objects of everyday life of the Soviet characters; domestic well-being of the western countries.

Methods of reality representation: a whole is quite realistic...

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (counter-intelligence officers, Russian intelligence / spy) and negative (the same persons, plus CIA agents). And a double agent Oleg located between them. Divided by ideology and worldview, characters have a strong constitution and appear according to the settings of a media text source: Positive characters are attractive, negative, on the contrary... but Oleg is ambivalent. Clothing of characters (spies) depends on their current mission and the environment...

A significant change in the lives of the characters: the Soviet counter-intelligence suspects that the "mole", transmits secret information to the West...

A problem: the secrets of the Soviet counterintelligence are under threat...

Finding a solution to the problem: KGB's services search for "mole".

Solution: a KGB operation was a success, "mole" unmasked and sentenced to a lengthy term of imprisonment...

Trap. Russia, 2008. Directed by A. Schurikhin.

Historical period, the place of action: Russia and the United States, 2000s.

Furnishings, household objects: offices, streets and apartments.

Methods of reality representation: furnishings, interiors (offices, apartments) look quite realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a positive character is a pretty American company employee Yanovska, dressed and brushed according to business mode differs slender physique. Negative characters are representatives mafia business, dressed in expensive suits, looks extremely unpleasant, with fake smiles and a stone in his bosom.

A significant change in the lives of the characters: the Russian security services becoming aware that Americans connected with the hydrogen engine and alternative fuel.

A problem: these developments may significantly affect the economic status of Russia.

Finding a solution to the problem: the Russian special services call to Yanovskaya ...

Solution: overcoming numerous difficulties and deadly danger Yanovska displays expose the mafia and their leader.

Spy. Russia, 2012. Directed by Andrianov.

Historical period, the place of action: the USSR, Germany, June 1941.

Furnishings, household items: office rooms, a communal apartment, house, Moscow street, park, basement, modest homes and household items of ordinary Soviet character, luxury Stalinist empire in the Palace of the Soviets...

Methods of reality representation: household furnishings, and all the characters are depicted quasi-realistic, although with a significant degree of conventionality and grotesque, because we can see a fantasy world of Moscow in June 1941, established on the patterns unfulfilled in reality Stalinist radical reconstruction plan of the capital.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (Soviet counterintelligence officers, civilians) and negative (German spies). Divided by ideology and worldview, male characters have a strong constitution.

Female characters are divided into positive (the bride of the protagonist) and negative (spy). Spies can for some time (to expose) look pretty, but then be sure to find its hostile entity...

A significant change in the lives of the characters: the main character is a young employee of the Soviet counterintelligence and his boss (an experienced Major) are given the task to find a German agent named "Wasser".

A problem: the main character in search of a German agent goodie gets into a life-threatening situation...

Finding a solution to the problem: death / arrest of several German agents does not give the desired result: the main resident of the Nazi "Wasser" remains elusive...

Solution: the main positive hero manages to survive, but "Wasser" deceived Stalin and returned to Berlin...

The structure of the stereotypes of Russian action films on the topic of the Western World

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of simple Russian / Soviet character, Western luxury homes and everyday objects, as well as the "new Russian" mafia and corrupt officials; unified billing military facilities (bases, cabins of planes and tanks, decks warships, submarines compartments).

Methods of reality representation: in general realistic, though sometimes grotesque depiction of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (any military arms, civilians) have a democratic ideas; aggressors (military, saboteurs, terrorists) have inhumane ideas. Divided by ideology and worldview, whether or not these should focus on, the characters tend to have a strong constitution and appear according to the settings of a media text source: the western characters are often rude and brutal types with primitive vocabulary and unpleasant tone of voice.

A significant change in the lives of the characters: negative characters commit a crime (armed aggression, acts of terrorism, sabotage, murder).

A problem: violation of the law: a life of positive characters, as often, and the lives of all peaceful democratic character of the country in jeopardy.

The search for solution to the problem: the armed struggle of positive characters from enemy aggression.

Solution: destruction / capture of aggressors, terrorists, bandits; returning to civilian life.

Black Shark. Russia, 1993. Directed by V. Lukin.

Historical period, the place of action: Afghanistan, 1990s.

Furnishings, household items: mountains, deserts, drug manufacturing plant, barracks, luxurious house of a local oligarch Karahan, helicopters and other military equipment, weapons.

Methods of reality representation: quasi-realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters are commando and his co-workers have the human ideas; negative character is drug lord Karahan and his minions have inhumane ideas. Characters are often dressed in military or semi-military uniform. Facial expressions and gestures of the characters often boosted.

A significant change in the lives of the characters: Karahan's mafia built a factory, manufacturing drugs.

A problem: the powerful drug trafficking, organized Karakhan, threatens the lives of thousands of people...

Finding a solution to the problem: the US intelligence services are trying to capture Karahan's factory, but militants from its protection successfully resist...

Solution: US commandos rescued Assistant - Russian military squad: they destroys caravans with drugs... Helicopter, which Karahan tried to escape, is destroyed too...

Black Ocean. Russia, 1998. Directed by I. Solovov.

Historical period, the place of action: 1990s. Oceans...

Furnishings, household items: Russian military submarine, ships, underwater, overhead cabinets Chief of Intelligence of Russia.

Methods of reality representation: texture, interiors, costumes are shown in a realistic manner.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Russian sailors, submariners have a human values, foreign terrorists have an inhuman values. Most of the characters are dressed in military naval uniform. Facial expressions and gestures of the characters often boosted.

A significant change in the lives of the characters: foreign terrorists are developing the project "Jihad", providing a new kind of biological weapons, changing the human genetic code.

A problem: the existence of humanity is threatened.

Finding a solution to the problem: the main Russian intelligence management can not decrypt the diskette with information about the new biological weapons.

Solution: the Russian submariners with their lives destroyed containers with biological weapons...

Russian Special Forces. Russia, 2002. Directed by S. Mareev.

Historical period, the place of action: Russia, early XXI century, St. Petersburg.

Furnishings, household items: Street and vicinity of St. Petersburg, military supplies (form, weapons, etc.).

Methods of reality representation: texture, interiors, costumes appear conditionally, that is especially noticeable in this peculiar genre scenes fights and shootings.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive Russian special forces (depicted in a grotesque, comedy style). Vocabulary of the characters is easy, associated with the military specifics. Facial expressions and gestures of the characters often exaggeration. Their physical development is clearly above average.

A significant change in the lives of the characters: St. Petersburg is preparing to celebrate its 300th anniversary and president's visit, but a group of international terrorists preparing an attack.

A problem: the life of the president, and the simple citizens of the city is at stake.

Finding a solution to the problem: Russian special forces decide to fight the insolent terrorists.

Solution: a victory over terrorists.

The structure of the stereotypes of Russian melodramatic films on the Western world topic

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of simple Russian / Soviet characters (if they do not oligarchs and mafia, "new Russian"), luxury homes and household items Western characters and the Russian rich.

Methods of reality representation: as a rule, realistic or quasi-realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Male and female characters with contrasting ideological and social status, or without it. Characters tend to have a slender physique and look quite nice. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: a meeting of male and female characters

A problem: the national, ideological and / or social misalliance, "culture shock", mutual misunderstanding.

The search for solution to the problem: the characters overcome national, ideological and social obstacles in the way of their love.

Solution: wedding / love harmony (in most cases), death, separation characters (as an exception to the rule).

French and Russian Love. Russia, 1994. Director and screenwriter A. Alexandrov.

Historical period, the place of action: Russia 1990, Moscow.

Furnishings, household items: apartments and the streets of Moscow, a modest household situation of the protagonist.

Methods of reality representation: in general realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: French man and Russian woman (her husband in prison, poverty, etc.) with contrasting social status. The main characters look quite cute. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: the Frenchman met with Russian woman and falls in love with her...

A problem: national and social misalliance, "culture shock", sometimes mutual misunderstanding.

Finding a solution to the problem: the characters overcome national, and social obstacles to their love.

Solution: a Frenchman and a Russian woman with tickets to Paris, go to the airport, leaving the Russians little daughter with her grandmother. The daughter was crying, and the Frenchman knows that it is also necessary to take...

Envy of the Gods. Russia, 2000. Directed by V. Menshov.

Historical period, the place of action: Moscow, 1983.

Furnishings, household items: a modest dwelling and Soviet characters everyday objects, studio.

Methods of reality representation: realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: French translator and married woman with contrasting ideological and social status. They are not too young, but have a slender physique and looks very nice. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: passionate affair between the main characters.

A problem: the national and political contrast.

Finding a solution to the problem: the main characters trying to overcome the ideological and social obstacles in the way of their love.

Solution: in spite of the mutual love, no way for the marriage, because of the state ideology of the Soviet Union...

Frenchman. Russia, 2003. Directed by V. Storozheva.

Historical period, the place of action: Beginning of the XXI century. Russia, a provincial town. France, Paris.

Furnishings, household items: a luxury Baron de Rousseau castle near Paris, and dull provincial Russian town, modest homes and household items of ordinary Russian characters.

Methods of reality representation: realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Baron de Russo is a hereditary aristocrat who dreams to find a Russian girl Irina, whom he met through correspondence. Anna is provincial pretty teacher of French language in a provincial Russian town. For his visit to Russia, Baron dressed quite modestly. Anna dressed too without any frills. Vocabulary of characters is simple, facial expressions and gestures at times boosted.

A significant change in the lives of the characters: French baron travels to Russia to meet with Russian girlfriend Irina, whom he met on the correspondence...

A problem: Some criminals robbed Baron, and he found out that he actually does not corresponded with Irina, but her friend Anna, which is a good French wrote him a letter on behalf of Irina ...

Finding a solution to the problem: the Frenchman tries to deal with the situation and in the process falls in love with Anna ...

Solution: Anna meets Baron reciprocate...

The structure of the stereotypes of Russian comedy films on the topic of Western world

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of simple Russian / Soviet character, luxury homes and everyday objects of Western characters and "new Russian".

Methods of reality representation: the life of people in the "other countries" are often represented quasi-grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Characters with contrasting ideological and social status, or without it. Clothing of western characters looks better Russian / Soviet (then again, if these do not belong to the "new Russian"). Build, vocabulary, facial expressions and gestures are differentiated, but in general, if the main characters on the plot will fall in love, they have a pleasant appearance.

A significant change in the lives of the characters: the main characters fall in love with any funny / eccentric circumstances with Western, Russian / Soviet characters.

A problem: the national, social, ideological (the last - in the movies of the Soviet era) misalliance, "culture shock", mutual misunderstanding.

The search for solutions: in a series of funny / eccentric situations the characters overcome the social and national barriers.

The solution: a joint problem solving, friendship, or marriage / love harmony, humor painted.

Bride from Paris. Russia, 1992. Directed by O. Dugladze.

Historical period, the place of action: Russia, St. Petersburg, the beginning of the 1990s.

Furnishings, household items: St. Petersburg street early 1990s show as a venue for endless meetings, demonstrations, protests, Russian characters are no different home comfort.

Methods of reality representation: conventional (within the genre), sometimes grotesque prevails.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a French graduate student and a Russian lawyer. French clothing looks much better than the Russian. Build, vocabulary, facial expressions and gestures of the

characters are differentiated, but the main characters are good-looking. Vocabulary of characters is simple, facial expressions and gestures at times boosted.

A significant change in the lives of the characters: the young French will come to St. Petersburg to find material for the thesis, and falls in love with handsome lawyer...

A problem: the national, social misalliance, "culture shock", mutual misunderstanding.

Finding a solution to the problem: poor man's lawyer jacked-tired eyes watching the optimistic enthusiasm of his French guests, for which all Russian troubles seem new attraction in the amusement park. She was all in wonder, everything is interesting.

Solution: having the opportunity to live in Paris, heroes, getting married, decided to stay in Russia...

Window into Paris Russia, France, 1993. Directed by Y. Mamin.

Historical period, the place of action: 1993. Russia, St. Petersburg. France, Paris.

Furnishings, household items: Paris and St. Petersburg streets, school interiors, a restaurant, a miserable life of Russians.

Methods of reality representation: the grotesque (as part of the genre), St. Petersburg, Paris atmosphere, Russian and French characters are shown with ironic sympathy.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Pretty Frenchwoman is a representative of the "middle class." Russian characters: a schoolteacher, his tenacious neighbors, Russian émigré musician. The main characters wear suits their social status. Some of them are vulgar. Vocabulary of characters is simple, facial expressions and gestures at times boosted.

A significant change in the lives of the characters: using a magic window Russian characters come from St. Petersburg to Paris, and the French, on the contrary, come from Paris to St. Petersburg...

A problem: the social and cultural shock, an absolute inability to understand the realities of Russia at the French, deft ability to adapt to new conditions in Russian characters.

Finding a solution to the problem: in a series of funny / eccentric situations the characters overcome obstacles.

Solution: a return to stability: Russian people are again in St. Petersburg, and French woman is in Paris...

Everything Will be Fine. Russia, 1995. Directed by D. Astrachan.

Historical period, the place of action: a Russian provincial town, 1995.

Furnishings, household items: squalid interiors of the hostel, the streets and roads of the Russian provincial town, theater, lecture room.

Methods of reality representation: conventional (within the genre), Russian and foreign characters are shown with sympathy.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Russian characters are rich (the millionaire and his son) and the poor (people cooped up in the dormitory), foreign characters – Japanese millionaire and his servants. Rich characters dressed expensive, poor – much worse. Vocabulary of characters is simple, facial expressions and gestures are often exaggerated...

A significant change in the lives of the characters: Russian millionaire (now, apparently, also a US citizen) arrives in a provincial town, where he once lived and met his first love... At the millionaire arrives and his son – a Nobel laureate. There turns out to be a business partner – a Japanese millionaire...

A problem: the social misalliance...

Finding a solution to the problem: in a series of funny / eccentric situations the characters are trying to overcome social obstacles.

Solution: Russian millionaire understands that the old love has not come back, but his son successfully finds the love... And Japanese millionaire does not seem to remain in the loser...

The structure of the stereotypes of Russian sci-fi films on the topic of western world

Historical period, the place of action: Far / near future. Russia, the United States, other countries, space.

Furnishings, household items: a fantastic home, space ships and objects of everyday life characters - from complete devastation to supertechnologies.

Methods of reality representation: quasi-realistic or futuristic image of events in "their countries, spaceships" conditionally grotesque depiction of life in the "hostile states, the spacecraft."

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (Cosmo/astronauts, soldiers, civilians) have a democratic ideas; aggressors (Cosmo/astronauts, soldiers, saboteurs, terrorists) have inhumane ideas. Clothing: Cosmo/astronauts, military uniform, civilian clothes. Build: sports, strong. Vocabulary: business. Facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: negative characters commit a crime (armed aggression, sabotage, murder).

A problem: violation of the law – a life of positive characters, as often, and the lives of all peaceful democratic character of the country in jeopardy. Variation: only a few survivors left after a nuclear disaster.

The search for solution to the problem: the armed struggle of positive characters from enemy aggression or attempt to survivors of the atomic bomb somehow adapt to the new conditions of existence.

Solution: the destruction / capture of the aggressors; the return to civilian life, or adaptation of the survivors of the nuclear attack to the new harsh conditions.

Inhabited Island. Russia 2009. Director: F. Bondarchuk.

Historical period, the place of action: the XXII century. A certain future. A totalitarian regime...

Furnishings, household items: a fantastic home, appliances and objects of everyday life characters.

Methods of reality representation: conditionally futuristic portrayal of events.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (the handsome athlete, astronaut Maxim, in love with his girl) have a humane ideas; negative characters (rulers, soldiers, and other shady characters) have inhumane ideas. Clothing: expensive clothes of the ruling elite, uniforms, rags. Build usually – sports, strong. Vocabulary – business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: positive character gets on the planet, which is ruled by a totalitarian regime based on the suppression of identity and violence.

A problem: the life of a positive character, how, and the lives of many other characters, in jeopardy.

Finding a solution to the problem: the struggle of a positive character with the totalitarian regime.

Solution: the destruction of the totalitarian regime...

The Key Salamander / The Fifth Execution. Netherlands, Russia, USA, 2011.

Directed by A. Yakymchuk.

Historical period, the place of action: The near future. Megapolis. Jungle.

Furnishings, household items: a metropolis with its plush offices, elevators, skyscrapers, ocean, jungle.

Methods of reality representation: quasi-realistic image of events.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters have a democratic ideas; negative characters have inhumane ideas. Clothing: office uniform, civilian clothes. Build usually - sports, strong. Vocabulary is business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: the corporation "Farm-Line" received the elixir of life, supposedly the crucial problem of immortality; there is an epidemic of suicides; on one of the islands lost Asian international scientific expedition; Rescuers found on this island a secret laboratory where dangerous experiments were carried out on the animals and humans...

A problem: violation of the law – the lives of all people in the world is under threat of a global catastrophe.

The search for solutions: the struggle of positive and negative characters.

Solution: positive hero rushes to the central office of "Farm-Line" and he kills the head of criminals...

Ugly Swans. Russia, 2005. Directed by K. Lopushansky.

Historical period, the place of action: some future, (perhaps Western) country.

Furnishings, household objects: offices, a boarding school, the streets of the ghost town.

Methods of reality representation: quasi-realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: The main characters are members of the commission to investigate anomalous phenomena in a ghost town, the representatives of the special services, teachers (mutant space aliens?) and their students – children with unique intellectual abilities... Characters'

clothes deliberately is "timeless" character. Children and their teachers look mysterious. Vocabulary of commission members and intelligence agents is business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: a special commission arrives in a mysterious city...

A problem: the commission faced with abnormal and unexplained phenomena.

Finding a solution to the problem: one of the characters of the film trying to independently investigate the situation, because his daughter is among mysterious children.

Solution does not exist in the framework of the philosophical concept of the authors...

***The ideological, structural analysis of the image of the Western world in the Russian screen in post-Soviet era (1992-2016) in politically engaged media texts
(for example, the film *Olympus Inferno*, 2009)***

Famous British media theorist L. Masterman has repeatedly stressed the need to educate the audience an understanding of: 1) who is responsible for the creation of media texts, who owns the media? 2) how the effect is achieved? 3) What are the value orientations created the world in such a way? 4) how it treats the audience? (Masterman, 1985). Of course, this kind of approach is more related to the texts, are outside the scope of the art, and are not suitable for outstanding works of media culture. However, to the opus, designed for a mass audience, the more clearly politicized, L. Masterman technology, I think, is quite applicable. Especially, if you see her explicit roll with the theoretical concepts of Umberto Eco (Eco, 2005) and A. Silverblatt (Silverblatt, 2001, 80-81).

In fact, the words of Umberto Eco that the analysis of a media text should be divided into three "systems" that are relevant to the work: the author's ideology; market conditions which determined the plan, process of creation and success; narrative techniques (Eco, 2005, 209), largely coincide with the concept of media education of L. Masterman.

It would seem that the cold war are gone, and the image of the evil of the "Russian Bear" much-loved "hawks" of the Western screen is no longer relevant. However, our analysis (Fedorov, 2010) showed that media stereotypes of the Cold War is largely alive today. We prove this by the example of politically engaged Russian film *Olympus Inferno* (2009).

Based on the approaches L. Masterman, A. Silverblatt and U. Eco, I can try to analyze this film.

The structure of the Russian stereotypes of "confrontational» action genre films (thriller)

Olympus Inferno. Russia, 2009. Directed by I. Voloshin.

Market conditions which determined the plan, process create a media text. The short war in August 2008 between Georgia and Russia. The film marked clearly

defined ideological position, fully meets the political situation prevailing in political science and media official Russian approaches.

Author's ideology, values of media text. The ideological message of the film is simple and clear: the superiority of democratic values over the anti-Russian aggressive policy of Georgia.

Historical period, the place of action. South Ossetia and Georgia in August 2008.

Furnishings, household objects: towns, villages, mountains, streets and homes in South Ossetia. Household items correspond to the status of the characters (the military, journalists and civilians).

Methods of reality representation: texture, interiors, costumes and so on are depicted in a neutral manner, without the grotesque, the national color is shown in the interior and clothes of people.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Georgian and Russian soldiers and officers. They shared the ideological status. The Russians are professional, intelligent and honest soldiers, their speech, facial expressions and gestures correspond to the army charter. Their opponents are very bad, shooting of civilians... And those and others dressed in military uniform, with sturdy. Their vocabulary is simple and is subject to combat conditions. But they are not the main characters. The main characters are the American scientist and a Russian journalist. These are young people wearing comfortable hiking / travel clothing, they look nice...

A significant change in the lives of the characters: American Michael arrives in South Ossetia to study rare night butterflies. Together with the journalist Eugenia he see the flying insects, but...

A problem: invasion of Georgian troops in South Ossetia, the life of the main characters, as, indeed, and all the people of South Ossetia is under threat.

The search for solutions: Michael and girl trying to take out of the war zone video documenting the invasion of the Georgian units.

Solution: the invaders are doomed to failure...

When analyzing media texts biased logical use:

- "sifting" of information (a reasoned selection of true and false in media materials, cleaning information from "rouge" and "shortcuts" by comparison with the actual facts, etc.);

- removing a data halo "typical", "vulgar", "credibility";

- Critical analysis of the goals of the agency and interests of a source of information.

It tries to do this by highlighting the following methods manipulative influence:

- "orchestration": psychological pressure on the audience in the form of constant repetition of certain facts, regardless of the truth. In the case of the *Olympus Inferno* - a frequent emphasis on the positive qualities of the main characters, and the negative qualities of the characters of the enemy camp;

- "Selection" of certain trends, for example, only positive or negative, distortion, exaggeration / understatement of these trends. In *Olympus Inferno* is the only "black"

and "white": all the positive developments related to the actions of the positive characters, and all negative - to the actions of the characters from the enemy camp;

- embellishment of the facts. In *Olympus Inferno* Russian military shows exclusively noble warrior without fear and without reproach;

- "sticking labels" (eg, guilty, offensive etc). In *Olympus Inferno* all the most negative labels are glued to the invaders;

- "game of plebeian": for example, the most simplified form of information. The plot of *Olympus Inferno* is served in a very simplified form, without semitones, without a minimum of deepening in the psychology of the characters and motives of their actions.

The structure of "confrontational" stereotypes in the *Olympus Inferno* is very close to the US-Georgian thriller *5 Days of War* (2011) by R. Harlin (albeit with a change from plus to minus). R. Harlin used similar stereotypes, including "orchestration", "selection", "sticking labels". The laws of politically engaged media texts, alas, the same...

Curiously, another film was released in 2012 on Russian screens, this time an expensive blockbuster *August Eighth*. In this war drama on the theme of the five-day Russian-Georgian war, the end of the summer of 2008, the emphasis has been placed differently. All political motives were relegated to the background, and in the center of the story was the fate of a young woman who is in the midst of hostilities in South Ossetia is trying to find his little baby...

This universal human concept (plus well laid fantastic episodes with robots that arise in the imagination of boys) have contributed to the fact that *August Eight* (2012) took place at the box office is much better than *5 Days of War* (2011).

Conclusions

The analysis allow us to draw the following conclusions:

- anti-sovietism/anticommunism of the Western screen played an important role during the cold war, however we shouldn't forget that at all times the policy of the West was in many respects anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This tendency can be traced in many Western works of art even before the rise of USSR as well as after its collapse;

- the content analysis of the western media texts of the period of the “cold war” (1946-1991) allows to present their main plot diagrams as follows: Soviet spies penetrate into the territory of the USA/Western country to commit diversion and/or to worm out military secrets; the USSR prepares a covert attack on the territory of the USA/Western world, creating secret bases with nuclear weapons; the inhuman Soviet totalitarian regime oppresses its own people or the people of any other country; Nonconformity leaves/attempts to leave the USSR where, in their opinion, democracy and individual freedom are being oppressed; common western people explain to Soviet military/civilian visitors who were mislead by propaganda that the USA/Western country is the stronghold of friendship and world-wide prosperity and peace; obstacles connected with the ideological confrontation between the USSR and the Western world appear on the way of a loving couple;

- content analysis of western media texts created in post-Soviet period (1992-present) allows to represent their main plot schemes as follows: retro variant: crimes of the Soviet government in the period of 1917-1991 (totalitarian dictatorship, concentration camps, military aggression against other countries, espionage, etc.); the present: feebleness and corruptibility of Russian authorities which are unable to set the economy going, to control the arsenal and fight against criminality; the contemporary Russia is the country of mafia, bandits, terrorists, prostitutes, beggars and miserable people; Russians emigrate to the West in search of better life (marriage, prostitution, criminal activities);

- unlike in the period of 1946-1991, western films of 1992-present on the Russian subject were nourished not only by confrontational plots (military confrontation, espionage, mafia, etc.), but also by satisfaction of the interests of a huge Diaspora of Russian-speaking emigrants which delegated its representatives into film business. All this could not but affect the constant presence of the Russian subject in the western (first of all – in the American) cinema production. Thus for instance in many American TV series in which the action takes place in the USA from time to time appear Russian characters, emigrants or whatever;

- however on the whole Western cinematographic “Rossika” fully inherited the traditions of the western attitude to Russia: in the majority of fiction films of 1946-Present the image of Russia is treated as an image of something “alien”, “different”, often hostile to western civilization;

Analysis of the transformation of the image of the West in the Soviet and Russian screen – from the era of ideological confrontation (1946-1991) to the modern stage (1992-2016), including the ideological, social analysis, stereotypes analysis of a character analysis of identification, iconographic, plot / narrative, representative analysis, classification of content models and modifications of the genre allows us to draw the following conclusions:

- Anti-Western, anti-bourgeois orientation of Soviet cinema played an important role in the Cold War, however, we should not forget that at all times has been the West's policy of largely anti-Russian, and any increase in Russia (economic, military, geopolitical) was perceived as a threat to the Western world. Therefore, the response trend of confrontation towards the West can be traced in many Russian media films, and after the collapse of the Soviet Union (although the Russian cinema the 1990s and was a short burst of pro-Western);

- Content analysis of media texts of Soviet screen of cold war times (1946-1991) allows to represent their basic narrative scheme as follows: Western spies penetrated into the territory of the Soviet Union to commit acts of sabotage and / or ferret out military secrets; US prepares a secret attack on the USSR, creating this secret bases with nuclear weapons; inhuman Western regime oppresses its own people or the population of a country, strangling democracy and freedom of the individual; ordinary Soviet citizens explain misled by propaganda of Western citizens, that the Soviet Union – a bulwark of friendship, prosperity and peace; in the way of a loving couple having obstacles associated with the ideological confrontation between the USSR and the Western world;

- Content analysis of Russian media texts created in the post-Soviet period 1992-2016's, allows to represent their basic narrative scheme as follows: pull the West as a symbol of a better life for the Russians (emigration to the West, marriage / love relationship, criminal activity, and others in the 1990s, this story is colored diagram showing the low level of life, deprivation of Russians); the joint struggle of the Russian and Western intelligence services, military, terrorism and crime (this theme is characteristic of Russian films of the 1990s); fight the Russian special services or individual Russians with Western spies and criminals, supported by the West (the scheme became clearly manifest in the Russian cinema of the XXI century).

- In contrast to the period of 1946-1991 years, Russian films on the western topic in 1992-2016 fueled not only confrontational subjects (military confrontation, spying, mafia, etc.), But also (especially in 1990) history of cooperation, Russia and the West mutual assistance;

- But on the whole post-Soviet Russian cinema inherited traditions of Russian relations with the West: in most feature films image of the West is interpreted as a way of "Alien", "Other", often hostile, alien to Russian civilization.

Owing to all the above stated it would be superfluously optimistic to expect the stereotyped conception of Russian and Western *Cinematic Images*, which has been formed through the ages, to change in the near future; most likely the plot schemes, ideological approaches, the characters of the heroes, etc., which we analyzed would predominate in the foreseeable future to a greater or lesser extent.

Filmographies

*Filmography on the Topic of “Russian Image on the Western Screen” (1946-2014)**

1946

Aquila nera. Italy, 1946. Director Riccardo Freda. Screenwriter Baccio Agnoletti (the story “Dubrovsky” by A.Pushkin). Actors: Rossano Brazzi, Irasema Dilian, Gino Cervi, Rina Morelli, Gina Lollobrigida and others. Drama.

L'idiot. France, 1946. Director Georges Lampin. Screenwriter Charles Spaak (novel by F.Dostoyevsky). Actors: Gerard Philipe, Edwige Feuillere, Lucien Coedel and others. Drama.

1947

I fratelli Karamazoff. Italy, 1947. Director Giacomo Gentilomo. Screenwriter Gaspare Cataldo (novel by F.Dostoyevsky). Actors: Fosco Giachetti, Mariella Lotti, Elli Parvo and others. Drama.

La figlia del capitano. Italy, 1947. Director and Screenwriter Mario Camerini. (story by A.Pushkin). Actors: Irasema Dilian, Amedeo Nazzari, Vittorio Gassman and others. Drama.

1948

Anna Karenina UK, 1948. Director Julien Duvivier. Screenwriter Jean Anouilh (novel by L.Tolstoy). Actors: Vivien Leigh, Ralph Richardson, Kieron Moore and others. Drama.

Behind the Iron Curtain / The Iron Curtain / USA, 1948. Director William Wellman. Screenwriters: I.Guzenko, Milton Krims. Actors: Dana Andrews, Gene Tierney, June Havoc and others. Drama.

Berlin Express. USA, 1948. Director Jacques Tourneur. Screenwriters: Curt Siodmak, Harold Medford. Actors: Merle Oberon, Robert Ryan, Charles Korvin and others. Drama.

Great Catherine. USA, 1948. Director Fred Coe. Play by George Bernard Shaw. Actors: Gertrude Lawrence, Micheal MacLiammoir, Cathleen Cordell and others. Comedy.

Sofia. USA, 1948. Director John Reinhardt. Screenwriter Frederick Stephani. Actors: Gene Raymond, Sigrid Gurie, Patricia Morison and others. Drama.

Walk a Crooked Mile. USA, 1948. Director Gordon Douglas. Screenwriters: George Bruce, Bertram Millhauser. Actors: Louis Hayward, Dennis O'Keefe, Louise Allbritton and others. Thriller.

1949

Alaska Patrole. USA, 1949. Director Jack Bernhard. Screenwriter Arthur Hoerl. Actors: Richard Travis, Helen Westcott, Jim Griffith and others. Action.

Project X. USA, 1949. Director Edward J. Montagne. Screenwriters: Gene Hurley and others. Actors: Keith Andes, Rita Colton, Jack Lord and others. Action.

Red Menace. USA, 1949. Director R.G. Springsteen. Screenwriters: Albert Demond, Gerald Geraghty. Actors: Robert Rockwell, Hanne Axman, Shepard Menken and others. Drama.

The Great Sinner. USA, 1949. Director Robert Siodmak. Screenwriters: Ladislas Fodor, Rene' Fulop-Miller (motives of F.Dostoyevsky stories). Actors: Gregory Peck, Ava Gardner, Melvyn Douglas and others. Drama.

The Inspector General. USA, 1949. Director Henry Koster. Screenwriter Harry Kurnitz (play by N.Gogol). Actors: Danny Kaye, Walter Slezak, Gene Lockhart and others. Comedy.

The Queen of Spades. UK, 1949. Director Thorold Dickinson. Screenwriter Rodney Ackland (story by A.Pushkin). Actors: Anton Walbrook, Edith Evans, Yvonne Mitchell and others. Drama.

The Sickle or the Cross. USA, 1949. Director Frank R. Strayer. Screenwriter Jesse Lasky Jr. Actors: Kent Taylor, Gloria Holden, Gene Lockhart and others. Drama.

Woman on Pier 13 / I Married a Communist. USA, 1949. Director Robert Stevenson. Screenwriters: Robert Hardy Andrews, George W. George. Actors: Laraine Day, Robert Ryan, John Agar and others. Drama.

1950

Conspirator. UK, 1950. Director Victor Saville. Screenwriter Sally Benson. Actors: Robert Taylor, Elizabeth Taylor, Robert Flemng and others. Thriller.

- Guilty of Treason. USA, 1950.** Director Felix E. Feist. Screenwriters: Emmet Lavery, Jozsef Cardinal Mindszenty. Actors: Charles Bickford, Bonita Granville, Paul Kelly and others. Drama.
- Pimpernel Svensson. Sweden, 1950.** Director Emil A. Lingheim. Screenwriters: Ake Ohlmarks, Margit Beckman. Actors: Edvard Persson, Ivar Wahlgren, Aurore Palmgren and others. Comedy.
- Red Danube. USA, 1950.** Director George Sidney. Screenwriter Gina Kaus (novel by Bruce Marshall). Actors: Walter Pidgeon, Ethel Barrymore, Peter Lawford, Angela Lansbury, Janet Leigh and others. Drama.
- Spy Hunt. USA, 1950.** Director George Sherman. Screenwriter Leonard Lee (novel by Victor Canning). Actors: Howard Duff, Märta Toren, Philip Friend and others. Drama.
- The Big Lift. USA, 1950.** Director and Screenwriter George Seaton. Actors: Montgomery Clift, Paul Douglas, Cornell Borchers and others. Drama.
- The Flying Saucer. USA, 1950.** Director Mikel Conrad. Screenwriters: Mikel Conrad, H.I. Young. Actors: Mikel Conrad, Pat Garrison, Hanz von Teuffen and others. Sci-Fi.

1951

- Five. USA, 1951.** Director Arch Oboler. Screenwriters: Arch Oboler, James Weldon Johnson. Actors: William Phipps, Susan Douglas Rubes, James Anderson and others. Sci-Fi
- High Treason. UK, 1951.** Director Roy Boulting. Screenwriters: Roy Boulting, Frank Harvey. Actors: Liam Redmond, André Morell, Anthony Bushell and others. Detective Story.
- I Was a Communist for the FBI. USA, 1951.** Director Gordon Douglas. Screenwriter Crane Wilbur. Actors: Frank Lovejoy, Dorothy Hart, Philip Carey and others. Drama.
- Savage Drums. USA, 1951.** Director William A. Berke. Screenwriter Fenton Earnshaw. Actors: Sabu, Lita Baron, Sid Melton and others. Action.
- The Day the Earth Stood Still. USA, 1951.** Director Robert Wise. Screenwriters: Harry Bates, Edmund H. North. Actors: Michael Rennie, Patricia Neal, Hugh Marlowe and others. Sci-Fi.
- The Whip Hand. USA, 1951.** Director William Cameron Menzies. Screenwriters: George Bricker, Roy Hamilton. Actors: Carla Balenda, Elliott Reid, Edgar Barrier and others. Sci-Fi.
- Tokyo File 212. USA, 1951.** Directors: Dorrell McGowan, Stuart E. McGowan. Screenwriters: George P. Breakston, Dorrell McGowan. Actors: Florence Marly, Lee Frederick, Katsuhiko Haida and others. Drama

1952

- 5 Fingers. USA, 1952.** Director Joseph L. Mankiewicz. Screenwriter Michael Wilson (novel by L.C. Moyzisch). Actors: James Mason, Danielle Darrieux, Michael Rennie and others. Drama.
- Arctic Flight. USA, 1952.** Directors: Lew Landers, Ewing Scott. Screenwriters: Ewing Scott, Robert Hill, George Bricker. Actors: Wayne Morris, Lola Albright, Alan Hale. Drama.
- Assignment: Paris. USA, 1952.** Director Robert Parrish. Screenwriters: William Bowers, Pauline Gallico. Actors: Dana Andrews, Marta Toren, George Sanders and others. Thriller.
- Atomic City. USA, 1952.** Director Jerry Hoper. Screenwriter Sydney Boehm. Actors: Gene Barry, Lydia Clarke, Michael Moore and others. Thriller.
- Big Jim McLain USA. USA, 1952.** Director Edward Ludwig. Screenwriters: Richard English, James Edward Grant. Actors: John Wayne, Nancy Olson, James Arness and others. Drama.
- California Conquest. USA, 1952.** Director Lew Landers. Screenwriter Robert E. Kent. Actors: Cornel Wilde, Teresa Wright, Alfonso Bedoya and others. Melodrama.
- Diplomatic Courier. USA, 1952.** Director Henry Hathaway. Screenwriter Liam O'Brien (novel by Peter Cheyney). Actors: Tyrone Power, Patricia Neal, Stephen McNally and others. Drama.
- Invasion USA. USA, 1952.** Director Alfred E. Green. Screenwriters: Robert Smith, Franz Schulz. Actors: Gerald Mohr, Peggie Castle, Dan O'Herlihy and others. Sci-Fi.
- My Son John. USA, 1952.** Director Leo McCarey. Screenwriters: Myles Connolly, John Lee Mahin. Actors: Helen Hayes, Van Heflin, Dean Jagger and others. Drama.
- Red Planet Mars. USA, 1952.** Director Harry Horner. Screenwriters: John L. Balderston, John Hoare. Actors: Peter Graves, Andrea King, Herbert Berghof and others. Sci-Fi.
- Red Snow. USA, 1952.** Directors: Boris Petrov, H.S. Franklin. Screenwriters: T. Hubbard and others. Actors: Guy Madison, Ray Mala, Carole Matthews and others. Thriller.
- Sky High. USA, 1952.** Director Samuel Newfield. Screenwriter Orville Hampton. Actors: Sid Melton, Mara Lynn, Sam Flint and others. Drama.
- The Steel Fist. USA, 1952.** Director Wesley Barry. Screenwriters: C.K. Kivari, Phyllis Parker. Actors: Roddy McDowall, Kristine Miller, Harry Lauter and others. Drama.

- The Thief.** USA, 1952. Director Russell Rouse. Screenwriters: Clarence Greene, Russell Rouse. Actors: Ray Milland, Martin Gabel, Harry Bronson and others. Thriller.
- The World in His Arms.** USA, 1952. Director Raoul Walsh. Screenwriter Borden Chase (novel by Rex Beach). Actors: Gregory Peck, Ann Blyth, Anthony Quinn and others. Melodrama.
- Top Secret.** UK, 1952. Director Mario Zampi. Screenwriters: Jack Davies, Jack Davies. Actors: George Cole, Oskar Homolka, Nadia Gray and others. Comedy.
- Walk East on Beacon!** USA, 1952. Director Alfred L. Werker. Screenwriters: Leonard Heideman, J. Edgar Hoover. Actors: George Murphy, Finlay Currie, Virginia Gilmore and others. Thriller.

1953

- Man on a Tightrope.** USA, 1953. Director Elia Kazan. Screenwriters: Neil Paterson, Robert E. Sherwood. Actors: Fredric March, Terry Moore, Gloria Grahame and others. Drama.
- Mr. Potts Goes to Moscow / Top Secret.** UK, 1953. Director Maria Zampi. Screenwriters: Jack Davis, Michael Pertwee. Actors: George Cole, Oskar Homulka, Nadia Grey and others. Detective Story.
- Never Let Me Go.** USA, 1953. Director Delmer Daves. Screenwriter Ronald Millar (по роману Roger Bax). Actors: Clark Gable, Gene Tierney, Bernard Miles and others. Melodrama.
- Pickup on South Street.** USA, 1953. Director Samuel Fuller. Screenwriters: Samuel Fuller, Dwight Taylor. Actors: Richard Widmark, Jean Peters, Thelma Ritter and others. Thriller.
- Savage Mutiny.** USA, 1953. Director Spencer Gordon Bennet. Screenwriter Sol Shor. Actors: Johnny Weissmuller, Angela Stevens, Lester Matthews and others. Action.
- Target Hong Kong.** USA, 1953. Director Fred F. Sears. Screenwriter Herbert Purdom. Actors: Richard Denning, Nancy Gates, Richard Loo and others. Action.
- The Man Between.** UK, 1953. Director Carol Reed. Screenwriters: Walter Ebert, Harry Kurnitz. Actors: James Mason, Claire Bloom, Hildegard Knef and others. Drama.
- Weg ohne Umkehr / No Way Back.** West Germany, 1953. Director Victor Vicas, Beate von Molo. Screenwriter Gerhard T. Buchholz (book by Gogory Klimov). Actors: Ivan Desny, Ruth Niehaus, L. Kedrova, S. Belousov, L. Pilyaev and others. Melodrama.

1954

- Hell and High Water.** USA, 1954. Director Samuel Fuller. Screenwriters: David Hempstead, Samuel Fuller. Actors: Richard Widmark, Bella Darvi, Victor Francen and others. Action.
- Il matrimonio.** Italy, 1954. Director Antonio Petrucci. Screenwriter Sandro Continenza (story by A. Chekhov). Actors: Vittorio De Sica, Silvana Pampanini, Alberto Sordi and others. Comedy.
- Night People.** USA, 1954. Director Nunnally Johnson. Screenwriters: Jed Harris, Nunnally Johnson. Actors: Gregory Peck, Broderick Crawford, Anita Bjork and others. Thriller.
- Operation Manhunt.** Canada, 1954. Director Jack Alexander. Screenwriter Pol Monash. Actors: Harry Townes, Irya Jensen, Jacques Aubuchon and others. Drama.
- Prisoner of War.** USA, 1954. Director Andrew Morton. Screenwriter Allen Rivkin. Actors: Ronald Reagan, Steve Forrest, Oskar Homolka and others. Drama.
- Raspoutine.** France-Italy, 1954. Director Georges Combret. Screenwriters: Claude Boissol, Georges Combret. Actors: Pierre Brasseur, Isa Miranda, Milly Vitale and others. Melodrama.
- The Stranger's Hand.** Italy-UK, 1954. Director Mario Soldati. Screenwriters: Giorgio Bassani, Guy Elmes. Actors: Richard O'Sullivan, Alida Valli, Eduardo Ciannelli, Trevor Howard and others. Thriller.
- Them!** USA, 1954. Director Gordon Douglas. Screenwriters: Russell S. Hughes, Ted Sherdeman. Actors: James Whitmore, Edmund Gwenn, Joan Weldon and others. Sci-Fi.

1955

- A Bullet for Joey.** USA, 1955. Director Lewis Allen. Screenwriters: Geoffrey Homes, A.I. Bezzerides. Actors: Edvard G. Robinson, George Raft, Audrey Totter and others. Drama.
- Carolina Cannonballs.** USA, 1955. Director Charles Lamont. Screenwriter Barry Shipman. Actors: Judy Canova, Andy Clyde, Ross Elliot and others. Comedy.
- Crime et chatiment.** France, 1955. Director and Screenwriter Stellio Lorenzi (novel by F. Dostoyevsky). Actors: Roger Crouzet, Pierre Mondy, Pierre Asso and others. Drama.
- Death of Michael Turbin.** UK, 1955. Director Bernard Knowles. Screenwriters: Paul Vincent Carroll, Lawrence B. Marcus. Actors: Martin Benson, Tom Duggan, Christopher Lee and others. Drama.
- Der Revisor.** West Germany, 1955. Director and Screenwriter Ulrich Lauterbach (play by N. Gogol). Actors: Fred Kallmann, Walter Ladengast, Harald Mannl and others. Comedy.

Die Heiratskomodie. West Germany, 1955. Director Bruno Hubner (play by N.Gogol). Actors: Fritz Asmussen, Lina Carstens, Hans Clarin and others. Comedy.

Dunja. Austria, 1955. Director Josef von Baky. Screenwriter Gerhard Menzel (story by A.Pushkin). Actors: Eva Bartok, Ivan Desny, Walter Richter and others. Melodrama.

Flugten til Danmark. USA-Denmark, 1955. Directors George Coogan, Jackie Coogan. Screenwriters: James Barnett, John Hueners. Actors: Jackie Coogan, Mona Knox, Mike Stokey and others. Drama.

Little Red Monkey. UK, 1955. Director Ken Hughes. Screenwriters: Eric Maschwitz, James Eastwood. Actors: Richard Conte, Rona Anderson, Russell Napier and others. Action.

Special Delivery. USA, 1955. Director John Brahm. Screenwriter Philip Reisman. Actors: Joseph Cotten, Eva Bartok, Joerg Becker and others. Drama.

Strategic Air Command USA, 1955. Director Anthony Mann. Screenwriters: Valentine Davies, Beirne Lay Jr. Actors: James Stewart, June Allyson, Frank Lovejoy and others. Action.

They Can't Hang Me. UK, 1955. Director and Screenwriter Val Guest (novel by Leonard Mosley). Actors: Terence Morgan, Yolande Donlan, Anthony Oliver and others. Thriller.

Trial. USA, 1955. Director Mark Robson. Screenwriter Don Mankiewicz. Actors: Glenn Ford, Dorothy McGuire, Arthur Kennedy and others. Drama.

1956

Anastasia - Die letzte Zarentochter. West Germany, 1956. Director Falk Harnack. Screenwriters: Herbert Reinecker, Alf Teichs. Actors: Lilli Palmer, Ivan Desny, Ellen Schwiers and others. Melodrama.

Anastasia. USA, 1956. Director Anatole Litvak. Screenwriters: Guy Bolton, Arthur Laurents. Actors: Ingrid Bergman, Yul Brynner, Helen Hayes, Akim Tamiroff and others. Melodrama.

Double Cross. UK, 1956. Director and Screenwriter Anthony Squire. Actors: Donald Huston, William Hartnell, Fay Compton and others. Thriller.

Invasion of the Body Snatchers . USA, 1956. Director Don Siegel. Screenwriters: Jack Finney, Daniel Mainwaring. Actors: Kevin McCarthy, Dana Wynter, Larry Gates and others. Sci-Fi.

La sonate 'a Kreutzer. France, 1956. Director and Screenwriter Eric Rohmer (story by L.Tolstoy). Actors: Jean-Claude Brialy, Francoise Martinelli, Eric Rohmer and others. Melodrama.

Le revizor ou L'inspecteur general. France, 1956. Director Marcel Bluwal. Screenwriter Andre' Barsacq (play by N.Gogol). Actors: Claude Rich, Roger Carel, Madeleine Lambert and others. Comedy.

The Gamma People. UK, 1956. Director John Gilling. Screenwriters: John W. Gossage, John Gilling. Actors: Paul Douglas, Eva Bartok, Leslie Phillips and others. Sci-Fi.

War and Peace. USA-Italy, 1956. Director King Vidor. Screenwriter Bridget Boland (novel by L.Tolstoy). Actors: Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman and others. Drama.

1957

Cloak Without Dagger / Operation Conspiracy. UK, 1957. Director Joseph Sterling. Screenwriter A.R. Rawlinson. Actors: Philip Friend, Mary Mackenzie, Leslie Dwyer and others. Thriller.

Five Steps to Danger. USA, 1957. Director Henry Kesler. Screenwriters: Henry Kesler, Donald Hamilton. Actors: Ruth Roman, Sterling Hayden, Werner Klemperer and others. Thriller.

Jet Pilot. USA, 1957. Director Joseph von Sternberg. Screenwriter Jules Furthman. Actors: John Wayne, Janet Leigh, Richard Rober and others. Melodrama.

Journey to Freedom. USA, 1957. Director Robert C. Dertano. Screenwriters: Stephen C. Apostolof, Herbert F. Nicolls. Actors: Jacques Scott, Geneviève Aumont, George Graham and others. Melodrama.

Man in the Road. UK, 1957. Director Lance Comfort. Screenwriter Guy Morgan (novel by Anthony Armstrong). Actors: Derek Farr, Ella Raines, Donald Wolfit and others. Drama.

Silk Stockings. USA, 1957. Director Rouben Mamulian. Screenwriters: George S. Kaufman, Leueen MacGrath, Leonard Gershe, Abe Burrows, Leonard Spigelgass (novel by "Ninotchka" - Melchior Lengyel). Actors: Fred Astaire, Cyd Charisse, Janis Paige, Peter Lorre and others. Comedy.

Stopover Tokyo. USA, 1957. Director Richard L. Breen. Screenwriters: Richard L. Breen, Walter Reisch (novel by John Marquand). Actors: Robert Wagner, Joan Collins, Ken Scott and others. Drama.

The 27th Day. USA, 1957. Director William Asher. Screenwriter and novel by John Mantley. Actors: Gene Barry, Valerie French, George Voskovec and others. Sci-Fi

The Girl in the Kremlin. USA, 1957. Director Russell Birdwell. Screenwriters: DeWitt Bodeen, Gene L. Coon. Actors: Lex Barker, Zsa Zsa Gabor, Jeffrey Stone and others. Drama.

The Iron Petticoat. USA, 1957. Director Ralph Thomas. Screenwriter Ben Hecht. Actors: Bob Hope, Katharine Hepburn, Noelle Middleton, James Robertson Justice and others. Comedy.

Uncle Vanya. USA, 1957. Directors John Goetz, Franchot Tone. Screenwriter: Stark Young (play by A.Chekhov). Actors Franchot Tone, Clarence Derwent, Dolores Dorn and others. Drama.

1958

Auferstehung. West Germany-Italy-France, 1958. Director Rolf Hansen. Screenwriters: Renato Castellani, Juliane Kay (novel by L.Tolstoy). Actors: Horst Buchholz, Myriam Bru, Edith Mill and others. Melodrama.

Der Arzt von Stalingrad. West Germany, 1958. Director Geza von Radvanyi. Screenwriter Werner P. Zibaso (novel by Heinz G. Konsalik). Actors: O.E. Hasse, Eva Bartok, Mario Adorf, Vera Chekhova and others. Drama.

Hong Kong Confidential. USA, 1958. Director Edward L. Cahn. Screenwriter Orville H. Hampton. Actors: Gene Barry, Beverly Tyler, Noel Drayton and others. Thriller.

La dame de pique. France, 1958. Director and screenwriter Stellio Lorenzi (story by A.Pushkin). Actors: Gabrielle Dorziat, Arlette Thomas, Betty Schneider and others. Drama.

La tempesta. Italy-France-Ugoslavia, 1958. Director Alberto Lattuada. Screenwriters: Ivo Perilli (story by A.Pushkin). Actors: Silvana Mangano, Van Heflin, Viveca Lindfors and others. Drama.

Le joueur. France-Italy, 1958. Director Claude Autant-Lara. Screenwriter Jean Aurenche (story by F.Dostoyevsky). Actors: Gerard Philip, Liselotte Pulver, Jean Danet and others. Drama.

Petersburger Nachte. West Germany, 1958. Director Paul Martin. Screenwriters: Johannes Hendrich, Max Nosseck. Actors: Ewald Balser, Johanna von Koczian, Ivan Desny and others. Drama.

The Beast of Budapest. USA, 1958. Director Harmon Jones. Screenwriters: John McGreevey, Louis Stevens. Actors: Gerald Milton, Michael Mills, Violet Rensing and others. Drama.

The Brothers Karamazov. USA, 1958. Director Richard Brooks. Screenwriter Julius J. Epstein (novel by F.Dostoyevsky). Actors: Yul Brynner, Maria Schell, Claire Bloom and others. Drama.

The Government Inspector. UK, 1958. Director and screenwriter D.J.Campbell (play by N.Gogol). Actors: Tony Hancock, John Gill, David Grahame and others. Comedy.

The Plot to Kill Stalin USA, 1958. Director Delbert Mann. Screenwriter David Karp. Actors: Luther Adler, Paul Bryar, Melvyn Douglas, Oskar Homolka and others. Drama.

The Professor. USA, 1958. Director Tom McCain. Actors: Irene Barr, John S. Copeland, Doug Hobart and others. Sci-Fi.

Umiliati e offesi. Italy, 1958. Director and Screenwriter Vittorio Cottafavi (novel by F.Dostoyevsky). Actors: Warner Bentivegna, Alfonso Casini, Andrea Costa and others. Drama.

1959

Der Kirschgarten. West Germany, 1959. Director and Screenwriter Heinz Hilpert (play by A.Chekhov). Actors: Inge Birkmann, Kathrin Ackermann, Jenny Lattermann and others. Comedy.

Friends and Neighbours. UK, 1959. Director Gordon Parry. Screenwriters: Talbot Rothwell, Austin Steele. Actors: Arthur Askey, Megs Jenkins, Peter Illing and others. Comedy.

L'idiota. Italy, 1959. Director Giacomo Vaccari. Screenwriter Giorgio Albertazzi (novel by F.Dostoyevsky). Actors: Giorgio Albertazzi, Mario Bardella, Marcello Bertini and others. Drama.

On the Beach. USA, 1959. Director Stanley Kramer. Screenwriter John Paxton (novel by Nevil Shute). Actors: Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins and others. Sci-Fi.

Raskolnikoff. West Germany, 1959. Director Franz Peter Wirth. Screenwriter Leopold Ahlsen (novel by F.Dostoyevsky). Actors: Hartmut Reck, Paul Verhoeven, Solveig Thomas and others. Drama.

The Cherry Orchard. USA, 1959. Director Daniel Petrie (play by A.Chekhov). Actors: Helen Hayes, John Abbott, Susan Strasberg, and others. Comedy.

The FBI Story. USA, 1959. Director Mervyn LeRoy. Screenwriters: Richard L. Breen, John Twist. Actors: James Stewart, Vera Miles, Murray Hamilton and others. Detective Story.

The Journey. USA, 1959. Director Anatole Litvak. Screenwriter George Tabori. Actors: Deborah Kerr, Yul Brynner, Jason Robards and others. Drama.

The Proposal. UK, 1959. Director Screenwriter Elisaveta Fen (story by A.Chekhov). Actors: David Bird, Harry Moore, Anne Robson and others. Comedy.

1960

Beyond the Curtain. UK, 1960. Director Compton Bennett. Screenwriter Compton Bennett (novel by Charles F. Blair). Actors: Richard Greene, Eva Bartok, Marius Goring and others. Drama.

Ein Monat auf dem Lande. West Germany, 1960. Director Robert Freitag (play by I.Turgenev). Actors Maria Becker, Jorn Behrmann, Max Buchsbaum and others. Melodrama.

Les trois soeurs. France, 1960. Director Jean Prat (play by A.Chekhov). Actors: Dominique Lacarriere, Clotilde Joano, Seda Maliane and others. Drama.

Man on a String. USA, 1960. Director Andre de Toth. Screenwriters: John H. Kafka, Virginia Shaler (novel by Boris Morros, Charles Samuels). Actors: Ernest Borgnine, Kerwin Mathews, Colleen Dewhurst and others. Drama.

Ninotchka. USA, 1960. Director Tom Donovan. Screenwriters: Roger O.Hirson, Melchior Lengyel (*remake of "Ninotchka"* (1939): *Screenwriters: Charles Brackett, Walter Reisch, Billy Wilder, Director - Ernst Lubitsch*). Actors: Maria Schell, Mischa Auer, Leon Belasco, Zsa Zsa Gabor and others. Comedy.

No Love for Johnnie. UK, 1960. Director Ralph Thomas. Screenwriter Nicholas Phipps (novel by Wilfred Fienburgh). Actors: Peter Finch, Stanley Holloway, Mary Peach and others. Drama.

