

Alexander Fedorov

**Western World in the Soviet and Russian Screen:
From Epoch of Ideological Confrontation (1946-
1991) to Modern Time (1992-2016).**

Moscow, 2016

Fedorov, Alexander. Western World in the Soviet and Russian Screen: From Epoch of Ideological Confrontation (1946-1991) to Modern Time (1992-2016). Moscow: ICO Information for All, 2016, 153 p.

This monograph analyzed the image of Western world and Western people in the Soviet and Russian screen: from epoch of ideological confrontation (1946-1991) to modern time (1992-2016). For scholars, universities professors and students.

© Alexander Fedorov, 2016.

Content

	Introduction	4
1.	Dynamics of the production of Soviet and Russian films, associated with Western world topic	6
2.	The image of the Western world on the Soviet screen in the era of ideological confrontation (1946-1991)	9
2.1.	Film Myths about Western world on the Soviet screen in the times of ideological confrontation	9
2.2.	A brief history of the transformation of the Western world topic in the Soviet screen: 1946-1991 years	10
2.3.	Soviet cinema stereotypes of the image of the Western world in the era of ideological confrontation (1946-1991)	33
2.4.	The ideological, structural analysis of the interpretation of the image of the Western World in the Soviet screen, in the era of ideological confrontation (1946-1991) on the example of concrete Soviet films of different genres	47
3.	The image of the Western world on the Russian screen: the current stage (1992-2016)	71
3.1.	Film Myths about Western world on the post-communist era (1992-2016)	71
3.2.	A brief history of the transformation of the western world topic in the modern Russian screen: 1992-2016	72
3.3.	Cinematic Western world stereotypes topics on the Russian screen in the modern era (1992-2016)	83
3.4.	The ideological, structural analysis of the image of the Western world in the Russian screen in the post-Soviet era (1992-2016)	97
	Conclusions	100
	Filmography: Soviet feature films (1946-1991) relating to the transformation of the image of the Western world on the Soviet screen	101
	Filmography: Russian feature films (1992-2016) relating to the transformation of the image of the Western world on the Russian screen	131
	References	144
	About the author	151

Introduction

Cinema (thanks TV, video, DVD and internet technologies) is an effective means of influence (including political, ideological) to the audience. Therefore, the study of the transformation of the image of the Western world on the Soviet and Russian screens today is still important. Among the objectives of this study — the definition of the place and role of the theme of transformation of the image of the West in the feature Soviet cinema since 1946 (the start of the post-war ideological confrontation) and 1991 (fall of the Soviet Union) years compared with the trends of the modern era (1992-2016); the study of political, ideological, social, and cultural context, the main stages of development, goals, objectives, concepts of this topic in the Soviet and Russian films; classification and comparative analysis of ideology, content models, modifications genres stereotypes of Soviet and Russian cinema, associated with the image of the Western world.

The research methodology is based on key philosophical positions of the theory of dialogue between cultures (M. Bakhtin – V. Bibler). The study is based on substantial research approach (identifying the content of the process under study, taking into account the totality of its elements, the interaction between them, of their nature, refer to the facts, analysis and synthesis of theoretical opinions, etc.), the historical approach — consideration of the particular historical development of the Western world topic Soviet and Russian cinema.

The methods of theoretical research: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis; and methods of empirical research: collecting information related to the research subjects. The effectiveness of such methods has been proven as the Western (R. Taylor, D. Youngblood, A. Lawton et al.), And Russian (N. Zorkaya, E. Ivanyan, A. Kolesnikova, M. Turovskaya) researchers.

It is known that the interpretation of media texts changeable and often subject to fluctuations of the political regimes courses. After the peak of the ideological confrontation (1946-1953), when the screen enemy image prevailed mutual evil grotesque, "thaw" of the late 1950s - early 1960s affected the situation of ideological confrontation in the media sphere in towards a more plausible picture potential enemy. The political reasons for ideological media confrontation mentioned by both Western and Russian researchers (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; Sandomirskaya, 2008; Sarsenov, 2008; Shaw, Youngblood, 2010; Shlapentokh, 1993; Strada and Troper, 1997; Strada, 1989; Turovskaya, 2003; Van Gorp, 2011).

Hence it is clear that the Soviet scientific and journalistic literature on the topic of "ideological struggle on the screen" (Ashin, Midler, 1986, 83; Baskakov,

1981, 16-17; Kokarev, 1987, 5-6; Kukarkin, 1985, 377) was anti-West orientation.

Now I'm interested in the image of the Western world, seen by the Soviet and later the Russian cinema, because, despite all the changes, 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).

Chapter 1. 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 1. Western countries' feature films related to Soviet / Russian topic and Soviet feature films related to Western countries/people topic (1946-1991)

<i>The Soviet period (1946-1991)</i>										
<i>Year of release of the film on the screen</i>	<i>Total feature films on these topics</i>	<i>Countries</i>								
		<i>USSR</i>	<i>Western countries: total</i>	<i>USA</i>	<i>UK</i>	<i>Germany</i>	<i>France</i>	<i>Italy</i>	<i>Canada</i>	<i>Other countries</i>
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 (Table 1) 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 in Table 1 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 2. 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: total</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"...

Chapter 2. The image of the Western world on the Soviet screen in the era of ideological confrontation (1946-1991)

2.1. 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).

2.2. 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 mutatus 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).

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.

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.

Some classics of the Soviet screen – A. Dovzhenko (unfinished film *Goodbye, America!*, 1951), M. Kalatozov (*Conspiracy of the Doomed*, 1950), M. Romm (*Russian Question*, 1947; *Secret Mission*, 1950), A. Room (*Court of honor*, 1947, *Silver Dust*, 1953) created anti-Western (primarily – anti-American) films. Almost all the American characters were depicted as spies, saboteurs, anti-Soviet provocateurs in these propaganda movies (Ivanyan, 2007, 274).

The motive of unsuccessful attempts of Western secret services to seduce of the Soviet scientists has a particular importance in the plot of cold war movies also. For example, in the film *Academician Ivan Pavlov* (1949) “American agent offering Pavlov go to America. The agent disguises his dirty business cosmopolitans and lackeys of imperialism favorite argument – “is not important for humanity, where you will be working.” In an angry response, the great Russian scientist Pavlov say: “Science is the fatherland, and the scientist is obliged to have it. I, sir, – Russian. And my country here” (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 correctly notes that a media “transformation of former allies in the” enemy image “carried out the plot by a secret bond of Americans (of course, class-alien: the generals, senators, businessmen, diplomats) with the Nazis, whether “secret mission” of negotiations for a separate peace, kidnapping patents or manufacture of chemical weapons. The identification of Americans with the Nazis is the only “secret” the whole package of “cold war” films and “Conspiracy of the Doomed” have already assimilated Eastern European social democrats as absolute evil, to the 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).

Paradoxically, the author of the anti-American film *Conspiracy of the Doomed* (1950) M. Kalatozov just seven years after created this famous humanist masterpiece *The Cranes Are Flying* (1957), received the Palme d'Or at the Cannes festival. But in 1950, at the peak of ideological confrontation, M. Kalatozov created a kind of political comics, frame by frame showing the newspaper editorial of Soviet newspapers *Pravda* and *Red Star*.