Rocket Attack U.S.A. USA, 1960. Director Barry Mahon. Actors: John McKay, Monica Davis, Daniel Kern and others. Action.

The Judas Coat. USA, 1960. Director Gerald Mayer. Screenwriter Jerry Devin (novel by L.S.Moyzisch). Actors: David Hedison, Luciana Paluzzi, Margaret Lindsay, Vladimir Sokolov and others. Drama.

The Young Lovers / Chance Meeting. UK, 1960. Director Antony Asquith. Screenwriters: Robin Eridge, George Tabori. Actors: Odile Vesois, David Knight, David Kossoff and others. Melodrama.

Who Was That Lady? USA, 1960. Director George Sidney. Screenwriter Norman Krasna. Actors: Tony Curtis, Dean Martin, Janet Leigh and others. Comedy.

Wir Kellerkinder. West Germany, 1960. Director Hans-Joachim Wiedermann. Screenwriters: Thomas Keck, Herbert Kundler. Actors: Wolfgang Neuss, Karin Baal, Ingrid van Bergen and others. Comedy.

1961

A Wedding. UK, 1961. Director and screenwriter Eric Bentley (story by A.Chekhov). Actors: Dennis Handby, Roger Kemp, Roy Kinnear and others. Comedy.

Anna Karenina. UK, 1961. Director Rudolph Cartier. Screenwriter Donald Bull (novel by L.Tolstoy). Actors: Claire Bloom, Marius Goring, Sean Connery and others. Melodrama.

Capture That Capsule. USA, 1961. Director and screenwriter Will Zens. Actors: Dick Miller, Dick O'Neil, Richard Hordahl and others. Drama

Le mariage. France, 1961. Director Roger Kahane. Screenwriter Philippe Soupault (play by N.Gogol). Actors: Michel Galabru, Gaetan Noel, Maurice Chevit and others. Comedy.

One, Two, Three. USA, 1961. Director Billy Wilder. Screenwriters: Ferenc Molnar, Billy Wilder. Actors: James Cagney, Horst Buchholz, Pamela Tiffin and others. Comedy.

Romanoff and Juliet. UK, 1961. Director and screenwriter Peter Ustinov. Actors: Peter Ustinov, Sandra Dee, John Gavin, Akim Tamiroff and others. Comedy.

The Day the Earth Caught Fire. UK, 1961. Director Val Guest. Screenwriters: Wolf Mankowitz, Val Guest. Actors: Janet Munro, Leo McKern, Edward Judd and others. Sci-Fi.

The Long Shadow. UK, 1961. Director Peter Maxwell. Screenwriter Paddy Manning O'Brine. Actors: John Crawford, Susan Hampshire, Willoughby Goddard and others. Drama.

The Secret Ways. USA, 1961. Director Phil Karlson. Screenwriter Jean Hazlewood (novel by Alistair MacLean). Actors: Richard Widmark, Sonja Ziemann, Charles Regnier, Senta Berger and others. Drama.

Trouw en Trouwen. Belgium, 1961. Director Gerard Rekers. Screenwriter David Koning (play by N.Gogol). Actors: Jan Cammans, Mart Gevers, Marcel Hendrickx and others. Comedy.

1962

Advise & Consent. USA, 1962. Director Otto Preminger. Screenwriter Wendell Mayes (novel by Allen Drury). Actors: Henry Fonda, Charles Laughton, Don Murray and others. Drama.

Dead Man's Evidence. UK, 1962. Director Francis Searle. Screenwriter Arthur La Bern. Actors: Conrad Phillips, Jane Griffiths, Veronica Hurst and others. Drama.

Die Rache. West Germany, 1962. Director Rainer Erler (story by A.Chekhov). Actors: Rudolf Vogel, Eva Maria Meineke, Harald Leipnitz and others. Comedy.

Escape from East Berlin. USA-West Germany, 1962. Director Robert Siodmak. Screenwriters: Gabrielle Upton, Peter Berneis. Actors: Don Murray, Christine Kaufmann, Werner Klemperer and others. Drama.

Genosse Münchhausen. Germany, 1962. Director Wolfgang Neuss. Actors: Wolfgang Neuss, Corny Collins, Ingrid van Bergen and others. Comedy.

La steppa. Italy-France-Ugoslavia, 1962. Director Alberto Lattuada. Screenwriter Enzo Curreli (play by A.Chekhov). Actors: Charles Vanel, Daniele Spallone, Marina Vlad and others. Drama.

Le joueur. France, 1962. Director Francois Gir. Screenwriter Andre' Charpak (story by F.Dostoyevsky). Actors: Andre' Charpak, Huguette Hue, Dora Doll and others. Drama.

Master Spy. UK, 1962. Director Montgomery Tully. Screenwriters: Maurice Wilson, Montgomery Tully. Actors: Stephen Murray, June Thornburn, Alan Whentley. Detective Story.

Oncle Vania. France, 1962. Director Stellio Lorenzi (play by A.Chekhov). Actors: Michel Vitold, Henri Cremieux, Jean Topart and others. Drama.

Red Nightmare. USA, 1962. (*TV-remake of the propaganda film "Freedom and You" (1957). The last version of this film has the name "The Commies Are Coming, the Commies Are Coming" (1985).*) Director George Wagner. Screenwriter Vincent Fotre. Actors: Jack Kelly, Jeanne Cooper, Peter Brown and others. Drama.

Taras Bulba. USA, 1962. Director J. Lee Thompson. Screenwriter Waldo Salt (story by N.Gogol). Actors: Yul Brynner, Tony Curtis, Sam Wanamaker and others. Drama.

The Cherry Orchard UK, 1962. Director Michael Elliott (play by A.Chekhov). Actors: Peggy Ashcroft, Judi Dench, John Gielgud and others. Comedy.

The Devil's Agent. West Germany-UK, 1962. Director John Paddy Carstairs. Screenwriter John Paddy Carstairs (novel by Hans Habe). Actors: Peter van Eyck, Marianne Koch, Macdonald Carey, Christopher Lee and others. Drama.

The Manchurian Candidate. USA, 1962. Director John Frankenheimer. Screenwriter George Axelrod (novel by Richard Condon). Actors: Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury and others. Drama.

Totò e Peppino divisi a Berlino, Italy, 1962. Director Giorgio Bianchi. Screenwriters: Luigi Angelo, Sandro Continenza, Dino De Palma, Luciano Ferri, Agenore Incrocci, Furio Scarpelli. Actors: Totò, Peppino De Filippo, Nadia Sanders and others.

1963

13 Frightened Girls. USA, 1963. Director William Castle. Screenwriters: Otis L. Guernsey Jr., Robert Dillon. Actors: Kathy Dunn, Murray Hamilton, Joyce Taylor and others. Thriller.

A Gathering of Eagles. USA, 1963. Delbert Mann. Screenwriters: Sy Bartlett, Robert Pirosh. Actors: Rock Hudson, Rod Taylor, Mary Peach and others. Drama.

Call Me Bwana. UK, 1963. Director Gordon Douglas. Screenwriters: Johanna Harwood, Nate Monaster. Actors: Bob Hope, Anita Ekberg, Edie Adams and others. Comedy.

Caterina di Russia. Italy-France, 1963. Director Umberto Lenzi. Screenwriters: Umberto Lenzi, Guido Malatesta. Actors: Hildegard Knef, Sergio Fantoni, Giacomo Rossi-Stuart and others. Melodrama.

Children of the Damned. UK, 1963. Director Anton Leader. Screenwriter John Briley (novel by John Wyndham). Actors: Ian Hendry, Alan Badel, Barbara Ferris and others. Sci-Fi.

De kersentuin Belgium, 1963. Director Willy van Hemert (play by A.Chekhov). Actors: Ida Wasserman, Do van Stek, Anny de Lange and others. Comedy.

Delitto e castigo. Italy, 1963. Director Anton Giulio Majano (novel by F.Dostoyevsky). Actors: Luigi Vannucchi, Ilaria Occhini, Rina Franchetti and others. Drama.

From Russia with Love. UK, 1963. Director Terence Young. Screenwriter Johanna Harwood (по роману Ian Fleming). Actors: Sean Connery, Daniela Bianchi, Robert Shaw and others. Action.

Herra Oblomov. Finland, 1963. Director and screenwriter Mauno Hyvonen (novel by I.Goncharov). Actors: Sasu Haapanen, Helge Herala, Mauri Jaakkola and others. Drama.

Le anime morte. Italy, 1963. Director Edmo Fenoglio. Screenwriters: Artur Adamov, Annamaria Fama (novel by N.Gogol). Actors: Gastone Moschin, Elsa Merlini, Camillo Pilotto and others. Comedy.

Les trois soeurs. Canada, 1963. Director Paul Blouin. Screenwriter Guy Dufresne (play by A.Chekhov). Actors: Monique Miller, Nathalie Naubert, Janine Sutto and others. Drama.

Premier amour. France, 1963. Director Jean Prat. Screenwriter F.Dumayet (story by I.Turgenev). Actors : Fabrice Rouleau, Marie Dubois, Jose' Luis de Villalonga and others. Melodrama.

Ring of Spies. UK, 1963. Director Robert Tronson. Screenwriters: Frank Launder, Peter Barnes. Actors: Bernard Lee, William Sylvester, Margeret Tyzack and others. Detective Story.

Stalingrad. West Germany, 1963. Director Gustav Burmester. Screenwriter Claus Hubalek (novel by Theodor Plievier). Actors: Ullrich Haupt, Hanns Lothar, Carl Lange and others. Drama.

Taras Bulba, il cosacco. Italy, 1963. Director Ferdinando Baldi. Screenwriter Ennio De Concini (story by N.Gogol). Actors: Vladimir Medar, Erno Crisa, Lorella De Luca and others. Drama.

The Mouse on the Moon. UK, 1963. Director Richard Lester. Screenwriter Michael Pertwee (novel by Leonard Wibberley). Actors: Margaret Rutherford, Ron Moody, Bernard Cribbins, Terry-Thomas and others. Comedy.

The Prize. USA, 1963. Director Mark Robson. Screenwriter Ernest Lehman (novel by Irving Wallace). Actors: Paul Newman, Elke Sommer, Edward G. Robinson, Diane Baker, Micheline Presle, Gerard Oury and others. Detective Story.

Three Sisters. UK, 1963. Director Joan Kemp-Welch (play by A.Chekhov). Actors: Hilda Barry, Ann Bell, Jill Bennett and others. Drama.

Uncle Vanya. UK, 1963. Director Stuart Burge (play by A.Chekhov). Actors: Michael Redgrave, Max Adrian, Lewis Casson and others. Drama.

1964

002 agenti segretissimi. Italy, 1964. Director Lucio Fulci. Screenwriter Vittorio Metz. Actors: Franco Franchi, Ciccio Ingrassia, Ingrid Schoeller and others. Action.

Das Duell. West Germany, 1964. Director Hans Schweikart. Screenwriter Leo Lehmann (story by A.Chekhov). Actors: Hartmut Reck, Gerlinde Locker, Pinkas Braun and others. Drama.

Der Seitensprung. West Germany, 1964. Director Rainer Erler. Screenwriter Theodor Schubel (story by A.Chekhov). Actors: Robert Meyn, Nora Minor, Hannelore Elsner and others. Melodrama.

Dr. Strangelove. USA, 1964. Director and Screenwriter Stanley Kubrick (по роману Peter George). Actors: Peter Sellers, George C. Scott, Sterling Hayden and others. Comedy.

Fail-Safe. USA, 1964. Director Sidney Lumet. Screenwriter Walter Bernstein (novel by Eugene Burdick and Harvey Wheeler). Actors: Walter Matthau, Frank Overton, Henry Fonda and others. Drama.

Gerechtigkeit in Worowogorsk. West Germany, 1964. Director Dietrich Haugk. Screenwriter Theodor Schubel (stories by A.Chekhov). Actors: Paul Bos, Herbert Botticher, Johannes Buzalski and others. Comedy.

Helle Nachte. West Germany, 1964. Director and Screenwriter Wilhelm Semmelroth (story by F.Dostoyevsky). Actors: Kornelia Boje, Hartmut Reck, Ida Ehre and others. Melodrama.

Hide and Seek. UK, 1964. Director Cy Enfield. Screenwriters: Harold Green, Robert Foshko, David Stone. Actors: Ian Carmichel, Janet Munro, Curt Jurgens and others. Thriller.

Hot Enough for June. UK, 1964. Director Ralph Thomas. Screenwriter Lukas Heller (novel by Lionel Davidson). Actors: Dirk Bogarde, Nicholas Whistler, Sylva Koscina and others. Comedy.

Il Compagno Don Camillo. Italy-France, 1965. Director Luigi Comencini. Screenwriter Leonardo Benvenuti (novel by Giovanni Guareschi). Actors: Fernandel, Gino Cervi, Leda Gloria and others. Comedy.

Le train de Berlin est arrete' / Stop Train 349 / Verspatung in Marienborn. France-Italy-West Germany, 1964. Director Rolf Hadrich. Screenwriters: Will Tremper, Jim Henaghan. Actors: Jose Ferrer, Sean Flynn, Nicole Courcel and others. Drama.

Noches blancas. Spain, 1964. (novel by F.Dostoyevsky). Actors: María Jose Alfonso, María Banquer and others. Melodrama.

Seven Days in May. USA, 1964. Director John Frankenheimer. Screenwriter Rod Serling (novel by Fletcher Knebel , Charles W. Bailey II). Actors: Burt Lancaster, Kirk Douglas, Fredric March, Ava Gardner and others. Drama.

The Brothers Karamazov. UK, 1964. Director Alan Bridges. Screenwriter Frederick Gotfert (novel by F.Dostoyevsky). Drama.

The Intelligence Men. UK. 1964. Director Robert Asher. Screenwriters: Peter Blackmore, S.C.Green, R.M.Hills. Actors: Eric Morecombe, Ernie Wise, William Franklyn and others. Detective Story.

The Nasty Rabbit. USA, 1964. Director James Landis. Screenwriters: Arch Hall, Jim Critchfield. Actors: Misha Terry, Arch Hall, Melissa Morgan and others. Comedy.

The Runaway. UK, 1964. Director Tony Young. Screenwriter John Perceval. Actors: Greta Gynt, Alex Gallier, Paul Williamson and others. Melodrama.

The Spy with My Face. USA, 1965. Director John Newland. Screenwriters: Joseph Calvelli, Clyde Ware. Actors: Robert Vaughn, Senta Berger, David McCallum and others. Comedy.

To Trap a Spy. USA, 1964. Director Don Medford. Screenwriter Sam Rolfe. Actors: Robert Vaughn, Luciana Paluzzi, David McCallum and others. Comedy.

1965

City of Fear. Canada, 1965. Director Peter Bezencenet. Screenwriters: Max Bourne, Harry Alan Towers. Actors: Terry Moore, Albert Lieven, Marisa Mell and others. Drama.

Corrida pour un espion / Code Name: Jaguar. France, 1965. Director Maurice Labio. Screenwriters: Maurice Labio and others. Actors: Ray Danton, Pascale Petit, Roger Hanin and others. Action.

De postmeester. Holland, 1965. Director Paul Pouwels. Screenwriter Gerhard Menzel (story by A.Pushkin). Actors: Anne-Wil Blankers, Jules Croiset, Jan Gorissen and others. Melodrama.

Defector. France - West Germany, 1966. Director Raoul Levy. Screenwriters: Peter Francke, Robert Guenette. Actors: Montgomery Clift, Hardy Kruger, Macha Meril and others. Drama.

Der Spion, der i die holle ging. West Germany-France, 1965. Director Maurice Labro. Screenwriter Claude Rank. Actors: Ray Danton, Pascal Petit, Roger Hanin and others. Detective Story.

Dr. Goldfoot and the Bikini Machine. USA, 1965. Director Norman Taurog. Screenwriters: Robert Kaufman, James H. Nicholson. Actors: Vincent Price, Frankie Avalon, Dwayne Hickman and others. Sci-Fi comedy.

Dr. Zhivago. USA, 1965. Director David Lean. Screenwriter Robert Bolt (novel by Boris Pasternak). Actors: Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger, Alec Guinness, Tom Courtenay and others. Melodrama.

Italiani brava gente. Italy, 1965. Director Giuseppe De Santis. Screenwriters: Ennio De Concini, Giuseppe De Santis. Actors: Arthur Kennedy, Raffaele Pisu, Peter Falk, J.Prokhorenko, T.Samoilova, L.Prygunov and others. Drama.

La dame de pique. France, 1965. Director Leonard Keigel. Screenwriter Julien Green (story by A.Pushkin). Actors: Dita Parlo, Michel Subor, Simone Bach and others. Drama.

La figlia del capitano. Italy, 1965. Director Leonardo Cortese. Screenwriters: Leonardo Cortese, Fulvio Palmieri (story by A.Pushkin). Actors: Amedeo Nazzari, Umberto Orsini, Lucilla Morlacchi and others. Drama.

La potenza delle tenebre. Italy, 1965. Director Vittorio Cottafavi (play by L.Tolstoy). Actors Emanuela Fallini, Arnoldo Foa, Letizia Frezza and others. Drama.

Los hermanos Karamazov. Spain, 1965. (novel by F.Dostoyevsky). Actors: Modesto Blanch, Fernando Guillen, Arturo Lopez and others. Drama.

Onkelchens Traum. West Germany, 1965. Director Gunter Grawert. Screenwriter Lester Cole (story by F.Dostoyevsky). Actors: Rudolf Vogel, Rosel Schafer, Monika Berg and others. Comedy.

Resurrezione. Italy, 1965. Director Franco Enriquez. Screenwriters: Oreste Del Buono, Franco Enriquez (novel by L.Tolstoy). Actors: Alberto Lupo, Valeria Moriconi, Sergio Tofano and others. Melodrama.

Supwerseven Chiama Cairo / Super Seven Calling Cairo. Italy, 1965. Director and Screenwriter Umberto Lenzi. Actors: roger Browne, Fabienne Dali, Rosalba Neri and others. Action.

The Bedford Incident. USA, 1965. Director John Harris. Screenwriter James Poe (novel by Mark Rascovich). Actors: Richard Widmark, Sidney Poitier, Martin Balsam and others. Drama.

The Dirty Game / Guerre secrete. USA-France-Italy-West Germany, 1965. Directors: Christian-Jaque, Werner Klingler, Carlo Lizzani, Terence Young. Screenwriters: Philippe Bouvard, Jacques Caborie and others. Actors: Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot, Bourvil, Robert Hossein, Klaus Kinski and others. Thriller.

The Ipcress File. UK, 1965. Director Sidney J. Furie. Screenwriter Bill Canaway (novel by Len Deighton). Actors: Michael Caine, Nigel Green, Guy Doleman and others. Thriller.

The Liquidator. UK, 1965. Director Jack Cardiff. Screenwriter Peter Yeldham (novel by John Gardner). Actors: Rod Taylor, Trevor Howard, Akim Tamiroff and others. Thriller.

The Mask of Janus. UK, 1965. Director John Gould. Actors: Peter Arne, Derek Benfield, Richard Marner and others. Thriller.

The Spy Who Came in from the Cold. UK, 1965. Director Martin Ritt. Screenwriter Paul Dehn (novel by John le Carré). Actors: Richard Burton, Claire Bloom, Oskar Werner and others. Detective Story.

1966

Agente 3S3, massacro al sole. Italy-Spain-France, 1966. Director Sergio Sollima. Screenwriters: Jesús María de Arozamena, Giovanni Simonelli. Actors: George Ardisson, Frank Wolff, Evi Marandi and others. Action.

Berlino, Appuntamento per le spaie / Spy in Your Eye. Italy, 1966. Director Vittorio Sala. Screenwriters: Romano Ferraro and others. Actors: Brett Hasley, Pier Angeli, Dana Andrews and others. Detective Story.

Dead Heat on a Merry-Go-Round. USA, 1966. Director and screenwriter Bernard Girard. Actors: James Coburn, Camilla Sparv, Aldo Ray and others. Comedy.

Der Kirschgarten. West Germany, 1966. Director Peter Zadek (play by A.Chekhov). Actors: Margot Trooger, Hans Jaray, Marlen Diekhoff and others. Comedy.

Devil's Agent. UK, 1966. Director John P.Corstairs. Screenwriter Robert Westerby. Actors: Peter Van Eyck, Marianne Koch, MacDonald Carey and others. Drama.

Dr. Goldfoot and the Girl Bombs / Le spie vengono dal semifreddo. Italy-USA, 1966. Director Mario Bava. Screenwriters: Franco Castellano, Franco Dal Cer. Actors: Vincent Price, Franco Franchi, Laura Antonelli and others. Sci-fi comedy.

Funeral in Berlin. USA, 1966. Director Guy Hamilton. Screenwriter Evan Jones (novel by Len Deighton). Actors: Michael Caine, Paul Hubschmid, Oskar Homolka and others. Drama.

Ivanov. UK, 1966. Director Graham Evans. Screenwriter John Bowen (play by A.Chekhov). Actors: Edward Atienza, Angela Baddeley, Claire Bloom and others. Drama.

La cerisaie. France, 1966. Director Jean-Paul Sassy. Screenwriter Georges Neveux (play by A.Chekhov). Actors: Madeleine Renaud, Pierre Bertin, Philippe Drancy and others. Comedy.

Oblomov. Italy, 1966. Director Claudio Fino. Screenwriter Annamaria Fama (novel by I.Goncharov). Actors: Pina Cei, Nando Gazzolo, Alberto Lionello and others. Drama.

One Spy Too Many. USA, 1966. Director Joseph Sargent. Screenwriter Dean Hargrove. Actors: Robert Vaughn, David McCallum, Rip Torn and others. Comedy.

Rasputin: The Mad Monk. UK, 1966. Director Don Sharp. Screenwriter Anthony Hinds. Actors: Christopher Lee, Barbara Shelley, Richard Pasco and others. Melodrama.

Spy in the Sky. UK, 1966. Director W.L. Wilder. Screenwriter M. Wilder. Actors: Steve Brodie, Andrea Domberg, George Couleuris and others. Thriller.

The Black Box Affair. Spain-Italy, 1966. Director James Harris. Screenwriters: James Harris, Nino Cuevedo. Actors: Craig Hill, Teresa Gimper, Luis Martin and others. Drama.

The Glass Bottom Boat. USA, 1966. Director Frank Tashlin. Screenwriter Everett Freeman. Actors: Doris Day, Rod Taylor, Arthur Godfrey and others. Comedy.

The Great Spy Chase. France, 1966. Director Georges Laauther. Screenwriters: Michel Audird, Albert Simonin. Actors: Lino Ventura, Bernard Blier, Mirelle Darc and others. Detective Story.

The Idiot. UK, 1966. Director Alan Bridges. Screenwriter Leo Lehmann (novel by F.Dostoyevsky). Actors: David Buck, Anthony Bate, Adrienne Corri and others. Drama.

The Russian Are Coming, The Russian Are Coming! USA, 1966. Director Norman Jewison. Screenwriter William Rose (novel by Nathaniel Benchley). Actors: Carl Reiner, Eva Marie Saint, Alan Arkin and others. Comedy.

The Seagull. UK, 1966. Director Alan Cooke (play by A.Chekhov). Actors: Pamela Brown, Niall MacGinnis, Annette Crosbie and others. Drama.

The Second Best Secret Agent in the Whole Wide World. UK, 1966. Director Lindsay Shonteff. Screenwriters: Howard Griffits, L.Shonteff. Actors: Tom Adams, Karel Stepanek, Veronica Hurst and others. Action.

The Three Sisters. USA, 1966. Director Paul Bogart. Screenwriter Randall Jarrell (play by A.Chekhov). Actors: Geraldine Page, Shelley Winters, Kim Stanley and others. Drama.

Turn Curtain. USA, 1966. Director Alfred Hitchcock. Screenwriter Brian Moore. Actors: Paul Newman, Julie Andrews, Lila Kedrova, T.Tumanova and others. Thriller.

Way.. Way Out. USA, 1966. Director Gordon Douglas. Screenwriters: William Bowers, Laszlo Vadnay. Actors: Jerry Lewis, Connie Stevens, Anita Ekberg and others. Comedy.

1967

2 ou 3 choses que je sais d'elle. France, 1967. Director Jean-Luc Godard. Screenwriters: Catherine Vimenet, Jean-Luc Godard. Actors: Marina Vlady, Joseph Gehard, Anny Duperey and others. Drama.

All the Way to Paris / After You, Comrade. South Africa, 1967. Director and screenwriter Jamie Uys. Actors: Jamie Uys, Bob Courtney, Reinet Maasdorp and others. Comedy.

Billion Dollars Brain. UK, 1967. Director Ken Russell. Screenwriter John McGrath (novel by Len Deighton). Actors: Michael Caine, Françoise Dorleac, Karl Malden, Oskar Homolka and others. Action.

Danger Rout. UK, 1967. Director Seth Holt. Screenwriters: Meade Roberts, Robert Stewart. Actors: Richard Johnson, Carol Lynley, Barbara Bouchet and others. Action.

Das schwedische Zundholz. West Germany, 1967. Director and screenwriter Gerhard Klingenberg (story by A.Chekhov). Actors: Hans Joachim Klein, Ellen Schwiers, Rudolf Vogel and others. Comedy.

Der Alte. West Germany-Belgium-Canada-Switzerland, 1967. Director and Screenwriter Lutz Buscher (story by M.Gorky). Actors: Paul Verhoeven, Ursula Jockeit, Hans Helmut Dickow and others. Drama.

Der Revisor. West Germany, 1967. Director Gustav Rudolf Sellner (play by N.Gogol). Actors: Alfred Schieske, Ruth Hausmeister, Claudia Brodzinska and others. Comedy.

Der Tod des Iwan Iljitsch. **West Germany, 1967.** Director Hansgunther Heyme. Screenwriter Artur Adamov (story by L.Tolstoy). Actors: Ulrich Matschoss, Josefine Schult-Prasser, Johanna Liebeneiner and others. Drama.

Die Letzen. **West Germany, 1967.** Director Oswald Dopke. Screenwriters: Gerd Rosler, F.K.Wittich (play by M.Gorky). Actors Wolfgang Engels, Carl Lange, Alice Treff and others. Drama.

Drei Jahre. **West Germany, 1967.** Director Eberhard Itzenplitz. Screenwriter Leo Lehmann (play by A.Chekhov). Actors: Franz Kollasch, Christiane Bruhn, Herbert Fleischmann and others. Drama.

Ich will Mjussow sprechen. **West Germany, 1967.** Director Rolf von Sydow. Screenwriters: Jan Mertens, Gerd Bauer (play by V.Kataev). Actors: Joachim Teege, Kurt Sobotka, Karin Jacobsen and others. Comedy.

J'ai tue' Raspoutine. **France-Italy, 1967.** Director Robert Hossein. Screenwriters: Paola Sanjust (novel by F.Usupov). Actors: Gert Froebe, Peter McEnery, Robert Hossein, Geraldine Chaplin and others. Drama.

Liebesnachte in der Taiga. **West Germany, 1967.** Director Harald Philipp. Screenwriter Werner P. Zibaso (novel by Heinz G. Konsalik). Actors: Thomas Hunter, Marie Versini, Stanislav Ledinek, Ivan Desny and others. Drama.

Matchless. **Italy, 1967.** Director Alberto Lattuada. Screenwriters: Ermanno Donati, Alberto Lattuada. Actors: Patrick O'Neal, Ira von Furstenberg, Donald Pleasence and others. Sci-Fi, Comedy.

Onkel Vanja. **Sweden, 1967.** Director and screenwriter Johan Bergenstrahle (play by A.Chekhov). Actors Keve Hjelm, Gunnel Lindblom, Tore Lindwall and others. Drama.

Pension Clausewitz. **West Germany, 1967.** Director Ralph Habib. Screenwriters: Franz Baake, Nero Brandenburg. Actors: Wolfgang Kieling, Maria Brockerhoff, Friedrich Schoenfelder and others. Comedy.

The Double Man. **UK, 1967.** Director Franklin J. Schaffner. Screenwriters: Alfred Hayes, Frank Tarloff (novel by Frank Tarloff). Actors: Yul Brynner, Britt Ekland, Clive Revill and others. Thriller.

The Man Outside. **UK, 1967.** Director Samuell Gallu. Screenwriter Samuell Gallu (novel by Gene Stackleborg). Actors: Van Heflin, Heidelinde Weis, Pinkas Braun and others. Drama.

The Naked Runner. **UK, 1967.** Director Sidney J. Furie. Screenwriter Stanley Mann (novel by Francis Clifford). Actors: Frank Sinatra, Peter Vaughan, Nadia Gray and others. Thriller.

The President's Analyst. **USA, 1967.** Director and Screenwriter Theodore J. Flicker. Actors: James Coburn, Godfrey Cambridge, Severn Darden and others. Comedy.

The Spy with a Cold Nose. **UK, 1967.** Director Daniel Petrie. Screenwriters: Ray Galton, Alan Simpson. Actors: Laurence Harvey, Lionel Jeffries, Daliah Lavi and others. Comedy.

Zwei Girls vom roten Stern / An Affair of State. **West Germany-Austria-France, 1967.** Director Sammy Drechsel. Screenwriter Klaus Peter Schreiner (novel by Peter Norden). Actors: Lilli Palmer, Curd Jürgens, Pascale Petit and others. Comedy.

1968

A Dandy in Aspic. **UK, 1968.** Directors: Anthony Mann, Laurence Harvey. Screenwriter Derek Marlowe. Actors: Laurence Harvey, Tom Courtenay, Mia Farrow and others. Drama.

Assignment K. **UK, 1968.** Director Val Guest. Screenwriters: Maurice Foster, Val Guest. Actors: Stephen Boyd, Camilla Sparv, Michael Redgrave and others. Thriller.

De meeuw. **Belgium, 1968.** Directors Jo Dua, Dre' Poppe. Screenwriter Charles B. Timmer (play by A.Chekhov). Actors: Julienne De Bruyn, Martha Dewachter, Dirk Decleir and others. Drama.

From Chekhov with Love. **UK, 1968.** Director Bill Turner. Screenwriter Jonathan Miller (play by A.Chekhov). Actors: John Gielgud, Peggy Ashcroft, Nigel Davenport and others. Drama.

Gebroeders Karamazow. **Belgium, 1968.** Director Anton Peters. Screenwriter Vik De Ruyter (novel by F.Dostoyevsky). Actors: Alex Cassiers, Nand Buyl, Janine Bischops and others. Drama.

Great Catherine. **UK, 1968.** Director Gordon Flemyng. Screenwriter Hugh Leonard (play by George Bernard Shaw). Actors: Jeanne Moreau, Peter O'Toole, Zero Mostel, Akim Tamiroff and others. Comedy.

Guns in the Heather. **UK, 1968.** Director Robert Butler. Screenwriter Herman Groves (novel by Lockhart Amerman). Actors: Glenn Corbett, Alfred Burke, Kurt Russell and others. Action.

Ice Station Zebra. **USA, 1968.** Director John Sturges. Screenwriter Harry Julian Fink (novel by Alistair MacLean). Actors: Rock Hudson, Ernest Borgnine, Patrick McGoohan and others. Drama.

Les bas-fonds. **Canada-France-Switzerland, 1968.** Director Jean-Paul Sassy. Screenwriter Rostislav Dobujinsky (play by M.Gorky). Actors: Daniel Gelin, Daniel Emifork, Ludmila Mikael and others. Drama.

L'idiot. **France, 1968.** Director and screenwriter Andre' Barsacq (novel by F.Dostoyevsky). Actors: Philippe Avron, Elisabeth Allain, Gerard Bayle and others. Drama.

Resurrection. **UK, 1968.** Director David Giles. Screenwriter Alexander Baron (novel by L.Tolstoy). Actors: Alan Dobie, Bridget Turner, John Stratton and others. Melodrama.

The Bamboo Saucer. USA, 1968. Director Frank Telford. Screenwriters: John P. Fulton, Frank Telford. Actors: Dan Duryea, John Ericson, Lois Nettleton and others. Sci-Fi.

The Sea Gull. UK-USA, 1968. Director Sidney Lumet. Screenwriter Moura Budberg (play by A.Chekhov). Actors: James Mason, Simone Signoret, Vanessa Redgrave and others. Drama.

The Shoes of the Fisherman. USA, 1968. Director Michel Anderson. Screenwriters: James Kennaway, John Patrick. Actors: Anthony Quinn, Laurence Olivier, Oskar Werner, Vittorio De Sica and others. Drama.

The Sunshine Patriot. USA, 1968. Director Joseph Sargent. Screenwriters: Joel Rogosin and others. Actors: Cliff Robertson, Dina Merril, Luther Adler and others. Action.

Tragodie auf der Jagd. West Germany, 1968. Director Gerhard Klingenberg. Screenwriter Leo Lehmann (play by A.Chekhov). Actors: Erich Schellow, Karin Baal, Andrea Jonasson and others. Melodrama.

1969

Before Winter Comes. UK, 1969. Director J. Lee Thompson. Screenwriters: Frederick L. Keefe, Andrew Sinclair. Actors: David Niven, Topol, Anna Karina, John Hurt and others. Drama.

Daughter of the Mind. USA, 1969. Director Walter Grauman. Screenwriter Luther Davis (novel by Poul Callico). Actors: Don Murray, Ray Millard, Barbara Duna and others. Drama.

Destiny of a Spy. USA, 1969. Director Boris Sagal. Screenwriter Stanford Whilmore (novel by John Blckburn). Actors: Lorne Greeno, Rachel Roberts, Antony Quayle and others. Drama.

Der ewige Gatte. West Germany, 1969. Director and screenwriter Stanislav Barabas (story by F.Dostoyevsky). Actors: Jozef Kroner, Gunter Mack, Brigitte Skay and others. Comedy.

Don't Drink the Water. USA, 1969. Director Howard Morris. Screenwriter Woody Allen. Actors: Jackie Gleason, Estelle Parsons, Ted Bessell and others. Comedy.

Elava ruumis. Finland, 1969. Director Mikko Niskanen (novel by L.Tolstoy). Actors: Dagi Angervo, Elli Castren, Kari Franck and others. Drama.

I fratelli Karamazov. Italy, 1969. Director Sandro Bolchi. Screenwriter Diego Fabbri (novel by F.Dostoyevsky). Actors: Antonio Battistella, Mariolina Bovo, Umberto Ceriani and others. Drama.

Le Rouble 'a Deux Faces / The Day the Hot Line Got Hot / The Hot Line / France-Spain, 1969. Director Etienne Perier. Screenwriter Paul Jarrico. Actors: Charles Boyer, Robert Taylor, Marie Dubois and others. Comedy.

Les freres Karamazov France, 1969. Director Marcel Bluwal. Screenwriter Dominique Arban (novel by F.Dostoyevsky). Actors: Pierre Brasseur, Josep Maria Flotats, Bernard Fresson and others. Drama.

Sai cosa faceva Stalin alle donne? Italy, 1969. Director Maurizio Liverani. Screenwriters: Benedetto Benedetti, Maurizio Liverani. Actors: Helmut Berger, Margaret Lee, Silvia Monti and others. Comedy.

Solens barn. West Germany, 1969. Director Ernst Gunther (play by M.Gorky). Actors: Gunnel Brostrom, Ulf Brunnberg, Gertrud Fridh and others. Drama.

The Limbo Line. UK, 1969. Director Samuel Gallu. Screenwriter Donald James (novel by Victor Canning). Actors: Craig Stevens, Kate O'Mara, Eugene Dackers and others. Drama.

The Looking Glass War. UK, 1969. Director Frank Pierson. Screenwriter Frank Pierson (novel by John le Carre'). Actors: Christopher Jones, Pia Degermark, Ralph Richardson, Anthony Hopkins, Susan George and others. Drama.

The Possessed. UK, 1969. Director Naomi Capon. Screenwriter Lennox Phillips (novel by F.Dostoyevsky). Actors: Keith Anderson, James Caffrey, David Collings and others. Drama.

Topaz. USA, 1969. Director Alfred Hitchcock. Screenwriter Samuel A. Taylor (novel by Leon Uris). Actors: Frederick Stafford, Dany Robin, Claude Jade, Michel Piccoli, Philippe Noiret and others. Thriller.

1970

Crimen y castigo. Spain, 1970. Director Alberto González Vergel (novel by F.Dostoyevsky). Actors: Manuel Díaz Gonzalez, Ana Belén, Lola Gaos and others. Drama.

Die U-2-Affäre. West Germany, 1970. Director Rudolf Nussgruber. Screenwriters: Hans Dieter Schreeb, Hans-Georg Thiemt. Actors: Michael Degen, Claudia Wedekind, Dieter Eppler and others. Drama.

Erste Liebe. West Germany, 1970. Director and screenwriter Maximilian Schell (story by I.Turgenev). Actors: John Moulder-Brown, Dominique Sanda, Maximilian Schell and others. Melodrama.

Korsbarstradgarden. Sweden, 1970. Director Ernst Grnther (play by A.Chekhov). Actors: Margaretha Krook, Mona Andersson, Carl Billquist and others. Comedy.

L'Aveu. France, 1970. Director Costa-Gavras. Screenwriters: Artur & Lise London. Actors: Yves Montand, Simone Signoret, Gabriele Ferzetti and others. Drama.

Menschen. West Germany, 1970. Director Fritz Umgelter. Screenwriter Leopold Ahlsen (play by M.Gorky). Actors: Ullrich Haupt, Gunter Mack, Gunter Strack and others. Drama.

One Day in the Life of Ivan Denisovich / En Dag i Ivan Denisovitsj' liv. UK-Norway, 1970. Director Caspar Wrede. Screenwriter Ronald Harwood (novel by A.Solzhenitsyn). Actors: Tom Courtenay, Espen Skjonberg, Alf Malland and others. Drama.

The Executioner. UK-USA, 1970. Director Sam Wanamaker. Screenwriters: Gordon McDonell, Jack Pulman. Actors: George Peppard, Joan Collins, Oskar Homolka and others. Thriller.

The Twelve Chairs. USA, 1970. Director Mel Brooks. Screenwriter Mel Brooks (novel by I.Ilf and E.Petrov). Actors: Frank Langella, Ron Moody, Dom DeLuise and others. Comedy.

Three Sisters. UK, 1970. Directors: Laurence Olivier, John Sichel. Screenwriter Moura Budberg (play by A.Chekhov). Actors: Jeanne Watts, Joan Plowright, Louise Purnell and others. Drama.

Uncle Vanya. UK, 1970. Director Christopher Morahan (play by A.Chekhov). Actors: Freddie Jones, Anthony Hopkins, Ann Bell and others. Drama.

Vladimir et Rosa. France - West Germany, 1970. Directors and screenwriters : Jean-Luc Godard, Jean-Pierre Gorin. Actors: Yves Afonso, Juliet Berto, Jean-Luc Godard, Jean-Pierre Gorin and others. Drama.

1971

Crime et chatiment. France, 1971. Director and screenwriter Stellio Lorenzi (novel by F.Dostoyevsky). Actors: Francois Marthouret, Jean Topart, Philippe Leotard and others. Drama.

Die Mutter. West Germany, 1971. Directors: Wolfgang M. Schwiedrzik, Frank Patrick Steckel. Screenwriter Bertolt Brecht (story by M.Gorky). Actors: Sabine Andreas, Monica Bleibtreu, Edith Clever and others. Drama..

Earth II. USA, 1971. Director Tom Gries. Screenwriters Allan Balter, William Read Woodfield. Actors: Gary Lockwood, Scott Hylands, Hari Rhodes and others. Sci-Fi.

La Corta notte delle bambole di vetro. Italy - West Germany, 1971. Director and screenwriter Aldo Lado. Actors: Ingrid Thulin, Jean Sorel, Mario Adorf, Barbara Bach and others. Sci-Fi.

Nicholas and Alexandra. UK, 1971. Director Franklin Shaffner. Screenwriters: Edward Bond, James Goldman (novel by Robert K. Massie). Actors: Michael Jayston, Janet Suzman, Laurence Olivier and others. Drama.

Onkel Vanja. Denmark, 1971. Director Leon Feder (play by A.Chekhov). Actors: Aksel Erhardtzen, Birgitte Bruun, Helga Frier and others. Drama.

Platonov. UK, 1971. Director Christopher Morahan. Screenwriter John Elliot (play by A.Chekhov). Actors: Rex Harrison, Patsy Byrne, Sian Phillips and others. Drama.

That Lady from Peking. UK, 1971. Director and screenwriter Eddy Davis. Actors: Carl Betz, Nancy Kan, Sid Melton and others. Drama.

The Cherry Orchard. USA, 1971. Director Cedric Messina (play by A.Chekhov). Actors: Charles Gray, Celia Johnson, Gemma Jones and others. Comedy.

The Death of Me Yet. USA, 1971. Director Joht L. Moxey. Screenwriter A.J. Russel. Actors: Doug McClure, Darren McGavin, Rosemary Forsy and others. Detective Story.

W.R. - Misterije organizma. W.R. - Die Mysterien des Organismus. Yugoslavia - West Germany, 1971. Director and screenwriter Dusan Makavejev. Actors: Milena Dravic, Ivica Vidovic, Jagoda Kaloper and others. Comedy.

1972

Bystanders. USA, 1972. Director Peter Collingson. Screenwriter James Mitchell (novel by James Munro). Actors: Stanly Baker, Geraldine Chaplin, Dana Andrews, Donald Pleasence and others. Drama.

Colossus: The Forbin Project. USA, 1972. Director Joseph Sargent. Screenwriter James Bridges (novel by D.F. Jones). Actors: Eric Braeden, Susan Clark, Leonid Rostoff and others. Sci-Fi.

Embassy. USA, 1972. Director Gordon Hessler. Screenwriter John Bird (novel by Stephen Coulter). Actors: Richard Roundtree, Chuck Connors, Marie-José Nat, Max von Sydow and others. Drama.

Escape to the Sun. Israel - France - West Germany, 1972. Director and screenwriter Menahem Golan. Actors: Laurence Harvey, Josephine Chaplin, Lila Kedrova, John Ireland and others. Drama.

Het levende lijk. Belgium, 1972. Director Antonín Moskalyk. Screenwriter Hans Krijt (play by L.Tolstoy). Actors: Gella Allaert, Bert Andre', Piet Bergers and others. Drama.

I demoni. Italy, 1972. Director Sandro Bolchi. Screenwriter Diego Fabbri (novel by F.Dostoyevsky). Actors: Angiola Baggi, Marisa Bartoli, Antonio Battistella and others. Drama.

La cerisaie. France, 1972. Director Stellio Lorenzi (play by A.Chekhov). Actors: Maria Mauban, Jean Topart, Michel Vitold and others. Comedy.

Lenin, din gavty. Denmark, 1972. Director Kirsten Stenbæk. Screenwriters: Bent Grasten, Kirsten Stenbæk
Actors: Peter Steen, Dirch Passer, Judy Gringer and others. Comedy.

Maestro e Margherita. Italy-Ugoslavia, 1972. Director Alexander Petrovic. Screenwriter Barbara Alberti (novel by M.Bulgakov). Actors: Ugo Tognazzi, Mimsy Farmer, Alain Cuny and others. Drama, Comedy, Sci-Fi.

Solens born. Denmark, 1972. Director Sam Besekow (автор пьес М.Горький). Actors: Laila Andersson, Ingolf David, Grith Fjeldmose and others. Drama.

The Assassination of Trotsky. Italy-UK, 1972. Director Joseph Losey. Screenwriter Nicholas Mosley. Actors: Richard Burton, Alain Delon, Romy Schneider, Valentina Cortese and others. Drama.

1973

A Misfortune. UK, 1973. Director and screenwriter Ken Loach (stories by A.Chekhov). Actors: Xenia Debernier, Vyvan Ekkel, Ben Kingsley and others. Drama.

Days of Fury. Italy-UK, 1973. Director Antonio Calenda. Screenwriters: Edward Bond, Antonio Calenda. Actors: Carole Andre', Claudia Cardinale, Ray Lovelock and others. Drama.

Den Foerste kreds. Denmark-Sweden, 1973. Director and screenwriter Aleksander Ford (novel by Alexander Soljenitsin). Actors: Gunther Malzacher, Elzbieta Czyzewska, Vera Tschechowa and others. Drama.

Friere. Denmark, 1973. Director Klaus Hoffmeyer (stories by N.Gogol). Actors: Lili Heglund, Sigrid Horne-Rasmussen, John Larsen and others. Drama.

Kirsebaehaven. Norway, 1973. Director Jan Bull (play by A.Chekhov). Actors: Lise Fjeldstad, Unn Vibeke Hol, Lars Andreas Larssen and others. Comedy.

Kremlin Letter. USA, 1973. Director John Huston. Screenwriter Gladys Hill (novel by Noel Behn). Actors: Bibi Andersson, Richard Boone, Lila Kedrova, Raf Vallone, Max von Sydow, Orson Welles and others. Thriller.

Le Serpent / Night Flight from Moscow. France, 1973. Director Henry Verneuil. Screenwriters: Gilles Perrault, Henri Verneuil. Actors: Yul Brynner, Henry Fonda, Dirk Bogarde, Philippe Noiret, Michel Bouquet and others. Thriller.

Le silencieux. France, 1973. Director Claude Pinoteau. Screenwriters : Claude Pinoteau, Jean-Loup Danadie. Actors: Lino Ventura, Lea Massari, Suzanne Flon and others. Thriller.

Olenka. Italy, 1973. Director and screenwriter Alessandro Brissoni (story by A.Chekhov). Actors: Carlo Bagno, Cesare Bettarini, Elettra Bisetti and others. Melodrama.

Scorpio. USA, 1973. Director Michael Winner. Screenwriters: David W. Rintels, Gerald Wilson. Actors: Burt Lancaster, Alain Delon, Paul Scofield and others. Thriller.

The 500 Pound Jerk. USA, 1973. Director William Kronick. Screenwriter James S. Henerson. Actors: James Franciscus, Alex Karras, Hope Lange and others. Comedy.

The Mackintosh Man. USA, 1973. Director John Huston. Screenwriter Walter Hill (novel by Desmond Bagley). Actors: Paul Newman, Dominique Sanda, James Mason and others. Thriller.

War & Peace. UK, 1973. Director John Davies. Screenwriter Jack Pulman (novel by L.Tolstoy). Actors: Anthony Hopkins, Morag Hood, Alan Dobie, Angela Down and others. Drama.

1974

Anna Karenina. Italy, 1974. Director Sandro Bolchi (novel by L.Tolstoy). Actors: Lea Massari, Cesare Polacco, Flora Lillo and others. Melodrama.

Chosen Survivors. Mexico- USA, 1974. Director Sutton Roley. Screenwriter H.B. Cross. Actors: Jackie Cooper, Alex Cord, Bradford Dillman and others. Sci-Fi.

Die Mowe. West Germany, 1974. Director Peter Zadek (play by A.Chekhov). Actors: Lola Muthel, Hermann Lause, Hans Mahnke and others. Drama.

E cominciò il viaggio nella vertigine Italy, 1974. Director Toni de Gregorio. Screenwriter Toni de Gregorio. Actors: Ingrid Thulin, Gastone Moschin, Sergio Fantoni, Franca Nuti and others. Drama.

Enemies. USA, 1974. Directors: Kirk Browning, Ellis Rabb. Screenwriter Jeremy Brooks (play by M.Gorky). Actors: George Pentecost, Will Lee, Ellis Rabb and others. Drama.

Krankensaal 6. West Germany, 1974. Director and screenwriter Karl Fruchtmann (story by A.Chekhov). Actors: Helmut Qualtinger, Stefan Wigger, Zalman Lebiush and others. Drama.

Les trois soeurs. France, 1974. Director Jean Prat (play by A.Chekhov). Actors: Maurice Garrel, Daniele Girard, Lucienne Hamon and others. Drama.

Platonov. Portugal, 1974. Director Jorge Listopad (play by A.Chekhov). Actors Irene Cruz, Victor de Sousa, Sinde Filipe and others. Drama.

Romance with a Double Bass. UK, 1974. Director Robert Young. Screenwriter Connie Booth (story by A.Chekhov). Actors: John Cleese, Connie Booth, Graham Crowden and others. Comedy.

S*P*Y*S. USA, 1974. Director Irvin Kershner. Screenwriters: Lawrence J. Cohen, Fred Freeman. Actors: Elliott Gould, Donald Sutherland, Joss Ackland and others. Action.

The Cherry Orchard. Australia, 1974. Director David Zweck (play by A.Chekhov). Actors: Googie Withers, Frank Thring, Wendy Hughes and others. Comedy.

The Girl from Petrovka. USA, 1974. Director Robert Miller. Screenwriter Allan Scott (novel by George Feifer). Actors: Goldie Hawn, Hal Holbrook, Anthony Hopkins and others. Comedy.

The Missiles of October. USA, 1974. Director Anthony Page. Screenwriter Stanley R. Greenberg (book by Robert F. Kennedy). Actors: William Devane, Ralph Bellamy, Howard Da Silva, Martin Sheen and others. Drama.

The Tamarind Seed. UK-USA, 1974. Director Blake Edwards. Screenwriter Blake Edwards (novel by Evelyn Anthony). Actors: Julie Andrews, Omar Sharif, Anthony Quayle and others. Melodrama.

The Wood Demon. USA, 1974. Director Donald McWhinnie (play by A.Chekhov). Actors: Ian Holm, Francesca Annis, Ronald Hines and others. Comedy.

Toute une vie. France-Italy, 1974. Director Claude Lelouch. Screenwriters: Claude Lelouch, Pierre Uytterhoeven. Actors: Marthe Keller, Andre' Dussolier, Charles Denner, Carla Gravina and others. Drama.

1975

Ana Karenina. Spain, 1975. Director Fernando Delgado. Screenwriter Marcial Suarez (novel by L.Tolstoy). Actors: Francisco Piquer, Mercedes Sampietro, Pablo Sanz and others. Melodrama.

De dame met het hondje. Belgium, 1975. Director Jean-Pierre De Decker. Screenwriter Lazare Korbrinsky (story by A.Chekhov). Actors: Martin Van Zundert, Denise Zimmerman and others. Melodrama.

La passion d'Anna Karenine. France, 1975. Director Yves-Andre' Hubert. Screenwriter Gabriel Arout (novel by L.Tolstoy). Actors: Ludmila Cherina, Jean Topart, Claude Titre and others. Melodrama.

Love and Death. USA, 1975. Director and screenwriter Woody Allen. Actors: Woody Allen, Diane Keaton, Georges Adet and others. Comedy.

Michel Strogoff. France-Austria-Switzerland-West Germany, 1975. Director Screenwriter Robert Brandau. Actors: Raimund Harmstorf, Lorenza Guerrieri, Pierre Vernier, Vernon Dobtcheff and others. Drama.

Russian Roulette. Canada, 1975. Director Lou Lombardo. Screenwriter Tom Ardies (novel by Tom Ardies). Actors: George Segal, Cristina Raines, Bo Brundin, Denholm Elliott and others. Drama.

Safe Conduct. UK, 1975. Director Gerald Blake. Screenwriter Michael J. Bird. Actors: Michael Jayston, Moray Watson, Oskar Homolka and others. Drama.

The Seagull. USA, 1975. Director John Desmond. Screenwriter Stark Young (play by A.Chekhov). Actors: David Clennon, Blythe Danner, Olympia Dukakis, Frank Langella and others. Drama.

1976

Cuore di cane. Italy, 1976. Director Alberto Lattuada. Screenwriter Mario Gallo (novel by M.Bulgakov). Actors: Max von Sydow, Eleonora Giorgi, Mario Adorf, Cochi Ponzoni and others. Sci-Fi.

El idiota. Spain, 1976. Director Antonio Chic. Screenwriter Hermogenes Sainz (novel by F.Dostoyevsky). Actors: Josep Maria Angelat, Marta Angelat, Joan Borras and others. Drama.

Feinde. West Germany, 1976. Director and screenwriter Frank Guthke (play by M.Gorky). Actors: Rolf Henniger, Margot Trooger, Pinkas Braun and others. Drama.

Francis Gary Powers: the True Story of the U-2 Spy Incident. USA, 1976. Director Delbert Mann. Screenwriters: C.Gentry, F.G.Powers, R.E.Tompson. Actors: Lee Majors, Noah Beery, Nehemiah Persoff and others. Drama.

Oblomows Liebe. West Germany, 1976. Director Claus Peter Witt. Screenwriter Manfred Bieler (novel by I.Goncharov). Actors: Wolfgang Reichmann, Herbert Botticher, Johanna Elbauer and others. Melodrama.

The Sell-Out. UK-Italy-Israel, 1976. Director Peter Collinson. Screenwriters: Judson Kinberg, Murray Smith. Actors: Oliver Reed, Richard Widmark, Gayle Hunnicutt and others. Drama, thriller.

1977

Anna Karenina. UK, 1977. Director Basil Coleman. (novel by L.Tolstoy). Actors: Nicola Pagett, Eric Porter, Stuart Wilson and others. Melodrama.

Cross of Iron. UK - West Germany, 1977. Director Sam Peckinpah. Screenwriters: Julius J. Epstein, James Hamilton, Walter Kelley (novel by Willi Heinrich). Actors: James Coburn, Maximilian Schell, James Mason and others. Drama.

Die Damonen. Austria - West Germany, 1977. Director Claus Peter Witt. Screenwriter Leopold Ahlsen (novel by F.Dostoyevsky). Actors: Maria Wimmer, Christoph Bantzer, Hannes Messemer and others. Drama.

Il gabbiano. Italy, 1977. Director and screenwriter Marco Bellocchio (play by A.Chekhov). Actors: Remo Girone, Laura Betti, Pamela Villoresi and others. Drama.

Le Uova fatali. Italy, 1977. Director and screenwriter Ugo Gregoretti (novel by M.Bulgakov). Actors: Gastone Moschin, Santo Versace, Ugo Gregoretti and others. Sci-Fi.

Telefon. USA, 1977. Director Don Siegel. Screenwriters: Peter Hyams, Stirling Silliphant (novel by Walter Wager). Actors: Charles Bronson, Lee Remick, Donald Pleasence and others. Thriller.

The Spy Who Loved Me. UK, 1977. Director Lewis Gilbert. Screenwriters: Christopher Wood, Richard Maibaum and others (novel by Ian Fleming). Actors: Roger Moore, Barbara Bach, Curd Jurgens and others. Action.

The Trial of Lee Harvey Oswald. USA, 1977. Directors: Gordon Davidson, David Greene. Screenwriter Robert E. Thompson. Actors: Ben Gazzara, Lorne Greene, Mo Malone and others. Drama.

The Turning Point. USA, 1977. Director Herbert Ross. Screenwriter Arthur Laurents. Actors: Shirley MacLaine, Anne Bancroft, Mikhail Baryshnikov and others. Melodrama.