...In some Eastern European country (all the signs – Czechoslovakia) established a conspiracy Alliance (nationalists, Catholics, former Nazis, joined by the Social Democrats), ideologically and financially supported by the US and its "Yugoslav minions" (The film was released at the height of tensions between Stalin and Tito). The communists are the only force that protects "the true interests of the working people" in this country. These communists firmly and irrevocably focused on the Soviet Union ("We swear to Stalin and the Soviet people – to protect the freedom and independence of our country!"). Dispersed on the Bolshevik pattern of 1917-1918 the local parliament, the Communists easily defeat the "doomed" parliament (elected, inter alia, through democratic elections)...

One of the most prominent film critics of described period – R. Yurenev, assessing the picture of M. Kalatozov as a whole, made standard for Stalinist propaganda conclusion: it is *"a work of art telling the truth about the struggle of freedom-loving peoples under the leadership of the Communist Party from the dark forces of international reaction, for the construction of socialism. The film "Conspiracy of the Doomed" – truthful and vivid work of Soviet cinema – a new contribution to the struggle for peace, for freedom and independence of peoples, for communism"* (Yurenev 1951).

In this context, film critic M. Shaternikova remembers their school experience (who came at the turn of the 1940s-1950s) from a collective viewing of this film: *"We have not thought of. Everything was clear: imperialism showed its true brutal face. About what happened in Eastern Europe, we reported the movie "Conspiracy of the Doomed" – there the reaction using the Americans wanted to enslave the workers, but they foiled the plot and unanimously voted for the Communists. How were we to know that in life, not in the movie, a slightly different version deployed?"* (Shaternikova, 1999).

So his political mission in the cold war *Conspiracy of the Doomed* worked one hundred percent...

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 – Sherlock 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...

One of the common Soviet plot stereotypes espionage topic was the story of the talented scientists and inventors who have made an important scientific discovery, which seek to find out / steal / buy Western intelligence agencies (*Shot in the Fog*, *Next to the Ocean*, *Hyperboloid of Engineer Garin*, *Failure of Engineer Garin*, *Labeled Atoms*, *Castling in the Long Side*, *Death on the Rise*, etc.).

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 *Shot in the Fog* (1963) KGB persistently accompanies (at

work, on a business trip, hunting, at home, etc.), top-secret Soviet physicist, for the military developments which hunts Western intelligence. In *Next to the Ocean* (1964) Soviet scientists invent a gas mixture, allowing divers descend to a great depth, but here the enemy spy right there – in cold blood builds their evil plans...

But, however, often spy stories do without scientists. For example, in the *Game Without Rules* (1965) "Americans are eager to stretch our secrets ... do not stop cooperation with the Nazis and questioned our brave Young Communists completely Gestapo methods and, most importantly, they are forced to hold in their zone of occupation of the Soviet people..." (Stishova, Sirivlya, 2003, 13). In the *Case of the Corporal Kochetkov* (1955) the whole spy nest is near to the Soviet military base... In *Over the Tisza* (1958) foreign spy and assassin prepares bridge explosion in the Carpathians... In a word, before "it was the enemy, friendly and clear – the Nazis. Now place the Nazis rose Americans. The totalitarian state can not exist, even in the most "vegetarian" thaw times, without an enemy image" (Stishova, Sirivlya, 2003, 13).

The films for children also strongly inculcated in Soviet spy movie plots. Screen pioneers not just study well and rested, but also simultaneously exposed or helped catch hardened enemy agents (*Sea Gull*, *Young from the Schooner "Columbus"*, *Scuba at the Bottom*, *The Passenger With the "Equator"*, *The Gate "Red Rocks"*, etc.).

Of course, not all Soviet films, involving to topic of "ideological confrontation", were frankly sketchy. Recall, though it is politically correct *Dead Season* (1968) by S. Kulish, who showed the Soviet and Western spies as worthy opponents (the scene of the spy exchange on the border). 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).

The image of Western spy was portrayed in *Residents' Error* (1968) with the unexpected sympathy, but the truth, just because in the next series, this resident had worked for Soviet intelligence...

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, the anti-Western tendencies in the Soviet media texts clearly also purchased *"naval painting... The military confrontation at sea – perhaps the only area where we have a certain parity with America, where we played on equal terms. They have ships – we have ships, they have radars – we have radar, they have missiles – we have missiles... We have every reason to start a small war games on the screen, where ours, of course, win. There's the fun and patriotic education, and mobilization impulse: they say, you quietly live, work, breathe the air, and peace between the hanging in the balance, the enemy is ruthless and cunning and just dreaming to start a third world war... For the mass audience it was preferable to take a picture, where the image of the enemy was drawn without unnecessary details enemy of bourgeois life. After all, competition in the field, so to speak, "light industry", we had already lost, and all sorts of Western clothes, drinks, cars and so caused the population unhealthy excitement. Soviet filmmakers would need to be extremely careful with the demonstration of foreign consumption's objects in the screen. And naval conflict in this sense to portray was somehow calmer..."* (Stishova, Sirivlya, 2003, 13-15).

That is not the full range of maritime confrontations with the Soviet side: In the *Days of Peace* (1950), *The Mystery of Two Oceans* (1956), *Blue Arrow* (1958), *Submarine* (1961), *Neutral Water* (1969), *Courtesy Visit* (1972), *Right on the Shot* (1981), *Case in the Square 36-80* (1982) and *Solo Voyage* (1985), *Pirates of XX Century* (1979), *Mystery of Madame Wong* (1986), *Gangsters in the Ocean* (1991), *Alpha Project* (1990)...

Naturally, the confrontation on the water both Soviet and Western filmmakers supplemented subjects of military confrontation in the air (*The Rocket Attack on the United States*, *Your Peaceful Sky*, *Fire Fox*, *We Blame* and others.) and the earth (*Prisoner of War*", *Amerika*, *World war III*, *Rambo 3*).

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 Dowell*: 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, p.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, p.79).

2.3. 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 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?"...

2.4. 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 hit 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, pp. 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, pp. 80-81).

When answering the question of the 'cultural context' section the students can be offered to fill in Table 3:

Table 3. Philosophy and Outlook of the World Pictured in Media Texts of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Key questions to media texts	<i>Planet of Storms</i> (1961)	<i>Voyage to the Prehistoric Planet</i> (1965)	<i>Voyage to the Planet of Prehistoric Women</i> (1968)
What is the ideology of this world?	Communist ‘peaceful’ ideology (USSR, Soviet characters) Pragmatic philosophy (American characters)	Pragmatic ideology	Pragmatic ideology
What outlook does this world represent – optimistic or pessimistic?	Optimistic	Optimistic	Optimistic
What is the hierarchy of values in this outlook? What values can be found in the media text?	Patriotism – communist values – friendship – professionalism – science – family	Pragmatism – professionalism – science – family	Pragmatism – professionalism – science – family
What does it mean to be a success in this world? How does a person succeed in this world? What kind of behavior is rewarded in the world?	It means to be a patriot, a skillful and 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.	It means to be a skillful and courageous explorer of the outer space, a good professional. All the characters without exclusion are stereotypic; their individual traits are feebly presented.	It means to be a skillful and courageous explorer of the outer space, a Good professional. All the characters without exclusion are stereotypic; their individual traits are feebly presented.
Are there any supernatural phenomena in this world?	Yes	Yes	Yes

Table 4 will enable the students to better analyze the typology of the characters of the media texts and justify their answers.

Table 4. Typology of Media Texts Characters of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Description of the category representation	Gender signs	Male and female characters
	Age of the character	25-50 years of age (men), 25-30 years of age (women)
	Race of the character	White
	Appearance, clothing, constitution of the character	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.
	Educational level, occupation of the character	The earthmen, apparently, have higher education. The Venus females – spontaneous.
	Marital status of the character	The earth dwellers are married or single. The Venus females, apparently, do not need men...
	Social position of the character	The earth dwellers are astronauts, research scientists. The Venus females seem to live in the primitive-communal system.
	Character traits	Strength, inventiveness, energy, optimism, boldness, purposefulness (earth characters). Beauty, purposefulness, mystical capabilities, vindictiveness, religiosity (Venus characters)
	Value system (ideological, religious, etc.) of the character	Patriotic, communist values (Soviet characters), pragmatic, bourgeois values (western characters), religious values (Venus characters).
	Acts of the character, his/her methods of the conflict resolution	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.

It is also possible to use the iconographical analysis of a typical scene of media texts by means of Table 5.

Table 5. 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
Habitat of characters	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.
Space stations and rockets	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).
Venus	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, p. 48), J. Bowker (Bowker, 1991) and A. Hart (Hart, 1997, p. 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, p.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 6. 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 (Tsyrukun, http://mega.km.ru/cinema/Encyclop.asp?Topic=lvn_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, p.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 “gryzoza” 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 or 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. Tsyrukun 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*” (Tsyrukun, http://mega.km.ru/cinema/Encyclop.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 7) *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 7. "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, p.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, p.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, p.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, p.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, pp.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, p.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 8).

Table 8. Revelation of folklore and mythological stereotypes of media text

Key events (Propp, 1998, pp.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 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 Guttierre 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.	+ (Guttierre tells Ichthyander the truth about Zurita's fraud: "The young man had already left the water when he heard Guttierrez'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 Guttierre)
The negative character is punished/annihilated (punishment).	+ (Guttierre 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 Guttierre 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 Guttierre 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, pp.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 Guttierre 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 Guttierre, 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 fraudently sends Ichthyander to search for pearls, and fraudulently tries to seize Guttierre (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, p.209], A. Silverblatt [Silverblatt, 2001, p.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. Kvinikhidze.

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 Evstigneev (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...

Playing 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...”

Chapter 3: The image of the West to the Russian screen: the current stage (1992-2016)

3.1. 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...

3.2. 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 fulfils 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 Gumankov*, 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. Eyramdzhan has 12 film stories (mostly - comedies) is 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 thrash 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 hid 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.

3.3. 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 drams 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's 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 says: "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. Schurihin.

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...

3.4. The ideological, structural analysis of the image of the Western world in the Russian screen in post-Soviet era (1992-2016)

Stereotypes 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 Eighth* (2012) took place at the box office is much better than *5 Days of War* (2011).

Conclusions

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.

In view of the above, in my opinion, it would be overly optimistic to expect that evolved over the centuries stereotyped concept of Western World image on the Russian screens may change in the near future.

Filmography 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.Zheymo, A.Konsovsky, E.Garin, F. Ranevskaya, 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.Suharevskaya, I.Pereverzev, M.Shtrauh. Drama.

Michurin. USSR, 1948. The director and screenwriter A.Dovzhenko. Actors: V. Solovyev, 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.Sheynin. Actors: Davydov, K.Nassonov, B.Andreev, M.Nazvanov, L.Orlova, F. Ranevskaya, E.Garin, L.Suharevskaya. Drama.

They Have a Homeland. USSR, 1949. Directed by A.Fayntsimmer, V.Legoshin. Writer S.Mikhalkov. Actors: N.Zaschipina, P.Kadochnikov, V.Maretskaya, F. Ranevskaya, 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.Krasnopol'sky, 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.Freyndlih, 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.Bitukov, M.Bernes, T.Piletskaya, K.Nassonov, A.Voytsik, 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.Voytsik. 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.Freyndlih, 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.Avdyushko, 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.Agahanov, 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.Shevtsov, 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. Sc-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.Zhzhenov, K.Ignatova, G.Vernov, G.Teyh. Sc-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 Lives. USSR, 1961. Directed by L.Lukov. Screenwriter A.Kapler. Actors: N.Rybnikov, M.Volodina, V.Tikhonov, E.Nechaeva, S.Chekan, V.Druzhnikov, L.Sverdlin, 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.Chiaureli. Writers: A.Filimonov, N.Shpanov (author of the novel "The Hurricane" is N.Shpanov). Actors: B.Oya, V.Andzhaparidze, S.Chiaureli, 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.Krasnopol'sky, 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.Gintsburg. Writers I.Manevich, A.Gintsburg. (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.Konsovskiy N.Zorskaya, O.Vidov, E.Garin, N.Maximov, V.Karavaeva. Fairy tale.

Playing Without Rules. USSR, 1965. Directed by Y.Lapshin. Screenwriter L.Sheynin. 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. Solovyev (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.Beysembaev. 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.Tkabadze, 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.Polskih, 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.Tsanev (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-Voynichescu, 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.Slavin (author of the play is L.Slavin). 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.Zhzhenov, 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.Arsenov. 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.Shmidt (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.Khmelnysky, 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.Bitukov, 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.Guteris, V.Solomin, V.Tatosov. Drama.

The Fate of the Resident. USSR, 1970. Directed by V.Dorman. Writers V.Vostokov, O.Shmelev. Actors: G.Zhzhenov, 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.Zhzhenov, 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 Berlahe. 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.Skomarovsky, 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.Zhzhenov, 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.Kravin (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.Osenev, 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.Lezhdey, 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.Zhzhenov, V.Samoilov, G.Taratorkin. Spy Detective.

Tseplis' Sting. USSR, 1972. Directed by R.Kalnynsh. Screenwriter V.Lorents (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.Kayrisha, Y.Strenga, 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.Adomaytis, 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.Freyndli. Musical comedy.

Targeting. USSR, 1974. Directed by I.Talankin. Writers: D.Granin, I.Talankin. Actors: S.Bondarchuk, G.Zhzhenov, 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.Girdvaynis, 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.Neretnietse. Screenwriter V.Lorents. 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.Nikulín, 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.Freyndli. 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, P.Pankov, N.Gritsenko, I.Ledogorov, Y.Budraytis, E.Kivi, E.Evstigneev, B.Ivanov, A.Vokach, S.Chokmorov, I. Kashincev, E.Vasileva, E.Hanaeva, A.Kalyagin, O.Basilashvili. Drama.

Truffaldino from Bergamo. USSR, 1976. Directed by V.Vorobiov. Writers: V.Vorobiov, A.Golburt (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.Freyndlih. 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.

Centaur. 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.Smehov, V.Smirnitsky, I.Starygin, O.Tabakov, A.Freyndlih, 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.Krinityna, 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.Khmelnysky. 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.Puzyrev, L.Yanovsky, Y.Mochalov. Drama.

Secret Service Agent. USSR, 1978. Directed by I.Skutelnik. 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.Grikyavichyus. 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.