1978

Brass Target. USA, 1978. Director John Hough. Screenwriter Alvin Boretz (novel by Frederick Nolan). Actors: Sophia Loren, John Cassavetes, Max von Sydow, Ulian Panich and others. Drama.

Il prigioniero Italy, 1978. Director Aldo Lado (stories by A.Chekhov). Actors: John Steiner, Marina Malfatti, Gianni Cavina and others. Comedy.

Thank You, Comrades. UK, 1978. Director Jack Gold. Screenwriter Jim Hawkins. Actors: Ben Kingsley, Zienia Merton, Lee Montague and others. Drama.

The Good Doctor. USA, 1978. Director Jack O'Brien. Screenwriter Neil Simon (story by A.Chekhov). Actors: Edward Asner, Richard Chamberlain, Bob Dishy and others. Drama.

The President's Mistress. USA, 1978. Director J.L. Moxey. Screenwriter Tom Lazarus (novel by Patrick Anderson). Actors: Beau Bridges, Susan Blanchard, Joel Fabiani and others. Melodrama.

The Seagull. USA, 1978. Director Michael Lindsay-Hogg (play by A.Chekhov). Actors: Anthony Bate, Michael Gambon, Georgina Hale and others. Drama.

1979

A Question of Faith. UK, 1979. Director and screenwriter Colin Nears (story by L.Tolstoy). Actors: Harry Andrews, Annette Crosbie, Alan Dobie and others. Drama.

Atom Spies. UK, 1979. Director Alan Gibson. Screenwriter Ian Curteis. Actors: Michael Barrington, Patrick Barr, Anthony Bekenn and others. Drama.

Avalanche Express. USA, 1979. Director Mark Robson . Screenwriter Abraham Polonsky (novel by Colin Forbes). Actors: Lee Marvin, Robert Shaw, Linda Evans, Maximilian Schell and others. Thriller.

Bear Island. UK-Canada, 1979. Director Don Sharp. Screenwriters: David Butler, Don Sharp (novel by Alistair MacLean). Actors: Donald Sutherland, Vanessa Redgrave, Richard Widmark, Christopher Lee and others. Thriller.

Charlie Muffin. UK- West Germany, 1979. Director Jack Gold. Screenwriter Keith Waterhouse (novel by Brian Freemantle). Actors: David Hemmings, Sam Wanamaker, Jennie Linden and others. Thriller.

Crime and Punishment. UK, 1979. Director. Novel by F.Dostoyevsky. Actors: John Hurt, Francesca Gerrard, Fiona Glassbrook and others. Drama.

Een maand op het land. Belgium, 1979. Directors: Antonín Moskalyk, Vincent Rouffaer (play by I.Turgenev). Actors: Gilda De Bal, Willy Leus, Chris Lomme and others. Melodrama.

La mouette. France, 1979. Director Jacques Duhen. Screenwriter Elsa Triolet (play by A.Chekhov). Actors: Judith Magre, Georges Atlas, Pierre Michael and others. Drama.

Meteor. USA, 1979. Director Ronald Neame. Screenwriters: Stanley Mann, Edmund H. North. Actors: Sean Connery, Natalie Wood, Martin Landau, Henry Fonda and others. Sci-Fi.

The Human Factor. UK, 1979. Director Otto Preminger. Screenwriter Tom Stoppard (novel by Graham Greene). Actors: Richard Attenborough, Joop Doderer, John Gielgud and others. Thriller.

Tinker, Tailor, Soldier, Spy. UK, 1979. Director John Irvin. Screenwriter Arthur Hopcraft (novel by John le Carré). Actors: Alec Guinness, Michael Jayston, Anthony Bate and others. Thriller.

1980

- Final Assignment. Canada, 1980.** Director Paul Almond. Screenwriter Marc Rosen. Actors: Genevieve Bujold, Michael York, Alexandra Stewart and others. Drama.
- For the Love of It. USA, 1980.** Director Hal Kanter. Screenwriter Stanley Ralph Ross. Actors: Don Rickles, Deborah Raffin, Jeff Conaway and others. Comedy.
- Hopscotch. USA, 1980.** Director Roland Neam. Screenwriters: Brian Garfield, Brian Forbs. Actors: Walter Matthau, Glenda Jackson, Ned Beatty, Herbert Lom and others. Drama.
- Je veux voir Mioussov. France, 1980.** Director Philippe Ducrest. Screenwriter Marc-Gilbert Sauvajon (play by V.Kataev). Actors: Jean Lefebvre, Andre' Gille, Annick Alane and others. Comedy.
- Last Stand. Canada, 1980.** Director Lloyd A. Simandl. Screenwriter Chris Hyde. Actors: Kate Rodger, Josh Barker, Orestes Matacena, Katerina Brozova and others. Sci-Fi.
- Les trois soeurs. France, 1980.** Director Jean-Marie Coldefy (play by A.Chekhov). Actors: Denise Bailly, Jean-Luc Boutte', Georges Chamarat and others. Drama.
- Nijinsky. USA, 1980.** Director Herbert Ross. Screenwriter Hugh Wheeler (novel by Romola Nijinsky). Actors: George De La Pena, Alan Bates, Leslie Browne and others. Drama.
- Running Scared. USA, 1980.** Director Paul Glickler. Screenwriters: Paul Glickler, David Odell. Actors: Ken Wahl, Judge Reinhold, Annie McEnroe and others. Action.
- The Competition. USA, 1980.** Director Joel Oliansky. Screenwriter William Sackheim. Actors: Richard Dreyfuss, Amy Irving, Lee Remick and others. Drama.
- The Golden Moment. An Olympic Love Story. USA, 1980.** Director Richard Sarafian. Screenwriters: Don Ohlmeyer, David E. Peckinpah. Actors: Stephanie Zimbalist, David Keith, Richard Lawson and others. Melodrama.
- The Nude Bomb. USA, 1980.** Director Clive Donner. Screenwriters: Mel Brooks, Buck Henry and others. Actors: Don Adams, Sylvia Kristel, Rhonda Fleming and others. Comedy.

1981

- 21 / Berlin Tunnel 21. USA, 1981.** Director Richard Michaels. Screenwriters: John Gay (novel by Donald Lindquist). Actors: Richard Thomas, Horst Buchholz, Jose' Ferrer and others. Thriller.
- Condorman. UK, 1981.** Director Charles Jarrott. Screenwriter Mickey Rose (novel by Robert Sheckley). Actors: Michael Crawford, Oliver Reed, Barbara Carrera and others. Action.
- Der lebende Leichnam. West Germany, 1981.** Director Otto Schenk (play by L.Tolstoy). Actors: Lukas Ammann, Hartmut Becker, Helmut Lohner and others. Drama.
- For Your Eyes Only. UK-USA, 1981.** Director John Glen. Screenwriters: Richard Maibaum, Michael G. Wilson (novel by Ian Fleming). Actors: Roger Moore, Carole Bouquet, Topol and others. Action.
- Le revizor France, 1981.** Director Philippe Laik (play by N.Gogol). Actors: Jean-Louis Hebre, Dominique Lagier, Jean Pujol and others. Comedy.
- L'Ombre rouge. France, 1981.** Director Jean-Louis Comolli. Screenwriters: Claudio Biondi, Jean-Louis Comolli and others. Actors: Claude Brasseur, Jacques Dutrone, Natalie Baye, Andrea Ferreol and others. Thriller.
- Night Crossing. UK, 1981.** Director Delbert Mann. Screenwriter John McGreevey. Actors: John Hurt, Jane Alexander, Beau Bridges and others. Drama.
- Reds. USA, 1981.** Director Warren Beatty. Screenwriters: Warren Beatty, Trevor Griffiths. Actors: Warren Beatty, Diane Keaton, Jack Nicholson and others. Drama.
- The Amateur. Canada, 1981.** Director Charles Jarrott. Screenwriter and novel by Robert Littell. Actors: John Savage, Christopher Plummer, Marthe Keller and others. Thriller.
- The Cherry Orchard UK, 1981.** Director Richard Eyre (play by A.Chekhov). Actors: Judi Dench, Bill Paterson, Anton Lesser and others. Comedy.
- The Three Sisters. UK, 1981.** Director Trevor Nunn (play by A.Chekhov). Actors: Suzanne Bertish, Janet Dale, Griffith Jones and others. Drama.

1982

- Coming Out of the Ice. USA, 1982.** Director Waris Hussein. Screenwriter Alan Sharp (novel by Victor Herman). Actors: John Savage, Willie Nelson, Francesca Annis, Ben Cross and others. Drama.
- Der Mann auf der Mauer. West Germany, 1982.** Director Reinhard Hauff. Screenwriter Peter Schneider . Actors: Marius Müller-Westernhagen, Julie Carmen, Towje Kleiner and others. Drama.
- Firefox. USA, 1982.** Director Clint Eastwood. Screenwriter Alex Lasker (novel by Craig Thomas). Actors: Clint Eastwood, Freddie Jones, David Huffman and others. Action.

- La cerisaie. France, 1982.** Director Peter Brook. Screenwriter Jean-Claude Carriere (play by A.Chekhov). Actors: Niels Arestrup, Catherine Frot, Michel Piccoli and others. Comedy.
- La steppe. France, 1982.** Director and screenwriter Jean-Jacques Goron (story by A.Chekhov). Actors: Catherine Rouvel, Raymond Jourdan, Dora Doll and others. Drama.
- Nachtasyl. West Germany, 1982.** Director Jurgen Gosch. (play by M.Gorky). Actors: Helmut Brasch, Anna Henkel, Brigitte Janner and others. Drama.
- Smiley's People. UK, 1982.** Director Simon Langton. Screenwriters: John Hopkins, John Le Carre (novel by John Le Carre). Actors: Alec Guinness, Ellen Atkins, Curt Jurgens, Mario Adorf, Michel Lonsdale and others. Drama.
- The Soldier. USA, 1982.** Director and screenwriter James Glickenhaus. Actors: Ken Wahl, Alberta Watson, J.Sullivan and others. Action.
- World War III. USA, 1982.** Directors: David Greene, Boris Sagal. Screenwriter Robert L. Joseph. Actors: David Soul, Brian Keith, Jeroen Krabbé, Rock Hudson and others. Drama.

1983

- Daniel. USA, 1983.** Director Sidney Lumet. Screenwriter and novel by E.L. Doctorow. Actors: Timothy Hutton, Mandy Patinkin, Ellen Barkin and others. Drama.
- Enigma. UK, 1983.** Director Jeannot Szwarcz. Screenwriter John Briley (novel by Michael Barak). Actors: Martin Sheen, Brigitte Fossey, Sam Neill, Michael Lonsdale, Frank Finlay and others. Drama.
- Le voyage d'hiver. France, 1983.** Director Maian Handwerker. Screenwriter Luc Jabon. Actors: Patrick Bauchau, Miescyalaw Voit, Christian Barbier and others. Drama.
- Masquerade. USA, 1983.** Director Peter Hunt. Screenwriter Glen Larson. Actors: Rod Taylor, Kirstie Alley, Greg Evigan, Ernest Borgnine and others. Detective Story.
- Octopussy. UK-USA, 1983.** Director John Glen. Screenwriters: George MacDonald Fraser, Richard Maibaum (novel by Ian Fleming). Actors: Roger Moore, Maud Adams, Louis Jourdan and others. Action.
- Red Monarch. UK, 1983.** Director Jack Gold. Screenwriters Ury Korotkov, Charles Wood. Actors: Carroll Baker, Colin Blakely, George A. Cooper and others. Comedy.
- Testament. USA, 1983.** Director Lynne Littman. Screenwriters: Carol Amen, John Sacret Young. Actors: Jane Alexander, William Devane, Rebecca De Mornay, Kevin Costner and others. Sci-Fi.
- The Day After. USA, 1983.** Director Nicholas Meyer. Screenwriter Edward Hume. Actors: Jason Robards, JoBeth Williams, Steve Guttenberg, John Lithgow and others. Sci-Fi.
- Tre anni. Italy, 1983.** Director Salvatore Nocita. Screenwriter Gianfranco Galligarich (story by A.Chekhov). Actors: Mietta Albertini, Giulio Brogi, Tino Carraro and others. Drama.

1984

- An Englishman Abroad. UK, 1984.** Director John Schlesinger. Screenwriter Alan Bennett. Actors: Alan Bates, Coral Browne, Charles Gray. Drama.
- Another Country. USA, 1984.** Director Marek Kaniewski. Screenwriter Julian Mitchell. Actors: Rupert Everett, Colin Firth, Michael Jenn and others. Drama.
- Best Defense. USA, 1984.** Director Willard Huyck. Screenwriter Gloria Katz (novel by Robert Grossbach). Actors: Dudley Moore, Eddie Murphy, Kate Capshaw and others. Comedy.
- Cowboy and the Ballerina. USA, 1984.** Director Jerry Jamson. Screenwriter Denne Bart Petitclerc. Actors: Lee Majors, Leslie Wing, Christopher Lloyd, Anjelica Huston and others. Melodrama.
- Der Bar. West Germany, 1984.** Director and screenwriter Don Askarian (play by A.Chekhov). Actors: Hans Peter Hallwachs, Elisabeth Rath, Hans Machin and others. Comedy.
- Drei Schwestern. West Germany, 1984.** Director and screenwriter Thomas Langhoff (play by A.Chekhov). Actors: Hilmar Baumann, Jorg Gudzuhn, Walter Jupe' and others. Drama.
- Gorky Park. USA, 1984.** Director Michael Apted. Screenwriter Dennis Potter (novel by Martin Cruz Smith). Actors: William Hurt, Lee Marvin, Joanna Pacula and others. Drama.
- La Diagonale du fou. France-Switzerland-West Germany, 1984.** Director and screenwriter Richard Dembo. Actors: Michel Piccoli, Akiva Liebskind, Leslie Caron, Liv Ullmann and others. Drama.
- Rasputin - Orgien am Zarenhof. West Germany, 1984.** Director Ernst Hofbauer. Screenwriters: Ernst Hofbauer, C.M. Sheridan. Actors: Alexander Conte, Uschi Karnat, Marion Berger and others. Drama.
- Razza violenta. Italy, 1984.** Director and screenwriter Fernando Di Leo. Actors: Henry Silva, Harrison Muller Jr., Woody Strode and others. Action.
- Red Dawn. USA, 1984.** Director John Milius. Screenwriters: John Milius, Kevin Reynolds. Actors: Patrick Swayze, C. Thomas Howell, Lea Thompson, Charlie Sheen and others. Sci-Fi.

The Inside Man / Slagskampen. Sweden, 1984. Director Tom Clegg. Screenwriter William Aldridge (novel by Harry Kullman). Actors: Dennis Hopper, Hardy Krüger, David Wilson and others. Action.
The Jigsaw Man. UK, 1984. Director Freddie Francis. Screenwriter Jo Eisinger (novel by Dorothea Bennett). Actors: Michael Caine, Laurence Olivier, Susan George, Robert Powell and others. Thriller.
Threads. UK-Australia, 1984. Director Mick Jackson. Screenwriter Barry Hines. Actors: Karen Meagher, Reece Dinsdale, David Brierly and others. Sci-Fi.

1985

2010. USA, 1985. Director and screenwriter Peter Hyams (novel by Arthur C. Clarke). Actors: Roy Scheider, John Lithgow, Helen Mirren, Ilya Baskin, Saveli Kramarov, Oleg Rudnik and others. Sci-Fi.
A Month in the Country. UK, 1985. Director Quentin Lawrence. Screenwriter Derek Marlowe (play by I.Turgenev). Actors: Pamela Grace, Elspeth March, Ian McShane and others. Melodrama.
A View to a Kill. UK-USA, 1985. Director John Glen. Screenwriters: Richard Maibaum (novel by Ian Fleming). Actors: Roger Moore, Christopher Walken, Tanya Roberts and others. Action.
Anna Karenina USA, 1985. Director Simon Langton. Screenwriter James Goldman (novel by L.Tolstoy). Actors: Jacqueline Bisset, Christopher Reeve, Paul Scofield and others. Melodrama.
Blunt. UK, 1985. Director John Glenister. Screenwriter Robin Chapman. Actors: Ian Richardson, Anthony Hopkins, Michael Williams and others. Drama..
Born American. USA, 1985. Director Renny Harlin. Screenwriters: Renny Harlin, Markus Selin. Actors: Mike Norris, Steve Durham, David Coburn and others. Action.
Defence of the Realm. UK, 1985. Director David Drury. Screenwriter Martin Stellman. Actors: Gabriel Byrne, Greta Scacchi, Denholm Elliott and others. Thriller.
Embassy. USA, 1985. Director Robert Michael Lewis. Screenwriter John McGreevey. Actors: Nick Mancuso, Mimi Rogers, Richard Masur, Ilia Baskin and others. Thriller.
First Strike. USA, 1985. Director Allan Kuskowski. Screenwriters: Dave Hanson, Allan Kuskowski. Actors: Leon Askin, Martin Beck, Simmy Bow and others. Drama..
Gotcha! USA, 1985. Director Jeff Kanew. Screenwriters: Paul G. Hensler, Dan Gordon. Actors: Anthony Edwards, Linda Fiorentino, Jsu Garcia and others. Comedy.
Gulag. USA, 1985. Director Roger Young. Screenwriters: Yehousha Ben-Porat, Dan Gordon. Actors: David Keith, Malcolm McDowell, Warren Clarke. Drama..
Invasion U.S.A. USA, 1985. Director Joseph Zito. Screenwriters: Aaron Norris, James Bruner. Actors: Chuck Norris, Richard Lynch, Melissa Prophet and others. Action.
Keeping Track. USA, 1985. Director Robin Spry. Screenwriters: Jamie Brown, Robin Spry. Actors: Michael Sarrazin, Margot Kidder, Alan Scarfe and others. Detective Story.
KGB: The Secret War. USA, 1985. Director Dwight Little. Screenwriters: Dwight Little, Sandra K. Bailey. Actors: Michael Billington, Denise DuBarry, Michael Ansara and others. Drama..
Letter to Brezhnev. UK, 1985. Director Chris Bernard. Screenwriter Frank Clarke. Actors: Alfred Molina, Peter Firth, Alexandra Pigg and others. Comedy.
Moscow on the Hudson. USA, 1985. Director Paul Mazursky. Screenwriters: Paul Mazursky, Leon Capetanos. Actors: Robin Williams, Maria Conchita Alonso, Saveli Kramarov, Ilya Baskin, Oleg Rudnik, Alexander Beniaminov and others. Comedy.
Orion's belt. Норвегандя, 1985. Directors Ola Solum, Tristan DeVere Cole. Screenwriter Richard Harris (novel by Jon Michelet). Actors: Helge Jordal, Sverre Anker Ousdal and others. Action.
Rambo. Part II. USA, 1985. Director George P. Cosmatos. Screenwriters: Kevin Jarre, Sylvester Stallone. Actors: Sylvester Stallone, Richard Crenna, Charles Napier, Steven Berkoff and others. Action.
Rocky IV. USA, 1985. Director and screenwriter Sylvester Stallone. Actors: Sylvester Stallone, Talia Shire, Brigitte Nielsen, Dolph Lundgren and others. Drama.
Rouge baiser. France- West Germany, 1985. Director Vera Belmont. Screenwriters: Vera Belmont, Guy Konopnicki. Actors: Charlotte Valandrey, Lambert Wilson, Marthe Keller, Laurent Terzieff and others. Drama.
Sakharov. UK, 1985. Director Jack Gold. Screenwriter David W. Rintels. Actors: Jason Robards, Glenda Jackson, Frank Finlay and others. Drama.
Secret Weapons. USA, 1985. Director Don Taylor. Screenwriters: Thomas Baum, Sandor Stern. Actors: Sally Kellerman, Linda Hamilton, Geena Davis, Christopher Atkins and others. Drama.
Spies like Us. USA, 1985. Director John Landis. Screenwriters: Dan Aykroyd, Dave Thomas. Actors: Chevy Chase, Dan Aykroyd, Steve Forrest and others. Comedy.

The Belarus File. USA, 1985. Director Robert Markowitz. Screenwriters: Abby Mann, Albert Ruben (novel by John Loftus). Actors: Telly Savalas, Suzanne Pleshette, Max von Sydow and others. Detective Story.

The Delos Adventure. USA, 1985. Director and screenwriter Joseph Pursell. Actors: Roger Kern, Jenny Neumann, Kurtwood Smith and others. Action.

The Falcon and Snowman. USA, 1985. Director John Schlesinger. Screenwriter Steven Zaillian (novel by Robert Lindsey). Actors: Timothy Hutton, Sean Penn, Pat Hingle and others. Drama.

Tranches de vie. France, 1985. Director Francois Leterrier. Screenwriter Gerard Lauzier. Actors: Laura Antonelli, Michel Boujenah, Jean-Pierre Cassel, Константандн Котляров and others. Drama.

White Nights. USA, 1985. Director Taylor Hackford. Screenwriters: James Goldman, Eric Hughes. Actors: Mikhail Baryshnikov, Gregory Hines, Jerzy Skolimowski, Helen Mirren, Geraldine Page, Isabella Rossellini and others. Melodrama.

Wynne and Penkovsky / The Man from Moscow. UK, 1985. Director Paul Seed. Screenwriter Andrew Carr. Actors: David Calder, Christopher Rozycki, Hetty Baynes and others. Thriller.

1986

Anastasia: The Mystery of Anna. USA-Austria-Italy, 1986. Director Marvin J. Chomsky. Screenwriter James Goldman (novel by Peter Kurth). Actors: Amy Irving, Olivia de Havilland, Jan Niklas and others. Melodrama.

Cold War Killers. UK, 1986. Director William Brayne. Screenwriter Murray Smith (novel by Anthony Price). Actors: Martin Dale, Peter Ivatts, Terence Stamp and others. Thriller.

Deadly Recruits. UK-Canada, 1986. Director Roger Tucker. Screenwriter John Brason (novel by Anthony Price). Actors: Terence Stamp, Carmen du Sautoy, Michael Culver and others. Thriller.

Drei Schwestern. West Germany, 1986. Director and screenwriter Peter Stein (play by A.Chekhov). Actors: Edith Clever, Corinna Kirchhoff, Jutta Lampe and others. Drama.

Fatherland. UK - West Germany - France, 1986. Director Ken Loach. Screenwriter Trevor Griffiths. Actors: Gerulf Pannach, Fabienne Babe, Cristine Rose, Sigfrit Steiner and others. Drama.

Le caviar rouge. France-Switzerland, 1986. Director Robert Hossein. Screenwriter Frederic Dard. Actors: Robert Hossein, Candice Patou, Ivan Desny, Constantine Kotlyarov and others. Drama.

No Retreat, No Surrender. USA - Hong Kong, 1986. Director Corey Yuen. Screenwriters: See-Yuen Ng, Keith W. Strandberg. Actors: Jean-Claude Van Damme, Kurt McKinney, J.W. Fails and others. Action.

Peter the Great. USA, 1986. Directors: Marvin J. Chomsky, Lawrence Schiller. Screenwriter Edward Anhalt (novel by Robert K. Massie). Actors: Maximilian Schell, Vanessa Redgrave, Omar Sharif, Trevor Howard, Laurence Olivier, Helmut Griem, Ursula Andress, Mel Ferrer, Hanna Schygulla, Natalia Andrejchenko and others. Drama.

Russia. Canada, 1986. Director John McGreevy. Screenwriter Peter Ustinov Actors: Peter Ustinov, Olegar Fedoro, Lev Durov and others. Drama.

Streets of Gold. USA, 1986. Director Joe Roth. Screenwriters: Dezso Magyar, Heywood Gould. Actors: Klaus Maria Brandauer, Adrian Pasdar, Wesley Snipes, Ángela Molina, Ilya Baskin and others. Drama.

The Russian Soldier. UK, 1986. Director Gavin Millar. Screenwriter Brian Phelan. Actors: Warren Clarke, Alan MacNaughton, Patrick Malahide and others. Drama.

Twist again `a Moscou. France, 1986. Director Jean-Marie Poire'. Screenwriters: Christian Clavier, Martin Lamotte. Actors: Philippe Noiret, Christian Clavier, Martin Lamotte, Bernard Blier, Marina Vlady and others. Comedy.

Yuri Nosenko, KGB. USA, 1986. Director Mitch Jackson. Screenwriter Stephen Davis. Actors: Tommy Lee Jones, Josef Sommer, Ed Lauter, Олег Руднандк and others. Drama.

1987

Amazing Grace and Chuck. USA, 1987. Director Mike Newell. Screenwriter David Field. Actors: Dean Alexander, Jamie Lee Curtis, Gregory Peck and others. Drama.

Amerika. USA, 1987. Director and screenwriter Donald Wrye. Actors: Kris Kristofferson, Graham Beckel, Lara Flynn Boyle, Richard Branford, Mariel Hemingway and others. Sci-Fi.

Cold War. USA, 1987. Director Peter Medak. Screenwriter Christopher Whitesell. Actors: Ilya Baskin, William Daniels, J. Mark Donaldson and others. Drama.

Dancers. USA, 1987. Director Herbert Ross. Screenwriter Sarah Kernochan. Actors: Mikhail Baryshnikov, Alessandra Ferri, Leslie Brown and others. Melodrama.

Das Treibhaus. West Germany, 1987. Director and screenwriter Peter Goedel (novel by Wolfgang Koppen). Actors: Christian Doermer, Otto A. Buck, Hans Faber and others. Drama.

Double Agent. USA, 1987. Director Michael Vejar. Screenwriters: Steven Long Mitchell, Howard Friedlander and others. Actors: Michael McKean, Susan Walden, Савеландій Крамаров and others. Action.

Escape from Sobibor. UK, 1987. Director Jack Gold. Screenwriters: Thomas Toivi Blatt, Richard Rashke. Actors: Alan Arkin, Joanna Pacula, Rutger Hauer and others. Drama.

Etter Rubicon. Hopberanda, 1987. Director Leiduly Risan. Screenwriters: Arthur Johansen, Leiduly Risan. Actors: Sverre Anker Ousdal, Ewa Carlsson, Ellen Horn and others. Thriller.

Le journal d'un fou. France, 1987. Director Roger Coggio (story by N.Gogol). Actors: Roger Coggio, Fanny Cottencon, Yvette Etievant and others. Drama.

Maschenka. West Germany-UK-France-Finland, 1987. Director John Goldschmidt. Screenwriter John Mortimer (novel by V.Nabokov). Actors: Irina Brook, Cary Elwes, Sunnyi Melles and others. Drama.

Morgan Stewart's Coming Home. USA, 1987. Directors: Paul Aaron, Terry Winsor and others. Screenwriters: Ken Hixon, David N. Titcher and others. Actors: Jon Cryer, JD Cullum, Robert Sedgwick, Savely Kramarov and others. Comedy.

Mosca addio. Italy, 1987. Director Mauro Bolognini. Screenwriters: Marcello Andrei, Nicola Badalucco. Actors: Liv Ullmann, Daniel Olbrychski, Aurore Clement and others. Drama.

No Way Out. USA, 1987. Director Roger Donaldson. Screenwriter Robert Garland (novel by Kenneth Fearing). Actors: Kevin Costner, Gene Hackman, Sean Young and others. Detective Story.

Pack of Lies. USA, 1987. Director Anthony Page. Screenwriter Hugh Whitemore. Actors: Ellen Burstyn, Teri Garr, Sammi Davis and others. Drama.

Russian Roulette. USA, 1987. Director Helaine Head. Actors: Steve Allen, AND.Басканди, William Daniels and others. Drama.

Russkies. USA, 1987. Director Rick Rosenthal. Screenwriter Alan Jay Glueckman. Actors: Whip Hubley, Joaquin Phoenix, Peter Billingsley and others. Drama.

Superman IV: The Quest for Peace. USA, 1987. Director Sidney J. Furie. Screenwriters: Christopher Reeve, Lawrence Konner and others. Actors: Christopher Reeve, Gene Hackman, Mariel Hemingway and others. Sci-Fi.

The Fourth Protocol. USA, 1987. Director John MacKenzie. Screenwriters: George Axelrod, Richard Burridge). Actors: Michael Caine, Pierce Brosnan, Ned Beatty, Joanna Cassidy and others. Thriller.

The Living Daylights. USA, 1987. Director John Glen. Director John Glen. Screenwriters: Richard Maibaum, Michael G. Wilson (novel by Ian Fleming). Actors: Timothy Dalton, Maryam d'Abo, Jeroen Krabbe' and others. Action.

The Whistle Blower. UK, 1987. Director Simon Langton. Screenwriter Julian Bond (novel by John Hale). Actors: Michael Caine, James Fox, Nigel Havers and others. Thriller.

Young Nurses in Love. USA, 1987. Director Chuck Vincent. Screenwriters: Craig Horrall, Chuck Vincent. Actors: Jeanne Marie, Alan Fisler, Veronica Hart and others. Comedy.

1988

Black Eagle. USA, 1988. Director Eric Carson. Screenwriters: Shimon Arama, Michael Gonzales. Actors: Sho Kosugi, Jean-Claude Van Damme, Doran Clark, V.Skomorovsky and others. Action.

Bulletproof. USA, 1988. Director Steve Carver. Screenwriters: T.L. Lankford, Fred Olen Ray. Actors: Gary Busey, Darlanne Fluegel, Henry Silva and others. Action.

Codename: Cyril. UK, 1988. Director Ian Sharp. Screenwriter John Hopkins (novel by John Trenhaile). Actors: Edward Woodward, Ian Charleson, Joss Ackland and others. Detective Story.

Defence Play. USA, 1988. Director Monte Markham. Screenwriters: Aubrey Solomon, Steve Greenberg. Actors: David Oliver, Susan Ursitti, Monte Markham and others. Detective Story.

Freedom Fighter. USA-UK, 1988. Director Desmond Davis. Screenwriter Gerald Di Pego (book by Pierre Galante). Actors: Tony Danza, Colette Stevenson, David Robb and others. Drama.

Honor Bound. USA, 1988. Director Jeannot Szwarc. Screenwriter Aiken Woodruff (novel by Steven L. Thompson). Actors: Hana Baczyńska, Relja Basic, Tibor Belitza and others. Thriller.

Intrigue. USA, 1988. Director David Drury. Screenwriters: Robert E. Collins, Jeff Melvoin. Actors: Scott Glenn, Robert Loggia, William Atherton and others. Detective Story.

Iron Eagle II. USA, 1988. Director Sidney J. Furie. Screenwriters: Kevin Elders, Sidney J. Furie. Actors: Louis Gossett Jr., Mark Humphrey, Stuart Margolin and others. Action.

Judgment in Berlin. West Germany-USA, 1988. Director Leo Penn. Screenwriters: Leo Penn, Joshua Sinclair. Actors: Martin Sheen, Heinz Hoenig, Jutta Speidel, Sean Penn and others. Drama.

Les possedes. France, 1988. Director Andrzej Wajda. Screenwriters: Jean-Claude Carriere, Andrzej Wajda (novel by F.Dostoyevsky). Actors: Omar Sharif, Isabelle Huppert, Jutta Lampe, Bernard Blier and others. Drama.

Little Nikita. USA, 1988. Director Richard Benjamin. Screenwriters: Bo Goldman, John Hill. Actors: Sidney Poitier, River Phoenix, Richard Jenkins and others. Detective Story.

Masen. Sweden, 1988. Director and screenwriter Bjorn Melander (play by A.Chekhov). Actors: Bibi Andersson, Jan Blomberg, Percy Brandt and others. Drama.

Miles from Home. USA, 1988. Director Gary Sinise. Screenwriter Chris Gerolmo. Actors: Brian Dennehy, Jason Campbell, Richard Gere and others. Action.

No Retreat, No Surrender 2: Raging Thunder. Гонконг-USA, 1988. Director Corey Yuen. Screenwriters: Maria Elena Cellino, Roy Horan. Actors: Loren Avedon, Max Thayer, Cynthia Rothrock and others. Action.

Rambo III. USA, 1988. Director Peter MacDonald. Screenwriters: David Morrell, Sylvester Stallone. Actors: Sylvester Stallone, Richard Crenna, Marc de Jonge and others. Action.

Red Heat. USA, 1988. Director Walter Hill. Screenwriters: Walter Hill, Harry Kleiner. Actors: Arnold Schwarzenegger, James Belushi, Peter Boyle, Laurence Fishburne, Gina Gershon, Oleg vidov, Savely Kramarov and others. Action.

Testimony. Denmark-Holland-Sweden-West Germany-UK, 1988. Director Tony Palmer. Screenwriters: Tony Palmer, David Rudkin. Actors: Ben Kingsley, Sherry Baines, Magdalen Asquith and others. Drama.

The Beast of War. USA, 1988. Director Kevin Reynolds. Screenwriter William Mastrosimone. Actors: George Dzundza, Jason Patric, Stephen Baldwin and others. Action.

Trident Force. USA, 1988. Director Richard Smith. Screenwriters: Rosanno Abelardo, Siegfried Sepulveda. Actors: Anthony Alonzo, Nanna Anderson, Mahman Borzoo and others. Action.

Zits. USA, 1988. Director Arthur Sherman. Screenwriter Robert Littell. Actors: Danielle DuClos, Jason Kristofer, Ilya Baskin and others. Comedy.

1989

Just Another Secret. USA, 1989. Director Lawrence G. Clark. Screenwriters: Frederick Forsyth, Murray Smith. Actors: Beau Bridges, Kenneth Cranham, James Faulkner and others. Action.

Les mannequins d'osier. France, 1989. Director Francis De Gueltz. Screenwriter Francis De Gueltz (novel by Elvire Murail). Actors: Robin Renucci, Alexander Arbat, Irene Jacob and others. Melodrama.

Nightbreaker. USA, 1989. Director Peter Markle. Screenwriters: Howard L. Rosenberg, T.S. Cook. Actors: Martin Sheen, Emilio Estevez, Lea Thompson and others. Drama.

Price of the Bride. USA, 1989. Director Tom Clegg. Screenwriters: Frederick Forsyth, Murray Smith. Actors: Mike Farrell, Peter Egan, Robert Foxworth and others. Thriller.

Red King. White Knight. USA, 1989. Director Geoff Murphy. Screenwriter Ron Hutchinson. Actors: Tom Skerritt, Max von Sydow, Helen Mirren and others. Thriller.

Red Scorpion. USA, 1989. Director Joseph Zito. Screenwriters: Jack & Robert Abramoff. Actors: Dolph Lundgren, M. Emmet Walsh, Al White and others. Action.

Russian Terminator. Denmark, 1989. Director and screenwriter Mats Helge. Actors: Frederick Offrein, Helle Michaelsen, Timothy Earle and others. Action.

The Experts. USA, 1989. Director Dave Tomas. Screenwriters: Steven Greene, Eric Alter. Actors: John Travolta, Arye Gross, Kelly Preston and others. Comedy.

The Package. USA, 1989. Director Andrew Davis. Screenwriter John Bishop. Actors: Gene Hackman, Joanna Cassidy, Tommy Lee Jones and others. Thriller.

Torrents of Spring. UK-France-Italy, 1989. Director Jerzy Skolimowski. Screenwriters: Jerzy Skolimowski and Arcangelo Bonaccorso (story by I.Turgenev). Actors: Timothy Hutton, Nastassja Kinski, Valeria Golino and others. Melodrama.

True Blue. USA, 1989. Directors: William A. Graham, George Mendeluk. Screenwriters: Michael Fisher, David J. Kinghorn. Actors: Ilya Baskin, John Bolger, Leo Burmester and others. Drama.

1990

Ariadna. West Germany, 1990. Director and screenwriter Jochen Richter (story by A.Chekhov). Actors: Albert Fortell, Wolf Harnisch, Rolf Illig and others. Drama.

By Dawn's Early Light. USA, 1990. Director Jack Sholder. Screenwriter Bruce Gilbert (novel by William Prochnau). Actors: Powers Boothe, Rebecca De Mornay, James Earl Jones and others. Thriller, Sci-Fi.

Death Has a Bad Reputation. **UK, 1990.** Director Lawrence Gordon Clark. Screenwriters: Frederick Forsyth, Murray Smith. Actors: Tony Lo Bianco, Pamela Villoresi, Elizabeth Hurley and others. Thriller.

Eminent Domain. **France-Israel-Canada, 1990.** Director John Irvin. Screenwriters: Richard Greggson, Andrzej Krakowski. Actors: Donald Sutherland, Anne Archer, Paul Freeman and others. Drama.

Family of Spies. **USA, 1990.** Director Stephen Gyllenhaal. Screenwriter Richard DeLong Adams (book by Howard Blum and Pete Earley). Actors: Powers Boothe, Lesley Ann Warren, Lili Taylor and others. Drama.

Fiendens fiende / Enemy's Enemy. **Sweden, 1990.** Directors: Mats Arehn, Jon Lindstrom. Screenwriter Thomas Borgstrom (novel by Jan Guillou). Actors: Peter Haber, Maria Grip, Eugeny Lazarev and others. Thriller.

Full Fathom Five. **USA, 1990.** Director Carl Franklin. Screenwriter Bart Davis. Actors: Michael Moriarty, Todd Field, Maria Rangel and others. Action.

Ivanov. **France, 1990.** Director Arnaud Sylignac. Screenwriter Antoine Vitez (play by A.Chekhov). Actors: Didier Sandre, Nada Strancar, Henri Virlojeux and others. Drama.

Lenin: The Train. **Italy-France- West Germany-Austria, 1990.** Director Damiano Damiani. Screenwriters: Damiano Damiani, Fulvio Gicca Palli. Actors: Ben Kingsley, Leslie Caron, Dominique Sanda and others. Drama.

Occhio alla perestrojka. **Italy, 1990.** Directors Castellano & Pipolo. Screenwriters Jerry Cala, Stefano Sudrie, Castellano & Pipolo. Actors: Jerry Cala, Ezio Greggio, Masha Kalinina and others. Comedy.

Sex et perestroika **France, 1990.** Directors and screenwriters François Jouffa, Francis Leroi. Actors: Elena Masurenkova, Eugenia Krukova, Natalia Shukina, François Jouffa, Francis Leroi and others. Comedy.

The Endless Game. **UK, 1990.** Director and screenwriter Bryan Forbes. Actors: Albert Finney, George Segal, Derek de Lint and others. Drama.

The Final Sanction. **USA, 1990.** Director and screenwriter David A. Prior. Actors: Ted Prior, Robert Z'Dar, William Smith and others. Sci-Fi.

The Fourth War. **USA, 1990.** Director John Frankenheimer. Novel by and Screenwriter Stephen Peters. Actors: Roy Scheider, Jurgen Prochnow, Harry Dean Stanton and others. Drama.

The Hunt for Red October. **USA, 1990.** Director John McTiernan. Screenwriter Larry Ferguson (novel by Tom Clancy). Actors: Sean Connery, Alec Baldwin, Scott Glenn, Sam Neill and others. Drama.

The Kremlin, Farewell. **UK, 1990.** Director Tristram Powell. Screenwriter Nigel Williams. Actors: Freddie Jones, Kenneth Colley, Polly Walker and others. Drama.

The Price of the Bride. **UK, 1990.** Director Tom Clegg. Screenwriters: Frederick Forsyth, Murray Smith. Actors: Mike Farrell, Peter Egan, Robert Foxworth and others. Action.

The Russia House. **USA, 1990.** Director Fred Schepisi. Screenwriter Tom Stoppard (novel by John le Carré). Actors: Sean Connery, Michelle Pfeiffer, Roy Scheider, James Fox, Ken Russell, Klaus Maria Brandauer and others. Drama.

Zio Vania di Anton Cechov. **Italy, 1990.** Director Antonio Salines. Screenwriter Roberto Lerici (play by A.Chekhov). Actors: Antonio Salines, Marina Giulia Cavalli, Gastone Pescucci and others. Drama.

1991

A Divina Comedia. **Portugal-France-Switzerland, 1991.** Director and screenwriter Manoel de Oliveira (novel by F.Dostoyevsky). Actors: Maria de Medeiros, Miguel Guilherme, Luís Miguel Cintra and others. Drama.

Chronique d'une fin d'apres-midi. **France, 1991.** Director Pierre Romans. Screenwriter Pierre Romans (stories by A.Chekhov). Actors: Nada Strancar, Christine Citti, Roland Amstutz and others. Drama.

Company Business. **USA, 1991.** Director and screenwriter Nicholas Meyer. Actors: Gene Hackman, Mikhail Baryshnikov, Kurtwood Smith and others. Action.

Faedre og sonner. **Denmark, 1991.** Director Eyun Johannessen. Screenwriter Brian Friel (story by I.Turgenev). Actors: John Hahn-Petersen, Kristian Halken, Mads Keiser and others. Drama.

La note bleue. **France-Germany, 1991.** Director and screenwriter Andrzej Zulawski. Actors: Janusz Olejniczak, Marie-France Pisier, Sophie Marceau and others. Drama.

Les tres hermanes. **Spain, 1991.** Director Pierre Romans. Screenwriter Pere Quart (play by A.Chekhov). Actors : Marta Angelat, Conxita Bardem, Jaume Comas and others. Drama.

Moskau – Petuschki. **Germany, 1991.** Director Jens Carl Ehlers. Screenwriter Jens Carl Ehlers (novel by Venedict Erofeev). Actors: Jan Biczynski, Henryk Bista, Doris Buchrucker and others. Comedy.

The First Circle. **USA, 1991.** Director Sheldon Larry. Novel by Alexander Solzhenitsyn. Actors: Robert Powell, Victor Garber, F. Murray Abraham, Alexandra Stewart, Raf Vallone and others. Drama.

Uncle Vanya. UK, 1991. Director Gregory Mosher. Screenwriter Vlada Chernomordik (play by A.Chekhov). Actors: David Warner, Ian Holm, Mary Elizabeth Mastrantonio and others. Drama.
Young Catherine. USA, 1991. Director Michael Anderson. Screenwriter Chris Bryant. Actors: Julia Ormond, Vanessa Redgrave, Christopher Plummer, Franco Nero, Marthe Keller, Maximilian Schell and others. Drama.

1992

Dance Macabre. USA, 1992. Director Greydon Clark. Screenwriter Greydon Clark. Actors: Robert Englund, Michelle Zeitlin, Marianna Moen and others. Thriller.
Ivanov. Austria, 1992. Directors and screenwriters: Hugo Kach, Peter Zadek (play by A.Chekhov). Actors: Gert Voss, Angela Winkler, Hans-Michael Rehberg and others. Drama.
Joy à Moscou. France, 1992. Director Jean-Yves Pavel. Screenwriter Joy Laurey. Actors: Zara Whites, Karla Klein, Angélique Biel and others. Melodrama.
La Sentinelle. France, 1992. Director Arnaud Desplechin. Screenwriters: Arnaud Desplechin, Pascale Ferran. Actors: Emmanuel Salinger, Thibault de Montalembert, Jean-Louis Richard and others. Thriller.
L'ambassade en folie. France-USA, 1992. Director Baz Taylor. Screenwriters: Peter I. Baloff, David W. Wollert. Actors: Judge Reinhold, Casey Siemaszko, Rebecca Pauly and others. Comedy.
Notorious. USA, 1992. Director Colin Bucksey. Screenwriter Ben Hecht. Actors: John Shea, Jenny Robertson, Jean-Pierre Cassel, Marisa Berenson and others. Thriller.
Russian Holiday. USA, 1992. Director Greydon Clark. Screenwriter David Reskin. Actors: Jeff Altman, Victoria Barrett, Susan Blakely and others. Thriller.
Russian Pizza Blues. USA, 1992. Directors: Steen Rasmussen, Michael Wikke. Screenwriters: Mikael Olsen, Steen Rasmussen. Actors: Michael Wikke, Steen Rasmussen, Sergei Gazzarov others. Comedy.
Spy Trap. USA, 1992. Director Arthur Sherman. Actors: Ilya Baskin, Danielle Du Clos, Cameron Johann and others. Comedy.
Stalin. USA, 1992. Director Ivan Passer. Screenwriter Paul Monash. Actors: Robert Duvall, Julia Ormond, Maximilian Schell, Lev Prygunov, Ravil Isyanov, Eugeny Lazarev and others. Drama.
The Ice Runner. USA, 1992. Director Barry Samson. Screenwriters: Clifford Coleman, Joshua Stallings. Actors: Edward Albert, Victor Wong, Olga Kabo, Eugeny Lazarev, Alexander Kuznetsov and others. Action.

1993

Death Train. UK-Croatia-USA, 1993. Director and screenwriter David Jackson. Actors: Pierce Brosnan, Patrick Stewart, Christopher Lee and others. Thriller.
Den russiske sangerinde. Denmark, 1993. Director Morten Arnfred. Screenwriters: William Aldridge, Morten Arnfred. Actors: Ole Lemmeke, Elena Butenko, Vsevolod Larionov and others. Melodrama.
Gorilla Bathes at Noon. Germany-Yugoslavia, 1993. Director and screenwriter Dusan Makavejev. Actors: Svetozar Cvetkovic, Anita Mancic, Alexandra Rohmig and others. Comedy.
Les enfants jouent `a la Russie. France, 1993. Director and screenwriter Jean-Luc Godard. Actors: Laszlo Szabo, Jean-Luc Godard, Bernard Eisenschitz and others. Drama.
My Family Treasure. USA, 1993. Directors: Rolfe Kanefsky, Edward Staroselsky. Screenwriters: Edward Staroselsky, Mikhail Fishgojt. Actors: Dee Wallace, Theodore Bikel, Bitty Schram, Natalia Krachkovskaya, Eugeny Morgunov and others. Comedy.
Police Academy: Mission to Moscow. USA, 1994. Director Alan Metter. Screenwriters: Neal Israel, Pat Proft, Randolph Davis and others. Actors: Michael Winslow, David Graf, Christopher Lee, A.Skorokhod and others. Comedy.
Prisoner of Time. USA, 1993. Director and screenwriter Mark Levinson. Actors: Elena Koreneva, Oleg Vidov and others. Drama.
Sommerringe. Germany, 1993. Director David Mouchtar-Samorai (play by M.Gorky). Actors: Tonio Arango, Wolfgang Arps, Gabriela Badura and others. Drama.
Stalingrad. Germany, 1993. Director Joseph Vilsmaier. Screenwriters: Jurgen Buscher, Christoph Fromm, Johannes Heide, Joseph Vilsmaier. Actors: Dominique Horwitz, Thomas Kretschmann, Jochen Nickel and others. Drama.
The Innocent. Germany-UK, 1993. Director John Schlesinger. Screenwriter Ian McEwan. Actors: Anthony Hopkins, Isabella Rossellini, Campbell Scott and др. Drama.

Tout le monde n'a pas eu la chance d'avoir des parents communistes. France, 1993. Director Jean-Jacques Zilberman. Screenwriters : Jean-Jacques Zilberman, Nicolas Boukrief. Actors: Josiane Balasko, Maurice Benichou, Catherine Hiegel, Alexey Maslov and others. Comedy.

Vent d'est. France, 1993. Director Robert Enrico. Screenwriters: Robert Enrico, Frederic Fajardie. Actors: Malcolm McDowell, Pierre Vaneck, Elena Safonova and others. Drama.

Wehner - Die unerzählte Geschichte. Germany, 1993. Director and screenwriter Heinrich Breloer. Actors: Ulrich Tukur, Heinz Baumann, Helmut Ahner, Gennady Vengerov and others. Drama.

1994

Amerikanskiy Blyuz. USA, 1994. Director Wayne Crawford. Screenwriter Carlos Brooks. Actors: Sergey Pankratiev, William Katt and others. Drama.

Don't Drink the Water. USA, 1994. Director and screenwriter Woody Allen. Actors: Woody Allen, Michael J. Fox, Ed Herlihy, Josef Sommer, Robert Stanton and others. Comedy.

Gadael Lenin. UK, 1994. Director Endaf Emlyn. Screenwriter Sion Eirian. Actors: Sharon Morgan, Wyn Bowen Harries, Steffan Trefor, Ivan Shvedov and others. Comedy.

Grushko. UK, 1994. Director Tony Smith. Screenwriters: Philip Kerr, Robin Mukherjee. Actors: Brian Cox, Dave Duffy, Cathy White and others. Thriller.

Hasenjagd - Vor lauter Feigheit gibt es kein Erbarmen. Austria-Germany, 1994. Director and screenwriter Andreas Gruber. Actors: Elfriede Irrall, Rainer Egger, Oliver Broumis and others. Drama.

Little Odessa. USA, 1994. Director and screenwriter James Gray. Actors: Tim Roth, Edward Furlong, Moira Kelly, Vanessa Redgrave, Natalia Andreichenko and others. Drama.

Love Affair. USA, 1994. Director Glenn Gordon Caron. Screenwriters: Mildred Cram, Leo McCarey, Delmer Daves, Donald Ogden Stewart, Robert Towne, Warren Beatty. Actors: Warren Beatty, Annette Bening, Ilya Baskin, Oleg Vidov and others. Melodrama.

Mademoiselle O. France, 1994. Director Jerome Foulon. Screenwriters: Jerome Foulon, Sandra Joxe. Actors: Maite Nahyr, Grigory Khaustov, Elena Safonova and others. Drama.

Model by Day. Canada-USA, 1994. Director Christian Duguay. Screenwriters: Kevin J. Taylor, Jeph Loeb. Actors: Famke Janssen, Stephen Shellen, Clark Johnson and others. Action.

Onkel Vanja. Sweden, 1994. Director and screenwriter Bjorn Melander (play by A.Chekhov). Actors: Lars-Erik Berenett, Thommy Berggren, Max von Sydow and others. Drama.

Terminal Velocity. USA, 1994. Director Deran Sarafian. Screenwriter David Twohy. Actors: Charlie Sheen, Nastassija Kinski, James Gandolfini and others. Action.

1995

Bullet to Beijing. Canada-UK-Russia, 1995. Director George Mihalka. Screenwriter Harry Alan Towers. Actors: Michael Caine, Shaughn Seymour, Lev Prygunov and others. Thriller.

Catherine the Great. Germany-USA-Austria, 1995. Directors: Marvin J. Chomsky, John Goldsmith. Screenwriters: John Goldsmith, Frank Tudisco. Actors: Catherine Zeta-Jones, Paul McGann, Ian Richardson and others. Drama.

Citizen X. USA, 1995. Director Chris Gerolmo. Screenwriters: Robert Cullen, Chris Gerolmo and others. Actors: Stephen Rea, Donald Sutherland, Max von Sydow, Jeffrey DeMunn and others. Detective Story.

Crimson Tide. USA, 1995. Director Tony Scott. Screenwriters: Michael Schiffer, Richard P. Henrick. Actors: Denzel Washington, Gene Hackman, Matt Craven and others. Action.

Fair Game. USA, 1995. Director Andrew Sipes. Screenwriter Charlie Fletcher (novel by Paula Cosling). Actors: William Baldwin, Cindy Crawford, Steven Berkoff and others. Action.

Goldeneye. UK, 1995. Director Martin Campbell. Screenwriters: Jeffry Cain, Bruce Feirstein. Actors: Pierce Brosnan, Sean Bean, Izabella Scorupco and others. Action.

Notes from Underground. USA, 1995. Director Gary Walkow and screenwriter (novel by F.Dostoyevsky). Actors: Henry Czerny, Sheryl Lee, Jon Favreau and others. Drama.

Russian Roulette - Moscow 95. Germany, 1995. Director Menahem Golan. Screenwriter Andrei Samsonov. Actors: Barbara Carrera, Zachi Noy, Oliver Reed, Maria Shukshina and others. Comedy.

Sacred Cargo. USA, 1995. Director Aleksandr Buravsky. Screenwriters: Aleksandr Buravsky, Alexander Cary. Actors: Chris Penn, J.T. Walsh, Anna Karin and others. Thriller.

1996

Children of the Revolution. Australia, 1996. Director and screenwriter Peter Duncan. Actors: Judy Davis, Sam Neill, F. Murray Abraham and others. Drama.

Dangerous Cargo. USA, 1996. Director Eric Louzil. Screenwriter Rosemarie Belden. Actors: Margaux Hemingway, Nicholas Worth, Rosemarie Belden and others. Thriller.

Deadly Voyage. USA, 1996. Director John Mackenzie. Screenwriter Stuart Urban. Actors: Omar Epps, Joss Ackland, Andrey Divoff, Ravil Isyanov and others. Thriller.

Der Bockerer 2. Austria, 1996. Director Franz Antel. Screenwriters: Franz Antel, Beatrice Ferolli. Actors: Karl Merkatz, Caroline Vasicek, Gennady Vengerov and others. Drama.

Der letzte Kurier. Germany, 1996. Director Adolf Winkelmann. Screenwriter Matthias Seelig. Actors: Sissi Perlinger, Sergey Garmash, Hans Martin Stier, Gennady Vengerov and others. Thriller.

Eraser. USA, 1996. Director Chuck Russell. Screenwriters: Tony Puryear, Walon Green, Michael S. Chernuchin. Actors: Arnold Schwarzenegger, James Caan, Vanessa Williams, James Coburn and others. Action.

Executive Decision. USA, 1996. Director Stuart Baird. Screenwriters: Jim Thomas, John Thomas. Actors: Kurt Russell, Steven Seagal, Halle Berry, Ilia Volok and others. Action.

Hollow Point. USA-Canada, 1996. Director Sidney J. Furie. Screenwriters: Robert Geoffrion, Stewart Harding. Actors Thomas Ian Griffith, Tia Carrere, John Lithgow and others. Thriller.

Maximum Risk. USA, 1996. Director Ringo Lam. Screenwriter Larry Ferguson. Actors: Jean-Claude Van Damme, Natasha Henstridge, Jean-Hughes Anglade and others. Action.

Midnight in Saint Petersburg. UK-Canada-Russia, 1996. Director Douglas Jackson. Screenwriters: Len Deighton, Harry Alan Towers. Actors: Michael Caine, Jason Connery, Lev Prygunov and others. Thriller.

Rasputin. USA-Hungary, 1996. Director Uli Edel. Screenwriter Peter Pruce. Actors: Alan Rickman, Greta Scacchi, Ian McKellen and others. Drama.

So nicht, Frau Staatsanwalt. Germany, 1996. Directors: Gunter Friedrich, Franz Josef Gottlieb. Actors: Simone Thomalla, Regimantas Adomaitis, Hans-Uwe Bauer, Gennady Vengerov and others. Drama.

The Moscow Connection. USA, 1996. Director Joe Coppoletta. Actors: Ilya Baskin, Hank Baumert, Richard Folmer and others. Action.

The Successor. USA, 1996. Director Rodoh Seji. Screenwriters: Satohiro Akimoto, Willard Carroll. Actors: Jason Connery, Laura Girling, Tatiana Zhuravleva and others. Thriller.

The Writing on the Wall. UK-Germany, 1996. Director Peter Smith. Screenwriter Patrick Malahide. Actors: Lena Stolze, Martin Glyn Murray, Bill Paterson, Gennady Vengerov and others. Thriller.

1997

Aberration. New Zeland, 1997. Director Tim Boxell. Screenwriters: Scott Lew, Darrin Oura. Actors: Pamela Gidley, Simon Bossell, Valery Nikolaev and others. Horror.

Absolute Force. USA, 1997. Director and screenwriter Steven Kaman. Actors: Timothy Bottoms, Oleg Taktarov, Tom Bresnahan and others. Action.

Air Force One. USA-Germany, 1997. Director Wolfgang Petersen. Screenwriter Andrew W. Marlowe. Actors: Harrison Ford, Gary Oldman, Glenn Close, Andrey Divoff, Ilya Baskin, Oleg Taktarov and others. Action.

An die Grenze. Germany, 2007. Director Urs Egger. Screenwriter Stefan Kolditz. Actors: Jacob Matschenz, Bernadette Heerwagen, Max Riemelt and др. Drama.

Anna Karenina USA, 1997. Director and screenwriter Bernard Rose (novel by L.Tolstoy). Actors: Sophie Marceau, Sean Bean, Alfred Molina and others. Melodrama.

Brent av frost. Norway, 1997. Director Knut Erik Jensen. Screenwriters: Alf R. Jacobsen, Knut Erik Jensen. Actors: Stig Henrik Hoff, Bengt Altmann, Harald Andersen and others. Drama.

Deathline. Canada-Holland, 1997. Director Tibor Takacs. Screenwriters: Tibor Takacs, Brian Irving. Actors: Rutger Hauer, Mark Dacascos, Yvonne Scio and others. Sci-Fi, Action.

Hostile Waters. France-Germany-USA, 1997. Director David Drury. Screenwriter Troy Kennedy-Martin. Actors: Rutger Hauer, Martin Sheen, Max von Sydow and others. Drama.

Swimsuit: The Movie. USA, 1997. Director and screenwriter Vic Davis. Actors: Rebeccah Bush, Arthur Roberts, Oliver Muirhead and others. Comedy.

The Gambler. Holland-Hungary-UK, 1997. Director Karoly Makk. Screenwriter Katharine Ogden (novel by F.Dostoyevsky). Actors: Michael Gambon, Jodhi May, Polly Walker and others. Drama.

The Jackal. USA, 1997. Director Michael Caton-Jones. Screenwriters: Kenneth Ross, Chuck Pfarrer (novel by Frederick Forsyth). Actors: Bruce Willis, Richard Gere, Sidney Poitier and others. Action.

The Peacemaker. USA, 1997. Director Mimi Leder. Screenwriters: Leslie Cockburn, Andrew Cockburn, Michael Schiffer. Actors: George Clooney, Nicole Kidman, Alexander Baluev and others. Action.

The Saint. USA, 1997. Director Phillip Noyce. Screenwriters: Jonathan Hensleigh, Wesley Strick. Actors: Val Kilmer, Elisabeth Shue, Radde Serbezija, Valery Nikolaev, Eugeny Lazarev, Irina Apeximova, Lev Prygunov and others. Action.

Total Force. Canada-USA, 1997. Director and screenwriter Steven Kaman. Actors: Timothy Bottoms, Oleg Taktarov, Rustam Branaman and others. Sci-Fi.

Touch Me. USA, 1997. Director and screenwriter H. Gordon Boos. Actors: Amanda Peet, Michael Vartan, Peter Facinelli, Andrew Divoff and others. Melodrama.

U Turn. USA, 1997. Director Oliver Stone. Screenwriter John Ridley. Actors: Sean Penn, Billy Bob Thornton, Valery Nikolaev and others. Drama.

1998

23. Germany, 1998. Director Hans-Christian Schmid. Screenwriters: Michael Dierking, Michael Gutmann. Actors: August Diehl, Fabian Busch, Dieter Landuris and others. Thriller.

Aldrich Ames: Traitor Within USA, 1998. Director John Mackenzie. Screenwriter Michael Burton. Actors: Timothy Hutton, Joan Plowright, Elizabeth Peca and others. Drama.

Alissa. France, 1998. Director Didier Goldschmidt. Screenwriters: Bruno Dega, Didier Goldschmidt. Actors: Laurence Cote, Yvan Attal, Oleg Yankovsky, Elena Safonova and others. Drama.

Armageddon. USA, 1998. Director Michael Bay. Screenwriters: Robert Roy Pool, Jonathan Hensleigh, Tony Gilroy and others. Actors: Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler, Peter Stormare and others. Sci-Fi.

Crime and Punishment USA, 1998. Director Joseph Sargent. Screenwriter David Stevens (novel by F.Dostoyevsky). Actors: Patrick Dempsey, Ben Kingsley, Julie Delpy and others. Drama.

Deep Impact. USA, 1998. Director Mimi Leder. Screenwriters: Bruce Joel Rubin, Michael Tolkin. Actors: Robert Duvall, Tea Leoni, Alexander Baluev and others. Sci-Fi.

Die kaukasische Nacht. Germany, 1998. Director Gordian Maugg. Actors: Robert Schielecke, David Iaschwilli, Winfried Glatzeder and others. Drama.

Rounders. USA, 1998. Director John Dahl. Screenwriters: David Levien, Brian Koppelman. Actors: Matt Damon, Edward Norton, Paul Cicero and others. Drama.

Six-String Samurai. USA, 1998. Director Lance Mungia. Screenwriters: Jeffrey Falcon, Lance Mungia. Actors: Jeffrey Falcon, Justin McGuire, Kim De Angelo and others. Drama.

Taxman. USA, 1998. Director Avi Nesher. Screenwriters: Avi Nesher, Roger Berger. Actors: Joe Pantoliano, Wade Dominguez, Elizabeth Berkley and others. Action.

1999

Counter Measures. USA, 1999. Director Fred Olen Ray. Screenwriter Steve Latshaw. Actors: Michael Dudikoff, James Horan, Oleg Taktarov and others. Action.

Est-Ouest. France-Bulgaria-Russia-Spain, 1999. Director Regis Wargnier. Screenwriters: R.Ibragimbekov, S.Bodrov. Actors: Oleg Menshikov, Sandrine Bonnaire, Catherine Deneuve and others. Drama.

History Is Made at Night. UK-France-Germany-Finland, 1999. Director Ilkka Jorvi-Laturi. Screenwriters: Patrick Amos, Jean-Pierre Gorin. Actors: Bill Pullman, Irene Jacob, Udo Kier and others. Comedy.

Kinder der Sonne. Germany, 1999. Director Achim Benning (play by M.Gorky). Actors: Erika Pluhar, Michael Heltau, Kitty Speiser and others. Drama..

Laura Cadieux... la suite. Canada, 1999. Director Denise Filiatrault. Screenwriters: Denise Filiatrault, Michel Tremblay. Actors: Jean-Guy Bouchard, Raymond Bouchard, Gregory Charles and others. Comedy.

Les migrations de Vladimir. France, 1999. Director Milka Assaf. Screenwriters: Milka Assaf, Thierry de Lestrade. Actors: Francois Morel, Anne Jacquemin, Grygory Manukov, Alexay Maslov and others. Comedy.

October Sky. USA, 1999. Director Joe Johnston. Screenwriter Lewis Colick (novel by Homer H. Hickam Jr.). Actors: Jake Gyllenhaal, Chris Cooper, Laura Dern, Ilya Baskin and others. Drama.

Onegin. UK-USA, 1999. Director Martha Fiennes. Screenwriter Peter Ettedgui (poem by A.Pushkin). Actors: Ralph Fiennes, Liv Tyler, Toby Stephens and others. Drama.

Portrattet. Sweden, 1999. Director Marie Feldtmann. Screenwriter Bertil Malmberg (story by N.Gogol). Actors: Lars Varinger, Gosta Zachrisson, Ingemar Andersson and others. Drama.

Running Red. USA, 1999. Director Jerry P. Jacobs. Screenwriters: David C. Stauffer, George Ferris. Actors: Jeff Speakman, Angie Everhart, Stanley Kamel, Ilya Baskin and others. Action.

Stan Becker - Echte Freunde. Germany, 1999. Director Kaspar Heidelbach. Screenwriter Martin Kluger. Actors: Heinz Hoenig, Rolf Zacher, Martin Armknecht, Gennady Vengerov and others. Thriller.

Taxman (II). USA, 1999. Director Avi Nesher. Screenwriters: Avi Nesher, Roger Ames Berger. Actors: Joe Pantoliano, Wade Dominguez, Elizabeth Berkley and others. Action.

The Boondock Saints. Canada-USA, 1999. Director and screenwriter Troy Duffy. Actors: Willem Dafoe, Sean Patrick Flanery, Norman Reedus and others. Action.

The Cherry Orchard. Greece-Canada-France, 1999. Director and screenwriter Mihalis Kakogiannis (play by A.Chekhov). Actors: Charlotte Rampling, Alan Bates, Owen Teale and others. Comedy.

The Omega Code. USA, 1999. Director Robert Marcarelli. Screenwriters: Stephan Blinn, Hollis Barton. Actors: Casper Van Dien, Michael York, Catherine Oxenberg, Raval Isyanov and others. Action.

The Waiting Time. UK, 1999. Director Stuart Orme. Screenwriter Patrick Harbinson (novel by Gerald Seymour). Actors: John Thaw, Zara Turner, Mark Pegg and others. Thriller.

2000

Agent Red. Canada-USA, 2000. Director and screenwriter Damian Lee. Actors: Dolph Lundgren, Meilani Paul, Alexander Kuznetsov and others. Action.

All Forgotten. USA-UK, 2000. Director Reverte Anselmo (stories by I.Turgenev and A.Chekhov). Actors: Kirsten Dunst, Julie Walters, Geraldine James and others. Melodrama.

Anna Karenina. UK, 2000. Director David Blair. Screenwriter Allan Cubitt (novel by L.Tolstoy). Actors: Helen McCrory, Kevin McKidd, Douglas Henshall and others. Drama.

Beyond the Ocean. USA-Russia-Austria, 2000. Director Tony Pemberton. Screenwriters: Alexis Brunner, Tony Pemberton. Actors: Tatina & Rita Kamina, Rik Nagel and others. Drama.

Bob, Verushka & the Pursuit of Happiness. USA, 2000. Director Roger Stiglano. Screenwriters: Roger Stiglano, Michael Waite. Actors: Michael Waite, Elena Danova, Pavel Lynchikoff and others. Comedy.

Cast Away. USA, 2000. Director Robert Zemeckis. Screenwriter William Broyles Jr. Actors: Tom Hanks, Lari White and others. Drama.

Damonen. Germany, 2000. Director Frank Castorf. Screenwriters: Albert Camus, Frank Castorf (novel by F.Dostoyevsky). Actors: Kathrin Angerer, Henry Hubchen, Hendrik Arnst and others. Drama.

Dancing at the Blue Iguana. USA, 2000. Director Michael Radford. Screenwriters: Michael Radford, David Linter. Actors: Daryl Hannah, Charlotte Ayanna, Vladimir Mashkov and others. Drama.

Dykaren. Sweden-Denmark, 2000. Director Erik Gustavson. Screenwriters: Gerald Wilson, Stefan Sauk. Actors: Izabella Scorupco, Stefan Sauk, Klaus Maria Brandauer, Alexander Domogarov and others. Thriller.

England! Germany, 2000. Director Achim von Borries. Screenwriters: Karin Astrom, Achim von Borries. Actors: Ivan Shvedov, Merab Ninidze, Chulpan Khamatova and others. Drama.

Fail Safe. USA, 2000. Director Stephen Frears. Screenwriters: Eugene Burdick, Harvey Wheeler and others. Actors: Walter Cronkite, Richard Dreyfuss, Noah Wyle and others. Drama.

Falling Through. Canada-France, 2000. Director Colin Bucksey. Screenwriters: Ian Corson, J.C. Thomas. Actors: James West, Marjo Baayen, Roy Scheider, Ekaterina Rednikova and others. Thriller.

Hjarta av sten. Sweden, 2000. Director Martin Munthe. Screenwriters: Anneli Engstrom, Martin Munthe. Actors: Ilja Jakerson, Allan Svensson and others. Action.

Il cielo cade. Italy, 2000. Directors: Andrea & Antonio Frazzi. Screenwriter Suso Cecchi d'Amico (novel by Lorenza Mazzetti). Actors: Isabella Rossellini, Jeroen Krabbe, Elena Safonova and others. Drama.

Intrepid. USA, 2000. Director John Putch. Screenwriters: James Morley III, Keoni Waxman. Actors: James Coburn, Costas Mandylor, Finola Hughes and others. Action.

Proof of Life. USA, 2000. Director Taylor Hackford. Screenwriter Tony Gilroy. Actors: Meg Ryan, Russell Crowe, Alexander Baluev and others. Action.

Rancid Aluminium. UK, 2000. Director Edward Thomas. Screenwriter James Hawes. Actors: Rhys Ifans, Joseph Fiennes, Tara Fitzgerald, Steven Berkoff and others. Drama.

Runaway Virus. USA, 2000. Director Jeff Bleckner. Screenwriters: Malcolm Gladwell, Perri Klass. Actors: Paige Turco, Jason Beghe, Kenneth Mars, Ilya Baskin and others. Thriller.

Snatch. USA, 2000. Director and screenwriter Guy Ritchie. Actors: Brad Pitt, William Beck, Andy Beckwith and others. Comedy.

Solid Cover. Canada, 2000. Director Jason Wolthuizen. Screenwriters: Christine Jeffrey, Jason Wolthuizen. Actors Shane Minor, Danielle House, Chris Byrne and others. Action.

The Luzhin Defence. UK-France, 2000. Director Marleen Gorris. Screenwriter Peter Berry (novel by V.Nabokov). Actors: John Turturro, Emily Watson, Geraldine James and others. Drama.

Thirteen Days. USA, 2000. Director Roger Donaldson. Screenwriter David Self (book by Ernest R. May). Actors: Shawn Driscoll, Kevin Costner, Ilya Baskin, Oleg Vidov and others. Drama.

2001

15 Minutes. USA, 2001. Director and screenwriter John Herzfeld. Actors: Robert De Niro, Oleg Taktarov, Vladimir Mashkov and others. Drama.

Along Came a Spider. USA-Germany-Canada, 2001. Director Lee Tamahori. Screenwriter Marc Moss (novel by James Patterson). Actors: Morgan Freeman, Monica Potter, Michael Wincott, Ravil Isyanov and others. Thriller.

An American Rhapsody. USA-Hungary, 2001. Director and screenwriter Eva Gardos. Actors: Scarlett Johansson, Nastassja Kinski, Vladimir Mashkov and others. Drama.

Behind Enemy Lines. USA, 2001. Director John Moore. Screenwriters: Jim Thomas, John Thomas, David Veloz, Zak Penn. Actors: Owen Wilson, Gene Hackman, Vladimir Mashkov and others. Action.

Birthday Girl. UK-USA, 2001. Director Jez Butterworth. Screenwriters: Tom Butterworth, Jez Butterworth. Actors: Nicole Kidman, Ben Chaplin, Vincent Cassel, Mathieu Kassovitz and others. Melodrama.

Der Tunnel. Germany, 2001. Director Roland Suso Richter. Screenwriter Johannes W. Betz. Actors: Heino Ferch, Nicolette Krebitz, Sebastian Koch and others. Drama.

Enemy at the Gates. USA-Germany-UK, 2001. Director Jean-Jacques Annaud. Screenwriters: Jean-Jacques Annaud, Alain Godard. Actors: Jude Law, Ed Harris, Rachel Weisz, Joseph Fiennes, Bob Hoskins, Ivan Shvedov, Gennady Vengerov and others. Drama.

Exiles in Paradise. Canada, 2001. Director and screenwriter Wesley Lowe. Actors: Dmitry Boudine, Benita Ha, JR Bourne and others. Drama.

Farewell, My Love. USA, 2001. Director and screenwriter Randall Fontana. Actors: Gabrielle Fitzpatrick, Phillip Rhys, Robert Culp and others. Action.

Head Over Heels. USA, 2001. Director Mark Waters. Screenwriters: John J. Strauss, Ed DeCer. Actors: Monica Potter, Freddie Prinze Jr., Shalom Harlow and others. Comedy.

Ice Planet. Germany, 2001. Director Reiner Schöne. Actors: Sab Shimono, James O'Shea, Valery Nikolaev and others. Sci-Fi.

Knight Club. USA, 2001. Director Russell Gannon. Screenwriters: Russell Gannon, Jim Lotfi. Actors: Lochlyn Munro, Glenn Plummer, Ed Lauter, Andrew Divoff and others. Action.

Last Run. UK, 2001. Director Anthony Hickox. Screenwriters: Anthony Hickox, Robert Syd Hopkins. Actors: Armand Assante, Corey Johnson, Anthony Hickox and others. Action.

Mayday! Überfall auf hoher See. Germany, 2001. Director Werner Masten. Actors: Klaus Lowitsch, Igor Jeftic, Bernd Stegemann, Gennady Vengerov and others. Thriller.

Resurrezione. Italy-France-Germany, 2001. Directors: Paolo & Vittorio Taviani. Screenwriter Paolo Taviani (novel by L.Tolstoy). Actors: Stefania Rocca, Timothy Peach, Cecile Bois and others. Melodrama.

Russian Doll. Australia, 2001. Director Stavros Kazantzidis. Screenwriters: Stavros Kazantzidis, Allanah Zitserman. Actors: Hugo Weaving, David Wenham, Rebecca Frith and others. Comedy.

Snatch. UK-USA, 2001. Director and screenwriter Guy Ritchie. Actors: Jason Statham, Brad Pitt, Benicio Del Toro and others. Thriller.

Stiletto Dance. USA, 2001. Director Mario Azzopardi. Screenwriter Alfonse Ruggiero. Actors: Eric Roberts, Romano Orzari, Shawn Doyle and others. Action.

Taking Sides. France-UK-Germany-Austria, 2001. Director: István Szabó. Writer Ronald Harwood. Actors: Harvey Keitel, Stellan Skarsgård, Moritz Bleibtreu, Oleg Tabakov and others. Drama.

The Girl Who Would Be Russian. USA, 2001. Director Jim Comas Cole. Screenwriters: Jim Comas Cole, Willis Johnson. Actors: Christenia Alden-Kinne, Ivan Burnell, Emmanuelle Chaulet and others. Drama.

The Order. USA, 2001. Director Sheldon Lettich. Screenwriters: Les Weldon, Jean-Claude Van Damme. Actors: Jean-Claude Van Damme, Sofia Milos, Charlton Heston and others. Action.

The Quickie. France-UK-Germany, 2001. Director and screenwriter Sergey Bodrov. Actors: Brenda Bakke, Sergey Bodrov, Eugeny Lazarev, Vladimir Mashkov and others. Drama.

The Russian Bride. UK, 2001. Director Nicholas Renton. Screenwriter Guy Hibbert. Actors: Lia Williams, Sheila Hancock, Douglas Hodge and others. Melodrama.

Training Day. USA-Australia, 2001. Director Antoine Fuqua. Screenwriter David Ayer. Actors: Denzel Washington, Ethan Hawke, Scott Glenn and others. Thriller.

2002

25th Hour. USA, 2002. Director Spike Lee. Screenwriter: David Benioff. Actors: Edward Norton, Barry Pepper, Philip Seymour Hoffman and others. Drama.

Crime and Punishment. UK, 2002. Director Julian Jarrold. Screenwriter Tony Marchant (novel by F.Dostoyevsky). Actors: John Simm, Nigel Terry, Lara Belmont and others. Drama.

Crime and Punishment. USA-Poland-Russia, 2002. Director and screenwriter Menahem Golan. (novel by F.Dostoyevsky). Actors: Crispin Glover, John Hurt, Margot Kidder, Vanessa Redgrave and others. Drama.

Die Another Day. UK-USA, 2002. Director Lee Tamahori. Screenwriter Neal Purvis (novel by Ian Fleming). Actors: Pierce Brosnan, Halle Berry, Mikhail Gorevoy and others. Action.

Doctor Zhivago. UK-Germany-USA, 2002. Director Giacomo Campiotti. Screenwriter Andrew Davies (novel by Boris Pasternak). Actors: Keira Knightley, Sam Neill, Bill Paterson and others. Drama.

K-19: The Widowmaker. UK-USA-Germany-Canada, 2002. Director Kathryn Bigelow. Screenwriters: Louis Nowra, Christopher Kyle. Actors: Harrison Ford, Liam Neeson, Ravil Isyanov, Lev Prygunov and others. Drama.

Le Raid. France, 2002. Director Djamel Bensalah. Screenwriters: Djamel Bensalah, Gilles Laurent. Actors: Helene de Fougerolles, Leonore de Segonzac, Roschdy Zem, Alexey Maslov and others. Action.

Lilja 4-ever. Sweden-Denmark, 2002. Director and screenwriter Lukas Moodysson. Actors: Oksana Akinshina, Lubov Agapova and others. Drama/Melodrama.

Master Spy: The Robert Hanssen Story. USA, 2002. Director Lawrence Schiller. Screenwriter Norman Mailer. Actors: William Hurt, Mary-Louise Parker, Oleg Kalugin, Lev Prygunov and others. Drama.

Monkey Love. USA, 2002. Director Mark Stratton. Screenwriter Dave Eisenstark. Actors: Amy Stewart, Jeremy Renner, Oleg Vidov and others. Comedy.

Prendimi l'anima. Italy-France-UK, 2002. Director Roberto Faenza. Screenwriters: Gianni Arduini, Francois Cohen-Seat. Actors: Iain Glen, Emilia Fox, Craig Ferguson and others. Drama.

Red Serpent. USA-Poccandia, 2002. Director Gino Tanasescu. Screenwriters: Drew Fleming, Alex Kustanovich. Actors Michael Pare, Roy Scheider, Oleg Taktarov, Irina Apeksimova, Alexander Nevsky and others. Action.

Rollerball. USA-Germany, 2002. Director John McTiernan. Screenwriter William Harrison. Actors: Chris Klein, Jean Reno, Oleg Taktarov and others. Sci-Fi.

Shades of Day. USA, 2002. Director Vitaly Sumin. Screenwriters: Vitaly Sumin, Jeff Bergquist (F.Dostoyevsky's novel). Actors: Camilla Bergstrom, Alexander Smith and others. Drama.

The Seagull. USA, 2002. Director and screenwriter J. Bretton Truett (play by A.Chekhov). Actors: Michael Messer, J. Bretton Truett, Erica Van Emmerik and others. Drama.

The Sum of All Fears. USA-Germany, 2002. Director Phil Alden Robinson. Screenwriter Paul Attanasio (novel by Tom Clancy). Actors: Ben Affleck, Morgan Freeman, Alan Bates, Lev Prygunov, Eugeny Lazarev and others. Action.

The Vector File. New Zealand-Germany, 2002. Director Eliot Christopher. Screenwriter Ian McFadyen. Actors: Casper Van Dien, Catherine Oxenberg, India Oxenberg and others. Thriller.

Wheelmen. USA, 2002. Director Dirk Hagen. Screenwriters: Mitch Wilson, William L. Arance. Actors: Lisa Arturo, James Avery, Ilya Baskin and others. Comedy.

xXx. USA, 2002. Director Rob Cohen. Screenwriter Rich Wilkes. Actors: Vin Diesel, Asia Argento, Marton Csokas, Samuel L. Jackson and others. Sci-Fi.

2003

Chess. Sweden, 2003. Director Lars Rudolfsson. Screenwriter Tim Rice. Actors: Tommy Korberg, Anders Ekborg, Josefin Nilsson and others. Drama.

Der gestohlene Mond. Germany, 2003. Director and screenwriter Thomas Stiller. Actors: Birol Unel, Lisa Martinek, Dietmar Bar, Ivan Shvedov and others. Comedy.

Gate to Heaven. Germany, 2003. Director Veit Helmer. Screenwriters: Veit Helmer, Gordan Mihic. Actors: Valery Nikolaev, Masumi Makijia, Udo Kier and others. Comedy.

If. USA, 2003. Director and screenwriter Lisa Stoll. Actors: Jesse Hlubik, Kimberly Rowe, Andrew Roa, Dmitry Boudrine and others. Thriller.

Lichter. Germany, 2003. Director Hans-Christian Schmid. Screenwriters: Michael Gutmann, Hans-Christian Schmid. Actors: Andrzej Gorak, Ivan Shvedov and др. Drama.

Mail Order Bride / Russian Job. USA, 2003. Directors: Jeffrey Wolf, Robert Capelli Jr., Screenwriters: Doug Bollinger, Robert Capelli Jr. Actors: Danny Aiello, Robert Capelli Jr., Ivana Milicevic, A.Jakovlev and others. Comedy.

Quicksand. France-UK-Germany, 2003. Director John Mackenzie. Screenwriters: Desmond Lowden, Timothy Prager. Actors: Michael Keaton, Michael Caine, Judith Godrèche and others. Drama.

Spinning Boris. USA, 2003. Director Roger Spottiswoode. Screenwriters: Yuri Zeltser, Grace Cary Bickley. Actors: Jeff Goldblum, Anthony LaPaglia, Liev Schreiber and others. Comedy.

The Italian Job. USA-France-UK, 2003. Director F. Gary Gray. Screenwriters: Troy Kennedy-Martin, Donna Powers. Actors: Mark Wahlberg, Charlize Theron, Donald Sutherland and others. Thriller.

The Last Soviet Movie. Latvia-Austria, 2003. Directors: Aleksandrs Petukhovs, Alexander Hahn. Screenwriters: Alexander Hahn, Alexander Mahler. Actors: Dzintars Belogrudovs, Eugenia Krukova and others. Action.

The Petersburg-Cannes Express. UK, 2003. Director and screenwriter John Daly. Actors: Ksenia alferova, Alexander Bargman, Naima Belkhiati and others. Drama.

The Tulse Luper Suitcases, Part 3: From Sark to the Finish UK, 2003. Director and screenwriter Peter Greenaway. Actors: Roger Rees, Stephen Billington, Ornella Muti, Renata Litvinova, Christina Orbakaite and others. Drama.

Zuckerbrot. Germany, 2003. Director and screenwriter Hartmut Schoen. Actors: Florian Lukas, Marie Zielcke, Ivan Shvedov and others. Drama.

2004

A Different Loyalty. Canada-UK-USA, 2004. Director Marek Kanievska. Screenwriter Jim Piddock. Actors: Sharon Stone, Rupert Everett, Julian Wadham and others. Drama.

All or Nothing: A Moscow Detour. USA, 2004. Director and screenwriter Gabrielle Bloch. Actors: Alexander Bloch, Gabrielle Bloch and others. Comedy.

Art Heist. Spain-USA, 2004. Director Bryan Goeres. Screenwriters: Diane Fine, Evan Spiliopoulos. Actors: Ellen Pompeo, William Baldwin, Abel Folk and others. Action.

Blindganger. Germany, 2004. Director Bernd Sahling. Screenwriters: Helmut Dziuba, Bernd Sahling and others. Actors: Ricarda Ramunke, Dominique Horwitz, Maria Rother, Gennady Vengerov and others. Drama.

Border Blues. USA, 2004. Director and screenwriter Rodion Nahapetov. Actors: Eric Roberts, Gary Busey, Rodion Nahapetov and others. Thriller.

Das Bernsteinamulett. Germany, 2004. Director Gabi Kubach. Screenwriter Sue Schwerin von Krosigk (novel by Peter Prange). Actors: Muriel Baumeister, Michael von Au, Merab Ninidze and others. Drama.

Evilenco. Italy, 2004. Director and screenwriter David Grieco. Actors: Malcolm McDowell, Ronald Pickup, Marton Csokas and others. Thriller.

Het zuiden. Holland-Belgium-Denmark, 2004. Director Martin Koolhoven. Screenwriter Mieke de Jong. Actors: Monic Hendrickx, Frank Lammers, Oksana Akinshina and others. Drama.

Nos amis les flics. France, 2004. Director Bob Swaim. Screenwriter Laurent Chalumeau (novel by Jay Cronley). Actors: Frederic Diefenthal, Armelle Deutsch, Lorant Deutsch, Daniel Auteuil, Grigory Manukov and others. Comedy.

Onkel Wanja. Germany, 2004. Director and screenwriter Barbara Frey (play by A.Chekhov). Actors: Rainer Bock, Helga Grimme, Thomas Holtzmann and others. Drama.

Target of Opportunity. USA-Bulgary, 2004. Director Danny Lerner. Screenwriter Les Weldon. Actors: Dean Cochran, Todd Jensen and others. Action.

The Bourne Supremacy. USA-Germany, 2004. Director Paul Greengrass. Screenwriter Tony Gilroy (novel by Robert Ludlum). Actors: Matt Damon, Franka Potente, Oksana Akinshina and others. Action.

The Day After. USA, 2004. Director and screenwriter Roland Emmerich. Actors: Dennis Quaid, Jake Gyllenhaal, Emmy Rossum and others. Sci-Fi.

The Terminal. USA, 2004. Director Steven Spielberg. Screenwriters: Andrew Niccol, Sacha Gervasi. Actors: Tom Hanks, Catherine Zeta-Jones, Valery Nikolaev and others. Comedy.

Triple agent. France, 2004. Director and screenwriter Eric Rohmer. Actors: Katerina Didaskalou, Serge Renko, Cyrielle Clair, Grigory Manukov and others. Drama.

2005

Anthony Zimmer. France, 2005. Director and screenwriter Jerome Salle. Actors: Sophie Marceau, Yvan Attal, Sami Frey, Daniel Olbrychski and others. Thriller.

Archangel. UK, 2005. Director Jon Jones. Screenwriters: Dick Clement (novel by Robert Harris). Actors: Daniel Craig, Ekaterina Rednikova, Gabriel Macht, Lev Prygunov, Constantin Lavronenko and others. Drama.

Be Cool. USA, 2005. Director F. Gary Gray. Screenwriters: Elmore Leonard, Peter Steinfield. Actors: John Travolta, Uma Thurman, Dwayne Johnson and others. Comedy.

De battre mon coeur s'est arrete! France, 2005. Director Jacques Audiard. Screenwriters: Jacques Audiard, Tonino Benacquista. Actors: Romain Duris, Niels Arestrup, Gilles Cohen, Anton Jakovlev and others. Drama.

Die Spielerin. **Germany, 2005.** Director Erhard Riedlsperger. Screenwriter Fred Breinersdorfer (story by F.Dostoyevsky). Actors: Hannelore Elsner, Erwin Steinhauer, Nina Petri and others. Drama.

Facility 4. **USA, 2005.** Director Colter Freeman. Screenwriter Colter Freeman. Actors: Mark Feigin, Sasha Kaminsky, Rob Margolies.

For the Motherland. **USA, 2005.** Director Aaron Moorhead. Actors: Victor Albert, Alex Alikashkin, Ramon Binaki.

Icon. **USA, 2005.** Director Charles Martin Smith. Screenwriters: Frederick Forsyth, Adam Armus. Actors: Patrick Swayze, Patrick Bergin, Michael York. Thriller.

L'entente cordiale. **France, 2005.** Director Vincent De Brus. Screenwriters: Vincent De Brus, Arnaud Lemort. Actors: Christian Clavier, Daniel Auteuil, Jennifer Saunders and others. Comedy.

Les poupees russes. **France-UK, 2005.** Director and screenwriter Cedric Klapisch. Actors: Romain Duris, Kelly Reilly, Audrey Tautou. Comedy | Drama.

Lord of War. **USA-France, 2005.** Director and screenwriter Andrew Niccol. Actors: Nicolas Cage, Bridget Moynahan, Eugeny Lazarev and others. Thriller.

Molotov Samba. **USA, 2005.** Director and screenwriter Todd Morris. Actors: Carlos Caldart, Layla Alexander, Nancy Ferrara and others. Drama.

Mutig in die neuen Zeiten - Im Reich der Reblaus. **Austria, 2005.** Director and screenwriter Harald Sicheritz. Actors: Wolf Bachofner, Helmut Berger, Wolfgang Bock and others. Drama.

Nachtasyl. **Germany, 2005.** Director and screenwriter Hardi Strum (play by M.Gorky). Actors: Hans Peter Hallwachs, Esther Schweins, Wolfgang M. Bauer and others. Drama.

Oublier Cheyenne. **France, 2005.** Director: Valerie Minetto. Screenwriters: Valerie Minetto, Cecile Vargaftig. Actors: Mila Dekker, Aurelia Petit, Malik Zidi.

Solar Strike. **Canada, 2005.** Director Paul Ziller. Screenwriter Michael Konyves. Actors: Mark Dacascos, Joanne Kelly, Kevin Jubinville and others. Sci-Fi, Thriller.

Space Race / Race to the Moon. **USA, 2005.** Director Mark Everest. Screenwriter Christopher Spencer. Actors: Richard Dillane, Steve Nicolson, Ravil Isyanov, Mikhail Gorevoy, Maria Mironova and others. Drama.

Sub Zero. **Canada, 2005.** Director Jim Wynorski (Jay Andrews). Screenwriter: Jonas Quastel. Actors: Costas Mandylor, Nia Peeples, Linden Ashby. Action.

The Deal. **Canada-USA, 2005.** Director Harvey Kahn. Screenwriter Ruth Epstein. Actors Christian Slater, Selma Blair, Robert Loggia and others. Drama.

The Krone Experiment. **USA, 2005.** Director J. Robinson Wheeler. Screenwriter J. Craig Wheeler. Actors: Tom Weirich, Darbi Worley, Benjamin Pascoe and others. Sci-Fi.

The Mechanik. **Germany-USA, 2005.** Director Dolph Lundgren. Screenwriters: Bryan Edward Hill, Dolph Lundgren. Actors: Dolph Lundgren, Ben Cross, Olivia Lee and others. Action.

The Sisters. **USA, 2005.** Director Arthur Allan Seidelman. Screenwriter Richard Alfieri (play by «Tpand cectps» A.Chekhov). Actors: Elizabeth Banks, Maria Bello, Erika Christensen and others. Drama.

The White Countess. **UK-USA-Germany-China, 2005.** Director James Ivory. Screenwriter Kazuo Ishiguro. Actors: Ralph Fiennes, Natasha Richardson.

Time of Change. **USA-Russia, 2005.** Director Alexander Izotov. Screenwriter Alexander Nevsky. Actors: Mariel Hemingway, Alexander Nevsky and others. Drama.

Willenbrock. **Germany, 2005.** Director Andreas Dresen. Screenwriters: Christoph Hein, Laila Stieler. Actors: Axel Prahl, Inka Friedrich, Anne Ratte-Polle and others. Drama.

2006

Cabaret Paradis. **France, 2006.** Directors: Corinne & Gilles Benizio. Screenwriter Corinne Benizio. Actors: Corinne & Gilles Benizio, Michel Vuillermoz, Anton Jakovlev and др. Comedy.

Canada Russia '72. **Canada, 2006.** Director T.W. Peacocke. Screenwriters: Barrie Dunn, Malcolm MacRury. Actors: Booth Savage, Judah Katz, Walter Learning and others. Drama.

Citizen Mavzik. **USA, 2006.** Director Alan Melikdjian. Screenwriters: Alan Melikdjian, Vilen Melikdjian. Actors: Yuri Chervotkin, Isaac Feldman, Pat Kirk.

Domestic Import. **USA, 2006.** Director Kevin Connor. Screenwriter Andrea Malamut. Actors: Cynthia Preston, Larry Dorf, Ilya Volok and others. Comedy.

Eine Liebe in Konigsberg. **Germany, 2006.** Director Peter Kahane. Screenwriters: Wolfgang Brenner, Peter Kahane. Actors: Wolfgang Stumph, Chulpan Khamatova, Ivan Shvedov and others. Melodrama.

Eine Stadt wird erpresst. **Germany, 2006.** Director Dominik Graf. Screenwriters: Rolf Basedow, Dominik Graf. Actors: Uwe Kockisch, Misel Maticevic, Julia Blankenburg and others. Thriller.

El jardín de los cerezos. Spain, 2006. Director and screenwriter Manuel Arman (play by A.Chekhov). Actors: Vicky Pena, Francesc Orella, Silvia Abascal and others. Comedy.

Fay Grim. USA-Germany, 2006. Director and screenwriter Hal Hartley. Actors: Parker Posey, D.J.Mendel, Liam Aiken and others. Thriller.

Ghostboat. UK, 2006. Director Stuart Orme. Screenwriter Guy Burt (novel by Neal R. Burger). Actors: David Jason, Ian Puleston-Davies, Tony Haygarth and others. Drama.

Goldene Zeiten. Germany, 2006. Director Peter Thorwarth. Screenwriters: Alexander M. Rumelin, Peter Thorwarth. Actors: Wotan Wilke Mohring, Dirk Benedict, Wolf Roth, Gennady Vengerov and others. Comedy.

Joy Division. UK- Germany, 2006. Director Reg Traviss. Screenwriters: Reg Traviss, Rosemary Mason. Actors: Ed Stoppard, Tom Schilling, Bernard Hill and others. Drama.

Les brigades du Tigre. France, 2006. Director Jerome Cornuau. Screenwriters: Claude Desailly, Xavier Dorison. Actors: Clovis Cornillac, Diane Kruger, Edouard Baer. Action.

Bullet of Life. USA, 2006. Director and screenwriter Young-H. Lee. Actors: Young-H. Lee, Peter Ray Salajka, Dmitry Yun.

L'etoile du soldat. France-Germany-Afghanistan, 2006. Director Christophe de Ponfilly. Screenwriters: Rim Turkhi, Christophe de Ponfilly. Actors: Sacha Bourdo, Patrick Chauvel, Philippe Caubere.

Scorpius Gigantus. USA, 2006. Director Tommy Withrow. Screenwriters: Raly Radouloff, Terence H. Winkless. Actors: Jeff Fahey, Jo Bourne-Taylor, Hristo Mitzkov and others. Action.

Shot Through the Heart. UK, 2006. Writer: Callum Rees. Actors: Alex Fisher, Jordan Hinde, Ben Johnson.

Transe. Italy-Russia-France-Portugal, 2006. Director and screenwriter Teresa Villaverde. Actors: Ana Moreira, Viktor Rakov, Robinson Stevenin.

La traductrice. Switzerland, 2006. Director Elana Khazanova. Screenwriters: Mikhail Brashinsky, Elena Khazanova. Actors: Ulia Batinova, Alexander Baluev, Bruno Todeschini, Sergey Garmash, Elena Safonova and others. Drama.

The Abandoned. Spain-UK, 2006. Director Nacho Cerda, Screenwriters: Karim Hussain, Nacho Cerda. Actors: Anastasia Hille, Karel Roden, Valentin Ganey and others. Horror.

The Elder Son. USA, 2006. Director Marius Balchunas. Screenwriters: Marius Balchunas, Scott Sturgeon. Actors: Shane West, Leelee Sobieski, Rade Serbedzija, Ilya Baskin and others. Comedy.

The End of Silence. Canada, 2006. Director and screenwriter Anita Doron. Actors: Ekaterina Chtchelkanova, John Tokatlidis.

The Good German. USA, 2006. Director Steven Soderbergh. Screenwriters: Paul Attanasio (screenplay), Joseph Kanon (novel). Actors: George Clooney, Cate Blanchett, Tobey Maguire.

The Good Shepherd. USA, 2006. Director Robert De Niro. Screenwriter Eric Roth. Actors: Matt Damon, Angelina Jolie, Robert De Niro and others. Drama.

The Half Life of Timofey Berezin. USA, 2006. Director Scott Z. Burns. Screenwriters: Scott Z. Burns, Ken Kalfus. Actors: Paddy Considine, Oscar Isaac, Valeriu Pavel Dan.

Running Scared. Germany-USA, 2006. Director and screenwriter Wayne Kramer. Actors: Paul Walker, Cameron Bright, Vera Farmiga and others. Drama.

Valerie. Germany, 2006. Director Birgit Moller. Screenwriters: Milena Baisch, Ilja Haller. Actors: Agata Buzek, Devid Striesow, Birol Unel and others. Drama.

Vier Tochter. Germany, 2006. Director Rainer Kaufmann. Screenwriter Gabi Blauert (novel by Inger Alfvén). Actors: Dagmar Manzel, Tnia Shleif and others. Drama..

2007

A Thousand Years of Good Prayers. USA, 2007. Director Wayne Wang. Screenwriter Yiyun Li. Actors: Henry O, Pavel Lyschikoff, Feihong Yu and others. Melodrama.

Born Into Mafia. USA, 2007. Director Vitaliy Versace. Screenwriters: Vera Chorney, Vitaliy Versace. Actors: Ellina Adel, Daniel Aldema, Alex Arleo and others. Action.

Botched. Germany-Ireland-UK, 2007. Director Kit Ryan. Screenwriters: Derek Boyle, Eamon Friel. Actors: David Heap, Alan Smyth, Stephen Dorff and others. Comedy.

Breach. USA, 2007. Director Billy Ray. Screenwriters: Adam Mazer, William Rotko. Actors: Chris Cooper, Ryan Phillippe, Dennis Haysbert.

Charlie Wilson's War. USA, 2007. Director Mike Nichols. Screenwriter Aaron Sorkin (novel by George Crile). Actors: Tom Hanks, Amy Adams, Julia Roberts and others. Drama.

Die Falscher. Austria-Germany, 2007. Director Stefan Ruzowitzky. Screenwriters: Adolf Burger (book), Stefan Ruzowitzky (screenplay). Actors: Karl Markovics, August Diehl, Devid Striesow.

Die Spieler. Germany, 2007. Director and screenwriter Sebastian Bieniek. Actors: Sebastian Bieniek, Viatcheslav Demdov, Ninel Genina Demidov. Drama.

Duska. Holland, 2007. Director Jos Stelling. Screenwriters: Hans Heesen, Jos Stelling. Actors: Sergey Makovetsky, Gene Bervoets, Sylvia Hoeks and others. Drama.

Eastern Promises. UK-Canada-USA, 2007. Director David Cronenberg. Screenwriter Steven Knight. Actors: Armin Mueller-Stahl, Naomi Watts, Jerzy Skolimowski, Viggo Mortensen, Vincent Cassel and others. Drama.

Hitman (I). France-USA, 2007. Director Xavier Gens. Screenwriter Skip Woods. Actors: Timothy Olyphant, Dougray Scott, Olga Kurylenko and others. Action.

Lucky You. USA-Germany-Australia, 2007. Director Curtis Hanson. Screenwriters: Eric Roth, Curtis Hanson. Actors: Eric Bana, Drew Barrymore, Robert Duvall and others. Melodrama.

Nachmittag. Germany, 2007. Director and screenwriter Angela Schanelec (play by A.Chekhov). Actors: Jirka Zett, Miriam Horwitz, Angela Schanelec and others. Drama.

Natasha. UK, 2007. Director Jag Mundhra. Screenwriters: Carl Austin, Jag Mundhra. Actors: Algina Lipskis, Sheyla Shehovich, Richard Lintern and others. Thriller.

Raja 1918. Finland-Russia, 2007. Director Lauri Torhonen. Screenwriters: Aleksi Bardy, Jorn Donner. Actors: Martin Bahne, Minna Haapkyla, Tommi Korpela.

The Red Chalk. USA, 2007. Director Matthew Patrick. Actors: Irene Bedard, Tod Thawley, Ravil Isyanov and others. Sci-Fi.

Russian Bride. USA, 2007. Director and screenwriter Natasha Guruleva. Actors: Elena Roth, Richard Virga, John Dohrmann and others. Comedy.

Say It in Russian. USA-France, 2007. Director Jeff Celentano. Screenwriters: Jeff Celentano, Kenneth Eade. Actors: Rade Serbedzija, Faye Dunaway, Ilya Baskin, Oleg Vidov and others. Drama.

The Death and Life of Bobby Z. USA- Germany, 2007. Director John Herzfeld. Screenwriters: Bob Krakower, Allen Lawrence. Actors: Paul Walker, Laurence Fishburne, Oleg Taktarov and others. Action.

The First Russian. Canada, 2007. Director and screenwriter: Vladimir Levin. Actors: Mikhail Borisovsky, Tiffany Edwardsen, Carlos Fetherstonhaugh and others. Drama.

The Rage. USA, 2007. Director Robert Kurtzman. Screenwriters: John Bisson, Robert Kurtzman. Actors: Andrew Divoff, Misty Mundae, Ryan Hooks and others. Horror.

Treasure Raiders /Форсаж Да Винчи. USA, 2007. Director Brent Huff. Screenwriters: Alexander Izotov, Alexander Nevsky. Actors: Alexander Nevsky, Steven Brand, David Carradine, Ekaterina Rednikova and others. Action.

War and Peace. Italy-France-Germany-Russia, 2007. Directors: Robert Dornhelm, Brendan Donnison. Screenwriters: Lorenzo Favella, Enrico Medioli (novel by L.Tolstoy). Actors: Alexander Beyer, Clemence Poesy, Alessio Boni, Malcolm McDowell and others. Drama.

We Own the Night. USA, 2007. Director and screenwriter James Gray. Actors: Joaquin Phoenix, Eva Mendes, Mark Wahlberg, Oleg Taktarov and others. Drama.

2008

8th Wonderland. France, 2008. Directors: Nicolas Alberny, Jean Mach. Screenwriters: Nicolas Alberny, Jean Mach. Actors: Matthew Geczy, Robert William Bradford, Alain Azerot, Anton Jakovlev and others. Drama.

À l'est de moi. France, 2008. Director Bojena Horackova. Screenwriters: Vincent Dieutre, Bojena Horackova. Actors: Patricia Chraskova, Louis-Do de Lencquesaing, Carole Deffit and others. Drama.

A Lonely Place for Dying USA, 2008. Director Justin Evans. Screenwriters: Justin Evans, Catherine Doughty. Actors: Michael Scovotti, Ross Marquand, James Cromwell and others. Action.

Anonyma - Eine Frau in Berlin. Germany, 2008. Director and screenwriter Max Farberbock. Actors: Nina Hoss, Eugeny Sidikhin, Irm Hermann and others. Drama.

Babylon A.D. USA-France-UK, 2008. Director Mathieu Kassovitz. Screenwriter Eric Besnard (novel by Maurice G. Dantec). Actors: Vin Diesel, Michelle Yeoh, Gerard Depardieu and others. Sci-Fi.

Black Russian. USA, 2008. Directors and screenwriters: Jerry Katz, Danny Naten. Actors: Danny Naten, Jerry Katz, Lloyd Sherr and others. Drama.

Burn After Reading. USA, 2008. Directors and screenwriters: Ethan Coen, Joel Coen. Actors: George Clooney, Frances McDormand, Brad Pitt, John Malkovich, Tilda Swinton and others. Comedy.

Comrades. USA, 2008. Director John T. Kretchmer. Screenwriter Matt Nix. Actors: Gabrielle Anwar, Bruce Campbell, Sharon Gless, Andrew Divoff and others. Comedy.

Contamination. USA, 2008. Director and screenwriter Rodion Nahapetov. Actors: Rodion Nahapetov. Actors: Karen Black, Ilya Blednyj, Xenia Buravsky and others. Thriller.

Defiance. USA, 2008. Director Edward Zwick. Screenwriters: Clayton Frohman, Edward Zwick. Actors: Daniel Craig, Liev Schreiber, Jamie Bell, Ravil Isyanov and others. Drama.

Die Frau aus dem Meer. Germany, 2008. Director and screenwriter Nikolaus Stein von Kamienski. Actors: Anja Kling, Walter Kreye, Ulrich Tukur and others. Thriller.

Het zusje van Katia. Holland, 2008. Director Mijke de Jong. Screenwriter Jan Eilander (novel by Andres Barba). Actors: Ian Bok, Fred Goessens, Jennifer Jago, Olga Luzgina and others. Drama.

I demoni di San Pietroburgo. Italy, 2008. Director and screenwriter Giuliano Montaldo. Actors: Miki Manojlovic, Carolina Crescentini, Anita Caprioli and others. Drama.

Identity Crisis. USA, 2008. Director Brad Jurgens. Screenwriters: Casey T. Evans, Jason Thompson. Actors: Gabriel Al-Rajhi, Michael Edwin and others. Comedy.

Indiana Jones and the Kingdom of the Crystal Skull. USA, 2008. Director Steven Spielberg. Screenwriters: David Koepp, George Lucas. Actors: Harrison Ford, Cate Blanchett, Karen Allen and others. Action.

Le silence de Lorna. Belgium-France-Italy-Germany, 2008. Directors and Screenwriters: Jean-Pierre & Luc Dardenne. Actors: Arta Dobroshi, Jeremie Renier, Fabrizio Rongione, Anton Jakovlev, Grigory Manukov and others. Drama.

Max Payne. Canada-USA, 2008. Director John Moore. Screenwriters: Beau Thorne, Sam Lake. Actors: Mark Wahlberg, Mila Kunis, Beau Bridges and others. Action.

Player 5150. USA, 2008. Director and screenwriter David Michael O'Neill. Actors: Kelly Carlson, Kathleen Robertson, Oleg Vidov and others. Action.

Righteous Kill. USA, 2008. Director Jon Avnet. Screenwriter Russell Gewirtz. Actors: Robert De Niro, Al Pacino, Shirly Brener, Oleg Taktarov and others. Drama.

Rockaway. USA, 2007. Directors and screenwriters: Jeff Crook, Josh Crook. Actors: Nicholas Gonzalez, Mario Cimarro, Oleg Taktarov and others. Action.

RocknRolla. UK, 2008. Director and screenwriter Guy Ritchie. Actors: Gerard Butler, Tom Wilkinson, Thandie Newton. Comedy.

Sauna. Finland-Czech Republic, 2008. Director Antti-Jussi Annila. Screenwriter Iiro Kuttner. Actors: Ville Virtanen, Tommi Eronen, Viktor Klimenko. Horror.

The Brothers Karamazov. USA, 2008. Director and screenwriter Nigel Tomm (novel by F.Dostoyevsky). Drama.

The Curious Case of Benjamin Button. USA, 2008. Director David Fincher. Screenwriter Eric Roth. Actors: Brad Pitt, Cate Blanchett, Tilda Swinton and others. Drama.

The Kreutzer Sonata. USA, 2008. Director Bernard Rose. Screenwriters: Lisa Enos, Bernard Rose (L.Tolstoy's story). Actors: Danny Huston, Elisabeth Röhm, Matthew Yang King and others. Drama.

The Night Train to Moscow. USA, 2008. Director David Semel. Screenwriters: Jason Smilovic, Rafe Judkins. Actors: Christian Slater, Mike O'Malley, Saffron Burrows and others. Thriller.

Transsiberian. UK-Germany-Spain-~~Land~~Russia, 2008. Director Brad Anderson. Screenwriters: Brad Anderson, Will Conroy. Actors: Woody Harrelson, Emily Mortimer, Ben Kingsley and others. Thriller.

2009

2012. USA, 2009. Director: Roland Emmerich. Screenwriters: Roland Emmerich, Harald Kloster. Actors: John Cusack, Thandie Newton, Chiwetel Ejiofor and others. Action.

A Dangerous Man. USA, 2009. Director and screenwriter Keoni Waxman. Actors: Steven Seagal, Mike Dopud, Marlaina Mah, Vitaly Kravchenko.

Double Identity. USA, 2009. Director Dennis Dimster. Screenwriters: Zvia Dimbort, Dennis Dimster. Actors: Val Kilmer, Izabella Miko, Julian Wadham and others. Thriller.

Black Russian. USA, 2009. Director Danny Naten. Screenwriters: Jerry Katz, Danny Naten. Actors: Danny Naten, Jerry Katz, Lloyd Sherr.

Cold Souls. USA-France, 2009. Director and screenwriter Sophie Barthes. Actors: Paul Giamatti, Emily Watson, Dina Korzun. Comedy | Drama.

Black. France, 2009. Director: Pierre Laffargue. Screenwriters: Lucio Mad, Gábor Rassov. Actors: MC Jean Gab'1, Carole Karemera, François Levantal and others. Action.

Coco Chanel & Igor Stravinsky. France-Japan-Switzerland, 2009. Director Jan Kounen. Screenwriter Chris Greenhalgh. Actors: Anna Mouglalis, Mads Mikkelsen, Elena Morozova and others. Drama.

Command Performance. USA, 2009. Director Dolph Lundgren. Screenwriters: Steve Latshaw, Dolph Lundgren. Actors: Dolph Lundgren, Melissa Molinaro, Hristo Shopov and others. Action.