Yaroslava, 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

Aquanauts. 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.Orelovich. 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.Burlyayev, 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.Puchinyan. 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.Ostroumova, 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.Freyndli. 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.Fruntov. Writers: E.Parnov, R.Fruntov. 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.Pogorzelsky, 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.Drayer). 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.Laurinchyukas. 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.Arbachyuskayte, 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.Glady, 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.Kebulushek, 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.Zhzhenov, 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.Chiaureli, 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.Khmelnitsky. 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.Trébouta, V.Sergeev. Actors: D.Mezgish, M.Kassovitts. Drama.

The Star and Death of Joaquín 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.Freyndlih, 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.Gerd, 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.Zhivolub. 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.Droz, 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.Kazanchev, N.Vavilova, O.Golubitsky, A.Shengelaya, M.Gluzsky. Fairy tale.

Trust that Burst. USSR, 1983. Directed by A.Pavlovsky. Screenwriter I.Shevtsov (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.

Cancan 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.Strzhelchik, 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. Sc-fi.

Last Visit. USSR, 1984. Directed by A.Neretnietse. 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.Strzhelchik. 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. Sc-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.Chakovsky). 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.Pleshkita. 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.Krusement. 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.Puypa. 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.Kavsadze. 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.Chiaureli, 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.Dzhigarhanyan, 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.Kapralov, A.Orlov (author of the novel is R.L. Stevenson). Actors: I.Smoktunovsky, A.Feklistov, A.Adoskin, B.Freyndlih, 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-Zambergas, M.Dishlere, D.Eversa. Comedy.

We Blame. USSR, 1985. Directed by T.Levchuk. Writers: B.Antonov, I.Mendzheritsky. Actors: R.Sabulis, S.Yakovlev, R.Ramanauskas. 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.Zhzhenov, V.Shinkaryukas, S.Yursky, 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.Buldakov, 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'Amiko (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 form "Mercedes". USSR, 1986. The director and screenwriter G.Nikolaenko. Writers: V.Kassis, L.Kolosov. Actors: R.Adomaytis, 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.Khmelnysky. 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 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.Puchinyan. 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.Zhzhenov, 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. Tragicomedy.

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.Freyndli, 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.Kapralov, A.Orlov (author of the novel is O. de Balzac). Actors: V.Tatosov, S.Behterev, 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.Chiaureli, Y.Budraytis, D.Banionis, G.Zhzhenov, 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.Pestak, S.Gryunberg. Writers: V.Valutsky, M.Pestak, 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.Shirtladze. Sc-fi.

Wild Swan. USSR, 1987. Directed by H.Murdmaa. Writers: H.Murdmaa, S.Kulish, Y.Vyding (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.Suares (author of the novel is M. de Servantes). Actors: K.Kavsadze, 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.Kavsadze. 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.Glady, 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.Adomaytis, 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.Shevtsov (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.Kelmelite, 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.Burlyayev. 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.Ulfsak, 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.Butyrtseva. Fairy tale, horror.

Mad Lori. USSR, 1991. Directed by L.Nechaev. Writers: V.Zheleznikov, 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.Shevtsov, 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.Vakusis, 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.Polskih. 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.Freyndli. 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.Bezrukova, A.Boltnev. Adventure drama.

Sad Heaven. Russia, 1992. Director and screenwriter A.Krasilschikov. Actors: K.Eskyudi, Y.Dormidontov, S.Varchuk. 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.Alentova, D.Haratian. 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.Bezrukova, 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.Freyndli, 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.Gyardushyan. 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.Alentova, 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.Slzhikova. 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.Arsenov. (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.Ostroumova, 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.Arbusova, V.Zheleznikov. 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 Saskerviley. 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.Kolosoov. 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.

Répéter. 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.Merezhko, 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.Arbusova. 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.Eyramdzhan. 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.Eyramdzhan. 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.Eyramdzhan. 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.Banionis, 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.Dobrynin, 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.Zheleznikov, 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.Atanasyan. 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.Eyramdzhan. Actors: L.Karpovich, D.Bezub, E.Zinchenko, V.Iliche. Comedy.

Marry in 24 Hours. Russia, 2004. Director and screenwriter A.Eyramdzhan. 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.Uchaneyskhvili, A.Kulyamin, A.Volochkova, .Khmelnitsky, 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.Lyahnitskaya, 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.Bezrukov, 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.Budraytis. 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.Razenzov. Writers: A.Razenzov, 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.Rappoport, 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.Hadson. 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.Esaurov, 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.Pivovarov, 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.Zhitkov (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. Zhitkov. Actors: M.Matveev and others. Sc-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. Tsyganov, 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 other. 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. Damięcki and others. Comedy.

Londograd. 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.

References

- Action plan to strengthen the anti-American propaganda in the near future. Moscow, 1949. RTsKhIDNI. F. 17. Op. 132. D. 224. L. 48-52.
- Adamov, G.B.** (1939) *Mystery of Two Oceans*. Moscow. <http://lib.ru/RUFANT/ADAMOW/tajna1.txt>
- Alko, B.** (2001). *Second Coming Engineer Garin*. Moscow: Attorney.
- Andersen, T. & Burch N.** (1994). *Les communistes des Hollywood*. Paris: Presses de la Sorbonne Nouvelle, 208 p.
- Ashin, G.K., Midler. A.P.** (1986). *In the grip of spiritual oppression*. Moscow: Mysl, 253 p.
- Asratyan, E.** (1949). *Glory Russian science* // Literary newspaper. 1949. 12 February.
- Babitsky P. and Rimberg J.** (1955). *The Soviet Film Industry*. N.Y.: Praeger, 377 p.
- Bagdasaryan, V.E.** (2003). *The image of the enemy in historical films 1930s-1940s* // National History. Number 6. 2003, 37-41.
- Bakis, S.** (2011). *Russian souvenir*. http://bakino.at.ua/publ/grigorij_aleksandrov/quot_russkij_suvenir_quot/43-1-0-64
- Bakis, S.** (2012). *Gardens scorpion*. http://bakino.at.ua/publ/oleg_kovalov/sady_scorpiona/82-1-0-135
- Bar-Sella, Z.** (1996). *Agony in the cup* [On the work of G. Adamov] // Worlds. 1996. №1, .67-72. <http://www.rusf.ru/ao/ao-06/main/bar-sela.html>
- Barthes, R.** (1964). *Elements de semiologie*. Communications, N 4, pp.91-135.
- Barthes. R.** (1993). *Ouevres completes*. Paris: Éd. du Seuil, 1993, pp. 1241-1244.
- Baskakov, V.E.** (1981). *The confrontation of ideas on the western cinema screen* // West: problems and trends. Moscow, 1981, 3-20.
- Bazalgette, C.** (1995). *Key aspects of media education*. Moscow: Publishing house of Russian for Film Education, 51 p.
- Berdyayev, N.A.** (1990). *The destiny of man in the modern world* // New World. 1990. № 1, 207-232.
- Berger, A.** (2005). *See - it means to believe. Introduction to the visual communication*. Moscow: Williams, 288 p.
- Beumers, B.** (2008). *Through the 'Other' Lens? Russians on the Global Screen*. In: Hutchings, S. (ed.). *Russia and its Other(s) on Film. Sreening Intercultural Dialogue*. Houndmills and New York: Palgrave Macmillan, 257 p
- BFI** (British Film Institute). *Film Education*. Moscow: Publishing house of Russian for Film Education, 1990. 124 p.
- Blanchot, M.** (1959). *Le livre a venir*. Paris: Gallimard, 195-201.
- Bogomolov, Y.A.** (1989). *Movies on every day ...* // Literary newspaper. 1989. № 24, 11.
- Bowker, J.** (Ed.) (1991). *Secondary Media Education: A Curriculum Statement*. London: BFI.
- Brashinsky, M.** *Furious Poster*. 2001 January 1.
- Britton, W.** (2006). *Onscreen and Undercover. The Ultimate Book of Movie Espionage*. Westport-London: Praeger, 209 p.
- Buckingham, D.** (2002). *Media Education: A Global Strategy for Development*. Policy Paper for UNESCO. In: Buckingham, D., Frau-Meigs, D., Tornero, J.M. & Artigas, L. (Eds.). *Youth Media Education*. Paris: UNESCO Communication Development Division. CD-ROM.
- Buckingham, D.** (2003). *Media Education: Literacy, Learning and Contemporary Culture*. Cambridge, UK: Polity Press, 219 p.
- Bykov, D.L.** (2010). *Christie's country* // Izvestia. Sep 14, 2010. <http://www.izvestia.ru/bykov/article3146076/>
- Cannon, C.** (1995). *Media Violence Increases Violence in Society*. In: Wekesser, C. (Ed.). *Violence in the Media*. San Diego, CA: Greenhaven Press, p.17-24.
- Cantor, J.** (1998). *Children's Attraction to Violent Television Programming*. In: Goldstein, J. (Ed.). *Why We Watch: The Attractions of Violent Entertainment*. N.Y., Oxford University Press, p.88-115.