- Der Knochenmann. Austria, 2009.** Director Wolfgang Murnberger. Screenwriter Wolf Haas. Actors: Josef Bierbichler, Stipe Erceg, Dorka Gryllus, Ivan Shvedov and others. Thriller.
- Driven to Kill. USA-Canada, 2009.** Director Jeff King. Actors: Steven Seagal, Dmitry Chepovetsky, Igor Jijikine and others. Action.
- Durch diese Nacht. Germany, 2009.** Director and screenwriter Rolf Silber. Actors: Katharina Bohm, Oliver Stokowski, Tim Bergmann and others. Drama..
- Echelon Conspiracy. USA, 2009.** Director Greg Marcks. Screenwriter Michael Nitsberg. Actors: Shane West, Edward Burns, Ving Rhames, Martin Sheen, U.Kutsenko and others. Action.
- Eine Liebe in St. Petersburg. Germany, 2009.** Director Dennis Satin. Screenwriter Brigitte Blobel. Actors: Valerie Niehaus, Martin Feifel, Nicole Heesters and others. Melodrama.
- Flug in die Nacht - Das Unglück von Überlingen. Switzerland-Germany, 2009.** Director Till Endemann. Screenwriters Don Bohlinger, Till Endemann. Actors: Ken Duken, Charlotte Schwab, Sabine Timoteo and others. Drama.
- Georgian: Warrior of Honor. USA, 2009.** Director Nikoloz Khomasuridze. Screenwriters: Nikoloz Khomasuridze, Revaz Chantladze, Nikoloz Khomasuridze. Actors: Dato Bakhtadze, Sandra Robinson, Ella Christopher-Pantolian and others. Drama.
- Hired Gun. USA, 2009.** Director and screenwriter Brad Jurjens. Actors: Shane Wood, Michael Madsen and others. Action.
- Io sono l'amore. Italy, 2009.** Director Luca Guadagnino. Screenwriters: Barbara Alberti, Ivan Cotroneo. Actors: Tilda Swinton, Flavio Parenti, Edoardo Gabbriellini.
- Johan Falk: De fredlosa. Sweden, 2009.** Director Daniel Lind Lagerlof. Screenwriters: Fredrik T. Olsson, Anders Nilsson. Actors: Jakob Eklund, Joel Kinnaman, Mikael Tornving. Action | Thriller.
- Kirot. Israel-France-USA, 2009.** Director and screenwriter Danny Lerner. Actors: Olga Kurylenko, Ninette Tayeb, Henry David and others. Action.
- Kuulustelu. Finland, 2009.** Director Jörn Donner. Screenwriter Olli Soinio. Actors: Minna Haapkylä, Marcus Groth, Hannu-Pekka Björkman and others. Drama.
- L'affaire Farewell. France, 2009.** Director Christian Carion. Screenwriters: Christian Carion, Serguei Kostine. Actors: Diane Kruger, Willem Dafoe, Guillaume Canet and others. Thriller.
- Luftslottet som sprängdes. Sweden-Denmark-Germany, 2009.** Director Daniel Alfredson. Screenwriters: Stieg Larsson, Ulf Ryberg. Actors: Michael Nyqvist, Noomi Rapace, Lena Endre and others. Thriller.
- Middle Men. USA, 2009.** Director George Gallo. Screenwriters: George Gallo, Andy Weiss. Actors: Luke Wilson, Giovanni Ribisi, Gabriel Macht and others. Comedy.
- Nureyev. Canada, 2009.** Director and screenwriter Moze Mossanen. Actors: Nico Archambault, Greta Hodgkinson, Etienne Lavigne and others. Drama.
- Perestroika USA, 2009.** Director and screenwriter Slava Zuckerman. Actors: Sam Robards, F. Murray Abraham, Jicky Schnee and others. Drama.
- Shoot the Duke. Germany, 2009.** Director Stephen Manuel. Screenwriter Thomas Jahn. Actors:
- Space Buddies. USA-Canada, 2009.** Director Robert Vince. Screenwriters: Kevin DiCicco, Robert Vince. Actors: F.T. Anderson, Diedrich Bader, Field Cate and others. Sci-Fi.
- Star Trek. USA-Germany, 2009.** Director J.J. Abrams. Screenwriters: Roberto Orci, Alex Kurtzman. Actors: Chris Pine, Zachary Quinto, Simon Pegg.
- Stephen Baldwin, Bettina Zimmermann, Thomas Heinze. Action | Comedy | Thriller.
- Sweet Karma. Canada, 2009.** Director Andrew Thomas Hunt. Screenwriters: James Fler, Andrew Thomas Hunt. Actors: Shera Bechard, John Tokatlidis, Frank J. Zupancic and others. Drama.
- The Last Station. Germany-Russia-UK, 2009.** Director Michael Hoffman. Screenwriters: Michael Hoffman, Jay Parini (based on his novel). Actors: Helen Mirren, James McAvoy, Christopher Plummer. Drama.
- The Perfect Sleep. USA, 2009.** Director Jeremy Alter. Screenwriters: Anton Pardoe. Actors: Anton Pardoe, Roselyn Sanchez, Patrick Bauchau, Dmitry Boudrine and others. Action.
- The Temptation of St. Tony. Estonia-Finland-Sweden, 2009.** Director and screenwriter Veiko Ounpuu. Actors: Taavi Eelmaa, Ravshana Kurkova, Tiina Taurait.
- The Tournament. UK-USA, 2009.** Director Scott Mann. Screenwriters: Gary Young, Jonathan Frank. Actors: Ving Rhames, Robert Carlyle, Kelly Hu.
- Thick as Thieves. USA-Germany, 2009.** Director Mimi Leder. Screenwriter Ted Humphrey. Actors: Ivan Petrushinov, Victor Boichev, Nickolay Hadjiminev and others. Thriller.
- Victoria Day. Canada, 2009.** Director and screenwriter David Bezmozgis. Actors: Mark Rendall, Sergiy Kotelenets, Nataliya Alyexeyenko and others. Drama.

Whiteout. USA-Canada-France-Turkey, 2009. Director Dominic Sena. Screenwriters: Jon Hoeber, Erich Hoeber. Actors: Kate Beckinsale, Gabriel Macht, Tom Skerritt.

2010

1MC: Something of Vengeance. Australia, 2010. Director and screenwriter Martyn Park. Actors: Liliya May, Laurence Coy, Terry Serio. Drama.

6 Days Dark. Canada, 2010. Director Miona Bogovic. Screenwriter D. Daniel Vujic. Actors: Lorena Rincon, Oleg Vidov, Sinead Shannon Roche and others. Thriller.

Across the Line: The Exodus of Charlie Wright. USA, 2010. Director and screenwriter R. Ellis Frazier. Actors: Aidan Quinn, Andy Garcia, Mario Van Peebles and others. Drama.

América. Brazil-Spain-Portugal-Russia, 2010. Director João Nuno Pinto. Screenwriters: Luísa Costa Gomes, Melanie Dimantas. Actors: Chulpan Khamatova, Fernando Luís, María Barranco and others. Comedy.

American Seagull. USA, 2010. Director and screenwriter Michael Guinzburg (A.Chekhov 's play). Actors: Biff McGuire, Lara Romanoff, Will Poston and others. Drama.

Anton Chekhov's The Duel. USA, 2010. Director Dover Koshashvili. Writers: Mary Bing, Anton Chekhov (novel). Actors: Andrew Scott, Fiona Glascott, Tobias Menzies.

Babnik. USA, 2010. Director Alejandro Adams. Screenwriters: Alejandro Adams, Marya Murphy. Actors: Michael Umansky, Artem Mishin, Nika Gambarin.

Born to Raise Hell. USA, 2010. Director Lauro Chartrand. Screenwriter Steven Seagal. Actors: Steven Seagal, Dan Badarau, Darren Shahlavi. Action-Thriller.

Death Race 2. South Africa – Germany, 2010. Director Roel Reine'. Screenwriters: Paul W.S. Anderson, Tony Giglio. Actors: Luke Goss, Lauren Cohan, Sean Bean. Action | Sci-Fi | Thriller

Der Uranberg. Germany, 2010. Director Dror Zahavi. Screenwriters: Hans-Werner Honert, Thomas Schulz. Actors: Vinzenz Kiefer, Nadja Bobyleva, Henry Hübchen and others. Drama.

Freight. UK, 2010. Director and screenwriter Stuart St. Paul. Actors: Billy Murray, Craig Fairbrass, Laura Aikman. Action | Crime | Drama

Go West - Freiheit um jeden Preis. Germany, 2010. Director Andreas Linke. Screenwriters: Matthias Pacht, Daniel Mann. Actors: Sergej Moya, Franz Dinda, Frederick Lau and others. Action.

Hinterhof. Germany, 2010. Director and screenwriter Ana Felicia Scutelnicu. Actors: Marina Weis, Jakob Kohn, Masha Tokareva. Drama.

Hopeful Notes. USA, 2010. Director and screenwriter Valerio Zanoli. Actors: Walter Nudo, Colin Ross, Ian Poland. Drama.

Poll. Germany-Austria, 2010. Director and screenwriter Chris Kraus. Actors: Paula Beer, Edgar Selge, Tambet Tuisk and others. Drama.

Illegal. Belgium-Luxembourg-France, 2010. Director and screenwriter Olivier Masset-Depasse. Actors: Anne Coesens, Alexandre Gontcharov, Milo Masset-Depasse. Drama.

Iron Man 2. USA, 2010. Director Jon Favreau. Screenwriters: Justin Theroux, Stan Lee. Actors: Robert Downey Jr., Mickey Rourke, Gwyneth Paltrow, Eugeny Lazarev and others. Action.

Le concert. France - Italy - Romania - Belgium – Russia, 2010. Director Radu Mihaileanu. Screenwriters: Radu Mihaileanu, Alain-Michel Blanc. Actors: Aleksey Guskov, Melanie Laurent, Dmitriy Nazarov. Comedy.

Madoff: Made Off with America. USA, 2010. Director and screenwriter Edmund Druilhet. Actors: Paul Cohen, Edmund Druilhet, Rod L Harrell and others. Drama.

Magic Man. USA, 2010. Director Roscoe Lever. Screenwriters: George Saunders, Brent Huff. Actors: Billy Zane, Alexander Nevsky and others. Thriller.

Mission: Impossible - Ghost Protocol. USA, 2010. Director Brad Bird. Screenwriters: J.J.Abrams, Josh Appelbaum. Actors: Tom Cruise, Jeremy Renner, Simon Pegg, Vladimir Mashkov and others. Action.

Notes from the New World. USA, 2010. Director and screenwriter Vitaly Sumin. Actors: Rebecca Sigl, Natasha Blasick, Nathanael Theisen and others. Action.

Predators. USA, 2010. Director Nimród Antal. Screenwriters: Alex Litvak, Michael Finch. Actors: Adrien Brody, Laurence Fishburne, Topher Grace and others. Sci-Fi

Rasputin. Italy, 2010. Director and screenwriter Louis Nero. Actors: Francesco Cabras, Daniele Savoca, Franco Nero. Drama.

RED. USA, 2010. Director Robert Schwentke. Writers: Jon Hoeber, Erich Hoeber. Actors: Bruce Willis, Helen Mirren, Morgan Freeman. Action | Comedy

Russian Snark. New Zeland, 2010. Director and screenwriter Stephen Sinclair. Actors: Stephen Papps, Elena Stejko and others. Comedy.

Salt. USA, 2010. Director Phillip Noyce. Screenwriter Kurt Wimmer. Actors: Angelina Jolie, Liev Schreiber, Chiwetel Ejiofor and others. Action.

Supreme Champion. USA, 2010. Directors: Ted Fox, Richard Styles. Screenwriters: Ted Fox, George Saunders. Actors: Stephan Bonnar, Daniel Bernhardt, Leila Arcieri and others. Action.

The Bear. UK, 2010. Director Christine Geron (A.Chekhov's play). Actors: Julia Davis, Julian Barratt and Reece Shearsmith. Drama.

The Last Station. Germany-UK, 2010. Director Michael Hoffman. Screenwriters: Michael Hoffman, Jay Parini. Actors: Helen Mirren, James McAvoy, Christopher Plummer and others. Drama.

The Russian Cowboy. USA, 2010. Director and screenwriter Mark Laty. Actors: Lynn Bandoria, Doug C, Lorraine Fusare Fusare and others. Comedy.

The Spy Next Door. USA, 2010. Director Brian Levant. Screenwriters: Jonathan Bernstein, James Greer. Actors: Jackie Chan, Amber Valletta, Billy Ray Cyrus and others. Action.

The Way Back. USA - United Arab Emirates - Poland, 2010. Director Peter Weir. Screenwriters: Keith R. Clarke (screenplay), Slavomir Rawicz (novel). Actors: Jim Sturgess, Ed Harris, Colin Farrell. Adventure | Drama.

Une exécution ordinaire. France, 2010. Director and screenwriter Marc Dugain. Actors: André Dussollier, Marina Hands, Edouard Baer and others. Drama.

Victory Day. USA, 2010. Director Sean Ramsay. Screenwriters: David Fellowes, Sean Ramsay. Actors: Natalie Shiyanova, Sean Ramsay, Milan Kolik and others. Drama.

Vier tage im Mai. Germany, 2010. Director and screenwriter Achim von Borries. Actors: Aleksey Guskov, Merab Ninidze, Martin Brambach and others. Drama.

Vodka Rocks. USA, 2010. Director and screenwriter John Rubino. Actors: Alexander Kuznetsov, Sara Maraffino, Russell Terlecki and others. Drama.

2011

5 Days of War / 5 Days of August. USA, 2011. Director Renny Harlin. Screenwriters: Mikko Alanne, David Battle. Actors: Rupert Friend, Emmanuelle Chriqui, Richard Coyle. Action | Drama.

Dark Eyes. USA, 2011. Director and screenwriter Mischa Cantu. Actors: Nic Adams, Kevin Klell, Mike Miller. Drama | Fantasy

Echo. USA, 2011. Director Todd Douglas Bailey. Screenwriters: Todd Douglas Bailey, Rob Hesch. Actors: Larry Ayres, Lee Bacalles, Todd Douglas Bailey. Action.

Isayev: Operation Coldhawk. UK, 2011. Director and screenwriter Phillip Shaw. Actors: Alistair Meyrick, Alex Ashmore. Drama.

Tactical Force. Canada, 2011. Director and screenwriter Adamo Paolo Cultraro. Actors: Steve Austin, Michael Shanks, Michael Jai White. Action | Comedy.

The Vanya Show. USA, 2011. Director Scott Haze. Actors: Jessica Remmers, Bradley Wayne James, Jim Parrack. Comedy.

Wunderkinder. Germany, 2011. Director Markus Rosenmüller. Screenwriters: Artur Brauner, Stephen Glantz. Actors: Gedeon Burkhard, Natalia Avelon, Catherine H. Flemming. Drama.

You and I. USA-Russia, 2011. Director Roland Joffé. Screenwriters: Shawn Schepps, Luke Goltz. Actors: Mischa Barton, Shantel VanSanten, Anton Yelchin. Drama.

2012

Anna Karenina. UK, 2012. Director Joe Wright. Writers: Tom Stoppard (screenplay), Leo Tolstoy (novel). Actors: Keira Knightley, Jude Law, Aaron Taylor-Johnson. Drama.

Camp Virginovich. USA, 2012. Directors: Michael Carrera, Russell Stuart. Screenwriters: Adam Campos, Michael Carrera. Actors: Xander Jeanneret, Nik Sharma, Viktoriya Holodryha. Adventure | Comedy | Fantasy.

Jack Reacher. USA, 2012. Director Christopher McQuarrie. Screenwriters: Christopher McQuarrie (screenplay), Lee Child (the book "One Shot"). Actors: Tom Cruise, Rosamund Pike, Richard Jenkins. Action | Thriller.

Het Meisje en de Dood | Devushka i smert. Holland- Russia-Germany, 2012. Director Jos Stelling. Screenwriters: Jos Stelling, Bert Rijkeliukhuizen. Actors: Sylvia Hoeks, Dieter Hallervorden, Paul Schlase, Sergey Makovetsky, Renata Litvinova, Svetlana Svetlichnaya. Drama.

Layover. USA, 2012. Director R.D. Braunstein. Screenwriter Naomi L. Selfman. Actors: Lauren Holly, Kaylee DeFer, Joe Lando. Thriller.

Stockholders. Canada, 2012. Director Mike Kam. Screenwriter: Kristian Messere. Actors: Kristian Messere, Rowland Pidlubny, Brian Knox McGugan. Drama.

The Avengers. USA, 2012. Director Joss Whedon. Screenwriters: Joss Whedon, Zak Penn. Action | Fantasy.

The Prisoner. UK-Jordan-Russia, 2012. Director and screenwriter Mohy Quandour. Actors: Julie Cox, Rupert Frazer, Ed Ward. Drama.

Safe. USA, 2012. Director and screenwriter Boaz Yakin. Actors: Jason Statham, Catherine Chan, Chris Sarandon. Action | Thriller.

Vares – Uhkapelimerkki. Finland, 2012. Director Lauri Torhonen. Screenwriters: Mika Karttunen, Reijo Maki (novel). Actors: Antti Reini, Minna Haapkyla, Risto Kaskilahti. Thriller.

2013

A Good Day to Die Hard. USA, 2013. Director John Moore. Screenwriters: Skip Woods, Roderick Thorp. Actors: Bruce Willis, Jai Courtney, Sebastian Koch. Action | Thriller.

Eastern Boys. France, 2013. Director and screenwriter Robin Campillo. Actors: Olivier Rabourdin, Kirill Emelyanov, Daniil Vorobyov. Drama.

RED 2. USA-France-Canada, 2013. Director Dean Parisot. Screenwriters: Jon Hoeber, Erich Hoeber. Actors: Bruce Willis, Helen Mirren, John Malkovich, Anthony Hopkins, Catherine Zeta-Jones and others. Action | Comedy.

Aleksandr's Price. USA, 2013. Directors: Pau Maso, David Damen. Screenwriter Pau Maso. Actors: Pau Maso, Natalie Grigiadou, Josh Berresford and others. Drama.

Syberiada polska. Poland-Russia, 2013. Director Janusz Zaorski. Screenwriters: Zbigniew Domino (novel), Zbigniew Domino. Actors: Adam Woronowicz, Sonia Bohosiewicz, Andriy Zhurba. Drama.

The Americans. USA, 2013-2016. Director Joseph Weisberg. Actors: Keri Russell, Matthew Rhys, Holly Taylor. Drama.

2014

Black Sea. UK–USA–Russia, 2014. Director Kevin Macdonald. Screenwriter Dennis Kelly. Actors: Jude Law, Scoot McNairy, Ben Mendelsohn, Konstantin Khabensky and others. Action.

Jack Ryan: Shadow Recruit. USA-Russia, 2014. Director Kenneth Branagh. Screenwriters: Adam Cozad, David Koepp. Actors: Chris Pine, Keira Knightley, Kevin Costner, Kenneth Branagh and others. Action | Thriller.

Kamikaze. Spain, 2014. Director Alex Pina. Screenwriters: Ivan Escobar, Alex Pina. Actors: Leticia Dolera, Veronica Echegui, Carmen Machi. Action.

Kill Your Killer. Australia, 2014. Director and screenwriter Joshua Hannah. Actors: Ciara Smith, Joshua Hannah, Kelly Marie Nicholson. Action | Adventure | Comedy.

Pawn Sacrifice. USA-Canada, 2014. Director Edward Zwick. Screenwriters: Steven Knight, Stephen J. Rivelle. Actors: Tobey Maguire, Liev Schreiber, Peter Sarsgaard and others.

Scratch. Canada, 2014. Director Maninder Chana. Screenwriters: Maninder Chana, Bob Cymbalski. Actors: Julie Romaniuk, Craig Cyr, Steve Adams and others. Action.

Sindh Kalay. USA, 2014. Director and screenwriter Richard O'Sullivan. Action | Drama.

Stand. France-Russia-Ukraine, 2014. Director Jonathan Taieb. Writers: Constance Fischbach, Frederic Jean-Jacques. Actors: Renat Shuteev, Andrey Kurganov, Veronika Merkulova and others. Drama.

2015

Avengers: Age of Ultron. USA, 2015. Directed by Joss Whedon. Screenwriters: Joss Whedon, Stan Lee, Jack Kirby. Actors: Robert Downey Jr., Chris Evans, Mark Ruffalo and others. Action.

Bridge of Spies. USA, 2015. Directed by Steven Spielberg. Screenwriters: Matt Charman, Ethan Coen, Joel Coen, Mark Rylance. Actors: Tom Hanks, Domenick Lombardozzi, Victor Verhaeghe, Mark Fichera and others. Drama.

Child 44. Czech Republic-UK-USA, 2015. Directed by Daniel Espinosa. Screenwriters: Richard Price, Tom Rob Smith (novel). Actors: Xavier Atkins, Mark Lewis Jones, Tom Hardy and others. Drama.

Jupiter Ascending. USA-Australia, 2015. Directors and screenwriters: Lana Wachowski, Lilly Wachowski. Actors: Channing Tatum, Mila Kunis, Eddie Redmayne and others. Sci-Fi.

Everest. UK-USA-Iceland, 2015. Director Baltasar Kormakur. Screenwriters: William Nicholson, Simon Beaufoy. Actors: Jason Clarke, Ang Phula Sherpa, Thomas M. Wright and others. Action.

Hitman: Agent 47. USA-Germany-UK, 2015. Director Aleksander Bach. Screenwriters: Skip Woods, Michael Finch. Actors: Rupert Friend, Hannah Ware, Zachary Quinto and others. Action.

Okkupert. Norway, 2015-2016. Directors: John Andreas Andersen, Erik Skjoldbjorg, Pal Sletaune, Erik Richter Strand and others. Screenwriters: Karianne Lund and others. Actors: Henrik Mestad, Eldar Skar, Ane Dahl Torp, Ingeborga Dapkunaite and others. Drama.

The Man from U.N.C.L.E. USA-UK, 2015. Directed by Guy Ritchie. Screenwriters: Guy Ritchie, Lionel Wigram, Jeff Kleeman, David C. Wilson. Actors: Henry Cavill, Armie Hammer, Alicia Vikander, Elizabeth Debicki, Luca Calvani, Sylvester Groth, Hugh Grant. Action.

Filmography of Soviet feature films (1946-1991) relating to the transformation of the image of the Western world on the Soviet screen *

* feature films about the Second World War did not include in this filmography because of their particular specificity.

1946

Admiral Nakhimov. USSR, 1946. Directed by V.Pudovkin. Screenwriter I.Lukovsky. Actors: A.Diky, E.Samoylov, V.Vladislavsky, V.Pudovkin. Drama.

White Fang. USSR, 1946. The director and screenwriter A.Zguridi (the novel by Jack London). Actors: O.Zhakov, E.Izmaylova, L.Sverdlin and others. Adventure drama.

1947

Cinderella. USSR, 1947. Directed by N.Kosheverova, M.Shapiro. Screenwriter E.Shvarts (based on the fairy tale Ch.Perrault). Actors: Y.Zheyomo, A.Konovsky, E.Garin, F.Ranevskaia, V.Merkurev and others. Fairy tale.

Robinson Crusoe. USSR, 1947. Directed by A.Andrievsky. Writers: F.Knorre, A.Andrievsky, S.Ermolinsky. Actors: P.Kadochnikov, Y.Lyubimov and others. Adventure drama.

Russian Question. USSR, 1947. The director and screenwriter M.Romm (by Konstantin Simonov's play). Actors: V.Aksenov, E.Kuzmina, M.Astangov, M.Nazvanov, M.Barabanova, B.Tenin and others. Drama.

1948

Court of Honor. USSR, 1948. Directed by A.Room. Screenwriter A.Shteyn. Actors: B.Chirkov, A.Maksimova, E.Samoylov, O.Zhizneva, L.Suharevskaia, I.Pereverzev, M.Shtrauh. Drama.

Michurin. USSR, 1948. The director and screenwriter A.Dovzhenko. Actors: V.Solov'yev, A.Vasiliev, N.Shamin, M.Zharov and others. Drama.

1949

Alexander Popov. USSR, 1949. Directed by G.Rappaport, V.Eysymont. Writer A.Razumovsky. Actors: N.Cherkasov, A.Borys, K.Skorobogatov, I.Sudakov, Y.Tolubeev, V.Chestnokov, B.Freyndlih. Drama.

Alitet Goes to the Mountains. USSR, 1949. Directed by M.Donskoy. Screenwriter T.Semushkin. Actors: A.Abrikosov, L.Sverdlin, B.Tenin, Y.Leonidov. Drama.

Meeting on the Elba. USSR, 1949. Directed by G.Alexandrov. Writers: Tour brothers, L.Sheyin. Actors: Davydov, K.Nassonov, B.Andreev, M.Nazvanov, L.Orlova, F.Ranevskaia, E.Garin, L.Suharevskaia. Drama.

They Have a Homeland. USSR, 1949. Directed by A.Fayntsimer, V.Legoshin. Writer S.Mikhalkov. Actors: N.Zaschipina, P.Kadochnikov, V.Maretskaya, F.Ranevskaia, M.Astangov. Drama.

1950

Conspiracy of the Doomed. USSR, 1950. Directed by M.Kalatozov. Screenwriter N.Virta. Actors: L.Skolina, P.Kadochnikov, V.Druzhnikov, R.Plyatt, S.Pilyavskaya, A.Vertinsky, M.Shtrauh. Drama.

In the Days of Peace. USSR, 1950. Directed by V.Braun. Screenwriter I.Prut. Actors: N.Timofeev, A.Tolbuzin, S.Gurzo, Tikhonov, G.Yumatov, L.Kmit. Drama.

Secret Mission. USSR, 1950. Directed by M.Romm. Writers K.Isaev, M.Maklyarsky. Actors: E.Kuzmina, N.Komissarov, A.Gribov, V.Belokurov, N.Rybnikov. Spy Detective.

1951

Good-bye, America. USSR, 1951. The director and screenwriter A.Dovzhenko. Actors: L.Gritsenko, N.Gritsenko, Y.Lyubimov, L.Shagalova. Drama..

1952

Maximka. USSR, 1952. Directed by V.Braun. Screenwriter G.Koltunov (K.Stanyukovich's story). Actors: B.Andreev, N.Kryuchkov, P.Sobolevsky, K.Sorokin, M.Pugovkin, M.Astangov. Drama.

1953

Admiral Ushakov. USSR, 1953. Directed by M.Romm. Screenwriter A.Shteyn. Actors: I.Pereverzev, B.Livanov, N.Svobodin, N.Chistyakov, G.Yudin, V.Druzhnikov, S.Bondarchuk, M.Pugovkin, G.Yumatov, O.Zhizneva, N.Volkov, V.Etush. Drama.

Hostile Whirlwinds. USSR, 1953. Directed by M.Kalatozov. Writer N. Pogodin. Actors: V. Emelyanov, M.Kondratev, M.Gelovani, L.Lyubashevsky, V. Solovyev, I.Lyubeznov, A.Larionova, V.Avdyushko, G.Yumatov. Drama.

Ships Storm the Bastions. USSR, 1953. Directed by M.Romm. Screenwriter A.Shteyn. Actors: I.Pereverzev, V.Druzhnikov, V.Balashov, S. Bondarchuk, G.Yumatov. Drama.

Silver Dust. USSR, 1953. Directed by A.Room. Writers A.Yakobson, A.Filimonov. Actors: M.Bolduman, S.Pilyavskaya, V.Ushakova, N.Timofeev, V.Larionov, V.Belokurov, R.Plyatt, L.Smirnova. Drama.

1954

"Hercules" Go To Marto. USSR, 1954. Directed by E.Bryunchugin, S.Navrotsky. Screenwriter I.Prut. Actors: M.Belousov, N.Kryuchkov, V.Avdyushko, E.Bystritskaya, I.Izvitskaya, R.Muratov, E.Morgunov. Detective.

Dangerous Trails. USSR, 1954. Directed by A.Alekseev, E.Alekseev. Screenwriter G.Mdivani. Actors: T.Muhina, V.Druzhnikov, Kuznetsov. Spy Detective.

It Should not be Forgotten. USSR, 1954. Directed by L.Lukov. Screenwriter L.Lukov, Y.Smolyak. Actors: S. Bondarchuk, L.Smirnova, O.Zhizneva, Tikhonov, N.Kryuchkov, B.Tenin. Drama.

World Champion. USSR, 1954. Directed by V.Gonchukov. Writers: V.Ezhov, V. Solovyev. Actors: A.Vanin, V.Merkurev, V.Gulyaev, N.Cherednichenko. Drama.

1955

Footprints in the Snow. USSR, 1955. Directed by A.Bergunker. Screenwriter G.Bryantsev. Actors: A. Borys, V.Krasnopolsky, O.Zhakov. Spy Detective.

Gadfly. USSR, 1955. Directed by A.Fayntsimmer. Screenwriter E.Gabrilovich (author of the novel is E.Voynich). Actors: O.Strizhenov, M.Strizhenova, N.Simonov, V.Etush, V.Medvedev, V.Chestnokov, R.Simonov. Drama..

In the Square of the 45. USSR, 1955. Directed by Y.Vyshinsky. Screenwriter E.Braginsky. Actors: V.Platov, M.Lifanova, V.Gulyaev. Detective.

Mexican. USSR, 1955. Directed V.Kaplunovsky. Screenwriter E.Braginsky (author of the novel is Jack London). Actors: O.Strizhenov, B.Andreev, D.Sagal, M.Pertsovsky, N.Rumyantseva, V.Dorofeev, T.Samoilova, L.Durasov, M.Astangov. Drama.

Othello. USSR, 1955. The director and screenwriter S.Yutkevich (play of William Shakespeare). Actors: S. Bondarchuk, Alexander Popov, I.Skobtseva, V.Soshalsky, E.Vesnik, A.Maksimova. Tragedy.

The Case of Corporal Kochetkov. USSR, 1955. Directed by A.Razumny. Screenwriter I.Prut. Actors: V.Grachev, D.Stolyarskaya, Y.Fomichev. Spy Detective.

The Fate of the Drummer. USSR, 1955. Directed by V.Eysymont. Screenwriter L.Solomyanskaya (author of the novel is A. Gaidar). Actors: D.Sagal, S.Yasinsky, A.Larionova, A.Abrikosov, V.Hohryakov. Drama.

The Ghosts are Leaving the Top. USSR, 1955. Directed by S.Kevorkov, E.Karamyan. Writers: E.Karamyan, G.Koltunov. Actors: S.Sosyan, A. Karapetyan, L.Kmit, A.Fayt. Spy Detective.

The Shadow of the Pier. USSR, 1955. Directed M.Vinyarsky. Screenwriter N.Panov. Actors: O.Zhakov, R.Matyukina, O.Tumanov etc. Spy Detective.

The Stars on the Wings. USSR, 1955. Directed by I.Shmaruk. Writers: E.Pomeschikov V. Beza. Actors: L.Frichinsky, Tikhonov, Y.Bogolyubov, A.Antonov. Drama.

Twelfth Night. USSR, 1955. The director and screenwriter Y.Frid (play of William Shakespeare). Actors: K.Luchko, A.Larionova, V.Medvedev, M.Yanshin, G.Vitsin, V.Merkurev, B.Freynlih, A.Lisyanskaya, S.Filippov. Comedy.

1956

300 years ago ... USSR, 1956. Directed by V.Petrov. Screenwriter A.Korneychuk. Actors: V.Dobrovolsky, Yu.Panich, E.Samoylov, A.Tarsky, N. Uzhviy, E.Dobronravova. Drama.

Case Number 306. USSR, 1956. Directed by A.Rybakov. Writers: M.Royzman, S.Ermolinsky (author of the novel is M.Royzman). Actors: B.Bityukov, M.Bernes, T.Piletskaya, K.Nassonov, A.Voysik, M.Shtrauh, L.Shagalova, V.Tokarskaya, E.Vesnik. Spy Detective.

History Lesson. USSR, Bulgaria, 1956. Director and screenwriter L.Arnshtam. Actors: S.Savov, Ts.Arnaudova, I.Tonev, G.Yudin. Drama.

Murder on Dante Street. USSR, 1956. Directed by M.Romm. Writers: E.Gabrilovich, M.Romm. Actors: E.Kozyreva, M.Kozakov, N.Komissarov, M.Shtrauh, R.Plyatt. Drama.

Mystery of Two Oceans. USSR, 1956. Directed by K.Pipinashvili. Writers: N.Rozhkov, K.Pipinashvili, V.Rosenstein (author of the novel is G.Adamov). Actors: S.Stolyarov, I.Vladimirov, S.Golovanov, A.Maksimova, M.Gluzsky, P.Luspekaev. Spy detective, Sci-fi.

Path of Thunder. USSR, 1956. Directed by E.Karamyan, S.Kevorkov, G.Balasanyan. Screenwriter S.Roshal (author of the novel is P.G.Abrahams). Actors: V.Medvedev, G.Suprunova, G.Dzhanibekyan. Drama.

1957

Born of the Storm. USSR, 1957. Directed by Y.Bazelyan, A.Voytetsky. Screenwriter Y.Krotkov (author of the novel is N.Ostrovsky). Actors: S.Gurzo, O.Bgan, A.Ivanov, V.Siluyanov, O.Zhakov, A.Voysik. Drama.

Don Quixote. USSR, 1957. Directed by G.Kozintsev. Screenwriter E.Shvarts (author of the novel is M. de Cervantes). Actors: N.Cherkasov, Yu.Tolubeev, L.Kasyanova, S.Birman, S.Grigoreva, G.Vitsin, B.Freyndliah, L.Vertinskaya, G.Volchek. Drama.

Personally I Am Known. USSR, 1957. Directed by G.Balasanyan, E.Karamyan, S.Kevorkov. Screenwriter M.Maksimov. Actors: G.Tonunts, B.Smirnov, M.Pastuhova. Adventure drama.

Star Boy. USSR, 1957. Directed by A.Dudorov, E.Zilbershteyn. Writers: Y.Davydov, N.Davydova (author of fairy tales is O.Wilde). Actors: M.Vinogradova, S.Golovanov, E.Kuzyurina, N.Grebeshkova. Fairy tale.

Under the Golden Eagle. USSR, 1957. Directed by M.Afanaseva. Writers: M.Afanaseva, M.Novikov (author of the play is Y.Galan). Actors: P.Kadochnikov, T.Alekseeva, F.Barvinskaya. Drama.

1958

Blue Arrow. USSR, 1958. Directed L.Estrin. Writers: V.Chernosvitov, V.Alekssev. Actors: A.Goncharov, G.Ostashevsky, P.Luspekaev, B.Novikov, I.Pereverzev. Spy Detective.

Man to Man. USSR, 1958. Director and screenwriter G. Alexandrov. Actors: A.Eisen, B.Rudenko, E.Maksimova, T.Taole, K.Beldy, K.Stolyarov, S.Nemolyaeva. Musical.

Mr. X. USSR, 1957. Directed by Y.Hmelnitsky. Writers: J.Rubinstein, Yu.Hmelnitsky. Actors: G.Ots, M.Yurasova, A.Korolkevich, Z.Vinogradova, N.Kashirsky, G.Bogdanova-Chesnokov. Musical melodrama (operetta)..

Over the Tisza. USSR, 1958. Directed D.Vasilev. Screenwriter and author of the novel A.Avdeenko. Actors: Kochetkov, T.Konyuhova, A.Goncharov, Zubkov, N.Kryuchkov. Spy Detective.

Shadows Creep. USSR, 1958. Directed by S.Sheikh, I.Efendiyev. Writer G.Musaev. Actors: I.Dagestanly, A.Alekperov A.Zeynalov. Spy Detective.

State of Emergency. USSR, 1958. Directed by V.Ivchenko. Writers: G.Koltunov, V.Kalinin, D.Kuznetsov. Actors: M.Kuznetsov, A.Anurov, Tikhonov. Drama.

The Last Inch. USSR, 1958. Directed by T.Vulfovich, N.Kurihin. Writer L.Belokurov (short story writer is J.Aldridge). Actors: S.Muratov, N.Kryukov, M.Gluzsky. Drama.

The Sailor with the "Comet". USSR, 1957. Directed by I.Annensky. Writers: P.Gradov, K.Mints, E.Pomeschikov, G.Romanov. Actors: G.Romanov, T.Bestaeva, N.Kryuchkov, N.Svobodin, M.Menglet, V.Soshalsky. Musical comedy.

There Were Soldiers... USSR, 1958. Director and screenwriter L.Trauberg. Actors: S.Bondarchuk, A.Petrov, E.Garin, E.Lezhdey, M.Ulyanov, M.Pastuhova, T.Doronina, V.Belokurov, O.Efremov. Drama.

1959

Alien Trail. USSR, 1959. Directed Z.Avetisyan. Screenwriter M.Ovchinnikov. Actors: H.Abramyan, G.Ashugyan, M.Manukyan. Spy Detective.

Man Changes the Skin. USSR, 1959. Directed by R.Pearlstein. Writers D.Vasiliu, L.Rutitsky (author of the novel is B.Yasensky). Actors: G.Zavkibekov, S.Stolyarov, S.Golovanov, I.Izvitskaya, N.Myshkova. Spy Detective.

Morning Flight. USSR, 1959. The director and screenwriter M.Zaharias (M.Dudemis' story). Actors: A.Pelevin, Akhmetov, V.Grave. Drama.

Wedding Crashers. USSR, 1959. Directed by I.Eltsov. Screenwriter G.Borovik. Actors: R.Aren, H.Varem, H.Mandri, V.Truve, Y.Yarvet. Spy Detective.

1960

Caught Monk. USSR, 1960. The director and screenwriter G.Nikulin (author of play if G.Filding). Actors: V.Politseymako, V.Chekmarev, Lyudmila Gurchenko, Smirnov. Comedy.

Hunters Sponges. USSR, 1960. Directed by M.Zaharias. Screenwriter G.Sevastikoglu (author of the novel is N.Kazdaglis). Actors: Y.Vasilev, N.Kornienko, O.Koberidze, G.Chernovolenko, M.Gluzsky. Drama.

Leon Garros Looking For a Friend / Vingt mille lieues sur la terre. USSR-France, 1960. Directed by M.Palero. Writers: L.Zorin, S.Klebanov, M.Kurno, S. Mikhalkov. Actors: T.Samoylova, Y.Belov, L.Zitron, J.Roshfor, J.Gaven, V.Zubkov, L.Marchenko, V.Ivashov. Comedy.

Operation "Cobra". USSR, 1960. Directed by D.Vasilev. Writers: D.Akishin, I.Lukovsky, D.Vasilev. Actors: V. Makarov, O.Zhakov, S.Azamatova. Spy Detective.

Roman and Francesca. USSR, 1960. Directed V.Denisenko. Screenwriter A.Ilchenko. Actors: P.Morozenko, L.Gurchenko, A.Skibenko. Melodrama.

Russian Souvenir. USSR, 1960. The director and screenwriter G. Alexandrov. Actors: E.Garin, Popov, P.Kadochnikov, E.Bystritskaya, L.Orlova, V.Avydushko, A.Budnitskaya, V.Gaft, E.Geller. Comedy.

Save our Souls. USSR, 1960. Directed by A.Mishurin. Screenwriter E.Pomeschikov. Actors: A.Belyavsky, L.Fedoseeva-Shukshin, S.Martinson. Melodrama.

Stronger Hurricanes. USSR, 1960. Directed by V.Levin. Writers: V.Fedorov, V.Levin. Actors: V.Lanovoy, E.Izotov, N.Kustinskaya, N.Kryukov, N.Bogolyubov, A.Fayt, S.Golovanov, G.Tsilinsky. Drama.

Ten Steps To the East. USSR, 1960. Directed by H.Aghanov, B. Zak. Writers: A.Abramov, M.Pismannik. Actors: A.Dzhallyev, A.Kulmamedov, E.Markov, F.Yavorsky. Spy Detective.

The Bridge Can Not Move. USSR, 1960. Directed by T.Vulfovich, N.Kurihin. Screenwriter T.Vulfovich (author of the play "Death of a Salesman" is G.Miller). Actors: N.Volkov, L.Suharevskaya, G.Shevtssov, G.Gay, V.Andreev, R.Bykov. Drama.

1961

Amphibian Man. USSR, 1961. Directed by G.Kazansky, V.Chebotarev (author of the novel is A.Belyaev). Writers: A.Golburt, A.Ksenofontov, A.Kapler. Actors: V.Korenev, A. Vertinsky, M.Kozakov, N.Simonov. Sci-fi. Melodrama.

Cipollino. USSR, 1961. Directed by B.Dezhkin (author of fairy tales is G.Rodari). Actors: M.Kupriyanova, M.Nazvanov, E.Garin, G.Vitsin. Fairy tale.

Crazy Court. USSR, 1961. The director and screenwriter G.Roshal. Actors: V.Livanov, I.Skobtseva, V.Hohryakov, V.Belokurov, A. Konchalovsky, L.Suharevskaya, Y.Yakovlev. Drama.

Free Wind. USSR, 1961. Directed by L.Trauberg, A.Tutyshkin. Writers: V.Vinnikov, V.Kraht, V.Tipot (author of the operetta is I. Dunaevsky). Actors: L.Pyreva, N.Rumyantseva, A.Lazarev, N.Gritsenko, Y.Medvedev, M.Yanshin, S.Martinson. Musical comedy (operetta).

Night Passenger. USSR, 1961. Directed by M.Zaharias. Screenwriter A.Yurovsky (author of the novel is M.Pons). Actors: B.Ivanov, M.Zaharias. Drama.

Night Without Mercy. USSR, 1961. Directed by A.Fayntsimmer. Screenwriter S.Ermolinsky. Actors: A.Belyavsky, L.Kronberg, L.Markov. Drama.

Planet of Storms. USSR, 1961. Directed by A.Klushantsev. Screenwriter A.Kazantsev, P.Klushantsev (author of the novel is A.Kazantsev). Actors: V.Emelyanov, Y.Sarantsev, G.Zhzenov, K.Ignatova, G.Vernov, G.Teyh. Sci-fi.

Scarlet Sails. USSR, 1961. Directed by A.Ptushko. Writers: A.Nagorny, A.Yurovsky (author of the story is A. Green). Actors: A. Vertinskaya, V.Lanovoy, I.Pereverzev, S.Martinson, N.Volkov. Melodrama.

Sea Gull. USSR, 1961. Directed by E.Bryunchugin. Writers Y.Zbanatsky, E.Bryunchugin (author of the novel is Y.Zbanatsky). Actors: V.Marchenko, T.Loginova, O.Aroseva etc. Spy Detective.

Striped Flight. USSR, 1961. Directed by V.Fetin. Writers: A.Kapler, V.Konetsky. Actors: E.Leonov, M.Nazarova, I.Dmitriev, A.Gribov, V.Belokurov, N.Volkov, A.Beniaminov. Comedy.

Submarine. USSR, 1961. Directed by Y.Vyshinsky. Writers Y.Vyshinsky, E.Smirnov, A.Maryamov. Actors: V.Yakut, N.Prokopovich, V.Gaft. Drama.

Top Seriously (short story Foreigners). USSR, 1961. Directed E.Zmoyro. Actors: A.Belyavsky, M.Mironova, I.Rutberg, T.Bestaeva. Comedy.

Two Lifes. USSR, 1961. Directed by L.Lukov. Screenwriter A.Kapler. Actors: N.Rybnikov, M.Volodina, V.Tikhonov, E.Nechaeva, S.Chekan, V.Druzhnikov, L.Sverdin, O.Zhizneva, A.Larionova, G.Yumatov. Drama.

Ukrainian Rhapsody. USSR, 1961. Directed by S.Paradzhanov. Screenwriter A.Levada. Actors: O.Petrenko-Reus, E.Koshman, Y.Gulyaev, N.Uzhviy. Melodrama.

1962

49 days. USSR, 1962. Directed by G.Gabay. Writers: Y.Bondarev, V.Tendryakov, G.Baklanov. Actors: V.Buyanovsky, V.Pivnenko, V.Shibankov. Drama.

713th Requests Landing. USSR, 1962. Directed by G.Nikulin. Writers: A.Leontev, A.Donatov. Actors: V.Chestnokov, O.Koberidze, L.Round, L.Abramova, N.Korn, E.Kopelyan, L.Shagalova, V.Vysotsky, E.Kivi. Drama.

Antarctica Act. USSR, 1962. Directed by T.Levchuk. Writers: S.Alekseev, B.Chaly. Actors: V.Safonov, R.Muratov, A.Movchan, P.Morozenko, N.Kryukov, G.Tonunts. Drama.

Black Gull. USSR, 1962. The director and screenwriter G.Koltunov. Actors: D.Dzhamal, N.Volkov, A.Loktev, S.Yursky. Drama.

Business People. USSR, 1962. The director and screenwriter L.Gayday (author of short stories is O'Henry). Actors: R.Plyatt, Yuri Nikulin, G.Vitsin. Comedy. Western.

Coin. USSR, 1962. The directors and scriptwriters A.Alov, V.Naumov. Actors: A.Popov, R.Plyatt, G.Strizhenov, E.Garin. Drama.

Cuban Novel. USSR, 1962. Directed by S.Kolosov. Screenwriter G.Borovik. Actors: L.Sverdlin, V.Yakut, V.Druzhnikov, V.Rodd. Drama.

Mozart and Salieri. USSR, 1962. The director and screenwriter V.Gorikker (author of the story is A.Pushkin). Actors: P.Glebov, I.Smoktunovsky. Drama.

People and Animals. USSR, GDR, 1962. Director and screenwriter S.Gerasimov. Actors: N.Eremenko, T.Makarova, J.Bolotova. Drama.

Silent Only Statues. USSR, 1962. Directed by V.Denisenko. Screenwriter E.Onoprienko. Actors: N.Grinko, G.Vitsin, E.Kopelyan, Y.Lavrov, K.Stepankov, V.Shalevich, A.Demyanenko. Drama.

1963

Aircraft Are Not Landed. USSR, 1963. Directed by Z.Sabitov. Writers: L.Arkadev, A.Filimonov. Actors: L.Senchenko, N.Latipov, S.Chungak. Drama.

Cain XVIII. USSR, 1963. Directed by N.Kosheverova, M.Shapiro. Writers: E.Shvarts, N.Erdman (author of the play Two Friends is E.Shvarts). Actors: E.Garin, L.Suharevskaya, S.Loschinina, Y.Lyubimov, M.Zharov, B.Freyndlih, A.Demyanenko, A.Beniaminov, R.Zelenaya, M.Gluzsky, B.Chirkov, G.Vitsin. The tale.

General and Daisies. USSR, 1963. Directed by M.Chaureli. Writers: A.Filimonov, N.Shpanov (author of the novel "The Hurricane" is N.Shpanov). Actors: B.Oya, V.Andzhaparidze, S.Chaureli, A.Abrikosov, N.Bogolyubov, V.Druzhnikov. Drama.

Kingdom of Crooked Mirrors. USSR, 1963. Directed by A.Row. Writers: L.Arkadev, V.Gubarev (author of fairy tales is V.Gubarev). Actors: O.Yukina, T.Yukina, T.Nosova, A.Fayt, L.Vertinskaya, G.Millyar. Fairy tale.

Now Let Go. USSR, 1963. The director and screenwriter S.Alekseev (author of the plays is Priestley.). Actors: Y.Koltsov, Davydov, I.Gosheva, N.Gulyaeva, I.Yasulovich, V.Shalevich. Drama.

Shot in a Fog. USSR, 1963. Directed by A.Bobrovsky, A.Serov. Writers V.Alekseev, M.Maklyarsky. Actors: V.Krasnopolsky, L.Pyreva, B.Oya, A.Fayt. Spy Detective.

Silver Coach. USSR, 1963. Directed by V.Ivchenko. Screenwriter G.Kushnirenko. Actors: M.Kuznetsov, N.Myshkova, A.Evdokimova, V.Shalevich. Melodrama.

Young from the Schooner "Columbus". USSR, 1963. Directed by E.Sherstobitov. Screenwriter Y.Chulyukin (author of the novel The schooner Columbus is N.Trublaini). Actors: I.Mitsik, V.Kislenko, I.Ryzhov. Spy Detective.

1964

Green Flame. USSR, 1964. Directed by V.Azarov. Screenwriter V.Spirina. Actors: A.Kuznetsov, S.Savelova, A.Papanov, T.Bestaeva, I.Ryzhov, V.Sanaev, V.Nevinny, V.Livanov, Z.Fedorova, E.Geller. Drama.

Hamlet. USSR, 1964. The director and screenwriter Gregory Kozintsev (author of the play is William Shakespeare). Actors: I.Smoktunovsky, M.Nazvanov, E.Radzinya, Yu.Tolubeev, A.Vertinsky, S.Oleksenko, I.Dmitriev, V.Medvedev. Tragedy.

I am Cuba. USSR, Cuba, 1964. Directed by M.Kalatozov. Writers Y.Yevtushenko, E.Pineda. Actors: S.Correre, S.Vud. Drama.

March! March! Tra-ta-ta! USSR, 1964. Directed by R.Vabalas. Writers: R.Vabalas, G.Kanovichyus, I.Rudas. Actors: L.Stanyavichyus, M.V.Yatautis, B.Zhibayte, D.Banionis. Comedy.

Moscow - Genoa. USSR, 1964. Directed by A.Speshnev, V.Korsh-Sablin P.Armand. Screenwriter A.Speshnev. Actors: L.Hityaeva, S.Yakovlev, R.Plyatt, N.Eremenko, V.Belokurov, S.Martinson. Drama.

Next in the Ocean. USSR, 1964. Directed by O.Nikolaevsky. Writers: B.Vasilev, K.Rapoport. Actors: A.Sheremeteva, Y.Dedovich, E.Vesnik, D.Netrebin. Spy Detective.

1965

- A Man Without a Passport. USSR, 1965.** Directed by A.Bobrovsky. Screenwriter V.Kuznetsov. Actors: V.Zamansky, G.Frolov, N.Gritsenko, L.Pyreva. Spy Detective.
- Black Business. USSR, 1965.** Directed by V.Zhuravlev. Screenwriter N.Zhukov. Actors: I.Pereverzev, G.Yudin, Y.Sarantsev, M.Volodina. Spy Detective.
- Border Silence. USSR, 1965.** Directed by A.Koltsaty. Screenwriter E.Pomeschikov. Actors: N.Grabbe, O.Golubitsky, L.Kmit. Spy Detective.
- City of Masters. USSR, 1965.** Directed by V.Bychkov. Screenwriter N.Erdman (author of the play is T.Gabbe). Actors: G.Lapeto, M.Vertinskaya, L.Lemke, S.Kramarov, Z.Gerdt, L.Kanevsky. Fairy tale.
- Companeros. USSR, 1962.** Directed by Y.Romanovsky, A.Milyukov, M.Tereshchenko. Actors: N. Krimnus, D. Mirzoev, A. Nikonov. Drama.
- Expires at Dawn. USSR, 1965.** Directed by N. Nenov-Tsulaia, G. Tsulaia. Writers: N. Nenov-Tsulaia, G.Tsulaia. Actors: A. Shengelia, G.Gabuniya. Melodrama.
- Foreigner. USSR, 1965.** Directed by K.Zhuk, A.Sery. Screenwriter A.Voinov. Actors: L.Shabanova, A.Kurbanov, R.Zelenaya, S.Filippov, E.Vesnik, I.Rutberg, A.Fayt, Z.Fedorova, S.Chekan. Comedy.
- Hyperboloid of Engineer Garin. USSR, 1965.** Directed by A.Gintzburg. Writers I.Manevich, A.Gintzburg. (Author of the novel is A. Tolstoy). Actors: E.Evstigneev, N.Klimova, V.Safonov, M.Astangov, V.Druzhnikov, B.Oya. Detective. Sci-fi.
- Ordinary Miracle. USSR, 1965.** Directors and screenwriters E.Garin, H.Lokshina (author of fairy tales is E.Shvarts). Starring: A.Konosovskiy N.Zorskaya, O.Vidov, E.Garin, N.Maximov, V.Karavaeva. Fairy tale.
- Playing Without Rules. USSR, 1965.** Directed by Y.Lapshin. Screenwriter L.Sheydin. Actors: M.Kuznetsov, V.Dobrovolsky, V.Hohryakov, D.Ritenberg. Spy Detective.
- Scuba at the Bottom. USSR, 1965.** The director and screenwriter E.Sherstobitov. Actors: S.Barsov, G.Yuhtin, L.Perfilev, N.Kryukov. Spy Detective.
- The Conspiracy Ambassadors. USSR, 1965.** Directed by N.Rozantsev. Writers: M.Maklyarsky, G.Kurpnek, N.Rozantsev. Actors: U.Dumpis, V.Medvedev, I.Klass, R.Gladunko, O.Basilashvili, L.Danilina, E.Pavuls, V.Soshalsky. Detective.
- The Musicians of the Regiment. USSR, 1965.** Directed by P.Kadochnikov, G.Kazansky. Screenwriter L.Lyubashevsky (author of the play Musical Team is L.Lyubashevsky). Actors: Y.Solomin, N.Eremenko, P.Kadochnikov, N.Boyarsky, I.Gorbachev. Comedy.
- The Squadron Goes To the West. USSR, 1965.** Directed by: M.Bilinsky, N.Vingranovsky. Writers: A.Levada, M.Bilinsky. Actors: E.Lezhdey, N.Lazareva, A.Shestakov, S.Chekan, V.Shalevich, A.Fayt. Drama.
- "Tobago" Changing Course. USSR, 1965.** Directed by A.Leymanis. Writers: M.Bleyman, G.Tsirulis. Actors: G.Tsilinsky, E.Kivi, K.Sebris. Drama.
- Trap. USSR, 1965.** Directed by V.Zhilin. Screenwriter V.Nemolyaev (author of short stories is T.Drayzer). Actors: O.Koberidze, J.Bolotova, D.Masanov, L.Menshova. Drama.
- War and Peace. The Soviet Union, 1965-1967.** Directed by S. Bondarchuk. Writers: S.Bondarchuk, V.Solov'yev (author of the novel is Leo Tolstoy). Actors: V.Tikhonov, S.Bondarchuk, L.Saveleva, O.Tabakov, A.Ktorov, A.Shuranova, A.Vertinskaya, I.Skobtseva, V.Lanovoy, O.Efremov, E.Martsevich, B.Zahava, N.Trofimov, N.Rybnikov, V.Strzhelchik. Drama.
- Where Edelweiss Bloom. USSR, 1965.** Directed by S.Beysemaev. Writers: E.Aron, S.Martyanov. Actors: V.Kosenkov, L.Sharapova, L.Kalyuzhskaya, V.Nosik. Spy Detective.
- Year as life. USSR, 1965.** Directed by G.Roshal. Writers: G.Serebryakova, G.Roshal. Actors: I.Kvasha, A.Mironov, R.Nifontova, A.Alekseev, V.Livanov. Drama.

1966

- Game Without a Rules. USSR, 1966.** Directed by Y.Kavtaradze. Writers: Y.Kavtaradze, K.Isaev, L.Aleksidze. Actors: T.Tkabladze, I.Kahiani. Spy Detective.
- Nocturne. USSR, 1966.** Directed by R.Goryaev. Writer A.Stankevich (short story writer is Zh.Griva). Actors: P.Raksa, G.Tsilinsky, O.Habalov. Drama.
- The Snow Queen. USSR, 1966.** Directed by G.Kazansky. Screenwriter E. Schwartz (author of fairy tale is Andersen). Actors: E.Proklova, V.Tsyupa, N.Klimova. Fairy tale.
- Three Fat Men. USSR, 1966.** Directed by A. Batalov. Writers: A. Batalov, M.Olshevsky, Y.Olesha (author of fairy tales is Y.Olesha). Actors: L.Braknite, P.Artemev, A.Batalov, V.Nikulin, A.Orlov, R.Zelenaya, R.Filippov, E.Morgunov. Fairy tale.

1967

A Thousand Windows. USSR, 1967. Directed by V.Rogovoy, A.Speshnev. Screenwriter A.Speshnev. Actors: V.Pogoreltsev, A.Chernova, A.Vinya, A.Eybozhenko. Drama.

Air Seller. USSR, 1967. Directed by V.Ryabtsev. Screenwriter A.Petrovsky (author of the novel is A.Belyaev). Actors: A.Karapetyan, G.Strizhenov, V.Titova, P.Kadochnikov, G.Nilov, E.Zharikov. Sci-fi.

Coast of Hope. USSR, 1967. Directed by N.Vingranovsky. Screenwriter A.Levada. Actors: Y.Leonidov, B.Bibikov, N.Vingranovsky, V.Zeldin. Drama.

Journalist. USSR, 1967. The director and screenwriter S.Gerasimov. Actors: Y.Vasilev, G.Polskikh, N.Fedosova, I.Lapikov, S.Nikonenko, S.Gerasimov, T.Makarova, V.Telichkina, J.Bolotova, E.Vasileva, A.Vertogradov, L.Ovchinnikova, V.Shukshin. Drama.

Running on the Waves. USSR, Bulgaria, 1967. Directed by P.Lyubimov. Writers: A.Galich, S.Tsaney (author of the novel is A.Green). Actors: S.Hashimov, M.Terehova, R.Bykov, N.Bogunova, O.Zhakov. Drama.

The Fight in the Mountains. USSR, 1967. Directed by K.Rustambekov. Screenwriter A.Muganly. Actors: S.Alakbarov, R.Afganly, M.Sanani, O.Sanani, S.Kovtun. Spy Detective.

1968

Chastener. USSR, 1968. Directed by M.Zaharias. Writers: O.Stukalov-Pogodin, G.Sevastikoglu. Actors: E.Kindinov, M.Vandova, V.Sotski-Voynichesku, G.Burkov, S.Shakurov, A.Dzhigarhanyan, L.Kanevsky. Drama.

Dead Season. USSR, 1968. Directed by S.Kulish. Writers V.Vaynshtok, A.Shlepyanov. Actors: D.Banionis, R.Bykov, Y.Yarvet. Spy Detective.

Error of Honore de Balzac. USSR, 1968. Directed by T.Levchuk. Screenwriter N.Rybak. Actors: V.Hohryakov, R.Nifontova, Y.Gelyas, V.Skulme, R.Nedashkovskaya, I.Dmitriev, I.Mikolaychuk, V.Zaklunnaya. Melodrama.

Intervention. USSR, 1968. Directed by G.Poloka. Screenwriter L.Slatin (author of the play is L.Slatin). Actors: V.Vysotsky, V.Zolotuhin, O.Aroseva, G.Ivlieva, E.Kopelyan, R.Nifontova, V.Tatosov, Y.Tolubeev, V.Gaft, M.Hutsiev. Comedy.

Last Strand. USSR, 1968. Directed by M.Tereshchenko. Starring: L.Prygunov, G.Tonunts, R.Muratov. Drama.

Neutral Water. USSR, 1968. Directed by V.Berenshteyn. Writers: V.Vendelovsky, V.Soloviov, V.Berenshteyn. Actors: K.Lavrov, V.Samoilov, A.Goloborodko Drama.

Only one Life. USSR, Norway, 1968. Directed by S.Mikaelyan. Writers: O.Bang-Hansen, S.Evensmu, Y.Dunsky, V.Frid. Actors: K.Vigert, V.Haslyund, R.Send, E.Evstigneevc. Drama.

Resident Error. USSR, 1968. Directed by V.Dorman. Writers V.Vostokov, O.Shmelev. Actors: G.Zhzhennov, M.Nozhkin, O.Zhakov, E.Kopelyan, I.Miroshnichenko, N.Grabbe, R.Plyatt. Spy Detective.

Sixth of July. USSR, 1968. Directed by Y.Karasik. Screenwriter M.Shatrov. Actors: Y.Kayurov, V.Tatosov, V.Lanovoy, V.Samoilov, A.Demidova, A.Dzhigarhanyan, N.Volkov, V.Shalevich. Drama.

The Old, Old Fairy Tale. USSR, 1968. Directed by N.Kosheverova. Writers: Y.Dunsky, V.Frid. (Author of fairy tales is Andersen). Actors: O.Dal, M.Neelova, V.Etush, G.Vitsin, V.Perevalov, I.Dmitriev. Fairy tale.

The Passenger from the "Equator". USSR, 1968. Directed by A.Kurochkin. Screenwriter A.Neggo. Actors: Y.Kryukov, Y.Pyuss, V.Tsyupa, V.Morus, V.Kenigson. Spy Detective.

1969

A Long Side Castling. USSR, 1969. Directed by V.Grigorev. Writers Y.Vasilev, V.Grigorev. Actors: A.Demyanenko, A.Masyulis, P.Luspekaev. Spy Detective.

At the Outpost, "Red Rocks". USSR, 1969. Directed by S.Beysembaev. Screenwriter S.Listov. Actors: V.Asyrbekova, N.Zhurtanov, B.Kalymbetov, O.Mokshantsev. Spy Detective.

Black like Me. USSR, 1969. Directed by T.Kask. Actors: A.Gabrenas, A.Lauter, G.Kilgas. Drama.

Decoupling. USSR, 1969. Directed by N.Rozantsev. Screenwriter A.Romov. Actors: Y.Gusev, N.Timofeev, N.Gritsenko. Spy Detective.

Falling Frost. USSR, 1969. Directed by V.Ivchenko. Screenwriter K.Kudievsky. Actors: N.Myshkova, S.Oleksenko, P.Vesklyarov. Melodrama.

King Stag. USSR, 1969. Directed P.Armenov. Screenwriter V.Korostylev (author of fairy tales is C.Gozzi). Actors: Y.Yakovlev, V.Malyavina, S.Yursky, O.Efremov, V.Shlezinger, E.Solovey, O.Tabakov. Fairy tale.

On the Way to Lenin / Unterwegs zu Lenin. USSR-East Germany, 1969. Directed by G.Raysh. Writers: E.Gabrilovich, G.Bayerl, G.Fischer, G.Raysh. Actors: G.Rihter, M.Ulyanov, G.Habel, L.Krugly, J.Bolotova. Drama.

Price. USSR, 1969. The director and screenwriter M.Kalik (author of the play is A.Miller). Actors: M.Gluzsky, A.Klimov, L.Gallis, L.Sverdlin. Drama.

Soviet Ambassador. USSR, 1969. Directed by G.Natanson. Writers: P.Rygey, L.Tur. Actors: Y.Borisova, A.Ktorov, G.Tsilinsky. Drama.

The Lanfier Colony. USSR, Czechoslovakia, 1969. The director and screenwriter Y.Schmidt (author of the story is A. Green). Actors: Y.Budraytis, Z.Kochurikova, V.Nekar, B.Beyshenaliev, A.Fayt. Drama.

The Red Tent / La Tenda rossa. USSR-Italy, 1969. Directed by M.Kalatozov. Writers: R.Bolt, E. de Concini, M.Kalatozov, Y.Nagibin. Actors: P.Finch, S.Conneri, C.Cardinale, H.Kruger, E.Martsevich, G.Gay, N.Mikhalkov, M.Adorf, D.Banionis, M.Girotti, Y.Solomin, O.Koberidze, B.Khmelnitsky, Y.Vizbor. Drama.

Waterloo. USSR-Italy, 1969. Directed by S. Bondarchuk. Writers: S. Bondarchuk, V.Bonichelli. Actors: R.Steiger, C.Plammer, O.Wells, S.Zakariadze, E.Samoylov, O.Vidov. Drama.

1970

Black Sun. USSR, 1970. Directed by A.Speshnev. Writers: K.Kiselev, A.Speshnev. Actors: A.Mbiya, N.Grinko, D.Firsova. Drama.

Echoes of the Past. USSR, 1970. Directed by G.Melik-Avakian. Writers: A.Verdyan, M.Pyldre. Actors: H.Abramyan, A.Kantane, E.Martsevich, V.Zhuk. Detective.

I shot at the Border. USSR, 1970. Directed by: D.Kesayants, R.Zhamgaryan. Screenwriter M.Ovchinnikov. Actors: A.Ayvazyan, B.Bityukov, Andranik Manukyan, R.Gladunko. Spy Detective.

In the Kingdom of Far Far Away... USSR, 1970. Directed by E.Sherstobitov. Screenwriter V.Gubarev. Actors: N.Davydova, G.Maksimov, T.Nosova, S.Martinson, A.Papanov, S.Mishulin. Comedy, fairy tale.

King Lear. USSR, 1970. The director and screenwriter G.Kozintsev (play of William Shakespeare). Actors: Y.Yarvet, E.Radzinya, G.Volchek, V.Shendrikova, O.Dal, D.Banionis, L.Merzin, R.Adomaytis, A.Vokach, Y.Budraytis. The tragedy.

Lost / White Ship. USSR, 1971. Directed by K.Komissarov. Writers V.Vaynshtok, P.Finn. Actors: E.Kraam, K.Komissarov, A.Roo. Drama.

Mission in Kabul. USSR, 1970. Directed by L.Kvinihidze. Writers: V.Vaynshtok, P.Finn. Actors: O.Zhakov, I.Miroshnichenko, G.Strizhenov, E.Vitorgan, O.Vidov, M.Gluzsky, A.Demyanenko, V.Zamansky, V.Zeldin, O.Koberidze, A.Masyulis, O.Strizhenov, L.Noreyka, E.Dobronravova, V.Etush. Spy detective.

One of Us. USSR, 1970. Directed by G.Poloka. Writers: A.Nagorny, G.Ryabov. Actors: G.Yumatov, D.Masanov, V.Grachev, N.Grinko, F.Nikitin, I.Dmitriev, T.Semin, L.Gurchenko, T.Konyuhova, L.Shagalova. Spy Detective (parody).

Return of St.Luca. USSR, 1970. Directed by A.Bobrovsky. Writers: V.Kuznetsov, B.Shustrov, S.Derkovsky, N.Kondrashov. Actors: V.Sanaev, V.Dvorzhetsky, O.Basilashvili, E.Vasileva, V.Ryzhakov, N.Rychagova, P.Butkevich. Detective.

Salute, Maria! USSR, 1970. Directed by I.Heyfits. Writers: I.Heyfits, G.Baklanov. Actors: A.Rogovtseva, A.Guterres, V.Solomin, V.Tatosov. Drama.

The Fate of the Resident. USSR, 1970. Directed by V.Dorman. Writers V.Vostokov, O.Shmelev. Actors: G.Zhzhennov, M.Nozhkin, O.Zhakov, E.Kopelyan, N.Grabbe. Spy Detective.

1971

All the President's Men. USSR, 1971. Directed by N.Ardashnikov (author of the novel are B.Woodward and C.Bernstein). Actors: G.Zhzhennov, B.Ivanov, L.Durov, M.Kozakov, T.Lavrova. Drama.

Black Crackers / Schwarzer Zwieback. USSR-East Germany, 1971. Directed by G.Rappaport. Writers: E.Gorish, M.Bleyman (author of the novel is E.Drabkina). Actors: N.Varley, R.Yosvig, H.Hauzer, Y.Kayurov, V.Tatosov, N.Merzlikin, B.Oya. Drama.

Committee of Nineteen. USSR, 1971. Directed by S.Kulish. Writers: S.Kulish, S. Mikhalkov, A.Shlepyanov. Actors: N.Zasuhin, S.Smehnova, Y.Yarvet. Drama.

Crown of the Russian Empire, or Again the Elusive. USSR, 1971. Directed by E.Keosayan. Writers: E.Keosayan, A.Chervinsky. Actors: M.Metelkin, V.Kosyh, V.Vasilyev, V.Kurdyukova, I.Pereverzev, A.Dzhigarhanyan, V.Ivashov, V.Strzhelchik, E.Kopelyan, V.Belokurov, R.Bykov, Y.Frenkel, L.Gurchenko, A.Fayt, E.Keosayan. Adventure comedy.

Farewell to St. Petersburg. USSR, 1971. Directed by Y.Frid. Screenwriter A.Grebnev. Actors: G.Yakovlev, T.Bedova, T.Piletskaya, V.Merkurev, P.Kadochnikov, I.Dmitriev. Melodrama.

Night on the 14th Parallel. USSR, 1971. The directors and scriptwriters: V.Shredel, Y.Semenov (author of the novel is Y.Semenov). Actors: V.Gaft, E.Kozelkova, T.Nigmatulin. Drama.

Shadow. USSR, 1971. Directed by N.Kosheverova. Writers: Y.Dunsky, V.Frid (author of fairy tales is E.Shvarts). Actors: O.Dal, A. Vertinskaya, M.Neelova, L.Gurchenko, V.Etush, A.Mironov, G.Vitsin, Z.Gerdt, S.Filippov. Fairy tale.

The Last Case of Commissar Berlaha. USSR, 1971. Directed by V.Levin. Screenwriter A.Shemshurin (author of the novel "Suspicion" is F. Durrenmatt). Actors: N.Simonov, N.Volkov, S.Korkoshko, N.Grinko. Detective.

The Man on the Other Side / Mannen fran andra sidan. USSR-Sweden, 1971. Directed by Y.Egorov. Writers: E.Braginsky, Y.Egorov, V.Semitev, V. Solovyev. Actors: B. Anderson, Tikhonov, P.Uaymark, V.Gaft, I.Yasulovich. Drama.

Treasure Island. USSR, 1971. Directed by E.Fridman. Writers: E.Dubrovsky, E.Fridman (author of the novel is R.L.Stevenson). Actors: B.Andreev, A.Laanemets, L.Noreyka, A.Masyulis, L.Shagalova. Adventure Detective.

1972

Always on the Lookout / North, South, East, West. USSR, 1972. Directed by E.Dzigan. Writers V.Kozhevnikov, E.Dzigan. Actors: S. Martynov, P. Chernov, V. Pavlov. Drama.

At the Corner of Arbat and Bubulinas Street. USSR, 1972. Directed by M.Zaharias. Screenwriter G.Shergova. Actors: L.Chursina, V.Skomarovskiy, R.Zvereva, N.Burlyayev. Melodrama.

Battle After the Victory. USSR, 1972. Directed by V.Azarov. Writers: V.Ardamatsky, M.Bleyman, V.Azarov. Actors: M.Volkov, G.Zhzhennov, N.Prokopovich, L.Maksakova etc. Spy Detective.

Cache in Red Stone. USSR, 1972. Directed by G.Kohan. Writers: A.Nagorny, G.Ryabov. Actors: V.Medvedev, A.Eybozhenko, I.Skobtseva, E.Kopelyan. Spy Detective.

Chronicle of the Night. USSR, 1972. The director and screenwriter A.Speshnev. Actors: A.Romashin, D.Firsova, T.Konyuhova, E.Kopelyan. Drama.

Cipollino. USSR, 1972. Directed by T.Lisitsian. Writers: S. Marshak, T.Lisitsian, G.Rodari, F.Krivin (author of fairy tales is G.Rodari). Actors: A.Elistratov, V.Basov, R.Zelenaya, V.Belokurov, G.Vitsin, R.Tkachuk. Fairy tale.

Courtesy Visit. USSR, 1972. Directed by Y.Rayzman. Writers: A.Grebnev, Y.Rayzman. Actors: B.Gusakov, L.Albitskaya, Demidova, V.Strzhelchik. Drama.

Dangerous Bend. USSR, 1972. The director and screenwriter V.Basov (author of the play is J.Priestley). Actors: Y.Yakovlev, V.Titova, A.Dik, E.Valaeva, A.Shuranova, V.Basov, R.Nifontova. Detective.

Fifty-Fifty. USSR, 1972. Directed by A.Faintsimmer. Screenwriter Z.Yurev. Actors: V.Lanovoy, I.Skobtseva, V.Oseney, I.Ledogorov. Spy Detective.

Fourth. USSR, 1972. The director and screenwriter A.Stolper (author of the novel is K.Simonov). Actors: V.Vysotsky, M.Terehova, S.Shakurov, A.Kaydanovsky, Y.Solomin, T.Vasileva, M.Liepa, A.Dzhigarhanyan, Y.Budraytis, L.Durov, L.Krugly, Z.Slavina, L.Kulagin, M.Volontir. Drama.

Herkus Mantas. USSR, 1972. Directed by M.Gedris. Screenwriter S.Shaltyanis. Actors: A.Shurna, E.Pleshkite, A.Masyulis. Drama.

Land Demand. USSR, 1972. Directed by V.Dorman. Screenwriter E.Vorobiov. Actors: O.Strizhenov, O.Zhakov, V.Zandberg, M.Sagaydak. Drama..

Last Fort. USSR, 1972. Directed by V.Breskanu. Writers: S.Tarasov, S.Shlyahu. Actors: I.Burans, Zubkov, L.Braknite, B.Beyshenaliev, G.Baykshtite, E.Lehdey, L.Noreyka, L.Smirnova. Drama.

Life and Strange Surprising Adventures of Robinson Crusoe. USSR, 1972. Directed by S.Govoruhin. Screenwriter F.Mironer (author of the novel - D.Defoe). Actors: L.Kuravlev, I.Hizanishvili, E.Zharikov. Adventure drama.

Prince and the Pauper. USSR, 1972. Directed by V.Gauzner (author of the novel is M.Twain). Actors: Y.Astafev, I.Krasko, A.Sokolov, M.Neelova, R.Bykov, O.Borisov, A.Solonitsyn, G.Poloka. Fairy tale.

Residence. USSR, 1972. Directed by O.Gvasaliya, A.Stefanovich. Writers: S.Mikhalkov, A.Shlepyanov. Actors: A.Filozov, V.Fedorova, L.Obolensky. Drama.

Solaris. USSR, 1972. Directed by A. Tarkovsky. Writers: A.Tarkovsky, F.Gorenstein (author of the novel is S.Lem). Starring: D.Banionis, N.Bondarchuk, Y.Yarvet, V.Dvorzhetsky, N.Grinko, A.Solonitsyn. Sci-fi. Drama.

Tracer. USSR, 1972. Directed by I.Gostev. Screenwriter F.Shahmagonov. Actors: G.Zhzhennov, V.Samoilov, G.Taratorkin. Spy Detective.

Tseplis' Sting. USSR, 1972. Directed by R.Kalnynsh. Screenwriter V.Lorentz (author of the novel Tseplis is P.Rozita). Actors: E.Pavuls, G.Tsilinsky, H.Dantsberga. Drama.

Washington Correspondent. USSR, 1972. Directed by Y.Dubrovin. Writers: M.Saghatelyan, I.Mendzheritsky. Actors: V.Safonov, E.Lezhdey, V.Erenberg, G.Yakovlev, B.Zaydenberg, Z.Slavina. Drama.

1973

A Man in Civilian Clothes. USSR, 1973. Directed by V.Zhuravlev. Writers: D.Bystroletov, V.Zhuravlev. Actors: Y.Budraytis, N.Agapova, V.Balon, O.Golubitsky, N.Gritsenko, V.Druzhnikov, V.Kenigson. Spy Detective.

Cities and Years. USSR, 1973. Directed by A.Zarhi. Writers: V.Valutsky, A.Zarhi (author of the novel is K.Fedin). Actors: B.Brylska, I.Starygin, S.Martinson, I.Pechernikova, G.Burkov, N.Grinko, L.Kulagin, V.Nosik. Drama.

Crash of Engineer Garin. USSR, 1973. Directed by L.Kvinihidze. Screenwriter S.Potepalov (author of the novel is A.Tolstoy). Actors: O.Borisov, A.Belyavsky, N.Terenteva, A.Kaydanovsky, V.Nikulin, E.Kopelyan, A.Masyulis. Detective.

Dr. Iven's Silence. USSR, 1973. The director and screenwriter B.Metalnikov. Actors: B.Romanov, O.Kroders, S.Bondarchuk, I.Skobtseva, L.Obolensky, J.Bolotova. Sci-fi.

Headless Horseman. USSR, 1973. Directed by V.Vaynshtok. Writers V.Vaynshtok, P.Finn (author of the novel is M.Reid). Actors: L.Saveleva, O.Vidov. Western.

Hopelessly Lost. 1973. Directed by G.Daneliya. Writers V.Tokareva, G.Daneliya (author of the novel "The Adventures of Huckleberry Finn" is M.Twain). Actors: R.Madyanov, E.Leonov, V.Kikabidze, V.Basov, I.Skobtseva. Dramatic comedy.

I Am the Border. USSR, 1973. Directed by R.Turabekov. Actors: Y.Urmanavichyus, A.Burhanov, A.Muhamedzhanov. Spy Detective.

Much Ado About Nothing. USSR, 1973. The director and screenwriter S.Samsonov (play of William Shakespeare). Actors: G.Loginova, K.Raykin, T.Vedeneeva, L.Trushkin, B.Ivanov. Comedy.

Recognition. USSR, 1973. Directed by L.Menaker. Writers: A.Poltorak, E.Zaytsev, L.Menaker. Actors: A.Kayrish, Y.Streng, O.Kroders, N.Annenkov, L.Merzin. Drama.

Unbelievable Adventures of Italians in Russia / Una matta, matta, matta corsa in Russia. USSR-Italy, 1973. Directed by E.Ryazanov. Writers: E.Braginsky, E.Ryazanov, Castellano & Pipolo. Actors: A.Mironov, A.Santilli, N.Davoli, E.Evstigneev, O.Aroseva. Comedy.

1974

Accident. USSR, 1974. The director and screenwriter V.Zhalakyavichyus (author of the novel - F.Durrenmatt). Actors: R.Adomaitis, R.Plyatt, B.Babkauskas, Y.Yarvet, I.Miroshnichenko. Detective.

Adventures in the City, Which is Not. USSR, 1974. Directed by L.Nechaev. Writers: S.Muratov, M.Rozovsky. Actors: Zh.Goryachev, I.Anisimov, V.Skulme. Fairy tale.

Chanita Kiss. USSR, 1974. Directed by E.Sherstobitov. Writers: E. Sherstobitov, E.Shatunovsky (authors of the operetta are Y.Milyutin, K.Shatunovsky). Actors: L.Eremina, A.Evdokimova, N.Drozhzhina, B.Dyachenko. Musical comedy, operetta.

Dear Boy. USSR, 1974. Directed by A.Stefanovich. Writers: S.Mikhalkov, A.Stefanovich. Actors: V.Strzhelchik, G.Vitsin, S.Migitsko, L.Obolensky, A.Belyavsky. Action.

Midsomer Murders. USSR, 1974. Directed by S.Samsonov. Writers: E.Smirnov, V.Yusov. Cast: A.Batalov, L.Obolensky, G.Taratorkin, B.Ivanov, E.Pleshkite, I.Pereverzev. Detective.

Starling and Lyre. USSR, GDR, 1974. Director and screenwriter G. Alexandrov. Actors: L.Orlova, P.Veliyaminov, N.Grinko, R.Zelenaya, L.Polischuk, S.Svetlichnaya. Spy Detective.

Straw Hat. USSR, 1974. The director and screenwriter L.Kvinihidze (author of the play is E.Labish). Actors: A.Mironov, V.Strzhelchik, Z.Gerdt, E.Kopelyan, E.Vasileva, I.Kvasha, L.Gurchenko, A.Freyndlih. Musical comedy.

Targeting. USSR, 1974. Directed by I.Talankin. Writers: D.Granin, I.Talankin. Actors: S.Bondarchuk, G.Zhzenov, I.Skobtseva, N.Volkov, N.Burlyaev, M.Ulyanov, I. Smoktunovsky, S.Yursky, A.Demidova, O.Basilashvili. Drama.

The Response Measure. USSR, 1974. Directed by V. Kostromenko. Actors: P.Shelokhonov, N.Fateeva, V. Bezrukov. Drama.

1975

Arrows of Robin Hood. USSR, 1975. Directed by S.Tarasov. Writers: S.Tarasov, K.Rapoport. Actors: B. Khmelnitsky, R.Razuma, V.Artmane, E.Pavuls, A.Masyulis, Y.Kamorny. Action.

Black Caravan. USSR, 1975. Directed by Y.Boretsky. Screenwriter A.Yurovsky (author of the novel is K.Kuliev). Actors: B.Zaydenberg, A.Alovov, Y.Komarov. Spy detective.

Captain Nemo. USSR, 1975. Directed by V.Levin. Writers: V.Levin, E.Smirnov (author of the novel Twenty Thousand Leagues Under the Sea is Jules Verne). Actors: V.Dvorzhetsky, Yu.Rodionov, M.Kononov, V.Talashko, M.Vertinskaya, V.Basov, G.Nilov, A.Porohovschikov. Sc-fi.

Escape of Mr. McKinley. USSR, 1975. Directed by M.Shveytser. Writer L.Leonov. Actors: D.Banionis, J.Bolotova, A.Stepanova, B.Babochkin, A.Demidova, V.Vysotsky, A.Vokach, L.Kuravlev, N.Volkov, T.Lavrova, A.Fayt. Drama.

Smoke and Kid. USSR, 1975. Directed by R.Vabalas. Writers: R.Vabalas, P.Morkus (author of short stories is Jack London). Actors: G.Girdvainis, V.Smehov, E.Bayorite. Drama.

The Adventures of Buratino. USSR, 1975. Directed by L.Nechaev. Screenwriter I.Vetkina (author of the fairy tale is A.Tolstoy). Actors: D.Iosifov, T.Protsenko, R.Stolkarts, N.Grinko, V.Etush, V.Basov, E.Sanaeva, R.Bykov, R.Zelenaya. Fairy tale.

Time Does Not Wait. USSR, 1975. Directed by V.Chetverikov. Screenwriter I.Korneva (author of the novel is Jack London). Actors: Y.Budraytis, M.Matveev, O.Barnet. Drama.

Travel of Mrs. Shelton. USSR, 1975. Directed by R.Vasilevsky. Screenwriter R.Otkolenko. Actors: V.Talyzina, G.Bortnikov, M.Drozdovskaya, G.Shpigel, A.Litsitis, V.Talashko, V.Safonov. Comedy.

Under the Roofs of Montmartre. USSR, 1975. Directed by V.Gorikker. Writers: V.Gorikker, G.Ryabkin, S.Bolotin, T.Sikorskaya. Actors: E.Simonova, V.Smelkova, A.Kaydanovsky, I.Starygin, V.Nosik, L.Kasatkina, V.Basov, O.Anofriev, A.Belyavsky, E.Geller. Musical comedy, operetta.

1976

... And other officials. USSR, 1976. Directed by S.Aranovich. Screenwriter A.Gorohov. Actors: V.Tikhonov, I.Miroshnichenko, A.Grachev, V.Sanaev, E.Romanov, L.Durov, E.Hanaeva, N.Volkov, A.Galibin, L.Krugly. Drama.

Death Under Sail. USSR, 1976. Directed by A.Neretniets. Screenwriter V.Lorenti. Actors: N.Kryukov, A.Barchas, M.Vertinskaya, G.Yakovlev. Detective.

Dervish Explodes Paris. USSR, 1976. Directed by S.Mahmudbekov, K.Rustambekov. Screenwriter E.Kulibekov (author of the comedy Monsieur Jordan, a Botanist and Dervish Mastan Shah is M.Ahundov). Actors: S.Yursky, A.Iskenderov. Comedy.

Favorite. USSR, 1976. Directed by V.Breskanu. Writers: A.Nagorny, G.Ryabov. Actors: A.Litsitis, I.Unguryanu, M.Zvaygzne. Detective.

Heavenly Swallows. USSR, 1976. The director and screenwriter L.Kvinihidze. Actors: A.Mironov, I.Ninidze, L.Gurchenko, S.Zakharov, A.Shirvindt. Musical comedy, operetta.

Mark Twain against... USSR, 1976. Directed by M.Grigorev. Screenwriter K.Mints (author of the memoir is M.Twain). Actors: O.Tabakov, V.Soshalsky, L.Lemke, T.Vasileva. Comedy.

Mermaid. USSR, Bulgaria, 1976. Directed by V.Bychkov. Writers: V.Vitkovich, G.Yagdfeld (author of fairy tale is Andersen). Actors: V.Novikova, V.Nikulin, G.Artemov, Y.Senkevich, G.Volchek, M.Pugovkin. Fairy tale.

Princess on the Pea. USSR, 1976. Directed by B.Rytsarev. Writer is F.Mironer (writer of fairy tales is Hans Christian Andersen). Actors: I.Malysheva, A.Podoshyan, I.Smoktunovsky, A.Freyndlih. Fairy tale.

Red and Black. USSR, 1976. Directed by S.Gerasimov. Writers: S.Gerasimov, G.Sklyansky (author of the novel is Stendhal). Actors: N.Eremenko, N.Bondarchuk, L.Markov, N.Belohvostikova, G.Strizhenov. Melodrama.

Savage Gold. USSR, 1976. The director and screenwriter S.Samsonov. Actors: M.Eglite, N.Terenteva, V.Gaft, B.Ivanov, N.Olyalin, G.Strizhenov, O.Yakovleva. Thriller.

The Legend of Thiele. USSR, 1976. Directors and screenwriters: A.Alov, V.Naumov (author of the novel is Charles de Coster). Actors: L.Ulfsak, N.Belohvostikova, E.Leonov, M.Ulyanov, L.Malevannaya, A.Demidova, A.Solonitsyn, I.Smoktunovsky, V.Dvorzhetsky, E.Evstigneev. Drama.

The Life and Death of Ferdinand Luce. USSR, 1976. Directed by A.Bobrowski. Screenwriter and author of the novel The Bomb for the Chairman is Y.Semenov. Actors: V.Safonov, D.Banionis, N.Gritsenko. Drama.

Truffaldino from Bergamo. USSR, 1976. Directed by V.Vorobiov. Writers: V.Vorobiov, A.Golburst (the author of the play Servant of Two Masters is C.Goldoni). Actors: K.Raykin, N.Gundareva, V.Kosobutskaya, V.Kostetsky. Comedy.

Until the clock strikes. USSR, 1976. Directed by G.Vasilev. Actors: M.Sergeecheva, G.Vitsin, V.Gordienko. Fairy tale.

Username: Lukacs. USSR-Hungary, 1976. Directed by M.Zaharias. Writers: Y.Dunsky, V.Frid. Actors: A.Kozak, V.Vihrov, O.Vavilov. Drama.

1977

Armed and Dangerous. USSR, 1977. Directed by V.Vaynshtok. Writers: V.Vaynshtok, P.Finn. Actors: D.Banionis, M.Veroyu, L.Senchina, L.Bronevoy, L.Durov, A.Masyulis, S.Martinson. Western.

Dialog. USSR, 1977. Directed by S.Kolosov. Writers M.Gromov, I.Mendzheritsky, S.Kolosov. Actors: V.Tikhonov, L.Kasatkina, I.Lapikov. Drama.

Dog in the Manger. USSR, 1977. Director and screenwriter: Y.Frid (play of L. De Vega). Actors: M.Boyarsky, M.Terehova, E.Proklova, A.Dzhigarhanyan, I.Dmitriev, N.Karachentsov, E.Romanov. Comedy.

Killed in the Performance. USSR, 1977. Directed by N.Rozantsev. Screenwriter E.Volodarsky. Actors: V.Sedov, Y.Demich, S.Landgraf, Y.Sarantsev. Detective.

Little Red Riding Hood. USSR, 1977. Directed by L.Nechaev. Screenwriter I.Vetkina (author of fairy tales Ch.Perrault). Actors: Y.Poplavskaya, R.Zelenaya, E.Evstigneev, V.Basov. Fairy tale.

Magic Voice of Gelsomino. USSR, 1977. The director and screenwriter T.Lisitsian (author of fairy tales is G.Rodari). Actors: S.Krupenikov, V.Basov, V.Pogoreltsev, E.Hanaeva, L.Perfilov. Fairy tale.

Meeting at the Distant Meridian. USSR, 1977. Directed by S.Tarasov. Screenwriter I.Mendzheritsky (author of the novel is M.Wilson). Actors: V.Dvorzhetsky, V.Lanovoy, A.Masyulis, J.Bolotova, V.Shendrikova, N.Fateeva, A.Vokach. Drama.

Night over Chile. USSR, 1977. Directed by S.Alarcón, A.Kosarev. Actors: G.Grigoriu, B.Tsuladze, I.Kaziev. Drama.

Rings of Almanzor. USSR, 1977. Directed by I.Voznesensky. Screenwriter V.Vinogradov. (Author of the fairy tale The Tin Ring is T.Gabbe). Actors: S.Smirnova, M.Kononov, V.Talyzina, V.Pavlov, R.Tkachuk, B.Ivanov. Fairy tale.

1978

Bat. USSR, 1978. Directed by Y.Frid. Writers: M.Volpin, Y.Frid (authors of the libretto are N.Erdman and M.Volpin). Actors: Y.Solomin, V.Solomin, L.Maksakova, L.Udovichenko, O.Vidov, Y.Vasilev, I.Dmitriev. Musical comedy, operetta.

Beethoven's life. USSR, 1978. Directed by B.Galanter. Screenwriter B.Dobrodeev. Actors: P.Kadochnikov, A.Kaydanovsky, A.Masyulis, A.Filozov, L.Tolmacheva, Z.Gerdt, A.Romashin, B.Freyndliah. Drama.

Cabbages and Kings. USSR, 1978. Directed by N.Rasheev. Screenwriter L.Chelidze (author of the novel – O'Henry). Actors: A.Dzhigarhanyan, V.Gaft, K.Kavsadze, E.Romanov, N.Karachentsov. Comedy.

Centaurs. USSR, 1978. The director and screenwriter V.Zhelakyavichus. Actors: D.Banionis, R.Adomaytis, V.Gaft, B.Oya. Drama.

D'Artagnan and Three Musketeers. USSR, 1978. Directed by G.Yungvald-Khilkevich. Screenwriter M.Rozovsky (author of the novel The Three Musketeers is Alexandre Dumas). Actors: M.Boyarsky, V.Smelev, V.Smirnitsky, I.Starygin, O.Tabakov, A.Freyndliah, A.Trofimov, M.Terehova, L.Durov, I.Alferova, L.Kanevsky, B.Klyuev, V.Balon, E.Tsyplakova. Musical comedy.

Duenna. USSR, 1978. The director and screenwriter M.Grigorev. Actors: V.Zeldin, A.Safronov, I.Muraviova, E.Leonov, T.Vasileva, S.Farada, L.Polischuk. Comedy.

I Will Not Be a Gangster, Dear. USSR, 1978. Directed by A.Puypa. Screenwriter M.Evdokimov (author of short stories is O'Henry). Actors: N.Ozhelite, K.Smoriginas, V.Paukshte, A.Shurna, M.Evdokimov. Comedy.

It portends Victory. USSR, 1978. Directed by V.Sivak. Screenwriter E.Onoprienko. Actors: M.Krinitzyna, A.Solonitsyn, I.Gavrilyuk. Drama.

June 31. USSR, 1978. Directed by L.Kvinihidze. Writers: N.Fomina, L.Kvinihidze (author of the novel is J.Priestley). Actors: N.Trubnikova, N.Eremenko, V.Zeldin, V.Etush, L.Vlasova, A.Godunov, L.Polischuk. Fairy tale. Musical.

Love and Rage / Zestoke godine. USSR, Yugoslavia, 1978. Directed by R.Batyrov, Z.Ristich. Writers: O.Agishev, Z.Ristich. Actors: F.Begolli, A.Ismailov, M.Kononov. Drama.

Man Changes the Skin. USSR, 1978. Directed by B.Kimyagarov. Writers: V.Frid, Y.Dunsky (author of the novel is B.Yasensky). Actors: L.Udovichenko, I.Kostolevsky, B.Annanov, R.Gromadsky, A.Azo, I.Pechernikova, V.Nikulin, B.Khmelnitsky. Spy detective.

Nameless Star. USSR, 1978. Directed by M.Kozakov. Screenwriter A.Hmelik (author of play if M.Sebastian). Actors: A. Vertinskaya, I.Kostolevsky, M.Kozakov, G.Lyampe, S.Kryuchkova, M.Svetin. Melodrama

Ordinary Miracle. USSR, 1978. The director and screenwriter M.Zaharov (author of fairy tale is E.Shvarts). Actors: O.Yankovsky, I.Kupchenko, E.Leonov, E.Simonova, A.Abdulov, E.Vasileva, Y.Solomin, A.Mironov. Fairy tale.

Rebellious "Orion". USSR, 1978. Directed by E.Sherstobitov. Writers: G.Kushnirenko, Y.Chulyukin. Actors: Y.Puzrev, L.Yanovsky, Y.Mochalov. Drama.

Secret Service Agent. USSR, 1978. Directed by I.Skulelnik. Writers: M.Maklyarsky, I.Freylihman. Actors: I.Miroshnichenko, G.Grigoriu, P.Butkevich. Spy detective.

The Comedy of Errors. USSR, 1978. Directed by V.Gauzner. Screenwriter F.Gorenshteyn (play of William Shakespeare). Actors: M.Kozakov, M.Kononov, O.Antonova, N.Danilova. Comedy.

The Person at the Target. CCCR, 1978. Directed by A.Grikyavichus. Screenwriter Robert Shavyalis. Actors: P.Gaydis, R.Adomaytis, Y.Kiselyus. Detective.

The right of the first signature. USSR, 1978. Directed by V.Chebotarev. Writers: V.Hotulev, M.Ryk. Actors: V.Ivashov, V.Kenigson, N.Fateeva, S.Landgraf, Kuznetsov. Drama.

The Velvet Season. USSR, Switzerland, 1978. Directed by V.Pavlovich. Writers: G.Gorin, V.Pavlovich. Actors: Y.Budraytis, T.Sidorenko, A.Lazarev, S.Bondarchuk, I. Smoktunovsky, N.Kryuchkov, A.Masyulis. Drama.

Theater. USSR, 1978. The director and screenwriter Y.Streych. Actors: V.Artmane, G.Tsilinsky, E.Radzinya, I.Kalnynsh. Drama.

Yaroslavna, Queen of France. USSR, Poland, 1978. Directed by I.Maslennikov. Screenwriter V.Valutsky. Actors: E.Koreneva, N.Karachentsov, K.Lavrov, S.Martinson, A.Dzhigarhanyan, I.Dmitriev, V.Evgrafov, V.Livanov. Drama.

1979

Aquonauts. USSR, 1979. The director and screenwriter I.Voznesensky. Actors: G.Poloskov, V.Dvorzhetsky, A.Karapetyan, I.Voznesensky, N.Kryukov. Sc-fi.

Autumn Marathon. USSR, 1979. Directed by G.Daneliya. Writers: G.Daneliya, A.Volodin. Actors: O.Basilashvili, N.Gundareva, M.Neelova, E.Leonov, G.Volchek, N.Kuhinke, N.Kryuchkov. Dramatic comedy.

Blue Carbuncle. USSR, 1979. Directed by N.Lukyanov. Writer is A.Delendik (short story of A. Conan Doyle). Actors: A.Masyulis, E.Romanov, B.Galkin, I.Pechernikova, I.Dmitriev. Detective.

Doublet Shooting. USSR, 1979. Directed by M.Aripov. Writers: S.Aleksandrov, E.Kotov. Actors: MMahmadov, Y.Goldshteyn, V.Treschalov. Spy Detective.

Dumas in the Caucasus. USSR, 1979. Directed by H.Hazhkasimov. Screenwriter R.Gabriadze. Actors: K.Sebris, V.Pavlov, V.Etush, I.Ryzhov. Comedy.

Glass of Water. USSR, 1979. The director and screenwriter Y.Karasik. Actors: K.Lavrov, A.Demidova, N.Belohvostikova, S.Smirnova, I.Dmitriev. Melodrama.

Good Deal. USSR, 1979. Directed by V.Savelyev. Writers: I.Starkov, M.Prudnikov, G.Kostyukov. Actors: A.Eybozhenko, A.Zakharov, B.Zaydenberg, A.Lazarev, A.Porohovschikov, A.Romashin, P.Butkevich. Detective.

Hanna Ringleaders. USSR, 1979. Directed by E.Makarov. Writers: E. Makarov, A.Oreovich. Actors: G.Kalinina, G.Vasilev, I.Sorkin. Musical comedy, operetta.

Hotel "Dead Mountaineer" USSR, 1979. Directed by G.Kromanov. Writers: A.Strugatsky, B.Strugatsky. Actors: U.Putsitis, Y.Yarvet, L.Peterson, S.Luyk, T.Härm, N.Ozhelite. Sci-fi.

Inspector Gull. USSR, 1979. The director and screenwriter A.Proshkin (author of "He came to" play - J.Priestley). Actors: Y.Budraytis, E.Proklova, V.Zeldin, E.Radzinya, L.Ulfsak, I. Kalnins, P.Butkevich. Detective.

Last Hunt. USSR, 1979. Directed by I.Sheshukov. Screenwriter A.Makarov. Actors: Y.Bogatyrev, O.Borisov, N.Grinko. Drama.

Life is Beautiful / La Vita e bella. USSR-Italy, 1978. Directed by G.Chuhray. Writers: G.Chuhray, A.Caminito. Actors: G.Giannini, O.Muti, R.Adomaytis, Y.Budraytis, E.Lebedev, O.Koberidze. Drama.

Little Tragedies. USSR, 1979. The director and screenwriter M.Schweitzer (author of The Little Tragedies is A. Pushkin). Actors: G.Taratorkin, S.Yursky, V.Zolotuhin, I.Smoktunovsky, I.Kalnynsh, L.Kuravlev, N.Burlyaev, L.Kayurov, N.Danilova, L.Fedoseeva-Shukshina, L.Udovichenko, V.Vysotsky, N.Belohvostikova. Drama.

Nightingale. USSR, 1979. Directed by N.Kosheverova. Writer is M.Volpin (writer of fairy tales is Hans-H.Andersen). Actors: S.Smirnova, Y.Vasilev, A.Vokach, Z.Gerdt. Fairy tale.

Pirates of the XX century. USSR, 1979. Directed by S.Puchinian. Screenwriter S.Govoruhin. Actors: N.Eremenko, P.Velyaminov, T.Nigmatulin. Action.

"Savoy" Abduction. USSR, Bulgaria, Poland, 1979. Directed by V.Dorman. Writers: A.Gozhevsky, I.Kuznetsov. Actors: V.Golachinsky, D.Mihaylova, L.Bronevoy, A.Yurash, A.Mikhailov, O.Ostromova, M.Gluzsky, A.Masyulis. Detective.

Stalker. USSR, 1979. Directed by A. Tarkovsky. Writers: A.Strugatsky, B.Strugatsky, A.Tarkovsky. Actors: A.Kaydanovsky, N.Grinko, A.Solonitsyn, A.Freyndlih. Sci-fi. Drama.

That Munchhausen. USSR, 1979. Directed by M.Zaharov. Writer G.Gorin. Actors: O.Yankovsky, I.Churikova, E.Koreneva, I.Kvasha, A.Abdulov, L.Yarmolnik, V.Dolinsky, L.Bronevoy, S.Farada, V.Larionov. Comedy.

The Adventures of Prince Florizel. USSR, 1979. Directed by E.Tatarsky. Screenwriter E.Dubrovsky (author of short stories is R.L. Stevenson). Actors: O.Dal, D.Banionis, I.Dmitriev, L.Polischuk. Detective parody.

The Adventures of Sherlock Holmes and Dr. Watson. USSR, 1979-1986. Directed by I.Maslennikov. Writers: Y.Dunsky, V.Frid, V.Valutsky, I.Maslennikov (author of short stories is A. Conan Doyle). Actors: V.Livanov, V.Solomin, R.Zelenaya, B.Brondukov. Detective.

The Imaginary Invalid. USSR, 1979. Directed by L.Nechaev. Screenwriter A.Chervinsky. Actors: O.Efremov, N. Gundareva, A.Romashin, G.Belyaeva, T.Vasileva, R.Bykov, S.Sadalsky, A. Shirvindt. Comedy.

Three Men in a Boat. USSR, 1979. Directed by N.Birman. Writer if S.Lungin (author of the novel – J.Jerome). Actors: A.Mironov, M.Derzhavin, A. Shirvindt, L.Golubkina, A.Pokrovskaya, I.Mazurkevich, Z.Gerdt. Comedy.

Unfinished Dinner. USSR, 1979. Directed by Y.Streych. Screenwriter A.Lapinsh. Actors: U.Vazdiks, R.Antsans, P.Butkevich. Detective.

Wandering Lights. USSR, 1979. Directed by G.Lukshas. Writers: G.Lukshas, R.Gudaytis (author of fairy tales is Hans Christian Andersen). Actors: M.Mironayte, M.Yatautis, S.Pyatronaytis. Fairy tale.

1980

Casket of Maria Medici. USSR, 1980. Directed by R.Frunтов. Writers: E.Parnov, R.Frunтов. Actors: V.Ryzhakov, K.Luchko, E.Vitorgan. Detective.

Dulcinea del Toboso. USSR, 1980. Directed by S.Druzhinina. Writer A. Volodin. Actors: N.Gundareva, B.Brondukov, A.Dzhigarhanyan, A.Nazarov, E.Durova. Musical comedy.

Gadfly. USSR, 1980. Directed N.Maschenko. Writers: Y.Dunsky, V.Frid (author of the novel is E.Voynich). Actors: A.Haritonov, A.Vertinskaya, S. Bondarchuk, A.Rogovtseva, K.Stepankov. Drama.

Ideal Husband. USSR, 1980. The director and screenwriter V.Georgiev (comedy writer is O.Wilde). Actors: L.Gurchenko, Y.Yakovlev, E.Martsevich, P.Kadochnikov, A.Tveleneva, E.Koreneva, I.Dmitriev. Comedy.

Karl Marx. Early Years / Karl Marx - die jungen Jahre. USSR-East Germany, 1980. Directed by L.Kulidzhanov. Writers: A.Grebnev, L.Kulidzhanov, B.Dobrodeev. Actors: V.Kisev, R.Blyume, A.Safronov. Drama.

Millions of Fairfax. USSR, 1980. The director and screenwriter N.Ilinsky. Actors: Y.Buraytis, G.Baykshtite, A. Martynov, G.Loginova, I.Kalnynsh. Detective.

Money Box. USSR, 1980. Directed by M.Grigorev, V.Savelyev. Screenwriter M.Grigorev. Actors: M.Svetin, L.Arinina, R.Tkachuk. Musical comedy.

Pious Martha. USSR, 1980. The director and screenwriter Y.Frid (author of the play is T. de Molina). Actors: M.Terehova, E.Vitorgan, N.Karachentsov, S.Toma, V.Strzhelchik, P.Kadochnikov, O.Vidov. Comedy.

Rafferty. USSR, 1980. Directed by S.Aranovich. Actors: O.Borisov, E.Simonova, A.Dzhigarhanyan, A.Kaydanovsky, L.Malevannaya, V.Zeldin. Drama.

Rico Brothers. USSR, 1980. Directed by G. Ivanov. Screenwriter V.Nedelin (author of the novel - G.Simenon). Actors: G.Bortnikov, A.Litsitis, Martynov, L.Chursina, G.Baykshtite, A.Tveleneva. Drama.

Santa Esperanza. USSR, 1980. Directed S.Alarcón. Writers: S.Alarcón, V.Amlinsky. Actors: B.Brondukov, P.Kadochnikov, E.Leonov-Gladyshev. Drama.

Spanish Version. USSR, 1980. Directed by E.Latsis. Screenwriter Y.Semenov. Actors: Y.Plesums, M.Martinsone, U.Lieldidzh, P.Butkevich. Spy Detective.

Teheran-43. USSR, France, Switzerland, 1980. Directed by A.Alov, V.Naumov. Writers: A.Alov, V.Naumov, M.Shatrov. Actors: I.Kostolevsky, N.Belohvostikova, A.Delon, K.Yurgens, A.Dzhigarhanyan, A.Filozov, N.Grinko, C.Jade. Spy Detective.

The collapse of the "Operation Terror" / Krach operacji Terror. USSR, Poland, 1980. Directed by A.Bobrovsky. Screenwriter Y.Semenov. Actors: K.Hamets, S.Shakurov, E.Tsyplakova, T.Zalivsky, L.Kulagin, M.Pogorzhelsky, G.Taratorkin, A. Mironov, I.Kashintsev, A.Porohovschikov, M.Gluzsky. Detective.

The Death of the 31th Division. USSR, 1980. The director and screenwriter P.Urbla. Actors: L.Ulfsak, I.Krasko, E.Klooren, Y.Yarvet. Detective.

The Scandalous Incident in Brikmille. USSR, 1980. Directed by Y.Solomin. Writer V. Solovyev (author of the play is J.Priestley). Actors: N.Kornienko, Yuri Solomin, E.Vesnik, E.Vitorgan, A.Vokach, B.Ivanov, B.Klyuev. Drama.

The State Border. USSR, 1980-1988. Directed by B.Stepanov, V.Nikiforov, G. Ivanov. Writers: A.Nagorny, G.Ryabov, O.Smirnov, P.Lutsik, A. Samoryadov. Actors: I.Starygin, M.Dyuzheva, V.Novikov, L.Nilskaya, A.Kamenkova, G.Yakovlev, I.Shevchuk, L.Velezheva, A. Livanov, E.Romanov, V.Artmane, Y.Kayurov, V.Plyut, E.Martsevich, T.Nigmatulin, A.Gomiashvili, G.Korolkov, V.Sotnikova, M.Levtova. Drama.

White Snow in Russia. USSR, 1980. Directed by Y.Vyshinsky. Writers: Y.Vyshinsky, A.Kotov. Actors: A.Mikhailov, N.Gundareva, V.Samoilov, Y.Kayurov, K.Mikolaevska, A.Romashin. Drama.

1981

American Tragedy. USSR, 1981. Directed by M.Gedris (author of the novel is T.Drayzer). Actors: G.Storpirshtis, A.Aleksahina, A.Zara, R.Adomaytis, E.Liepin, R.Sabulis. Drama.

Error of Tony Vendis. USSR, 1981. Directed by V.Breskanu. Screenwriter A.Yurovsky. Actors: I.Kostolevsky, M.Tontegode, M.Yatautis, A.Filippenko, P.Butkevich. Detective.

Honeymoon in America. USSR, 1981. Directed by A.Grikyavichyus. Screenwriter A.Laurinchukas. Actors: R.Stalilyunayte, Y.Budraytis, D.Banionis, R.Adomaytis, A.Pashkonite, A.Masyulis. Melodrama.

Lenin in Paris. USSR, 1981. Directed by S.Yutkevich. Writers: E.Gabrilovich, S.Yutkevich. Actors: Y.Kayurov, C.Jade, V.Antonik, B.Ivanov, P.Kadochnikov. Drama.

Long Way in the Maze. USSR, 1981. Directed by V.Levin. Screenwriter A.Nasibov. Actors: T.Lebedeva, E.Vitorgan, S.Desnitsky, K.Stepankov, I.Vasilev, M.Golubovich, A.Goloborodko, A.Romashin, A.Budnitskaya. Detective.

Mystery of Endhaus. USSR, 1981. Directed by B.Bratkauskas (author of the novel is A.Christie). Actors: R.Arbauchauskayte, V.Petkyavichyus, A.Zhyakas. Detective.

Red Bells / Campanas rojas / Messico in fiamme / I dieci giorni che sconvolsero il mondo. USSR-Italy-Mexico, 1981. Directed by S.Bondarchuk. Writers: S. Bondarchuk, V.Ezhov, A.Saguera (author of the book is J.Reed). Actors: F.Nero, S.Borodokin, U.Andress. Drama.

Right on the Shot. USSR, 1981. Directed by V.Zhivolub. Screenwriter O.Smirnov. Actors: V.Ivashov, A.Martynov, A. Yakovlev. Detective.

Ring of Amsterdam. USSR, 1981. Directed by V.Chebotarev. Screenwriter O.Shmelev, V.Vostokov. Actors: A.Zbruev, M.Volkov, G.Korolkov. Spy Detective.

Sold Laughter. USSR, 1981. Directed by L.Nechaev. Screenwriter I.Vetkina. Actors: P.Kadochnikov, A.Prodan, E.Morozova. Fairy tale.

The Adventures of Tom Sawyer and Huckleberry Finn. USSR, 1981. The director and screenwriter S.Govoruhin (author of the novel - M.Twain). Actors: F.Stukov, V.Suhachev, M.Mironova, R.Bykov, E.Vasileva, V. Pavlov, T.Nigmatulin, V.Abdulov, V.Konkin. Drama.

The Eighth Wonder of the World. USSR, 1981. Directed by S.Samsonov. Screenwriter V.Kapitanovsky. Actors: E.Schelokova, L.Ahedzhakova, T.Kravchenko. Melodrama.

The Golden Fleece. USSR, 1981. Directed by M.Aga-Mirzaev, L.Fayziev. Screenwriter D.Bulgakov. Actors: S.Gaziev, D.Igamberdyeva, Z.Muhamedzhanov, A.Shengelaya, A.Gomiashvili, R.Bykov. Detective.

The Pomegranate Islands. USSR, 1981. Directed by T.Lisitsian. Screenwriter G.Borovik. Actors: K.Lavrov, V.Sedov, A.Soloviev, L.Chursina, E.Romanov, N.Volkov, R.Plyatt, A.Belyavsky, E.Lebedev, A.Haritonov. Drama.

The Tale told by Night. USSR, 1981. Directed by I.Tarkovskaya. Screenwriter I.Fedorov. Actors: I.Kostolevsky, A.Lazarev, A.Galibin, A.Kalyagin. Fairy tale.

The Woman in White. USSR, 1981. Directed by V.Derbenev. Writers: A.Gorlo, V.Derbenev (author of the novel - W.Collins). Actors: A.Abdulov, G.Baykshtite, A.Livmane, E.Martsevich. Detective.

Theft. USSR, 1981. Directed L.Pchelkin (author of the play is Jack London). Actors: A.Vertinskaya, I.Smoktunovsky, Y.Budraytis, O.Borisov. Drama.

This Latter, This Warm Autumn. USSR, 1981. The director and screenwriter I.Mikolaychuk. Actors: P.Mihnevich, G.Gladys, G.Sulima, I.Mikolaychuk. Drama.

Toss. USSR, 1981. Directed by A.Turaev. Screenwriter O.Kuvaev. Actors: A.Filippenko, L.Menchinskaya, H.Hodzhaev. Drama.

1982

Arabella - The Daughter of the Pirate. USSR, 1982. The director and screenwriter P.Simm. Actors: I.Puskar, L.Peterson, U.Kibuspuu. Fairy tale.

Assol. USSR, 1982. The director and screenwriter B.Stepantsev (author of the story The Scarlet Sails is A. Green). Actors: E.Zaytseva, A.Haritonov, M.Ryazantseva. Melodrama.

Case in the Square 36-80. USSR, 1982. Directed by M.Tumanishvili. Screenwriter E.Mesyatsev. Actors: B.Scherbakov, M.Volontir, Kuznetsov, P.Butkevich, I.Kalnynsh. Action.

Circus Princess. USSR, 1982. The director and screenwriter S.Druzhinina. Actors: N.Belohvostikova, I.Keblushek, N.Trofimov, E.Shanina, L.Kasatkina, V.Basov, A. Shirvindt. Musical Romance (operetta).

Death on the Rise. USSR, 1982. Directed by H.Bakaev. (author of the novel is A.Soloviev). Actors: Y.Demich, N.Pshennaya, L.Satanovsky. Spy detective.

Donkey Skin. USSR, 1982. Directed by N.Kosheverova. Screenwriter M.Volpin (author of fairy tales is Ch.Perrault). Actors: V.Etush, S.Nemolyaeva, V.Novikova, A.Galibin, Z.Gerdt, T.Peltser, N.Karachentsov. Fairy tale.