- Cantor, J.** (2000). Mommy, I'm Scared: Protecting Children from Frightening Mass Media. In: Media Violence Alert. Zionsville, IN: Dream Catcher Press, Inc., pp.69-85.
- Capralov, G.A.** Playing with the devil and the dawn at the appointed hour. Moscow: Art, 1975. 328 p.
- Capralov, G.A.** (1984). Man and Myth: the evolution of the hero of Western movies (1965-1980). Moscow: Art, 397 p.
- Chekhov, A.** (2009). Vol.1. Moscow: Alpha-book, 1145-1146.
- Chenin, S.Y.** (2003). History of the Cold War. Saratov: Publishing House of Saratov State University Press, 2003. 32 p.
- Condee, N.** (2009). Imperial trace: recent Russian cinema. Oxford: Oxford University Press, 361 p.
- Corliss, R.** (1990). Dean films attacking // Video-Ass Express. 1990. 1, 8.
- Demin, V.P.** (1966). The film without intrigue. Moscow: Art, 220 p.
- Demin, V.P.** (1977). First person: the artist and screen arts. Moscow: Art, 287 p.
- Dolmatovskaya, G.E.** (1976). Historical fact and its ideological interpretation in modern cinema // Display and ideological struggle. Moscow: Art, 1976, 214-228.
- Dubois, R.** (2007). Une histoire politique du cinema. Paris: Sulliver, 216 p.
- Eco, U.** (1960). Narrative Structure in Fleming. In: Buono, E., Eco, U. (Eds.). The Bond Affair. London: Macdonald, p.52.
- Eco, U.** (1976). A Theory of Semiotics. Bloomington: Indiana University Press.
- Eco, U.** (1998). From Gutenberg to Internet: text and hypertext. 20.05.1998. <http://www.philosophy.ru/library/eco/internet.html>
- Eco, U.** (1998). Lack of structure. Introduction to semiology. St. Petersburg: Petropolis, 1998. 432 p.
- Eco, U.** The role of the reader. St. Petersburg: Symposium, 2005. 502 p.
- Fateev, A.V.** (1999). The image of the enemy in Soviet propaganda, 1945-1954. Moscow: Publishing House of the Russian Academy of Sciences, 1999. <http://psyfactor.org/lib/fateev0.htm>
- Fedorov, A.V.** (2001). Media Education: History, Theory and Methods. Rostov, 2001. 708 p.
- Fedorov, A.V.** (2016). Soviet cinema in the mirror of the Soviet critics. Moscow, 111 p.
- Fedorov, A.V.** (2003). Media Education and Media Literacy: Experts' Opinions. In: MENTOR. A Media Education Curriculum for Teachers in the Mediterranean. Paris: UNESCO.
- Fedorov, A.V.** (2004). Rights of the child and the issue of violence in the Russian screen. Taganrog, 2004. 414 p.
- Fedorov, A.V.** (2004). Rights of the child and violence on the screen // Monitoring. 2004. № 2, 87-93.
- Fedorov, A.V.** (2006). Media education: creative assignments for students and schoolchildren // Innovations in Education. 2006. № 4, 175-228.
- Fedorov, A.V.** (2007). Development of media competence and critical thinking of students of pedagogical university. Moscow, 616 p.
- Fedorov, A.V.** (2008). Analysis of the cultural mythology of media texts in the classroom at the student audience // Innovations in Education. 2008. № 4, 60-80.
- Fedorov, A.V.** (2009). Analysis of the cultural mythology of media texts in the classroom at the student audience as an example the novel of A. Belyaev "Amphibian Man" (1927) and its film adaptation (1961) // Distance and virtual learning. 2009. № 12, 4-13.
- Fedorov, A.V.** (2009). Comparative analysis of media stereotypes of "cold war" and ideological confrontation (1946-1991) // Media Education. 2009. № 4. 62-85.
- Fedorov, A.V.** (2010). Russian Image transformation in the western screen: from the era of ideological confrontation (1946-1991) to the modern phase (1992-2010). Moscow, 202 p.