English Waltz. USSR, 1982. The director and screenwriter G.Lukshas. Actors: A.Aukshtikalnite, V.Maynelite, E.Pleshkite. Melodrama.

Flip Instructions 107. USSR, 1982. Directed by Z.Sabitov, G.Bzarov. Writers: A.Galiev, E.Tropinin. Actors: L.Senchenko, S.Isaeva, N.Rahimov, R.Sagdullaev, E.Martsevich. Drama.

Niccolo Paganini. USSR, Bulgaria, 1982. Directed by L.Menaker. Writers: L.Menaker, O.Stukalov-Pogodin. Actors: V.Msryan, A.Filozov, A.Chernova, A.Dzhigarhanyan, V.Samoilov, D.Banionis. Drama.

Returning of Resident. USSR, 1982. Directed by V.Dorman. Writers V.Vostokov, O.Shmelev. Actors: G.Zhzhennov, R.Velyaminov, N.Grabbe. Spy Detective.

Rich Man, Poor Man .. USSR, 1982. Directed by A.Zhebryunas. Screenwriter S.-T. Kondrotas (author of the novel — I.Shaw). Actors: N.Savichenko, S.Balandis, R.Adomaytis, G.Taratorkin, Y.Budraytis. Drama.

Search a Woman. USSR, 1982. Directed by A.Surikova. Actors: S.Chiigureli, L.Kuravlev, S.Yursky, E.Solovey. Detective.

Selected / Los Elegidos. USSR-Columbia, 1982. Directed by S. Solovyev. Writers: S. Solovyev, A.L.Mikelsen. Actors: L.Filatov, T.Drubich, A.Grisales, K.Vest, A.Porohovschikov. Drama.

Tale of Wandering / Pohadka o putovani / Povestea calatoriilor. USSR, Czechoslovakia, Romania, 1982. Directed by A.Mitta. Writers: Y.Dunsky, A.Mitta, V.Frid. Actors: A. Mironov, T.Aksyuta, L.Durov, V.Storozhik. Fairy tale.

The Ballad of the Valiant Knight Ivanhoe. USSR, 1982. Directed by S.Tarasov. Screenwriter L.Nehoroshev (author of the novel Ivanhoe is W. Scott). Actors: T.Akulova, P.Gaudinsh, B.Himichev, L.Kulagin, A.Masyulis, V.Tomkus, A.Filippenko, B.Khmelnytsky. Drama.

The Fall of the Condor. USSR, 1982. Directed by S.Alarcón. Writers: S.Alarcón, V.Amlinsky. Actors: E.Leonov-Gladyshev, S.Yursky, S.Toma, G.Lyampe. Drama.

The House of Bernarda Alba. USSR, 1982. The director and screenwriter B.Chheidze (author of the play - F.G.Lorca). Actors: E.Ioseliani, Z. Botsvadze, A.Narimanidze. Drama.

The Life of Berlioz / La vie de Berlioz. USSR-France, 1982. Directed by: J.Tréboute, V.Sergeev. Actors: D.Mezgish, M.Kassovitts. Drama.

The Star and Death of Joaquin Murieta. USSR, 1982. Directed by V.Grammatikov. Writers: V.Grammatikov and others (author of the poem is P.Neruda). Actors: A.Haritonov, A.Belyak, A.Filippenko. Drama. Musical.

Treasure Island. USSR, 1982. Directed by V.Vorobiov. Screenwriter N.Semenov (author of the novel is R.L. Stevenson). Actors: F.Stukov, O.Borisov, V.Kostetsky, V.Strzhelchik, K.Grigorev, L.Markov, G.Teyh. Drama.

Two Chapters of the Family Chronicle. USSR, 1982. Directed D.Barschevsky. Screenwriter N.Violina. Actors: N.Belohvostikova, A.Filozov, B.Plotnikov, B.Freyndligh, R.Nahapetov, M.Prudkin, V.Dvorzhetsky. Drama.

1983

Alarm Departure. USSR, 1983. Directed by V.Chebotarev. Writers V.Hotulev, V.Chebotarev. Actors: E.Kindinov, A.Galibin, V.Samoilov, A.Belyavsky. Action.

- Anna Pavlova. USSR, United Kingdom, East Germany, Cuba, France, 1983.** Director and screenwriter E.Lotyanu. Actors: G.Belyaeva, L.Buldakova, S.Shakurov, V.Larionov. Drama.
- Auction. USSR, 1983.** Directed by V.Kurykin. Screenwriter N.Timchenko. Actors: N.Penkov, L.Noreyka, S.Suhovey, L.Prygunov, V.Druzhnikov, Y.Sarantsev, L.Haritonov. Drama.
- Beach / Das Ufer. USSR-East Germany, 1983.** Directed by A.Alov, V.Naumov. Writers: Alov, Y.Bondarev, V.Naumov (author of the novel is Y.Bondarev). Actors: B.Scherbakov, N.Belohvostikova, B.Ditrih, B.Vikki, V.Gostyuhin, V.Storozhik. Drama.
- Comic Lover, or Love venture of Sir John Falstaff. USSR, 1983.** The director and screenwriter V.Rubinchik (based on the works of William Shakespeare). Actors: A.Papanov, E.Evstigneev, V.Shendrikova, B.Khmelnitsky. Comedy.
- Companions. USSR, 1983.** Directed by E.Dmitriev. Screenwriter G.Shevchenko. Actors: I.Kostolevsky, A.Filippenko. Drama.
- Free Wind. USSR, 1983.** Directed by Y.Frid. Writers: M.Mishin, Y.Frid. Actors: A.Haritonov, L.Belogurova, T.Dogileva, M.Vodyanoy. Musical comedy, operetta.
- Love for Love. USSR, 1983.** Directed by T.Berezantseva. Writers: T.Berezantseva, E.Lobachevskaya (author of the play Much Ado About Nothing is William Shakespeare). Actors: S.Martynov, A.Livanov, G.Georgiu, L.Udovichenko. Comedy.
- Mary Poppins, Goodbye USSR, 1983.** Directed by L.Kvinihidze. Writer: V.Valutsky (author of fairy tales is P.Travers). Actors: N.Andreychenko, A.Plisetskaya, F.Rukavishnikov, L.Udovichenko, A.Filozov, L.Ulfsak, O.Tabakov, Z.Gerdt, L.Kanevsky. Comedy. Fairy tale. Musical.
- Mirage. USSR, 1983.** Directed by A.Brench. Screenwriter A.Lapinsh. Actors: M.Martinsone, M.Vilsons, R.Adomaytis etc. Detective.
- Nostalgia. Italy-USSR, 1983.** Directed by A.Tarkovsky. Writers: A.Tarkovsky, T.Guerra. Actors: O.Yankovsky and others. Drama.
- Ordered to Take him Alive. USSR, 1983.** Directed by V.Zhivolib. Screenwriter A.Antokolsky. Actors: A.Arzhilovsky, K.Stepankov, A.Yakovlev, M.Pugovkin, V.Vasilyev, I.Ninidze, A.Litsitis. Spy Detective.
- Painful Indifference. USSR, 1983.** Directed by A.Sokurov. Screenwriter Y.Arabov (author of the play Heartbreak House is B.Shaw). Actors: R.Chhikvadze, A.Osipenko, T.Egorova, D.Bryantsev, V.Zamansky. Drama.
- Paris Drama. USSR, 1983.** The director and screenwriter N.Maschenko. Actors: E.Bondarchuk, K.Tsonev, G.Girdvanis. Melodrama.
- Recipe of Her Youth. USSR, 1983.** Directed by E.Ginzburg. Screenwriter A.Adabashyan (author of the play The Makropulos Affair is K.Capek). Actors: L.Gurchenko, O.Borisov, A.Abdulov, A.Romashin, A.Dzhigarhanyan, S.Shakurov. Comedy.Sci-fi.
- Tale of the Star Boy. USSR, 1983.** Directed by L.Nechaev. Screenwriter I.Vetkina (author of fairy tales Star Boy is O.Wilde). Actors: P.Chernyshev, L.Ponomarenko, V.Pchelkin, G.Baykshtite, R.Yankovsky. Fairy tale.
- The Last Argument of Kings. USSR, 1983.** Directed by V.Kissin. Writers: V.Dunaev, V.Kisin. Actors: G.Drozd, R.Yankovsky, A.Filippenko, V.Ivchenko, A.Rogovtseva, I.Kashintsev, S.Korenev, E.Mayorova, T.Lavrova. Drama.
- The Man From the Green Country. USSR, 1983.** Directed by T.Pavlyuchenko. Screenwriter V.Korostylev (author of the novel The Road Nowhere is A.Green). Starring: A.Yakovlev, A.Sergeev, E.Evstigneev, A.Petrenko, Yu.Grebenschikov, Y.Bogatyrev. Drama.
- The Mystery of "Blackbirds". USSR, 1983.** Directed by V.Derbenev. Writers: V.Kolodyazhnaya, E.Smirnova (author of the novel "A Pocket Full of Rye" is A.Christie). Actors: I.Ever, V.Sedov, V.Sanaev, L.Polischuk, Yu.Belyaev, E.Sanaeva, A.Haritonov. Detective.
- The Mystery of the Villa "Greta". USSR, 1983.** Directed by T.Lisitsian. Writers: T.Lisitsian, V.Malyshev. Actors: I.Kalnynsh, A.Zbruev, E.Finogeeva, Y.Solomin, V.Tomkus. Detective.
- Trainee Doctor. USSR, 1983.** Directed by B.Rytsarev. Screenwriter I.Kuznetsov. Actors: O.Kazancheev, N.Vavilova, O.Golubitsky, A.Shengelaya, M.Gluzsky. Fairy tale.
- Trust that Burst. USSR, 1983.** Directed by A.Pavlovsky. Screenwriter I.Shevtssov (author of short stories is O'Henry). Actors: R.Adomaytis, N.Karachentsov, V.Abdulov, M.Svetin, V.Basov, V.Ilichev, L.Perfilov. Comedy.
- Vicious Circle. USSR, 1983.** Directed by P.Urbla. Screenwriter A.Blom. Actors: A.Kukumyagi, U.Laht, A.Lutsepp. Detective.

1984

Autumn Fairy Gift. USSR, 1984. Directed by V.Bychkov. Writers: V.Bychkov, A.Galiev (author of fairy tales Galoshes of Happiness is G.H.Andersen). Actors: V.Nikulin, M.Surina, V.Kotovitsky, A.Ravikovich, E.Steblov, B.Brondukov, E.Vasileva, L.Ahedzhakova, G.Millyar, M.Svetin, I.Dmitriev. Fairy tale.

Before Parting. USSR, 1984. Directed by A.Kosarev. Writers: A.Kosarev, V. Shulzhik. Actors: NFateeva, I.Lapikov, K.Lucko, Y.Antonov, N.Karachentsov, I.Starygin, I.Kostolevsky, T.Vasilyeva. Melodrama.

Can-can in the English Park. USSR, 1984. Directed by V.Pidpaly. Writers: V.Pidpaly, R.Sambuk. Actors: T.Spivak, E.Martsevich, R.Yankovsky, A.Porohovschikov, A.Vokach, G.Strizhenov, V.Nikulin. Drama..

Captain Fracasse. USSR, 1984. Directed by V.Savelyev. Screenwriter Y.Vizbor (author of the novel is Théophile Gautier). Actors: O.Menshikov, M.Danilov, Yu.Yarvet, A.Isaykina, S.Toma. Melodrama. Action.

Charlotte's Collier. USSR, 1984. Directed by E. Tatarsky. Writers: A.Makarov, A.Romani. Starring: K.Lavrov, V.Ledogorov, L.Prygunov Detective.

Copper Angel. USSR, 1984. Directed by V.Dorman. Screenwriter I.Kuznetsov. Actors: A.Kuznetsov, I.Shevchuk, V.Smirnitsky, L.Yarmolnik, L.Kuravlev, A.Filippenko, N.Eremenko etc. Drama.

European History. USSR, 1984. Directed by I.Gostev. Writers: N.Leonov, I.Gostev. Actors: V.Tikhonov, B.Tyshkevich, L.Filatov, T.Akulova, A.Masyulis, V.Strzhechik, Y.Budraytis. Drama.

Invisible Man. USSR, 1984. Directed by A.Zakharov. Writers: A.Zakharov, V.Kagarlitsky (author of the novel is H. Wells). Actors: A.Haritonov, R.Ramanauskas, L.Kuravlev, N.Danilova. Sci-fi.

Last Visit. USSR, 1984. Directed by A.Neretniets. Screenwriter I.Cherevichnik. Actors: A.Balter, G.Tsilinsky, Y.Budraytis, B.Ahanov, E.Radzinya, P.Kadochnikov. Detective.

Love Formula. USSR, 1984. Directed by M.Zaharov. Writer G.Gorin. Actors: N.Mgaloblishvili, E.Valyushkina, A. Mikhailov, A.Abdulov, S.Farada, E.Aminova, T.Peltser, L.Bronevoy, A.Zakharova. Comedy.

Périchole. USSR, 1984. The director and screenwriter A.Belinsky. Actors: G.Belyaeva, E.Evstigneev, S.Mishulin, V.Strzhechik. Musical comedy. Operetta.

Pippi Longstocking. USSR, 1984. The director and screenwriter M.Mikaelyan (author of fairy tales is Astrid Lindgren). Actors: S.Stupak, F.Stukov, T.Vasileva, L.Shagalova. Fairy tale.

Shining World. USSR, 1984. The director and screenwriter B.Mansurov (based on the works of A. Green). Actors: T.Hyarm, I.Liepa, P.Kadochnikov, L.Prygunov, A.Vokach. Sci-fi.

Silver Yarn Carolina. USSR, 1984. The director and screenwriter H.Murdmaa. Actors: K.Bagala, M.Veynmann, R.Aren. Fairy tale.

Tales of the Old Wizard. USSR, 1984. Directed by N.Zbandut (based on Ch.Perrault's tales). Actors: A.Tabakov, A.Isaykina, I.Kvasha, S.Yursky, R.Razuma, T. Vasilyeva A.Dzhigarhanyan, M.Svetin, L.Krylova, E.Evstigneev, E.Simonova, I.Dmitriev, A.Demyanenko. Fairy tale.

TASS is Authorized to Declare... USSR, 1984. Directed by V.Fokin. Screenwriter and author of the novel: Y.Semenov. Actors: Tikhonov, Y.Solomin, N.Zasuhin, A.Petrenko, I.Kalnynsh, M.Gluzsky, I.Alferova, Davydov, B.Himichev, M.Zhigalov, A. Livanov, J.Prohorenko, V.Kikabidze, G.Yumatov. Spy detective.

The House on the Dunes. USSR, 1984. Directed by D.Salynsky. Writers: D.Salynsky, I.Sedov (author of the novel is R.L. Stevenson). Actors: A.Nevolina, N.Kochegarov, A.Ryazantsev, E.Martsevich. Drama.

The Testament of Professor Dowell. USSR, 1984. Directed by L.Menaker. Writers: L.Menaker, I.Vinogradsky (author of the novel Professor Dowell's Head is A.Belyaev). Actors: O.Kroders, N.Sayko, I.Vasilev, A.Porohovschikov, E.Romanov. Sci-fi. Drama.

Time and the Conway Family. USSR, 1984. The director and screenwriter V.Basov (author of the play is J.Priestley). Actors: R.Nifontova, I.Shmeleva, E.Leonov, A.Bondarchuk, I.Skobtseva, A.Tabakov, O.Tabakov. Drama.

Two Couples and Loneliness. USSR, 1984. Directed by T.Kask. Writers: A.Demurov, V.Smokty (author of short stories is O'Henry). Actors: L.Skuinya, A.Zhagars, I.Ever. Drama.

Two Versions of the Same Collision. USSR, 1984. Directed by V.Novak. Writers V.Avloshenko, Y.Gavrilov. Actors: J.Prohorenko, N.Olyalin, I.Gorbachev. Detective.

Victory. USSR, 1984. Directed by E.Matveev. Writers V.Trunin, E.Matveev (author of the novel is A.Chakovskiy). Actors: A. Mikhailov, A. Mironov, G.Menglet, R.Chhikvadze, A.Masyulis, M.Ulyanov, V.Zeldin, E.Matveev. Drama.

Win a Lonely Businessman. USSR, 1984. Directed by S.Alarcón. Writers: A.Adabashyan, S.Alarcón. Actors: S.Gazarov, G.Levina, K.Golovko, L.Polischuk, V.Shilovsky, I.Dmitriev, V.Tatosov. Drama.

Without Family. USSR, 1984. Directed by V.Bortko. Screenwriter N.Bortko. Actors: A.Vasiliev, S.Sargsyan, E.Solovey, E.Pleshkite. Drama.

Your Peaceful Sky. USSR, 1984. Directed by V.Gorpenko, I.Shmaruk. Screenwriter A.Belyaev. Actors: E.Vitorgan, L.Yaroshenko, K.Stepankov. Drama.

1985

A Pack. USSR, 1985. Directed by A.Kruusement. Screenwriter N.Ivanov. Actors: T.Kark, A.M.Yukskyula, R.Malmsten. Detective.

Ball at the Savoy. USSR, 1985. The director and screenwriter A.E.Kerge. Actors: E.Kull, A.M.Yukskyula, Y.Kryukov. Musical melodrama.

Black Arrow. USSR, 1985. Directed by S.Tarasov (author of the novel is R.L. Stevenson). Actors: G.Belyaeva, I.Shavlak, L.Kulagin, Y.Smirnov, A.Masyulis. Adventure drama.

Complicity in the Murder. USSR, 1985. Directed by: V.Krasnopolsky, V.Uskov. Writers: E.Volodarsky, V.Krasnopolsky, V.Uskov. Actors: E.Hermakyula, R.Bykov, O.Basilashvili, G.Yumatov. Detective.

Contract of the Century. USSR, 1985. Directed by A.Muratov. Writers: E.Volodarsky, V.Chichkov. Actors: V.Gostyuhin, N.Karachentsov, O.Borisov, O.Kroders, E.Kull, V.Gaft, L.Ulfsak, A.Inozemtsev, L.Noreyka, E.Dobrovolskaya. Drama.

Coordinates Death. USSR, Vietnam, 1985. Directed by S.Gasparov, N.S.Tyan. Actors: A.Galibin, V.Bao, T.Lebedev, Y.Nazarov. Action.

Day of Wrath. USSR, 1985. Directed by S.Mamilov. Screenwriter A.Lapshin. Actors: Y.Budraytis, A.Petrenko, G.Baykshtite, S.Svetlichnaya. Sc-fi.

Document R. USSR, 1985. Directed by V.Harchenko. Screenwriter A.Yurovsky. Actors: O.Berzinsh, E.Hermakyula, R.Antsans, K.Belova, E.Kull. Detective.

Double Trap. USSR, 1985. Directed by A.Brench. Actors: A.Matulenis, L.Ozolinya, Y.Leyaskalns. Detective.

E-grandmother. USSR, 1985. Directed by A.Pupya. Screenwriter O.Rukenglaz (author of short stories is R.Bradbury). Actors: I.Dapkunayte, I.Rosenayte, D.Palekas. Sc-fi.

Flight 222. USSR, 1985. The director and screenwriter S.Mikaelyan. Actors: L.Polyakova, N.Kochnev, A.Kolesnikov. Drama.

Haze. USSR, 1985. Directed by I.Negresku. Writers: I.Negresku, N.Nebylitskaya. Actors: V.Tsoi, E.Aminova, S.Pyatronaytis. Drama.

In Search of Captain Grant. USSR, Bulgaria, 1985. Director and screenwriter S.Govoruhin (author of the novel Children of Captain Grant is Jules Verne). Actors: N.Eremenko, L.Ulfsak, V.Gostyuhin, T.Akulova. Adventure drama.

Lord Adventurers. USSR, 1985. Directed by B.Chheidze. Screenwriter A.Chichinadze. Actors: M.Kikaleyshvili, T.Saralidze, K.Kavasdze. Action.

Maritza. USSR, 1985. Directed by A.Belinsky. Actors: N.Andreychenko, T.Spivak, M.Mironova, V.Zeldin, V.Sotnikova, I.Sklyar. Musical melodrama, operetta.

Million in a Wedding Basket. USSR, 1985. The director and screenwriter V.Shilovsky. Actors: A.Shirvindt, S.Chiareli, G.Sokolova, I.Bogoduh, L.Udovichenko, O.Kabo. Comedy.

Roads of Anne Firling. USSR, 1985. Directed by S.Kolosov (author of the play Mother Courage and Her Children is B. Brecht). Actors: L.Kasatkina, A.Dzhigarghanyan, E.Vitorgan, L.Ozolinya. Drama.

Second on the Deed. USSR-North Korea, 1985. Directed by: E.Urazbaev, O.G.Sen. Writers: A.Borodyansky, P.I.Chzhun. Actors: A.Martynov, O.Anofriev. Drama.

Solo Voyage. USSR, 1985. Directed by M.Tumanishvili. Screenwriter E.Mesyatsev. Actors: M.Nozhkin, A.Fatyushin, V.Izotova. Action.

Strange Case of Dr. Jekyll and Mr. Hyde. USSR, 1985. Directed by A.Orlov. Writers: G.Kaprakov, A.Orlov (author of the novel is R.L. Stevenson). Actors: I.Smoktunovsky, A.Feklistov, A.Adoskin, B.Freindlih, A.Budnitskaya. Sc-fi.

Temptation of Don Juan. USSR, 1985. Directed by G.Koltunov, V.Levin. Actors: I.Kalnynsh, E.Finogeeva, S.Sadalsky, E.Tonunts. Drama.

The Match Will Take Place in Any Weather. USSR, 1985. Directed by R.Kalnynsh. Screenwriter V.Starodubtsev. Actors: A.Zhagars, A.Matulenis, U.Dumpis, Y.Kubilis. Detective.

Tricks of Scapin. USSR, 1985. Directed by G.Kalatozov, M.Kalatozishvili (author of the play is J.B.Molière). Actors: A.Gomiashvili, G.Lordkipanidze, L.Antadze. Comedy.

Tricks Tomboy. USSR, 1985. Directed by V.Brasla (author of the novel Emile Tricks is Astrid Lindgren). Actors: M.Zonnenbergs-Zambergs, M.Dishlere, D.Eversa. Comedy.

We Blame. USSR, 1985. Directed by T.Levchuk. Writers: B.Antonov, I.Mendzheritsky. Actors: R.Sabulis, S.Yakovlev, R.Ramanaukas. Drama.

"Zombie" Option. USSR, 1985. Directed by E.Egorov. Writers: E.Egorov, V.Naumov. Actors: A. Livanov, Y.Gusev, M.Nozhkin. Spy Detective.

1986

All Against One. USSR, 1986. Directed by A.Pozdnyakov. Screenwriter A.Kundyalis. Actors: Y.Budraytis, O.Ditkovskis, V.Kohanskite. Detective.

Astrologer. USSR, 1986. Directed by A.Tyutyunnik. Screenwriter V.Semernin. Actors: A.Matveeva, I.Ledogorov, G.Zhzhenev, V.Shinkaryukas, S.Yurksy, L.Yarmolnik. Spy Detective.

Attempted Electrification. USSR, 1986. Directed by N.Gusarov. Screenwriter V.Romanov. Actors: A.Barchas, I.Ledogorov, R.Nahapetov, A.Mikhailov, A.Kamenkova, G.Yumatov, A.Buldaev, Y.Nazarov, G.Yuhtin, S.Ryabova, A.Masyulis. Spy detective.

Bartender of the "Golden Anchor". USSR, 1986. Directed by V.Zhivolub. Screenwriter Y.Filippov. Actors: E.Gerasimov, A.Rostotsky, T.Dogileva. Spy Detective.

Captain of "Pilgrim". USSR, 1986. Directed by A.Prachenko. Screenwriter A.Guselnikov (author of the novel Captain at Fifteen is Jules Verne). Actors: V.Hodchenko, N.Mgaloblishvili, A.Filozov, T.Parkina, L.Durov, L.Yarmolnik. Adventure drama.

Chicherin. USSR, 1986. Directed by A.Zarhi. Writers: A.Zarhi, V.Loginov. Actors: L.Filatov, L.Bronevoy, O.Golubitsky, R.Simonov. Drama.

Creek Dolphin. USSR, 1986. Director by A.Saltykov. Screenwriter N.Cherkashin. Actors: I.Kalnynsh, D.Banionis, P.Butkevich. Sc-fi. Drama.

Dark Eyes. Italy, Russia, 1986. Directed by N.Mikhalkov. Writers: A.Adabashyan, N.Mikhalkov, S.C.D'Amico (author of the story The Lady with the Dog is Anton Chekhov). Actors: M.Mastroianni, E.Safonova, V.Larionov, S.Mangano, Y.Bogatyrev, I.Smoktunovsky. Comedy.

Dead Man's Letters. USSR, 1986. Directed by K.Lopushansky. Writers: K.Lopushansky, V.Rybakov, B.Strugatsky. Actors: R.Bykov, I.Ryklin, V.Dvorzhetsky. Sc-fi. Drama.

Dossier of Person from "Mercedes". USSR, 1986. The director and screenwriter G.Nikolaenko. Writers: V.Kassis, L.Kolosov. Actors: R.Adomayatis, L.Chursina, A.Batalov, N.Kryuchkov. Spy Detective.

End of the World, Followed by a Symposium. USSR, 1986. The director and screenwriter T.Lioznova. Actors: V.Andreev, A.Dzhigarhanyan, N.Rumyantseva, O.Tabakov, E.Vesnik, E.Vitorgan, O.Basilashvili, D.Pevtsov. Drama.

Face to Face. USSR, 1986. Directed by A.Bobrovsky. Screenwriter Y.Semenov. Actors: S.Shakurov, V.Strzhelchik, I.Skobtseva, O.Basilashvili, A.Dzhigarhanyan. Drama.

Gold Chain. USSR, 1986. Directed by A.Muratov. Writers: A.Muratov, V.Sosyura (author of the novel is A.Green). Actors: V.Galkin, V.Masalskis, B.Himichev. Drama.

Interception. USSR, 1986. Directed by S.Tarasov. Screenwriter E.Mesyatsev. Actors: A.Rostotsky, V.Menshov, L.Kulagin, A.Masyulis, B.Himichev, B.Khmelnytsky. Spy Detective.

Jack Vosmerkin is "American". USSR, 1985. Directed by E.Tatarsky. Writers: A.Tigay, E.Tatarsky (author of the novel is N.Smirnov). Actors: A.Kuznetsov, L.Malinovskaya, I.Rakshina, L.Durov. Comedy.

Jaguar. USSR, 1986. Directed by S.Alarcón. Writers: S.Alarcón, T.Yakovleva. Actors: S.Veksler, A.Kaminsky. Drama.

Last Report. USSR, 1986. Directed by D.Ritenbergs. Writer: Y.Kaleschuk. Actors: G.Taratorkin, I.Ozola. Detective.

My Dearly Beloved Detective. USSR, 1986. Directed by A.Simonov. Writers: G.Gorin, A.Hayt. Actors: E.Vasileva, G.Schepetnova, V.Gaft. Comedy.

Race of the Century. USSR, 1986. Directed by N.Orlov. Writers: V.Dunaev, N.Orlov. Actors: L.Merzin, E.Kull, R.Yankovsky, G.Yakovlev. Drama.

Redemption. USSR, 1986. Directed by A.Gordon. Writers: A.Bulganin, N.Ivanov. Actors: B.Scherbakov, E.Vitorgan, I.Metlitskaya. Drama.

Robinsonade, or My English Grandfather. USSR, 1986. Directed by N.Dzhordzhadze. Screenwriter I.Kvirikadze. Actors: Zh.Lolashvili, N.Chankvetadze, G.Pirtshalava, E.Burduli. Dramatic comedy.

Secrets of Madame Wong. USSR, 1986. Directed by S.Puchinian. Screenwriter S.Govoruhin. Actors: A.Dzhigarhanyan, I.Miroshnichenko, A.Abdulov, B.Ivanov, L.Luzhina, M.Levtova. Action.

Seven Shouts in the Ocean. USSR, 1986. The director and screenwriter V.Basov. Actors: A.Romashin, V.Basov, V.Safonov, V.Smehov, V.Izotova, A.Shirvindt, S.Toma, P.Butkevich. Drama.

The End of the "Resident Operation". USSR, 1986. Directed by V.Dorman. Writers: V.Vostokov, O.Shmelev. Actors: G.Zhzhenev, R.Velyaminov, L.Bronevoy. Spy Detective.

The Game of Chameleon. USSR, 1986. The director and screenwriter A.Zhebryunas (author of the play Only the Truth is Jean-Paul Sartre). Actors: G.Glady, Y.Budraytis, I.Dapkunayte, R.Adomaytis. Tragedy.

The Hunt for a Dragon / La Caza del dragon. USSR-Nicaragua, 1986. Directed by L.Fayziev. Screenwriter N.Ivanov. Actors: A.Pirmuhamedov, M.Martinsone, A.Filozov. Detective.

The Man Who Interviewed. USSR, 1986. Directed by Y.Maruhin. Writers: I.Adronov, A.Kudryavtsev. Actors: A.Livanov, A.Myagkov, M.Dadashev. Detective.

The Mystery of the Snow Queen. USSR, 1986. Directed by N.Aleksandrovich. Screenwriter V.Korostylev (author of the fairy tale The Snow Queen is Hans Christian Andersen). Actors: A.Freyndlih, O.Efremov, N.Gomiashvili, Y.Puzyrevsky, V.Artmane, A.Lenkov, L.Yarmolnik. Fairy tale.

Traces of the Werewolf. USSR, 1986. Directed by A.Grikyavichyus. Writers: A.Lapshin, V.Vesensky. Actors: S.Shakurov, M.Volontir, R.Adomaitis. Detective.

Travel of Monsieur Perrishon. USSR, 1986. Directed by M.Mikaelyan. Writers: V.Valutsky, M.Mikaelyan. Actors: O.Tabakov, T.Vasileva, M.Zudina, I.Sklyar, V.Gaft, T.Dogileva, A.Filippenko, E.Vasileva. Comedy.

Without Limitation. USSR, 1986. Directed E.Hodzhikyan. Actors: B.Scherbakov, P.Glebov, V.Safonov. Spy Detective.

1987

Apostate. USSR-Germany, Austria, 1987. Director and screenwriter V.Rubinchik. Actors: G.Glady, N.Eremenko, L.Belogurova, V.Shendrikova. Sc-fi.

Change of Fate. USSR, 1987. The director and screenwriter K.Muratova. Actors: L.Voron, N.Leble, V.Karasev, Y.Shlykov. Drama.

Chosen Fate. USSR, 1987. The director and screenwriter V.Shilovsky. Actors: V.Shilovsky, A.Dzhigarhanyan, I.Kalnynsh, E.Safonova, N.Gundareva. Comedy.

Gobsek. USSR, 1987. Directed by A.Orlov. Writers: G.Kaprakov, A.Orlov (author of the novel is O. de Balzac). Actors: V.Tatosov, S.Behterevo, B.Plotnikov, A.Budnitskaya, I.Kostolevsky. Drama.

Island of Lost Ships. USSR, 1987. Directed by E.Ginzburg. Writers: A.Klenov, E.Ginzburg (author of the novel is A.Belyaev). Actors: L.Belogurova, G.Storpirshtis, N.Lavrov, K.Raykin. Sc-fi. Musical.

Man from Boulevard des Capucines. USSR, 1987. Directed by A.Surikova. Screenwriter E.Akopov. Actors: A.Mironov, A.Yakovlev, M.Boyarsky, O.Tabakov, N.Karachentsov, I.Kvasha, L.Durov, G.Polskih, N.Krachkovskaya, N.Fateeva, S.Mishulin, A.Filozov, M.Svetin, L.Yarmolnik, B.Brondukov. Comedy.

Mio My Mio / Mio min Mio. USSR, Norway, Sweden, 1987. Directed by V.Grammatikov. Actors: N.Pikkard, K.Beyl, T.Bottoms. Fairy tale.

Paddock. USSR, 1987. Directed by I.Gostev. Writers V.Trunin, I.Belyaev, I.Gostev. Actors: L.Filatov, G.Shapolovska, L.Kuravlev, S.Chaureli, Y.Budraytis, D.Banionis, G.Zhzenov, V.Strzhelchik. Drama.

Peter Pan. USSR, 1987. Directed by L.Nechaev. Screenwriter E.Barinova. Actors: S.Vlasov, E.Popkova, D.Zaytsev. Fairy tale.

Ranger. USSR, 1987. The director and screenwriter P.Lyubimov. Actors: Y.Avsharov, A.Zhigars, A.Nemolyaeva, E.Vitorgan, A.Mironov, E.Evstigneev. Adventure drama.

Spell Snake Valley / Klatwa Doliny Wezy. Poland - USSR, 1987. Directed by M.Pestrak, S.Grunberg. Writers: V.Valutsky, M.Pestrak, V.Nizhinsky. Actors: S.Desnitsky, K.Kolberger, R.Vilhelmi. Sc-fi.

Tale of Love with a Painter. USSR, 1987. Directed by N.Kosheverova. Writers: M.Volpin, V.Frid. Actors: N.Stotsky, E.Golubeva, N.Urgant, O.Volkova, S.Filippov. Fairy tale.

Ten Little Indians. USSR, 1987. The director and screenwriter S.Govoruhin (author of the novel is Agatha Christie). Actors: T.Drubich, A.Kaydanovsky, L.Maksakova, V.Zeldin, M.Gluzsky, A.Abdulov, A.Zharkov, A.Romashin. Detective.

The applicant / Uchazec. USSR, Czechoslovakia, 1987. Directed by K.Hudyakov. Writers: A.Kukarkin, D.Slobodnik, I.Mendzheritsky. Actors: L.Filatov, L.Kanevsky, Z.Ezerska, A.Dzhigarhanyan, L.Gurchenko. Drama.

The Choice. USSR, 1987. Directed by V.Naumov. Writers: Y.Bondarev, V.Naumov. Actors: M.Ulyanov, N.Belohvostikova, A.Matulenis, E.Fadeeva. Drama.

The Mysterious Heir. USSR, 1987. The director and screenwriter T.Lisitsian. Actors: V.Ilyin, I.Dapkunayte, I.Smoktunovsky, I.Skobtseva, L.Bronevoy. Drama.

Thirteenth Apostle. USSR, 1987. Directed by S.Babayan. (author of the novel The Martian Chronicles is R.Bradbury). Actors: Y.Budraytis, V.Bagdonas, A.Boltnev, A.Dzhigarhanyan, I.Dapkunayte, E.Kull, D.Banionis, A.Matulenis. Sc-fi.

Veld. USSR, 1987. The director and screenwriter N.Tulyahodzhaev (author of short stories is R.Bradbury). Actors: Y.Belyaev, N.Pshennaya, G.Gegechkori, T.Shipladze. Sc-fi.

Wild Swan. USSR, 1987. Directed by H.Murdmaa. Writers: H.Murdmaa, S.Kulish, Y.Viyding (author of fairy tales is Hans Christian Andersen). Actors: K.Horma, Y.Zhagars, A.Zhagars. Fairy tale.

1988

Big Game. USSR, Bulgaria, 1988. Directed by S.Aranovich. Screenwriter Y.Semenov. Starring: E.Kalinov, V.Rankov, V.Gostyuhin, A.Kalyagin, N.Shopov, E.Zaytsev, S.Danailov, O.Basilashvili, L.Bronevoy, S.Luyk, S.Sadalsky V.Avilov. Detective.

Dissident. USSR-Hungary-Austria, 1988. The director and screenwriter V.Jereghi. Actors: E.Dvorzhetsky, I.Apeksimova, L.Borodina, M.Terehova. Drama.

Enemy of Respectable Society. USSR, 1988. Directed by M.Mikiver. Screenwriter V.Kuyk. Actors: L.Ulfsak, M.Klenskaya, A.Semenova. Drama.

Kill the Dragon / Tod dem Drachen. USSR-Germany, 1988. Directed by M.Zaharov. Writers: G.Gorin, M.Zaharov. Actors: A.Abdulov, O.Yankovsky, I.Agapov, V.Belyaeva, O.Volkova, A.Zakharov, A.Zbruev, E.Leonov. Fairy tale. Parable.

Life of Don Quixote and Sancho. USSR-Spain, 1988. Directed by R.Chheidze. Writers: S.Zhgenti, R.Chheidze, M.Suarez (author of the novel is M. de Servanetes). Actors: K.Kavasdze, M.Kikaleyshvili, R.Chhikvadze, L.Kuravlev. Drama.

New Adventures of a Yankee in King Arthur's Court. USSR, 1988. Directed by V.Gres. Writers: M.Roschin, V.Gres (author of the novel A Connecticut Yankee in King Arthur's Court is M.Twain). Actors: S.Koltakov, A.Filozov, E.Finogeeva, A.Kaydanovsky, A.Vertinskaya, E.Evstigneev, E.Germanova, V.Soshalsky. Sc-fi.

Prisoner of the Chateau d'If. USSR, 1988. Directed by G.Yungvald-Khilkevich. Writers: M.Zaharov, G.Yungvald-Khilkevich (author of the novel The Count of Monte Cristo by Alexandre Dumas). Actors: V.Avilov, A.Samohina, E.Dvorzhetsky, M.Boyarsky, A.Litsitis, A.Zharkov, A.Petrenko and other adventure drama.

Private Visit to the German Clinic. USSR, 1988. Directed R.Ismaylov. Writers: R.Ismaylov, M.Avdiev, A.Donets. Actors: R.Balaev, R.Novruzov, I.Ledogorov. Detective.

The Adventures of Quentin Durward, the arrow of the Royal Guard. USSR, 1988. The director and screenwriter S.Tarasov (author of the novel Quentin Durward is W. Scott). Actors: A.Koznov, O.Kabo, A.Lazarev. Adventure drama.

The Gypsy Baron. USSR, 1988. Directed V.Okuntsov. Actors: K.Danilova, V.Kraslavsky, N.Trofimov, O.Volkova. The musical melodrama, operetta.

The Story of One Billiard Team. USSR, 1988. Directed by S.Alarcón. Writers: A.Adabashyan, S.Alarcón. Actors: S.Gazarov, S.Yursky, S.Farada. Drama.

1989

A Trip to Wiesbaden. USSR, Czechoslovakia, Austria, 1989. Directed E.Gerasimov. Writer A.Batalov (author of the novel Spring Waters is I.Turgenev). Actors: S.Zhigunov, N.Lapina, E.Seropova, E.Gerasimov, Z.Gerdt. Drama.

Besame. USSR-Spain, 1989. Director and screenwriter N.Ahvlediani. Actors: D.Gabuniya, R.Tabukashvili, N.Tsomaya, K.Kavasdze. Drama.

Bless and Save. Germany, USSR, 1989. Directed by A.Sokurov. Screenwriter Y.Arabov (author of the novel Madame Bovary is G. Flaubert). Actors: S.Zervudaki, R.Vaab, A.Cherednik. Drama.

Cargo-300. USSR, 1989. Directed by G.Kuznetsov. Screenwriter E.Mesyatsev. Actors: R.Antsans, A.Danilchenko, A.Cheskidov. Action.

Cyrano de Bergerac. USSR, 1989. Directed by N.Birman. Writer A. Volodin (author of the play is E.Rostand). Actors: G.Gladyshev, O.Kabo, A.Podoshyan, V.Ivchenko. Comedy. Melodrama.

Deja vu. USSR, Poland, 1989. Directed by J.Machulski. Writers: A.Borodyansky, J.Machulski. Actors: E.Stuhr, G.Petrova, N.Karachentsov. Comedy.

Do Not Leave... USSR, 1989. Directed by L.Nechaev. Screenwriter G.Polonsky. Actors: L.Fedoseeva-Shukshina, V.Nevinny, I.Krasavin, A.Filozov. Fairy tale.

Don César de Bazan. USSR, 1989. The director and screenwriter Y.Frid. Actors: M.Boyarsky, A.Samohina, Y.Bogatyrev, N.Lapina. Comedy.

Hard to Be a God / Es ist nicht leicht ein Gott zu sein / Un dieu rebelle. USSR-Germany-France-Switzerland, 1989. Directed by P.Fleischmann. Writers: Jean-Claude Carrière, D.Orlov, P.Fleischmann (author of the novel are Strugatsky brothers). Actors: E.Zhentara, A.Filippenko, R.Adomaitis, A.Boltnev, M.Gluzsky, A.Litsitis, P.Klementi, L.Perfilov. Sc-fi. Drama.

Ideal Crime. USSR, 1989. Directed by I.Voznesensky. Screenwriter Z.Yurev. Actors: R.Sabulis, E.Proklova, A.Vokach, V.Steklov. Detective.

Intergirl. USSR-Sweden, 1989. Directed by P.Todorovsky. Writers: P.Todorovsky, V.Kunin. Actors: E.Yakovleva, T.Laustiola, L.Malevannaya, A.Nemolyaeva, I.Dapkunayte, L.Polischuk, I.Rozanova. Drama.

It Was There Karotin. USSR, 1989. Directed by G.Poloka. Writers: V.Demin, V.Ishimov, G.Poloka. Actors: B.Sokolov, V.Mischenko, I.Bortnik, L.Gurchenko, I.Kvasha, E.Mayorova, L.Malinovskaya, I.Dmitriev, E.Romanov, V.Nikulin. Spy Detective.

Lady's Visit. USSR, 1989. Directed by M.Kozakov. Writers: M. Kozakov, I.Shevtssov (author of the play Visit of the Old Lady is F.Durenmatt). Actors: E.Vasileva, V.Gaft, I.Kashintsev, V.Nikulin, G.Lyampe. Comedy.

Museum Visitor. USSR, Switzerland, 1989. Director and screenwriter K.Lopushansky. Actors: V.Mikhailov, V.Mayorova-Zemskaya, V.Lobanov. Sc-fi.

Peril at End House. USSR, 1989. The director and screenwriter V.Derbenev (author of the novel is Agatha Christie). Actors: A.Ravikovich, V.Kelmanite, D.Krylov, I.Slutska, A.Haritonov. Detective.

Philip Traum / Chronicle Jr. Satan. USSR, Czechoslovakia, 1989. Directed by I.Maslennikov. Writers: I.Adamatsky, E.Shmidt (author of the novel The Mysterious Stranger M.Twain). Actors: G.Vorobiov, F.Kozlov, D.Suvorov, D.Mamontov, Y.Yarvet. Drama. Mystic.

Rouen Virgin Nicknamed Doughnut. USSR, 1989. Directed by E.Ginzburg. Screenwriter K.Ryzhov (author of the story if G. de Maupassant). M.Kikaleyshvili, A.Abdulov, L.Yarmolnik, M.Polteva, N.Lavrov, S.Smirnova. Drama.

Ruf. USSR-Germany, 1989. Directed by V.Ahadov. Writer: E.Kozlovsky. Actors: A.Girardot, I.Muravieva, P.Semenihin, A.Petrenko. Drama.

1990

"Alpha" Project. USSR, 1990. The director and screenwriter E.Sherstobitov. Actors: Y.Malyarov, S.Gorshkova, S.Dirina. Action.

All Ahead. USSR, 1990. The director and screenwriter N.Burlyaev. Actors: T.Petrova, B.Nevzorov, V.Gostyuhin, A.Livanov, L.Udovichenko, S.Sazontev, A.Porohovschikov, T.Konyuhova. Drama..

Dominus. USSR, 1990. Directed by A.Hvan. Screenwriter I.Loschilin (author of the story is R.Bradbury). Actors: V.Evgrafov, E.Evseenko. Sci-fi. Parable.

Hitchhiking / L'autostop. Italy-USSR, 1990. Directed by N.Mikhalkov. Writers: R.Ibragimbekov, N.Mikhalkov. Actors: M.Venturello, N.Ruslanova, V.Gostyuhin. Comedy.

Lost In Siberia. USSR, UK, 1990. Directed by A.Mitta. Writers: A.Mitta, V.Frid, Y.Korotkov. Actors: E.Endryus, E.Mayorova, I.Mihaleva, E.Mironov, V.Gaft, A.Zharkov, N.Gundareva, Z.Gerdt. Drama.

Mousetrap. USSR, 1990. Directed by S.Samsonov. Screenwriter V.Basov (author of the play is A.Christie). Actors: E.Popova, E.Paramonov, V.Soshalsky, E.Stepanenko. Detective.

Parrot, Who Speaks Yiddish. USSR-Germany, 1990. Director and screenwriter E.Sevela. Actors: R.Ioseliani, A.Leontev, M.Politseymako, S.Farada. Comedy.

Passeport. USSR-France, 1990. Directed by G.Daneliya. Writers: G.Daneliya, R.Gabriadze, A.Hayt. Actors: G.Darmon, N.Gundareva, O.Yankovsky, A.Dzhigarhanyan, E.Leonov. Comedy.

Safari 6. USSR, 1990. The director and screenwriter A.Abols. Actors: V.Shustov, V.Tsaregorodtsev, V.Avilov. Action.

Savoy. USSR, 1990. Directed by M.Avetikov. Writers: P.Lutsik, A.Samoryadov. Actors: V.Steklov, S.Moldahanov, I.Chulkov. Drama.

Sea Wolf. USSR, 1990. Directed by I.Apasyan. Screenwriter V.Todorovsky (author of the novel is Jack London). Actors: L.Lautsyavichyus, A.Rudensky, I.Bogoduh. Adventure drama.

Spanish Actress for Russian Minister / Mi ministro ruso. USSR-Spain, 1990. Directed by S.Alarcón. Writers: A.Adabashyan, S.Alarcón, A.Borodyansky. Actors: S.Gazarov, V.Vera, A.Dzhigarhanyan, L.Kuravlev, N.Fateeva, S.Nikonenko. Comedy.

St. John's Wort. USSR, 1990. Directed by A.Rostotsky. Screenwriter A.Zhilin (author of the novel – F.Cooper). Actors: A.Hvorov, P.Abdalov, E.Murashov, E.Kondulaynen, O.Mashnaya. Drama.

The Temptation B. USSR, 1990. Directed by A.Sirenko. Writers: A. and B. Strugatsky. Actors: L.Ulfساک, O.Borisov, N.Gundareva, V.Zeldin, S.Sadalsky. Sci-fi. Parable.

1991

American Spy. USSR, 1991. Directed by L.Popov. Screenwriter A.Gafurov. Actors: F.Suhov, A.Tornton, I.Klass. Melodrama.

Breakthrough. USSR, 1991. The director and screenwriter E. Sherstobitov. Actors: S.Achkinadze, G.Dvornikov, L.Klimova. Detective.

Captain Blood / L'odyssée du capitaine Blood. USSR-France, 1991. Directed by A.Prachenko. Screenwriter N.Kurchanina (author of the novel is R.Sabatini). Actors: I.Lambresht, L.Yarmolnik, A.Pashutin, A.Filozov. Action.

Dead Without Burial, or Hunt for Rats. USSR, 1991. Director and scriptwriter I.Apasyan (author of the story is Jean-Paul Sartre). Actors: E.Aminova, L.Borisov, E.Germanova.Drama.

Firm of Adventures. USSR, 1991. The director and screenwriter I.Voznesensky. Actors: A.Vasiliev, A.Filozov, A.Mikhailov. Detective.

Gangsters in the Ocean. USSR, 1991. Directed by S.Puchinyan. Writers A.Lapshin, S.Puchinyan. Actors: A.Samohina, A. Mikhailov, L.Durov, A.Dzhigarhanyan, L.Kuravlev, S.Krylov. Action.

Ghosts of the Green Room. USSR, 1991. Directed by Y.Boretsky. Screenwriter E.Smirnova (author of the novel Jenny Villiers is J.Priestley). Actors: V.Tikhonov, I.Skobtseva, A.Tihonova. Melodrama.

House Under the Stars. USSR, 1991. The director and screenwriter S.Solovyev. Actors: M.Ulyanov, A.Parfanyak, I.Ivanov, A.Bashirov, A.Abdulov, D.Solovev. Drama.

KGB Agents Also Fall in Love. USSR, 1991. Directed by S.Alarcón. Writers: A.Adabashyan, S.Alarcón, A.Borodyansky. Actors: S.Gazarov, L.Kroksatto, A.Dzhigarhanyan. Comedy.

Large Gold of Mr. Greenwood. USSR, 1991. Directed by G.Kondratev, I.Reznikov. Screenwriter G.Bokarev. Starring: A.Yakovlev, V.Borisov, I.Agafonov. Action.

Loaded with Death. USSR-USA, 1991. Directed by V.Plotnikov. Screenwriter G.Oreshkin. Actors: G.Yumatov, A.Karapetyan, B.Bystrov, S.Ryabova, A.Fatyushin. Action.

Lone Star. USSR, 1991. Directed by N.Litus. Writers: N.Ilinsky, A. Weber. Actors: I.Alferova, S.Martynov, L.Durov. Detective.

Love on the Island of Death. USSR, 1991. Directed by A.Malyukov. Writers: A.Malyukov, Y.Rogozin. Actors: N.Mgaloblishvili, V.Mashkov, O.Kaliberda, N. Petrova. Adventure drama.

Lumi. USSR, 1991. The director and screenwriter V.Bragin. Actors: A.Scherbovich, A.Potapov, N.Butyrtsheva. Fairy tale, horror.

Mad Lori. USSR, 1991. Directed by L.Nechaev. Writers: V.Zhelezников, L. Nechayev. Actors: Y.Budraytis, Z.Oborneva, O.Zarubina, V.Plyut, E.Vasileva. Fairy tale.

Parrot for Detective / Facing Windows. USSR, 1991. Directed E.Dmitriev. Writers: N.Bashkina, E.Dmitriev. Actors: V.Masalskis, A.Filozov, V.Basov, B.Klyuev, L.Lautsyavichyus, V.Schurevskaya. Detective.

Portrait of Mademoiselle Targi. USSR, 1991. The director and screenwriter V.Zobin. Actors: A.Kuznetsov, L.Lyutvinsky, R.Tkachuk. Musical comedy.

Recruiter. USSR, 1991. Directed by E.Gavrilov. Writers Y.Maslov, E.Gavrilov. Actors: A.Mikhailov, L.Polischuk, S.Mishulin, B.Tokarev. Detective.

Scrub Brush. USSR, 1991. The director and screenwriter I.Vasilev. Actors: E.Redko, O.Zhulina, S.Nemolyaeva, A.Lazarev, E.Durova, G.Millyar, L.Velezheva. Comedy.

Seven Days with the Russian Beauty. USSR, 1991. Directed by G.Deliev, E.Korzhenkov. Writers: E.Lamenetsky, Y.Volodarsky, G.Deliev, A.Tarasul. Actors: G.Deliev, B.Barsky, N.Buzko, S.Farada. Comedy.

Shadow, or Maybe Everything Would Fine. USSR, 1991. Directed by M.Kozakov. Writers: I.Shevtssov, M.Kozakov (author of the play is E.Shvarts). Actors: K.Raykin, M.Neelova, M.Dyuzheva. Fairy tale.

The Crime of Lord Arthur. USSR, 1991. The director and screenwriter A.Orlov (author of the novel - O.Wilde). Actors: S.Vinogradov, A.Filippenko, O.Tolstetskaya, A.Budnitskaya. Drama.

The Venom of a Scorpion. USSR, 1991. Directed by: V.Panzhev, O.Baraev. Writers: V.Panzhev, V.Pleshakov. Actors: A.Masurenkova, N.Kovbas, S.Danilevich. Comedy. Parody.

Third Planet. USSR, 1991. Director and screenwriter: A.Rogozhkin. Actors: A.Matyuhina, B.Sokolov, S.Mihalchenko. Sc-fi.

Filmography: Russian feature films (1992-2016) relating to the transformation of the image of the Western world on the Russian screen *

* feature films about the Second World War did not include in this filmography because of their particular specificity.

1992.

Alaska, Sir! Russia, 1992. Directed by V.Rebrov. Screenwriter A.Remnev. Actors: V.Mashkov, E.Romanova, A.Zharkov, L.Lyubetsky, E.Vesnik. Detective.

Ballad for Byron. Russia, Greece, 1992. Directed by N.Kandauros. Writers: F.Konstantinidis, N.Kandauros. Actors: M.Vakasis, V.Sotnikova. Drama.

Black and White. Russia-USA, 1992. Director and screenwriter B.Frumin. Actors: E.Shevchenko and others. Drama.

Bride from Paris. Russia, 1992. Directed by O.Dugladze. Writers: V.Konstantinov, B.Ratser, O.Dugladze. Actors: A.Zakharova, A.Sokolov, G.Polskikh. Comedy.

"Cairo-2" Calls "Alpha". Russia, 1992. Directed by: G.Torchinsky, M.Popov. Screenwriter V.Schepotin. Actors: B.Scherbakov, A.Litsitis, E.Tarkovskaya, A.Fatyushin. Drama.

Casino. Russia, 1992. Director and screenwriter S.Samsonov. Actors: E.Martsevich, A.Dzhigarhanyan, L.Kulagin. Criminal drama.

He will Get His. Russia, 1992. Director and screenwriter V.Ryabtsev. Actors: I.Ponarovskaya, V.Livanov, Y.Yarvet. Criminal drama.

In Search of the Golden Phallus. Russia, Chile, 1992. Directed S.Alarcón. Writers: S.Alarcón, A.Borodyansky. Actors: S.Gazarov, A.Dzhigarhanyan, S.Nikonenko, L.Kuravlev. Comedy.

Moscou Parade. Russia, France, 1992. Directed by I.Dyhovichny. Writers: N.Kozhushanaya, I.Dyhovichny, D.Dyhovichny. Actors: U.Lemper, A.Feklistov, A.Kortnev, E.Sidihin, N.Kolyakanova, S.Makovetsky. Drama.

Musketeers Twenty Years After. Russia, 1992. Directed by G.Yungvald Khilkevich. (author of the novel is Alexandre Dumas). Actors: M.Boyarsky, V.Smehov, V.Smirnitsky, I.Starygin, V.Avilov, A.Ravikovich, A.Freyndlih. Adventure drama.

Obsession. Russia, 1992. Directed by T.Andreeva. Actors: O.Antonova, I.Latyshev, E.Yunger. Drama.

On Deribasovskaya Good Weather or on Brighton Beach is Raining Again. Russia-USA, 1992. Directed by L.Gayday. Writers A.Inin, L.Gayday. Actors: D.Haratyan, E.Vitorgan, A.Myagkov, A.Dzhigarhanyan, L.Kuravlev. Comedy.

Our American Borja. Russia, 1992. Directed by B.Bushmelev. Screenwriter V.Olshansky. Actors: S.Makovetsky, V.Talyzina, T.Vasileva, I.Ulyanova. Comedy.

Patriotic Comedy. Russia, 1992. Directed by V.Hotinenko. Writers: L.Porohnya, V.Hotinenko. Actors: S.Vinogradov, S.Makovetsky, L.Guzeeva, A.Serebryakov. Comedy.

Price Treasures. Russia, 1992. Directed by S.Tarasov. Writers: G.Kopalina, S.Tarasov, M.Tarasova. Actors: N.Borgesani-Gorshkova, A.Koznov, A.Inshakov, L.Luzhina. Detective.

Richard the Lionheart. Russia, 1992. Directed by E.Gerasimov. Screenwriter S.Tarasov. Actors: A.Baluev, A.Dzhigarhanyan, S.Zhigunov, S.Amanova, I.Beziukova, A.Boltnev. Adventure drama.

Sad Heaven. Russia, 1992. Director and screenwriter A.Krasilschikov. Actors: K.Eskyudi, Y.Dormidontov, S.Varshuk. Drama.

Secret. Russia, 1992. Director and screenwriter G.Beglov. Actors: P.Gaydis, N.Fateeva, P.Stankus. Detective.

Smoke. Russia-Germany, 1992. Directed by A.Shahmalieva. Screenwriter N.Ryazantseva (author of the novel is I.Turgenev). Actors: L.Borushko, V.Vetrov, A.Romantsov, S.Lyubshin, Stepanov, T.Vasileva, S.Behterev. Drama.

Tartuffe. Russia, 1992. Directed by Y.Frid. (play of J.B. Molière). Actors: M.Boyarsky, L.Udovichenko, V.Strzhelchik, I.Muraviova, I.Sklyar, A.Samohina, I.Dmitriev. Comedy.

Time of Your Life. Russia, 1992. Director and screenwriter O.Fomin. Actors: O.Fomin, S.Nikonenko, N.Vysotsky. Drama.

White King, Red Queen / Roi blanc, dame rouge. Russia-France-Germany, 1992. Directed by S.Bodrov. Writers: S.Bodrov, G.Oganesyan-Slutsk. Actors: A.Dussollier, T.Vasileva, V.Ilyin, A.Zharkov, T.Kravchenko, A.Tashkov, A.Dzhigarhanyan. Drama.

1993

Alaska Kid / Goldrush in Alaska / Zloto Alaski. Russia-Germany-Poland, 1993. Directed by G.Hill.(author of the novel is Jack London). Actors: A.Kuznetsov and others. Adventure comedy.

American Grandfather. Russia, 1993. Directed by I.Shchegolev. Writer L.Korsun. Actors: E.Leonov, V.Nosik, M.Saharova, Y.Shlykov, E.Strizhenova. Comedy.

Black Shark. Russia, 1993. Directed by V.Lukin. Screenwriter S.Ptichkin. Actors: V.Vostrotin, O.Martyanov, Y.Tsurilo. Action.

Bride from Miami. Russia, 1993. Director and screenwriter A.Eyramdzhan. Actors: B.Scherbakov, T.Dogileva, T.Vasileva, L.Udovichenko, R.Babayan, M.Derzhavin, V.Alevantova, D.Haratyan. Comedy.

Cloak of Casanova / Il Mantello di Casanova. Russia, Italy, 1993. Director and screenwriter A.Galin. Actors: I.Churikova, L.Barbarechi, E.Grabbe, E.Mayorova. Melodrama.

Code of Dishonor. Russia, 1993. Directed by V.Shilovsky. Writers: V.Chernyak, V.Shilovsky. Actors: A.Boltnev, I.Kostolevsky, T.Vasileva, L.Kuravle. Detective.

Colorado. Russia, 1993. Directed by E.Novikov. Writers: S.Votinov, E.Novikov. Actors: M.Glushkov, I.Primanchuk. Melodrama.

Curse of Durant. Russia, 1993. Directed by V.Titov. Writers: V.Titov, V.Verbin. Actors: K.Ratser, O.Antonova, A.Nilov. Criminal drama.

Dashing Couple. Russia, 1993. Directed by A.Sirenko. Screenwriter V.Romanov. Actors: N.Seliverstova, A.Zavorotnyuk, M.Filippov. Comedy.

Gold. Russia, Italy, 1993. Directed by L.Bits, F.Bonzi. Screenwriter F.Bonzi. Actors: F.Nero, A.Abdulov, I.Smoktunovsky, V.Larionov, A.Zbruev. Drama.

Italian Contract. Russia, 1993. Directed by V.Chebotarev. Writers: V.Chebotarev, A.Gostyushin. Actors: R.Ibrahimov, O.Kabo, L.Bronevoy, S.Gazarov. Musical melodrama.

Kenneth Knight. Russia, 1993. Directed by E.Gerasimov. Screenwriter M.Kalinin (author of the novel The Talisman is W.Scott). Actors: I.Budkevich, A.Baluev, A.Dzhigarhanyan, S.Zhigunov, S.Amanova, I.Berukova, A.Boltnev, E.Zharikov, E.Gerasimov. Adventure drama.

Nastya. Russia, 1993. Directed by G.Daneliya. Writers: A.Adabashyan, A.Volodin, G.Daneliya. Actors: P.Kutepova, I.Markova, V.Nikolaev, E.Leonov, A.Abdulov, G.Petrova, N.Kuhinke. Comedy.

Roman "alla russo". Russia, Belarus, 1993. Directed by A.Brench. Screenwriter T.Kirillova. Actors: I.Metlitskaya, A.Rudensky, R.Sabulis, T.Dogileva, S.Shakurov, I.Kupchenko, N.Eremenko. Melodrama.

Russian Bride. Russia, 1993. Director and screenwriter G.Solovsky. Actors: A.Murina, K.Rappoport, L.Voron, L.Virolaynen. Melodrama.

Russian Business. Russia, 1993. Directed by: M.Kokshenov, M.Ayzenberg. Writers: A.Inin, L.Treer, E.Tsvetkov. Actors: S.Kramarov, M.Kokshenov, S.Farada, N.Krachkovskaya. Comedy.

Secret of Queen Anna or Musketeers Thirty Years Later. Russia, 1993. Directed by G.Yungvald-Khilkevich. (author of the novel Le Vicomte de Bragelonne is Alexandre Dumas). Actors: M.Boyarsky, V.Smehov, V.Smirnitsky, I.Starygin, D.Haratyan, A.Sokolov, A.Freyndlih, A.Ravikovich. Melodrama.

Sensation. Russia, 1993. Directed B.Gorlov. Screenwriter V.Vardunas. Actors: A.Petrenko, T.Bel, T.Pankova. Comedy.

Squad "A". Russia, 1993. Director and screenwriter V.Plotnikov. Actors: V.Antonik, A.Vedenkin, V.Nosik, V.Plotnikov. Action.

The Hostages of Devil. Russia, Italy, 1993. Directed by A.Kosarev. Writers: A.Bezuglov, A.Kosarev. Actors: P.Velyaminov, M.Gluzsky, A.Kosarev, N.Gundareva, A.Pankratov-Cherny, T.Vasileva. Mystical detective.

The Nick Of Time. Russia-US, 1993. Directors and screenwriters: E.Staroselsky, M.Fishgoyt. Actors: N.Karachentsov, A.Belyavsky, V.Zaharchenko, E.Romanova. Comedy.

The Pistol With a Silencer. Russia, 1993. Director and screenwriter V.Hovenko. Actors: S.Yursky, V.Vinokur, E.Vesnik, A.Dzhigarhanyan, V.Nosik. Comedy.

The road to Heaven / Die Strasse zum Paradies. Russia-Germany, 1993. Director and screenwriter V.Moskalenko. Actors: I.Volkov, N.Petrova, B.Stupka, A.Guskov, A.Kortnev. Melodrama.

Window to Paris / Salades Russes. Russia, France, 1993. Directed Y.Mamin. Writers: A.Tigay, Y.Mamin, V.Leykin, V.Vardunas. Actors: A.Soral, S.Dreyden, V.Mikhailov, N.Usatova, A.Urgant. Comedy.

You Are Only One. Russia, 1993. Directed by D.Astrahan. Screenwriter O.Danilov. Actors: A.Zbruev, M.Neelova, S.Ryabova. Drama.

1994

A Train to Brooklyn. Russia, 1994. Directed by V.Fedosov. Writers: I.Kiasashvili, A.Borodyansky. Actors: A.Samohina, N.Dobrynin, R.Gazmanov, L.Udovichenko, S.Toma. Drama.

Castle. Russia-Germany-France, 1994. Directed by A.Balabanov. Writers: A.Balabanov, S.Selyanov (author of the novel – F.Kafka). Actors: N.Stotsky, S.Pismichenko, V.Suhorukov. Drama. Parable.

Empire of Pirates. Russia, Ukraine, 1994. Directed by G.Gyurdushyan. Writers: A.Tarasul, A.Vatyan. Actors: V.Storozhik, G.Drozd, V.Msryan, A.Petrenko. Adventure drama.

Fiancé from Miami. Russia, 1994. Director and screenwriter A.Eyramdzhan. Actors: B.Scherbakov, V.Alevantova, L.Udovichenko, L.Ivanova. Comedy.

French and Russian Love. Russia, 1994. Director and screenwriter A.Alexandrov. Actors: E.Drobysheva, O.Shklovsky, S.Koltakov. Melodrama.

French Waltz. Russia, 1994. Directed by S.Mikaelyan. Writers: L.Arkadev, S.Mikaelyan. Actors: I.Lachina, D.Giber, I.Shvedov. Melodrama.

Mute Witness. UK-Germany-Russia, 1994. Director and screenwriter A.Waller. Actors: M.Zudina, O.Yankovsky. Thriller.

Peshawar Waltz / Escape from Afghanistan. Russia, 1994. Directed by T.Bekmambetov, G.Kayumov. Writers: T.Bekmambetov, G.Kayumov, R.Kubaev. Actors: B.Kouchner, V.Verzhbitsky, S.Plotnikov. Drama.

Rains in the Ocean. Russia, 1994. Directed by V.Aristov, Y.Mamin. Screenwriter V.Aristov. Actors: A.Molchanova, S.Razhuk, Y.Belyaev, S.Slizhikova. Drama.

Russian Miracle. Russia, 1994. Directed by M.Kokshenov. Writers: A.Inin, L.Treer. Actors: S.Farada, L.Kuravlev, N.Krachkovskaya, M.Kokshenov, R.Rudin, T.Kravchenko. Comedy.

Sentence. Russia, 1994. Directed by V.Shilovsky. Screenwriter V.Bragin. Actors: V.Shilovsky, V.Izotova, L.Kuravlev, B.Scherbakov, A.Zakharova, V.Steklov, L.Guzeeva. Detective.

Simple-minded. Russia, 1994. Directed by E.Ginzburg. Writers: K.Ryzhov, E.Ginzburg. Actors: S.Mahovikov, L.Shahvorostova, L.Golubkina, A.Dzhigarhanyan. Musical comedy.

The Wizard of Oz. Russia, 1994. Directed by P.Armenov. (adaptation of tales of F.Baum). Actors: K.Mihaylovskaya, V.Nevinny, E.Gerasimov. Fairy tale.

Three Hundred Years Later. Russia, 1994. Directed by V.Volkov. Writers: V.Volkov, E.Laskareva. Actors: E.Kondulaynen, N.Tonsky, Y.Duvanov. Comedy.

1995

American Daughter. Russia, 1995. Directed by K.Shahnazarov. Writers A.Borodyansky, K.Shahnazarov. Actors: V.Mashkov, M.Shukshina, A.Dzhigarhanyan, E.Uitbek. Melodrama.

Everything Will be Fine. Russia, 1995. Directed by D.Astrahan. Screenwriter O.Danilov. Actors: A.Zhuravlev, O.Ponizova, A.Zbruev, I.Mazurkevich, M.Ulyanov. Comedy.

Moscow Vacation. Russia, 1995. Directed by A.Surikova. Writer E.Braginsky. Actors: I.Selezneva, L.Yarmolnik, N.Gundareva, O.Tabakov. Comedy.

1996

A Chef in Love. France-Belgium-Georgia-Russia-Ukraine, 1996. Directed N.Dzhordzhadze. Screenwriter I.Kvirikadze. Actors: P.Richard, N.Kirtadze. Comedy.

Career of Arturo Ui. A New Version. Russia, 1996. Directed by B.Blank. Screenwriter P.Finn (author of the play is B.Brecht). Actors: A.Filippenko, V.Nevinny, A.Zharkov. Drama.

Queen Margo. Russia, 1996. Directed by A.Muratov. Screenwriter M.Mareeva (author of the novel is Alexandre Dumas). Actors: E.Dobrovolskaya, D.Pevtsov, E.Vasileva, S.Yursky, M.Efremov, D.Haratyan, S.Zhigunov, M.Boyarsky, N.Karachentsov, V.Sotnikova. Drama.

Scar. The Attempt on Pinochet. Russia, 1996. Directed S.Alarcón. Writers: A.Adabashyan, S.Alarcón, T.Yakovleva. Actors: V.Nikolaev, K.Vilkomirski, S.Veksler, S.Nikonenko, L.Shahvorostova. Drama.

Who Gets. Russia, 1996. Directed by A.Avshalumov, Y.Morozov. Actors: V.Batalla, A.Derov, L.Kuravlev, Y.Morozov, A.Potapov, O.Shklovsky, I.Yasulovich. Drama.

1997

Cops and Robbers. Russia, 1997. Directed by N.Dostal. Writers: N.Dostal, Nikolaev. Actors: G.Hazanov, V.Nevinny, E.Tsyplakova, V.Zeldin, E.Glushenko, S.Batalov. Comedy.

Dandelion Wine. Russia, Ukraine, 1997. Directed by I.Apasyan. Writers: I.Apasyan, A.Leontev (author of the novel is R.Bradbury). Actors: A.Novikov, S.Kuznetsov, V.Zeldin, L.Ahedzhakova, I.Smoktunovsky. Sci-fi.

Do Not Play the Fool. Russia, 1997. Director and screenwriter V.Chikov. Actors: M.Evdokimov, S.Agapitov, A.Zavolokina, O.Ostromova, L.Durov. Comedy.

Don Quixote Returns. Russia, Bulgaria, 1997. Directed by V.Livanov, O.Grigorovich. Screenwriter V.Livanov (author of the novel Don Quixote is M.Cervantes). Actors: A.Dzhigarhanyan, V.Livanov, E.Petrov, V.Smirnitsky. Drama.

Little Princess. Russia, 1997. Directed by V.Grammatikov. Writers: G.Arbuzova, V.Zhelezников. Actors: A.Meskova, Demidova, I.Yasulovich. Drama.

The Countess de Monsoreau. Russia, 1997. Directed by V.Popkov. Screenwriter E.Karavaeshnikova (author of the novel is Alexandre Dumas). Actors: G.Mariani, A.Domogarov, Y.Belyaev, E.Dvorzhetsky, K.Kozakov, A.Gorbunov, D.Maryanov, E.Strizhenova. Drama.

1998

Barber of Siberia / Le Barbier de Sibérie / Il barbiere di Siberia. Russia, France, Italy, Czech Republic, 1998. Directed by N.Mikhalkov. Writers: N.Mikhalkov, R.Ibragimbekov. Actors: O.Menshikov, J.Ormond, A.Petrenko, R.Harris, V.Ilyin. Melodrama.

Black Ocean. Russia, 1998. Directed by I.Solovov. Screenwriter E.Mesyatsev. Actors: A.Rostotsky, L.Prygunov, V. Pavlov, V.Konkin, I.Ledogorov. Action.

Bobak Saskerville. Russia, 1998. Directed by E.Rumyantsev, I.Perepech. Screenwriter E.Rumyantsev. Actors: P..Baron, A.Lebedinsky, Y.Galtsev. Comedy, parody.

I Want to Jail. Russia, 1998. Directed by A.Surikova. Screenwriter V.Eremin. Actors: V.Ilyin, N.Gundareva, S.Batalov. Comedy.

The judge in the Trap. Russia, 1998. Director and screenwriter S.Kolosov. Actors: O.Basilashvili, L.Kasatkina, V.Rakov. Drama.

The Stringer. Russia, UK, 1998. Directed by P.Pavlikovski. Screenwriter G.Ostrovsky. Actors: S.Bodrov, V.Ilyin. Thriller.

1999

Transit for the Devil. Russia, 1999. Directed by V.Plotnikov. Writers: G.Oreshkin, V.Plotnikov. Actors: E.Zharikov, A.Vedenkin, V.Nosik, G.Oreshkin. Detective.

What Corpse Said. Russia, 1999. Directed I.Maslennikov. Screenwriter V.Vardunas. Actors: M.Klubovich, O.Tabakov, O.Basilashvili. Detective.

2000

Brother 2. Russia, 2000. Director and screenwriter A.Balabanov. Actors: S.Bodrov Jr., V.Suhorukov, S.Makovetsky, K.Pirogov, I.Saltykova, K.Murzenko. Action.

Envy of the Gods. Russia, 2000. Directed by V.Menshov. Writers: M.Mareeva, V.Menshov. Actors: V.Alentova, A.Lobotsky, A.Feklistov, G. Depardieu, V.Pavlov. Melodrama.

Instead of me. Russia, 2000. Directed by V.Basov, O.Basova. Screenwriter V.Tokareva. Actors: O.Strizhenov, S.Bezrukov, I.Apeksimova. Drama.

Leaving Moscow. UK-Russia, 2000. Director and screenwriter S.McGaffey. Actors: S.McGaffey, E.Dobrynina, D.Shvadchenko, N.Aristova. Drama.

Memoirs of Sherlock Holmes. Russia, 2000. Directed by I.Maslennikov. Writers: V.Valutsky, Y.Dunsky, V.Frid, I.Maslennikov, V.Vardunas, Y.Veksler (author of short stories is A. Conan Doyle). Actors: V.Livanov, A.Petrenko, V.Solomin, S.Behterev, R.Zelenaya. Detective.

Répété. Russia, UK, 2000. Directed by E.Malevsky. Writers: V.Azernikov, E.Malevsky. Actors: V.Storozhik, A.Kazanskaya, E.Kryukova, V.Larionov, V.Samoilov. Drama.

Romance. Russia, 2000. Directed by A.Inshakov. Writers: S.Sergeev, A.Sidorov. Actors: A.Inshakov, V.Sotnikova, N.Eremenko, I Bezrukova, N.Fateeva. Adventure drama.

2001

Alice Fox. Russia, France, 2001. Directed by J.M.Carre. Writers: V.Merezko, P.Lungin. Actors: D.Volga, S.Martynov, O.Sidorova, A.Chernov, I.Alferova. Melodrama.

Cricket for the Hearth. Russia, 2001. Directed by L.Nechaev. Screenwriter G.Arbuzova. Actors: B.Plotnikov, D.Kalmykova, E.Sidihin, T.Okunevskaya, A.Filozov. Comedy.

Dark Night. Russia, 2001. Directed by O.Kovalov. Writers: N.Skorohod, O.Kovalov. Actors: I.Shakunov, L.Zharkova, S.Koshonin. Drama.

Mistress from Moscow. Russia, 2001. Director and screenwriter A.Eyramdzhian. Actors: A.Ukupnik, E.Zinchenko, A.Pankratov-Cherny, I.Shmeleva, B.Scherbakov. Comedy.

Parisian Antique Dealer. Russia, 2001. Directed by I.Shavlak. Writers: A.Drugov, R.Beletsky. Actors: I.Shavlak, A.Serebryakov, I.Kalnynsh, S.Gazarov, A.Belyavsky. Spy Detective.

Poisons or the World History of Poisoning. Russia, 2001. Directed by K.Shahnazarov. Writers: K.Shahnazarov, A.Borodyansky. Actors: I.Akrachkov, O.Basilashvili. Comedy.

Secret Appointment. Russia, 2001. Director and screenwriter A.Eyramdzhian. Actors: A.Pankratov-Cherny, E.Zinchenko, R.Novaro, K.Barinova. Comedy.

Temptation of Dirk Bogarde. Russia, 2001. Directed by K.Mozgalevskiy. Actors: I.Vasilev, A.Yakovlev, A.Zhitinkin, Y.Vasilev, A.Dementev. Drama.

The Quickie. France, Germany, Great Britain, Russia, 2001. Directed by S.Bodrov. Writers: S.Bodrov, C.Cavallero. Actors: V.Mashkov and others. Drama.

2002

Berlin Express. Russia, 2002. Directed by R.Otkirov. Writer: E.Aleksandrov. Actors: V.Tikhonov, R.Litvinova. Spy Detective.

Failure Poirot. Russia, 2002. Director and screenwriter S.Ursulyak (author of the novel The Murder of Roger Ackroyd is A.Christie). Actors: K.Raykin, S. Makovetskii, S.Nemolyaeva. Detective.

Gentle Kiss. Russia, 2002. Director and screenwriter A.Eyramdzhian. Actors: V.Zinovev, E.Zinchenko, M.Ruchkin. Comedy.

Lady on the Day. Russia, Belarus, 2002. Directed by D.Astrahan. Screenwriter O.Danilov. Actors: M.Neelova, Y.Kolokolnikov, A.Kalyagin, O.Tabakov, A.Filippenko. Comedy.

Nero Wolfe and Archie Goodwin. Russia, 2002. Directed by E.Tatarsky. Writers: V.Valutsky, I.Shegal. Actors: D.Banianis, S.Zhigunov, S.Parshin. Detective.

Red Serpent. Russia-USA, 2002. Directed by G. Tanasescu, S.Vorobev. Writers: R.Yamaleev, A.Kustanovich, D.Fleming. Actors: R. Scheider, M. Paré, O.Taktarov, I.Apeksimova, A.Nevsky. Action.

Russian Special Forces. Russia, 2002. Directed by S.Mareev. Writer: N.Suslov. Actors: V.Suhorukov, S.Strugachev, A.Fedortsov, D.Nagiev. Action.. Comedy.

Russians in the City of Angels. Russia-USA, 2002. Director and screenwriter R.Nahapetov. Actors: R.Nahapetov, V.Steklov, N.Dobrynnin, L.Durov. Detective.

The Lady in Glasses with a Gun in the Car. Russia, Latvia, 2002. Directed by: O.Babitsky, Y.Goldin. Screenwriter E.Ungard (author of the novel is S. Japrisot). Actors: T.Kuznetsova, E.Vitorgan, I.Leonova. Detective.

War. Russia, 2002. Director and screenwriter: A.Balabanov. Actors: A.Chadov, I.Kelli, I.Dapkunayte, S.Bodrov. Drama.

2003

Frenchman. Russia, 2003. Directed by V.Storozheva. Screenwriter I.Avramenko. Actors: T.Monfray, M.Golubkina, I.Sukachev, E.Vulichenko. Melodrama.

Joy and Sadness of Little Lord. Russia, 2003. Directed I.Popov. Writers: G.Arbusova, V.Zheleznyikov, A.Zernov, I.Popov (author of the novel Little Lord Fauntleroy is F.Burnett). Actors: A.Veselkin, S.Govoruhin, O.Budina, O.Shklovsky. Drama.

Russian Ark. Russia-Germany, 2003. Directed by A.Sokurov. Writers: A.Sokurov, B.Haimsky, S.Proskurina, A.Nikiforov. Actors: S.Dreyden, M.Kuznetsova, L.Mozgovoy. Drama.

Tartarin of Tarascon. Russia, 2003. Directed by D.Astrahan. Writer: O.Danilov (author of the novel is A.Daudet). Actors: A.Ravikovich, E.Zaharova, N.Karachentsov, I.Ulyanova, A.Abdulov, A.Filippenko. Comedy.

Transformation. Russia, 2003. Director V.Fokin. Writers: I. Popov, V. Fokin (the author of short stories is F.Kafka). Actors: E.Mironov, I.Kvasha, T.Lavrova, A.Leontev. Drama. Parable.

2004

Amphibian Man. Sea Devil. Russia, 2004. Directed by A.Atanesyan. Writer: I.Avramenko (author of the novel is A.Belyaev). Actors: Y.Samoylenko, S.Dashuk-Nigmatulin, L.Uchaneyshvili, E.Burduli, R.Adomaytis, A.Panin. Sc-fi. Melodrama.

Exile. US-Russia-Germany, 2004. Directed by N.Lebedev. Writers: M.Stishov, Y.Kamenetsky, K.Miller, E.Schedrin, P.Yang. Actors: E.Archer, G.Glady, Y.Kolokolnikov. Thriller.

Gold Head on the Block. Russia, 2004. Directed by S.Ryabikov. Writers: S.Kulakov, V.Chernov. Actors: D.Mulyar, A.Kolpikova, A.Priznyakova, A.Livanov, V.Steklov, V.Lanovoy, V.Avilov. Drama.

Inhibited Reflexes. Russia, 2004. Director and screenwriter A.Eyramdzhian. Actors: L.Karpovich, D.Bezub, E.Zinchenko, V.Iliche. Comedy.

Marry in 24 Hours. Russia, 2004. Director and screenwriter A.Eyramdzhian. Actors: L.Karpovich, E.Zinchenko, V.Ilichev. Comedy.

Not All Cats Are Gray. **Russia, 2004.** Directed by V.Shilovsky. Writers: V.Muharyamov, B.Saakov. Actors: M.Shukshina, V.Kulakov. Melodrama.

Not Breaking the Law. **Russia, 2004.** Director and screenwriter A.Eyramdzhan. Actors: V.Ilichev, A.Ukupnik, E.Zinchenko, I.Dmitrakova, D.Bezub, L.Karpovich. Comedy.

Paris Love of Kostya Gumankov. Russia, 2004. Directed by K.Odegov. Actors: K.Odegov, S.Chuykina, A.Tereshko, E.Stychkin. Melodrama.

Personal Number. **Russia, Italy, 2004.** Directed by E.Lavrentev. Writers: Y.Sagaydak, E.Lavrentev, P.Vedenyakin, R.Fokin, R.Yamaleev. Actors: A.Makarov, L.Lombard, V.Razbegaev, Y.Tsurilo, V.Verzhbitsky. Action.

The New Adventures of Nero Wolfe and Archie Goodwin. **Russia, 2002.** Directed by: I.Muzhzhuhin, V.Sergeev. Writers: I.Evsyukov, I.Shegal. Actors: D.Banionis, S.Zhigunov, S.Parshin. Detective.

Thieves and Prostitutes. The Prize is a Trip Into Space. **Russia, 2004.** Director and screenwriter A.Sorokin. Actors: V.Steklov, K.Sobchak, L.Fedoseeva-Shukshins, N.Selezneva. Drama.

2005

Black Prince. **Russia, 2005.** Director and scriptwriter A. Ivanov. Actors: L.Uchaneyshvili, A.Kulyamin, A.Volochkova, Khmelnytsky, I.Skobtseva, L.Prygunov. Drama.

Cut Bait. **Russia, 2005.** Director and screenwriter: O.Stepchenko. Actors: D.Burhankin, P.Fedorov. Comedy.

Fall of an Empire. **Russia, 2005.** Directed by V.Hotinenko. Writers: V.Hotinenko, L.Yuzefovich. Actors: A.Baluev, S.Makovetsky, M.Mironova, C.Hamatova, A.Krasko, M.Basharov. Drama.

Greek Vacation. **Russia, 2005.** Directed by V.Storozheva. Screenwriter I.Kvirikadze. Actors: Y.Kolokolnikov, A.Arlanova, C.Hamatova, V.Razbegaev, E.Stychkin, M.Efremov, E.Dobrovolskaya. Melodrama.

Illegal. **Russia, 2005.** Directed by Y.Lebedev, B.Frumin. Writers: Y.Nikolin, B.Frumin. Actors: A.Serebryakov, A.Petrov, O.Albanova. Spy Detective.

Mirror Wars. Reflection One. **Russia-USA, 2005.** Directed by V.Chiginsky. Writers: O.Kapanets, A.Kustanovich. Actors: V.Nikolaev, M.Gorevoy, A.Efimov, M. McDowell. Action.

Silent Partner. **Russia-USA, 2005.** Director and screenwriter J.D. Deck. Actors: N.Moran, T.Reid, S.Kotov, O.Shtefanko. Detective.

Take Tarantino. **Russia, 2005.** Directed R.Kachanov. Writers: A.Zhitkov, A.Gorshanov, I.Kvirikadze. Actors: P.Fedorov, B.Stupka, I.Zolotovitsky, L.Gurchenko, V.Verzhbitsky. Comedy.

Yesenin. **Russia, 2005.** Directed by I.Zaytsev. Writers: V.Bezrukov, V.Valutsky. Actors: S.Bezrukov, A.Mikhailov, O.Tabakov, K.Habensky. Drama.

2006

Andersen. Life without Love. **Russia, 2006.** Directed by E.Ryazanov. Writers: E.Ryazanov, I.Kvirikadze. Actors: S.Migitsko, S.Ryadinsky, I.Haratyan, E.Kryukova, A.Babenko, V.Tikhonov, O.Tabakov. Drama.

Epitaph for Life. **Russia, 2006.** Directed by V.Naymushin. Actors: N.Hromov, V.Gladyshev, I.Maksimkina. Drama.

Evil Charm. **Russia, 2006.** Directed by M.Kozakov. Writers: A.Borodyansky, N.Dostal, M.Kozakov. Actors: A.Serebryakov, N.Vdovina, G.Tyunina, K.Badalov. Drama.

Film Festival. **Russia, 2006.** Directed by V.Pichul. Screenwriter M.Hmelik. Starring: N.Ruslanova, D.Spivakovsky, A.Azarova, E.Doronina, I.Vernik. Comedy.

Foreigners. **Russia, 2006.** Directed by A.Kolmogorov. Screenwriter V.Azernikov. Actors: E.Dmitrieva, A.Zhuravlev, V.Voronkova. Comedy.

Heat. **Russia, 2006.** Director and screenwriter R.Gigineishvili. Actors: A.Chadov, A.Smolyaninov, K.Kryukov. Comedy.

Russian Agent. **Russia, 2006.** Directed by E.Sokolov, M.Mahanko. Writers: A.Bachilo, I.Tkachenko. Actors: K.Solovev, K.Buravskaya, K.Kozakov. Comedy.

Spanish Voyage of Stepanovich. **Russia, 2006.** Directed by M.Voronkov. Writers: I.Ter-Karapetov, M.Voronkov. Actors: I.Oleynikov, L.Polischuk, A.Grebenschikova. Comedy.

Treasure Hunters. **Russia, 2006.** Directed B.Huff. Writers: A.Izotov, A.Nevsky. Actors: A.Nevsky, E.Divoff, O.Rodionova. Action.

Ugly Swans. **Russia, 2005.** Directed by K.Lopushansky. Writers: K.Lopushansky, V. Rybakov (authors of the novel are A. & B. Strugatsky). Actors: G.Glady, L.Mozgovoy, A.Kortnev, R.Sarkisyan. Sc-fi. Drama.

2007

- 07th Changing Course. Russia, 2007.** Directed by V.Potapov. Screenwriter E.Mesyatsev. Actors: S.Mahovikov, S.Batalov, V.Menshov, B.Klyuev. Action.
- Apocalypse Code. Russia, 2007.** Directed by V.Shmelev. Writers: D.Karyshev, V. Shmelev. Actors: A.Zavorotnyuk, V.Peres, V.Menshov, O.Kuchera, A.Serebryakov. Action.
- Big Game. Russia, 2007.** Directed by V.Derbenev. Screenwriter V.Emelyanova. Actors: D.Miller, S.Karyakin, Y.Tsurilo. Detective.
- Branch Lilac / Lilacs. Russian-Luxembourg, 2007.** Directed by P.Lungin. Screenwriter M.Dunaev. Actors: E.Tsyganov, V.Tolstoganova, A.Kortnev. Drama.
- Moscow Chill. Russia, 2007.** Directed by K.Solimin. Writer A. Konchalovsky. Actors: N.Ridus, K.Buravskaya, S.Shut. Action.
- Nietzsche in Russia. Russia, 2007.** Director and screenwriter: N.Shorina. Actors: D.Olbrychski, G.Bagrov, A.Venediktova. Drama. Parable.
- Nostalgia for the Future / Senator. Russia, 2007.** Directed by S.Tarasov. Writer: V.Dobrosotsky. Actors: P.Novikov, O.Kabo, M. Andreeva, A.Gusev. Drama.
- Not Gonna Get Us. Russia, 2007.** Director and screenwriter I.Shilovsky. Actors: E.Vilkova, S.Svetikova, D.Shevchenko. Thriller.
- Nowhere with Love, or the Funeral. Russia, 2007.** Director by V. Fokin. Writers: G.Ryazhsky, L.Ulitskaya. Actors: A.Abdulov, A.Aleksahina, E.Rufanova, V.Kachan. Drama.
- Paragraph 78. Russia, 2007.** Directed by M.Hleborodov. Writers: M.Hleborodov, I.Ohlobystin, G.Koltunova, Y.Bahshiev. Actors: G.Kutsenko, V.Vdovichenkov, G.Siyatvinda. Action.
- Running on the Waves. Russia, Ukraine, 2007.** Directed V.Pendrakovsky. (author of the novel is A. Green). Actors: A.Birin, D.Morozova, A.Petrenko, M.Gorevoy. Drama.
- Russian Game. Russia, 2007.** Director and screenwriter P.Chuhray (author of the play Players is Nikolai Gogol). Actors: S.Makovetsky, S.Garmash, A.Merzlikin, J. Di Capua. Comedy.
- Thumbelina. Russia, 2007.** Directed by L.Nechaev. Writers: I.Vetkina, E.Lyahnitkaya, L.Nechayev (the author of fairy tales is Andersen). Actors: T.Vasilishina, S.Kryuchkova, L.Ahedzhakova, L.Mozgovoy, A.Filozov, O.Kabo. Fairy tale.

2008

- Acme. Russia, 2008.** Directed by T.Yankevich. Screenwriter N.Ryazantseva. Actors: Z.Buryak, G.Glady, J. Di Capua, D.Kosyakov, L.Nifontova. Drama.
- Admiral. Russia, 2008.** Directed by A.Kravchuk. Screenwriter V.Valutsky. Actors: K.Habensky, E.Boyarskaya, A.Kovalchuk, S.Bezrukova, V.Vetrov, E.Beroev. Melodrama.
- Al Saul. Russia, 2008.** Directed V.Leo. Actors: V.Ilyin, M.Krasnoff, M.Levitski. Action.
- Aliens. Russia-US-Egypt, 2008.** Directed by Y.Grymov. Writers: Y.Grymov, V.Malyagin, A.Remnev. Actors: V.Bychkov, A.Poluyan and others. Drama.
- August Ambassador. Russia, 2008.** Directed by S.Vinokurov. Screenwriter V.Vardunas. Actors: S.Gromov, V.Kuhareshin. Drama.
- Invincible. Russia, 2008.** Director and screenwriter O.Pogodin. Actors: V.Epifantsev, S.Astahov, O.Fadeeva, Y. Solomin, O.Vavilov, V.Steklov. Action.
- Kings Can Do Everything. Russia, 2008.** Directed by A.Chernyaev. Screenwriter E.Volodarsky. Actors: G.Kutsenko, E.Polyakova, O.Kuchera, G. Depardieu. Comedy.
- Spy Games. Russia, 2008.** Directed by G.Gavrilov, I.Maksimov, A.Artamonov, R.Fokin. Writers: Y.Kamenetsky, M.Stishov, E.Schedrin, A.Pronin, Y.Rogozin, P.Gelman, R.Izmaylov, G.Golovenkin, R.Yamaleev. Actors: I.Kostolevsky, E.Korikova, L.Prygunov, E.Koreneva. Spy Detective.
- Trap. Russia, 2008.** Directed by A.Schurihin. Actors: O.Pashkova, V.Storozhik, A.Kalmanovich. Thriller.
- Very Russian Detective. Russia, 2008.** Directed K.Papakul. Writers: T.Hvan, V.Galygin, K.Sitnikov, T.Mamedov. Actors: Y.Stoyanov, M.Konovalov, M.Shats. Detective. Parody.
- Who Was Shakespeare. Russia, 2008.** Director and screenwriter V.Aksenov. Actors: A.Koval, T.Rasskazova, I.Kopylov. Detective.

2009

- Armed Resistance. Russia, 2009.** Directed by E.Reznikov. Writers: E.Agranovich, E.Reznikov, S.Yudakov. Actors: S.Yushkevich, E.Pirogova-Filippova, Y.Budratyts. Drama.

In One Step from the Third World. Russia, 2009. Directed by I.Vetrov, A.Imakin. Writers: A.Volin, S.Sokolov, A.Krastoshevsky. Actors: D.Scherbina, O.Leushin, A.Makogon, V.Yumatov, S.Chonishvili. Drama.

Inhabited Island. Russia 2009. Directed by F.Bondarchuk. Writers: E.Volodarsky, M.Dyachenko, S.Dyachenko (author of the novel are A. & B. Strugatsky). Actors: Y.Snigir, P. Fedorov, S.Garmash F.Bondarchuk. Sc-Fi.

Interrupted Flight of Gary Powers. Russia, 2009. Directed S.Kozhevnikov. Writers: D.Kuryshev, A.Mikhailov. Actors: N.Zverev, K.Pletnev, A.Semkin. Drama.

Isaev. Russia, 2009. Directed by S.Ursulyak. Writer: A.Poyarkov. Actors: D.Strahov, S.Makovetsky, M.Porechenkov, Y.Solomin. Drama.

Kromov. Russia, 2009. Directed by A.Razenkov. Writers: A.Razenkov, K.Filimonov, M.Petuhov. Actors: V.Vdovichenkov, K.Kutepova, M.Gorevoy, A.Rudensky. Drama.

Legend about Olga. Russia, 2009. Directed by K.Kapitsa. Writers: I.Masloboynikov, V.Emelyanov, Y.Lubchenkov, V.Plotkin, E.Syanova, M.Schipanov. Actors: O.Pogodina, D.Spivakovsky, V.Scherbakov. Drama.

Man from Boulevard des Capucines. Russia, 2009. Directed by A.Surikova. Writers: E.Akopov, S.Plotov, A.Surikova. Actors: M.Mironova, A.Buldakov, E.Boyarskaya. Comedy.

Olympus Inferno. Russia, 2009. Directed by I.Voloshin. Writers: D.Rodimin, N.Popov, A.Kublitsky, S.Dovzhik. Actors: G.David, P.Filonenko. Drama.

Part of Bridge. Russia, 2009. Director and screenwriter A.Karelin. Actors: Y.Rutberg, O.Lerman, A.Bagdasarov. Melodrama.

Return of the Musketeers. Russia, 2009. Directed by G.Yungvald-Khilkevich. Writers: G.Yungvald-Khilkevich A.Markov, Yu.Blikov. Actors: M.Boyarsky, V.Smehov, V.Smirnitsky, I.Starygin, A.Makarsky. Adventure comedy.

Sex and the City. Russia, Ukraine, 2009. Directed by M.Vaysberg. Writers: M.Vaysberg, A.Ilkov. Actors: A.Chadov, V.Zelensky, V.Haapasalo, V.Brezhneva, S.Hodchenkova, A.Zadorozhnaya. Comedy.

Tatar Princess. Russia, 2009. Director and screenwriter I.Kvirikadze. Actors: D.Agisheva, V.Babich, Y.Mihael Bott, N.Varfolomeeva. Drama.

White Sand. Russia, 2009. Directed by M.Aliyev, A.Puustusmaa. Writers: V.Valutsky, A.Zhitkov. Actors: V.Nikolaev, A.Guskov, Zara Action.

Wolf Messing: He Who Has Seen Through Time. Russia, 2009. Directed by V.Krasnopolsky, V.Uskov. Writer: E.Volodarsky. Actors: E.Knyazev, A.Hinkis, R.Grechishkin, T.Amirhanova, A.Petrenko, V.Rakov. Drama.

2010

Bitch for the Champion. Russia, 2010. Directed by S.Ginzburg. Writers: T.Dekin, K.Filimonov. Actors: A.Tsvetaeva, A.Chernyshev. Drama.

Blues Cafe. Russia, 2010. Directed by A.Chistikov. Writers: Y.Patrenin, A.Chistikov, A.Orlov. Actors: Y.Kolokolnikov, B.Klyuev, N.Shvets. Comedy.

Crimson Color of Snow. Russia, 2010. Director and screenwriter V.Motyl. Actors: D.Stoyanovich, M.Filippov, A.Tsurkan, A.Vasilevsky. Drama.

Golden Section. Russia, 2010. Director and screenwriter S.Debizhev. Actors: A.Serebryakov, K.Rapoport, N.Marton, D.Shigapov, V.Verzhbitsky. Adventure Detective.

Love in the City 2. Russia, 2010. Directed by M.Vaysberg. Actors: V.Brezhneva, A.Chadov, S.Hodchenkova, V.Zelensky, A.Zadorozhnaya, V.Haapasalo. Comedy.

Promenade 'a Paris. Russia, France, 2010. Directed by D.Tomashpolsky. Screenwriter L.Temnova. Actors: E.Guseva, E.Shime, L.Udovichenko, P.Hudson. Melodrama.

Remission: Spy Romance / Dissidents. Russia, 2010. Directed by G.Ilyushov. Actors: O.Trifonov, G.Ilyushov, Y.Strelkova. Melodrama.

Robinson. Russia, 2010. Directed by S.Bobrov. Actors: I.Petrenko, A.Ditkovskite, I.Lifanov, M.Mironova. Drama.

Victim. Russia, 2010. Director and screenwriter A.Galin. Actors: V.Pankov, S.Gazarov, T.Kotikova Drama.

Zoya. Russia, 2010. The director and writer V. Pavlov. Actors: I.Pegova, A.Barilo, R.Madyanov, I.Agapov. Melodrama.

2011

Counterplay. Russia, 2011. Directed by E.Nikolaeva. Screenwriter A.Zvyagintsev. Actors: M.Porechenkov, Y.Snigir, S.Garmash, D.Spivakovsky. Drama.

Duhless. Russia, 2011. Directed by R.Prygunov. Screenwriter D.Rodimin (author of the novel is S.Minaev). Actors: D.Kozlovsky, M. Andreeva, A.Mihalkov, N.Panfilov, A.Smolyaninov, M.Efremov, M.Kozhevnikova. Drama.

Faust. Russia-Germany, 2011. Directed by A.Sokurov. Screenwriter Y.Arabov (based on Goethe's poetic drama). Actors: Y.Tsayler, I.Dyuhauk, H.Shigulla, A.Adasinsky. Drama.

First Russian. Russia, 2011. Director and screenwriter V.Levin. Actors: A.Marin, P.Aleksandrov, M.Borisovsky. Drama.

Hispanic. Russia, 2011. Directed by A.Tsatsuev. Writers: A.Tsatsuev, V. Romanov. Actors: V.Panchik, A.Panchik, S.Shnyrev. Melodrama.

Lecturer. Russia, 2011. Directed by V. Shmelev. Screenwriter D.Karyshev. Actors: D.Pevtsov, F.Bondarchuk, E.Guseva. Detective.

Nutcracker: The Untold Story. Russia-UK-Hungary, 2011. Director and scriptwriter A.Konchalovsky (author of fairy tales is A.Hoffmann). Actors: E.Fenning, J.Turturro, Y.Vysotskaya. Fairy tale.

The Key Salamander / The Fifth Execution. Netherlands, Russia, USA, 2011. Directed A.Yakimchuk. Writers: S.Bondarenko, I.Shprits. Actors: R.Hauer, M.Medsen, F.Emelyanenko, A.Gorbunov. Action.

2012

1812: Ulans' ballad. Russia, 2012. Directed by O.Fesenko. Screenwriter G.Shprigov. Actors: S.Bezrukov, A.Sokolov, A.Chipovskaya. Action.

Alien Face. Russia, 2012. Directed by S.Basin. Actors: A.Domogarov, D.Agisheva, O.Shtefanko, A.Pashutin. Melodrama.

Another Side of the Moon. Russia, 2012. Directed by A.Kott. Screenwriter A.Scherbakov. Actors: P.Derevyanko, S.Smirnova-Marcinkiewicz, I.Shibanov. Detective. Sc-fi.

As Luck Would have it, Siberia / Ausgerechnet Sibirien. Russia-Germany, 2012. Directed R.Huettner. Actors: J.Krol, K.Riemann. Drama.

It All Started in Harbin. Russia, 2012. Directed by L.Zisman Writer E.Volodarsky. Actors: D.Kozlovsky, A.Chipovskaya, V.Epifantsev, D.Korzun. Drama.

It's Simple. Russia, 2012. Directors and screenwriters: S.Karpunina, K.Shipenko. Actors: S.Karpunina, K.Shipenko, K.Kryukov, A. Kuznetsov, A.Yatsenko. Comedy.

Legend №17. Russia, 2012. Directed by N.Lebedev. Writers: N.Kulikov, M.Mestetsky, N.Lebedev. Actors: D.Kozlovsky, O.Menshikov, S.Ivanova. Drama.

Moscow 2017 / The Mad Cow. Russia-US, 2012. Directors and screenwriters: A.Dulerayn, Jamie J.Bradshaw. Actors: E.Stoppard, L.Sobeski, M. von Sydow, I.Dapkunayte. Sci-fi.

Naked Harbour / Vuosaari. Russia, Finland, 2012. Directed by A.Louhimies Writers: A.Louhimies, M.Kouki, N.Repo. Actors: A.Pilke, A.Peysti, E.Novoselova. Drama.

Return. Russia, 2012. Directed O.Larin. Writers: A.Tumarkin, A.Zinchenko. Actors: K.Safonov, A.Nilov, Y.Tsapnik. Spy Detective.

Rzhevskij Against Napoleon. Russia, 2012. Directed by M.Vaysberg. Writers: A.Yakovlev, M.Savin. Actors: P.Derevyanko, V.Zelensky, S.Hodchenkova. Comedy.

Sinbad's Time. Russia, 2012. Directed by: O.Kandidatova, K.Druzhinin, K.Kapitsa. Writers: M.Esaulov, I.Bezhetskaya, S.Egorov, A.Samoylov, D.Tersky, R.Lebedev. Actors: A.Smelov, I.Ivanov. Spy Detective.

Soldiers of Fortune. Russia-USA, 2012. Directed by M.Korostyshevsky. Actors: C.Slater and others. Action.

Spy. Russia, 2012. Directed A.Andrianov. Writers: V.Valutsky, N.Kulikov (author of the Spy Novel is B.Akunin). Actors: D.Kozlovsky, F.Bondarchuk, A.Chipovskaya, S.Gazarov, V.Epifantsev, V.Tolstoganova, A.Gorbunov. Spy Detective.

The Snow Queen. Russia, 2012. Directed by M.Sveshnikov, V.Barbe (tale of H.Andersen). Actors: I.Ohlobystin, Y.Stoyanov, L.Artemeva. Fairy tale.

2013

Adalbert Oaks. Russia, 2013. Directed by V.Rudenko. Writers: V.Rudenko, A.Dmitriev. Starring: R.Savushkin, V.Prozorov. Drama.

English Russian. Russia, 2013. Directed by M. Dubilet. Writers: A. Malt, M. Dubilet. Actors: S.Vlasov and others. Melodrama.

Poor Liz. Russia, 2013. Directed by A. Lisovets. Writers: E. Zuev, L. Pascenco. Actors: M. Mashkova, A. Pampushny. Comedy.

Owl Creek. Russia, 2013. Directed by O. Pogodin. Writers: V. Rogozhkin, O. Pogodin. Actors: S. Puskepalis, A. Merzlikin, M. Mironova, E. Dyatlov. Spy Detective.

Marathon. Russia, 2013. Directed by K. Oganesyan. Writers: G. Ostrovsky, I. Pivovarova, S. Kaluzhanov. Actors: M. Porechenkov, E. Vasileva, Y. Peresild, M. Aronova, A. Mihalkova, S. Gazarov. Comedy.

Toys Seller. Russia, 2013. Directed by Y. Vasilev. Screenwriter V. Dobrosotsky. Actors: C. Hamatova, A. Ditkovskite, T. Lyutaeva. Comedy.

Rock and Roll under the Kremlin. Russia, 2013. Directed by E. Sologalov. Writers: Y. Grechany, S. Koscheev, A. Arysheva. Actors: A. Baranovsky, D. Ratomsky. Spy Detective.

Delis' Pass/ Dyatlov Pass Incident. Russia-USA, 2013. Directed by R. Harlin. Actors: H. Goss, M. Stokoe. Thriller.

Three Musketeers. Russia, 2013. Directed by S. Zhigunov. Writers: S. Zhigunov, A. Zhirkov (author of the novel is Alexandre Dumas). Actors: R. Muhametov, Y. Chursin, A. Makarov, P. Barshak, F. Yankovskiy, M. Mironova, K. Lavronenko, V. Lanovoy, A. Lykov, A. Vorobev, V. Rakov, V. Etush. Action Adventure.

Fort Ross. Russia, 2013. Directed by Y. Moroz. Writers: D. Poletaev, A. Zhirkov. Actors: M. Matveev and others. Sci-fi.

French Spy. Russia, 2013. Directed by A. Feoktistov. Scenario B. Milovzorov. Actors: A. Kucera, D. Suponin, E. Redko. Spy Detective.

Sherlock Holmes. Russia, 2013. Directed by A. Kavun. Writers: Z. Kudrya, O. Pogodin, L. Porohnya, A. Kavun, O. Kavun (author of short stories is A. Conan Doyle). Actors: A. Panin, I. Petrenko, M. Boyarsky, I. Dapkunayte, E. Boyarskaya, O. Volkova, A. Ilin, I. Zhizhikin, A. Gorbunov, I. Sklyar, A. Adabashyan. Detective.

Shopping Tour. Russia, 2013. Director and screenwriter M. Brashinsky. Actors: T. Kolganova, T. Eletsky, T. Ryabokon, E. Belskaya. Horror. Parody.

2014

A Passenger from San Francisco. Russia, 2014. Directed by A. Balchev. Actors: O. Drach, E. Bolgova, V. Smirnitskiy, A. Kuznetsov. Drama.

Barbie and the Bear. Russia, 2014. Directed by R. Sabitov. Writer E. Andersen. Actors: A. Afanasyeva-Shevchuk, D. Yakushev, A. Pavlov, R. Sabitov. Melodrama.

Kitchen in Paris. Russia, 2014. Directed by D. Dyachenko. Actors: D. Nazarov, M. Bogatyrev and others. Comedy.

Peter. Summer. Love. Russia, UK, 2014. Directed by A. Khvostov. Writers: A. Khvostov, Y. Melnitskaya. Actors: T. Sweeney, N. Tolubeeva, K. Malyshev. Melodrama.

Soul of Spy. Russia, 2014. Directed by V. Bortko. Writers: V. Bortko, M. Lyubimov. Actors: A. Chernyshov, K. Brodsky, F. Bondarchuk. Spy Detective.

Taste of America. Russia, 2014. Directed by E. Gribov. Actors: S. Strugachev, E. Golubev. Drama.

Train "Moscow-Russia." Russia, 2014. Directed by I. Voloshin. Writers: I. Voloshin and others. Actors: S. Svetlakov, I. Urgant and others. Comedy.

War Correspondent. Russia, 2014. Directed by P. Ignatov. Actors: V. Czerny, O. Vinichenko, A. Aliyev. Action.

What Begins Motherland. Russia, 2014. Directed by R. Kubaev. Writers: A. Borodyansky, R. Kubaev. Actors: E. Tsyanov, Y. Snigir, G. Taratorkin, E. Safonov. Spy Detective.

Year in Tuscany. Russia, 2014. Directed by A. Selivanov. Writers: T. Artseulova and others. Actors: E. Kuznetsova and others. Melodrama.

2015

A Trip to His Mother. Russia, France, 2015. Director and screenwriter M. Kosyrev-Nesterov. Actors: A. Ekzarkopulos and others. Melodrama.

All of This Jam. Russia, 2015. Director and scriptwriter A. Andranikyan. Actors: S. Hodchenkova and others. Comedy.

Back in Nineteen Forty-five... Meeting on the Elbe. Russia, 2015. Directed by M. Todorovskaya, P. Aleksovski. Writer P. Todorovski. Actors: N. Kropalov, V. Yakovlev, I. Ilyin. Drama.

Bloody Lady Bathory. Russia-USA, 2015. Directed by A. Konst. Actors: S. Hodchenkova, P. Derevyanko. Horror.

Cain Code. Russia-Belarus-USA, 2015. Directed by V. Vasilkov. Screenwriter R. Makushev. Starring: E. Roberts, A. Serebryakov. Drama.

Dear Hans, Dear Peter. Russia, United Kingdom, Germany, 2015. Director and scriptwriter A. Mindadze. Actors: S. Anton, A. Daryala and others. Drama.

How I became a Russian. Russia, 2015. Directed by K. Statsky. Writers: S. Tarbaev and others. Actors: M. Damiecki and others. Comedy.

Londongrad. Know Ours! Russia, 2015. Directed by D. Kiselev, V. Shepelev and others. Writers: M. Idov, A. Rivkina and others. Actors: N. Efremov, I. Olerinskaya. Melodrama.

No Comment. Russia, 2015. Director and scriptwriter A. Temnikov. Starring: A. Novin and others. Drama.

Rats. Russia-India-United States, 2015. Director and screenwriter V. Uglichin. Starring: K. Van Dien and others. Sci-Fi.

The Battle of Sebastopol. Russia, 2015. Directed by S. Mokritsky. Writers: M. Budarin, S. Mokritsky and others. Actors: Y. Peresild, E. Tsyganov, A. Vasilkov. Drama.

To Escape, Catch Up, Fall in Love. Russia, 2015. Directed by M. Shevchuk. Writer I. Tilkin. Starring: K. Kryukov, L. Aksenov, V. Zeldin. Comedy.

2016

Hero. Russia, 2016. Directed by Y. Vasiliev. Writers: O. Pogodin-Kuzmin, N. Darashkevich. Starring: D. Bilan, S. Ivanova, A. Baluev. Drama.

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The Council of Europe: Hearing on Internet Literacy (Strasbourg, France, March 2002), 3rd World Summit on Media for Children (Thessaloniki, Greece, March 2001), International Council for Educational Media ICEM-CIME - Conference ‘Pedagogy and Media’ (Geneva, Switzerland, Nov. 2000), World Summit 2000: Children, Youth and the Media - Beyond the Millennium (Toronto, Canada, May 2000), AGORA European Children’s Television Center Summit (Thessaloniki, Greece, June, 1999), Educating for the Media and the Digital Age: UNESCO International Conference (Vienna, Austria, UNESCO, Apr. 1999), World Media Education/Literacy Summit (Sao-Paulo, Brazil, May 1998), Media & Science Forum (Montreal, Canada, Oct. 1997), Youth and the Media, Tomorrow: UNESCO International Conference (Paris, France, UNESCO, Apr. 1997) and many others.

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