- Fedorov, A.V.** (2010). Umberto Eco and Semiotic theory of media education // *Innovations in Education*. 2010. № 5, 56-61.
- Fedorov, A.V.** (2011). Structural analysis of a media text: stereotypes of the Soviet cinematic image of war and V. Vinogradov's film "Eastern Corridor" (1966) // *Questions of Cultural Studies*. 2011. № 6, 110-116.
- Fedorov, A.V.** (2011). The virtual world of crime: analysis of media texts detective genre on media education classes in the student audience // *Distance and virtual learning*. 2011. № 11, 88-99.
- Fedorov, A.V.** (2012). Analysis of audiovisual media texts. Moscow, 182 p.
- Fedorov, A.V.** (2012). The Contemporary Mass Media Education In Russia: In Search For New Theoretical Conceptions And Models. *Acta Didactica Napocensia*. 2012. N 1, 53-64.
- Fedorov, A.V.** Russia in the mirror of the Western Screen: Trends, stereotypes, myths, illusions. Saarbrücken (Germany), 2011. 264 p.
- Fedorov, A.V.** Specificity of media students of pedagogical universities // *Pedagogy*. 2004. № 4, 43-51.
- Freud, S.** (1990). Dissatisfaction culture // *Art of Cinema*. 1990. № 12, 18-31.
- Fried, R.M.** (1998). The Russian are coming! The Russian are coming! N.Y., Oxford: Oxford University Press, 220 p.
- Gerbner, G.** (1988). Violence and Terror in the Mass Media. Paris: UNESCO, 46 p.
- Gerbner, G.** (2001). Communities Should Have More Control over the Content of Mass Media. In: Torr, J.D. (Ed.). *Violence in the Media*. San Diego, CA: Greenhaven Press, 129-137.
- Gillespie, D.** (2008). 'The Italians are Coming!' Italy and the 'Other' in Soviet Cinema. In: **Gillespie, D.** (2003). *Russian Cinema: Inside Film*, Edinburgh: Pearson, 2003
- Gladilshchikov Y.** (1997). According to Hollywood movies, the "evil empire" - again we // *Results*. 1997. № 10. 21.10.
- Gladilshchikov, Y.** (2007). Tin wonderful people // *Russian Newsweek*. 2007. April 9th.
- Goldin, M.M.** (2000). Experience the art of public management. Activities of the first national Ministry of Culture. Moscow. <http://www.rpri.ru/min-kulture/MinKulture.doc>
- Goldstein, J.** (1998a). Introduction. In: Goldstein, J. (Ed.). *Why We Watch: The Attractions of Violent Entertainment*. N.Y., Oxford University Press, pp.1-6.
- Goldstein, J.** (1998b). *Why We Watch*. In: Goldstein, J. (Ed.). *Why We Watch: The Attractions of Violent Entertainment*. N.Y., Oxford University Press, pp.212-226.
- Golovskoy, V.** (1987). Art and Propaganda in the Soviet Union, 1980-5. In: Lawton, A. (Ed.). *The Red Screen. Politics, Society, Art in Soviet Cinema*. London and New York: Routledge, 264-274.
- Golubev A.** (2008). "Russia can rely only on itself": ideas about a future war in Soviet society of the 1930s // *Russian history*. 2008. № 5. C.108-127.
- Gorelov, D.** (2001). The first row, 61: "Amphibian Man". <http://www.ozon.ru/context/detail/id/200781/>
- Graffy, J.** (2008). Scant Sign of Thaw: Fear and Anxiety in the Representation of Foreigners in the Soviet Films of the Khrushchev Years. In: Hutchings, S. (ed.). *Russia and its Other(s) on Film. Screening Intercultural Dialogue*. Houndmills and New York: Palgrave Macmillan, 257 p.
- Graham, S.** (2008). The New American Other in Post-Soviet Russian Cinema. In: Hutchings, S. (ed.). *Russia and its Other(s) on Film. Screening Intercultural Dialogue*. Houndmills and New York: Palgrave Macmillan, 257 p
- Grigoryeva, O.I.** (2008). Formation of image of Germany by Soviet propaganda in the years 1933-1941. Ph.D. Dis. Moscow, 2008. 28 p.
- Gudkov, L.** (2005). Ideologema "enemy": "enemies" as a mass syndrome and the mechanism of social and cultural integration // *Image of the enemy*. Moscow.

- Hart, A.** (1997). Textual Pleasures and Moral Dilemmas: Teaching Media Literacy in England. In: Kubey, R. (Ed.) Media Literacy in the Information Age. New Brunswick (U.S.A.) and London (UK): Transaction Publishers, 199-211.
- Hashamova, Y.** (2007). Pride and Panic: Russian Imagination of the West in Post-Soviet Film, Bristol: Intellect.
- Haynes, J.E.** (1966). Red Scare or Red Menace? Chicago: I.R.Deer, 214 p.
- Herman M.** (1989). Political Salon thirties. Roots and shoots // Stark drama of a people. Moscow, 1989, 481-482.
- Hosta, M. Verkhovsky, A., Vladimirov** (2002). Spy movie. <http://daily.sec.ru/dailypbshow.cfm?rid=15&pid=5544&pos=1&stp=50>
- Hrenov, N.A.** (2008). Images of the "Great break." Cinema in the context of cultural change cycles. Moscow: Progress-Tradition, 2008. 536 p.
- Hutchings, S.** (ed.). (2008) Russia and its Other(s) on Film. Screening Intercultural Dialogue. Houndmills and New York: Palgrave Macmillan, 257 p
- Ivanov, M.** Mystery of Two Oceans. http://www.videoguide.ru/card_film.asp?idFilm=15501
- Ivanyan, E.A.** (2007). When people talk muses. The history of Russian-American cultural relations. Moscow: International Relations, 432 p.
- Jones, D.B.** (1972). Communism and the Movies: A Study of Film Content. In: Keen, S. (1986). Faces of the Enemy. San Francisco: Harper and Row.
- Keen, S.** (1986). Faces of the Enemy. San Francisco: Harper and Row.
- Kenez, P.** (1992). Cinema and Soviet Society, 1917-1953. Cambridge, N.Y.: Cambridge University Press, 281 p.
- Kharitonov, E.V.** (2003). "Amphibian Man" and those who are after ... // Kharitonov, E.V., Shcherbak-Zhukov, A.V. On the screen - Miracle: Domestic Science Fiction and Cinema-Tales (1909-2002): Contributions to the popular encyclopedia. Moscow, 320 p. http://www.fandom.ru/about_fan/kino/_st11.htm
- Kharitonov, E.V.** Space Odyssey of Pavel Klushantsev // Kharitonov, E.V., Shcherbak-Zhukov, A.V. On the screen - Miracle: Domestic Science Fiction and Cinema-Tales (1909-2002): Contributions to the popular encyclopedia. Moscow, 320 p. http://www.fandom.ru/about_fan/kino/_st03.htm
- Klimontovich, N.** (1990). They're like spies // Art of Cinema. 1990. № 11, 113-122.
- Kokarev, I.** (1987). US on the brink of 80's Hollywood and politics. Moscow: Art, 1987. 256 p.
- Kolesnikova, A.G.** (2015). "The battle after the victory": the image of the enemy in the Soviet feature film during the Cold War. Moscow: Russian State Humanitarian University, 230 p.
- Kolesnikova, A.G.** (2007). The image of the enemy during the Cold War the Soviet feature film 1960s - 1970s // Russian history. 2007. № 5, 162-168.
- Kolesnikova, A.G.** (2008). Knights era of the "cold war" (the image of the enemy in Soviet adventure films 1960s-1970s // Clio. 2008. № 3, 144-149.
- Kolesnikova, A.G.** (2010). Formation and evolution of the image of the "cold war" the enemy in Soviet cinema (mid-1950 - mid-1980s.). Ph.D. Dis. Moscow, 2010.
- Komov, Y.** (1982). Hollywood without a mask. Moscow: Art, 208 p.
- Konchalovsky, D.P.** (1969). Russian Way. Paris: YMCA-PRESS, 261 p.
- Korochensky, A.P.** "The Fifth Estate"? The phenomenon of media criticism in the context of the information market. Rostov, 2002. 272 p.
- Kovalov, O.** (2003). Star over the steppe: America in the mirror of the Soviet cinema // Art of Cinema. 2003. № 10, 77-87.
- Kukarkin, A.V.** (1985). The bourgeois mass culture. Moscow, 399 p.
- Lacourbe, R.** (1985). La Guerre froide dans le cinema d'espionnage. Paris: Henri Veyrier, 315 p.
- LaFeber, W.** (1980). America, Russia and the Cold War:1945-1980.N.Y.: J.Wiley, 1980, p.345.

- LaFeber, W.** (1990). *America, Russia and Cold War*. New York: Alfred A. Knopf.
- Lauren, N.** (2000). *L'Oeil du Kremlin. Cinema et censure en URSS sous Stalin (1928-1953)*. Toulouse: Privat, 286 p.
- Lawton, A.** (1992). *The Red Screen. Politics, society, art in Soviet cinema*. London and New York: Routledge, 1992, 373 p.
- Lawton, A.** (2004). *Imaging Russia 2000. Films and Facts*. Washington, DC: New Academia Publishing, 348 p.
- Levering, R. B.** (1982). *The Cold War, 1945-1972*. Arlington Heights: Harlan Davidson.
- Lisichkin, V.A., Shelepin, L.A.** (1999). *Third World (information-psychological) warfare*. Moscow.
- Lotman, Y.M.** (1973). *The semiotics of cinema and film aesthetic problems*. Tallinn: Eesti Raamat <http://biblioteka.teatr-obraz.ru/node/4480>
- Lotman, Y.M.** (1992). *Articles on semiotics and cultural topology. Vol.1*. Tallinn: Alexandra, 247 p.
- Lukeš, J.** (2002). Czech "new wave" (1960-1968). <http://www.cinematheque.ru/thread/13064>
- Margolit, E.Y.** (2002). As a mirror. Germany in the Soviet cinema between 1920-30. // *Kinovedcheskie note*. 2002. № 59. <http://www.kinozapiski.ru/article/253/>
- Masterman, L.** (1985). *Teaching the Media*. London: Comedia Publishing Group, 341 p.
- Masterman, L.** (1997). A Rational for Media Education. In: Kubey, R. (Ed.) *Media Literacy in the Information Age*. New Brunswick (U.S.A.) and London (UK): Transaction Publishers, pp.15-68.
- Mavis, P.** (2001). *The Espionage Filmography*. Jefferson & London: McFarland, 462 p.
- Metz, C.** (1964). Le Cinema: Langue ou language? *Communication*, N 4, pp.52-90.
- Michaels, P.A.** (2009). Navigating treacherous waters: Soviet satire, national identity, and Georgii Daneliia's films of the 1970s. *Historical Journal of Film, Radio and Television*. Vol. 29, No. 3, pp. 343–364.
- Morozov, I.** (2001). Formation in the national consciousness "image of the enemy" as a means of political mobilization in Russia // "Our" and "alien" in the Russian historical consciousness. St. Petersburg, 54.
- Moseyko, A.N.** The transformation of the image of Russia in the West in the context of the culture of the last third of XX century // *Social studies and the present*. 2009. № 2, 23-35.
- Mystery of Two Oceans* // *Teacher's Newspaper*. 1957. № 42. April 6.
- Narinsky, M.M.** (2006). Origins of the Cold War // *From Fulton to Malta: how to start and end of the Cold War. Gorbachev read*. Vol. 4. Moscow 2006, 161-171.
- Nechay, O.F.** (1993). Film education in the context of literature // *Specialist*. 1993. № 5, 11-13.
- Nemkina, L.N.** (2005). Soviet propaganda of "cold war" period: Methodology and effective technology // *Acta Diurna*. 2005. № 3. http://psujourn.narod.ru/vestnik/vyp_3/ne_cold.html
- Nevezhin, V.A.** (1999). Soviet propaganda and ideological preparation for war (the second half of 1930 - the beginning of the 1940s.). Dis. ... Dr. ist. Sciences. MOSCOW, 1999.
- Norris, S.M.** (2005). Tsarist Russia, Lubok Style: Nikita Mikhalkov's Barber of Sibiria (1999) and Post-Soviet Naational Identity. *Historical Journal of Film, Radio and Television*, Vol. 25, N 1, pp. 101–118.
- Norris, S.M.** (2012). *Blockbuster History in the New Russia. Movies, Memory, and Patriotism*, Bloomington: Indiana University Press, 406 p.
- Pechatnov, V.O.** (2006). *From the union - to the Cold War: Soviet-American relations in 1945 - 1947*. Moscow, 184 p.
- Pochepstov, G.G.** (2012). *Agents of influence and impact of texts*. 2012.
- Postupalskaya, M.** (1959). G..Adamov / Adamov, G.B. *Mystery of Two Oceans*. Moscow. <http://lib.ru/RUFANT/ADAMOW/tajna1.txt>
- Potter, W.J.** (2001). *Media Literacy*. Thousand Oaks – London: Sage Publication, 423 p.

- Pritulenko, B. (1995). Addressed to children // Cinema: Politics and men (30 years). Moscow, 100-109.
- Propp, V.Y.** (1976). Folklore and Reality. Moscow: Art, .51-63.
- Propp, V.Y.** (1998). The morphology of the fairy tale. The historical roots of the fairy tale. Moscow, 512 p.
- Razlogov, K.E.** (1991). Paradoxes commercialization // Screen and Stage. 1991. № 9, 10.
- Reid, J.H.** (2006). Great Cinema Detectives. L.A.: Hollywood Classics 21, 264 p.
- Revich, V.A.** (1968). About Science Fiction // Screen 1967-1968. Moscow: Art, .82-86.
- Revich, V.A.** (1984). We have thrown in an incredible // Collection of Science Fiction. Vol. 29. Moscow, 196-210.
- Revich, V.Y.** (1998). Legend of Belyaev. Moscow, 117-140.
http://www.fandom.ru/about_fan/revich_20_06.htm
- Rifkin, B.** (2002). The evolution of us and them in Russian film from perestroika to Putin. Ab Imperio, N 3, pp.561-580.
- Robin, R.T.** (2001). The Making of the Cold War Enemy. Princeton, Oxford: Princeton University Press, 277 p.
- Rubenstein, L.** (1979). The Great Spy Films. Secaucus, N.J.: The Citadel Press, 223 p.
- Rubin, M.** (1999). Thrillers. Cambridge: Cambridge University Press, 319 p.
- Rukavishnikov, V.O. (2000). The Cold War, Cold Peace. Moscow. 864 p.
- Sandomirskaya, I.** (2008). Cinema Thinking the Unthinkable: Cold War Film and the Non-Reality of Russia. In: Hutchings, S. (ed.). Russia and its Other(s) on Film. Screening Intercultural Dialogue. Houndmills and New York: Palgrave Macmillan, 257 p
- Sarsenov, K.** (2008). Russian Marital Migrants in Contemporary Film. In: Hutchings, S. (ed.). Russia and its Other(s) on Film. Screening Intercultural Dialogue. Houndmills and New York: Palgrave Macmillan, 257 p.
- Shaternikova, M.S.** (1999). Where did McCarthyism // Herald. 1999. № 9.
<http://www.vestnik.com/issues/1999/0427/win/shater.htm>
- Shaw, T.** (2006). British Cinema and the Cold War. N.Y.: I.B.Tauris, 280 p.
- Shaw, T. and Youngblood, D.J.** (2010). Cinematic Cold War: The American and Soviet Struggle for Heart and Minds. Lawrence: University Press of Kansas, 301 p.
- Shemyakin, Y.G.** (2009). Dynamics of perception of the image of Russia in the western civilizational consciousness // Social studies and the present. 2009. № 2, 5-22.
- Shklovsky, V.B.** (1929). About prose theory. Moscow: Federation, 125-142.
- Shlapentokh, D. and V.** (1993). Soviet Cinematography 1918-1991: Ideological Conflict and Social Reality. N.Y.: Aldine de Gruyter,
- Silverblatt, A.** (2001). Media Literacy. Westport, Connecticut – London: Praeger, 449 p.
- Slaby, R.G.** (2002). Media Violence: Effects and Potential Remedies. Katzemann, C.S. (Ed.). Securing Our Children's Future. Washington D.C.: Brooking Institution Press, pp. 305-337.
- Small, M.** (1980). Hollywood and Teaching About Russian-American Relations. Film and History, N 10, pp.1-8.
- Sorvina, M.** (2007). Undeclared war. 2007. <http://www.kino-teatr.ru/kino/art/kino/a6/210/>
- Stishova, E., Sirivlya, N.** (2003). Nightingales on 17th Street [discussion materials about anti-Americanism in the Soviet cinema, Pittsburg University, May 2003] // Art of Cinema. 2003. № 10, 5-21.
- Strada, M.** (1989). A Half Century of American Cinematic Imagery: Hollywood's Portrayal of Russian Characters, 1933-1988. Coexistence, N 26, pp.333-350.
- Strada, M.J. and Troper, H.R.** (1997). Friend or Foe?: Russian in American Film and Foreign Policy. Lanham, Md., & London: The Scarecrow Press, 255 p.
- The Cold War and the policy of detente: Debatable issues. Moscow, 2003.
- Todorov T.** (1977). The poetics of prose. Paris: Ithaca.

- Tokarev, V.A.** (2006). Soviet military utopia eve of the Second World // Europe. 2006. № 1, 97-161.
- Tolstoy, A.N.** Hyperboloid Engineer Garin. Moscow, 2007.
- Tolstoy, A.N.** Hyperboloid of Engineer Garin // Krasnaya Nov. 1925. № 7-9. 1926. № 4-9. 1927. № 2.
- Tsygankov, P.A., Fomin, V.I.** (2009). Anti-Russian discourse of the European Union: Causes and main directions // Social studies and the present. 2009. № 2. S.36-47.
- Tsyrkun, N.A.** But it is impossible mountain ash... // Art of Cinema. 2008. № 1. <http://www.kinoart.ru/magazine/01-2008/repertoire/tsyrkun0801/>
- Tsyrkun, N.A.** Mystery of Two Oceans. http://mega.km.ru/cinema/Encyclop.asp?Topic=lvn_flm_4976
- Turovskaya, M.I.** (1979). Why does the viewer goes to the movies // Genres of Movie. Moscow.
- Turovskaya, M.I.** (1993). Soviet Films of the Cold War. In: Taylor, R. and Spring, D. (Eds.). Stalinism and Soviet Cinema. London and New York: Routledge, 131-141.
- Turovskaya, M.I.** (1996). The film "Cold War" // Art of Cinema. 1996. № 9, 98-106.
- Turovskaya, M.I.** (2003). Blow up. Moscow, 288 c.
- Usov, Y.N.** Film education as a means of aesthetic education and artistic development of pupils: Ph.D.Dis. Moscow, 1989. 362 p.
- Utkin, A.** World of Cold War. Moscow,: Algoritm, Eksmo, 2005.
- Van Gorp, J.** (2011). Inverting film policy: film as nation builder in post-Soviet Russia, 1991-2005. Media Culture Society, Vol. 33, N 2, p. 243-258.
- Volkogonov, D.A.** (1983). Psychological warfare. Moscow, 288 p.
- Westad, O.A.** (2007). The Global Cold War. Cambridge: University Press, 484 p,
- Whitfield, S.J.** (1991). The Culture of the Cold War. Baltimore: John Hopkins University Press.
- Worsnop, C.** (1994). Screening Images: Ideas for Media Education. Mississauga: Wright Communication, 179 p.
- Worsnop, C.M.** (2000). Levels of Critical Insight in 16-year-old Students.
- Yampolsky, M.** (1987). Polemic notes about the aesthetics of the mass of the film // Transcript of the meeting of the "round table" of Film Critics, October 12-13, 1987. Moscow, 31-44.
- Yurenev, R.N.** (1950). So we will win! // Soviet art. 1950. 27 June.
- Zak, M.E.** (1975). Feature films // The history of the Soviet cinema. Vol.3. 1941-1952. Moscow: Art, 1975, 41.
- Zorkaya, N.M.** (1981). Unique and replicate. Mass media and reproduced art. Moscow: Art.
- Zorkaya, N.M.** (1994). Folklore. Splint. Screen. Moscow, 1994.
- Zverev, A.** (1991). Agatha Christie. <http://www.syshiki.com/agata-Christie.html>

About the Author

Prof. Dr. Alexander Fedorov is the former President of Russian Association for Film & Media Education (2003-2014). Now his is Honorable President of Russian Association for Film & Media Education, the deputy director for science of Anton Chekov Taganrog Institute (Russia), editor-in-chief of Russian Journal “Media Education” (Moscow).

He also has taught at the Russian New University. He is the member of Russian Academy of Cinematographic Arts & Sciences, Russian Union of Filmmakers, CIFEJ (International Center of Films for Children and Young People, Canada) and FIPRESCI.

He holds a MA degree from Russian Institute of Cinematography (VGIK, 1983), Ph.D.(1986) and Ed.D.(1993) degrees with an emphasis in media education from Russian Academy of Education (Moscow).

Postdoctoral affiliation: guest professor and visiting senior research scholar in: *Central European University* (Budapest, Hungary: 1998, 2006), *Kassel University* (Germany, 2000, grant DAAD), *Humboldt University* (Berlin, Germany, 2005, grant DAAD), *Maison des sciences de l'homme* (Paris, France, 2002, 2009, grants MSH), *Kennan Institute* (The Woodrow Wilson Center, Washington, D.C., U.S., 2003), *Mainz University* (2010), *University of Frankfurt* (2014).

He received the scientific grants/fellowships from: *Federal Target Program of the Russian Ministry of Education and Science* (2010-2012), *Program of the Russian Ministry of Education and Science “Development of Science University Potential”* (2006-2008), *Russian President Program for Leading Scientific Schools* (2003-2005), *MacArthur Foundation* (USA, 1997, 2003-2004), *Russian Foundation for Humanities* (1999-2010); *President of Russian Federation Cultural Foundation* (2002), *The Russian Ministry of Education The Program “Russian Universities”* (2002); *Soros Foundation* (USA): 1) *Research Support Scheme* (2000-2002); 2) *Program “Civil Society”* (1998-1999); 3) *HESP-CDC - Course Development Competition* (1998); *Education Program for the best text of university lectures* (1997); *Switzerland Scientific Foundation* (2000); *Russian Ministry of Education: research in humanities area* (1997-2000), etc.

He was the speaker in the many international media and media education/literacy conferences: *World United Nation Forum ‘Alliance of civilizations’* (Media Literacy Section, Madrid, 2008), *Council of Europe Conference “Media Literacy”* (Graz, Dec. 2007), *International Media Literacy Conference* (Prague, Apr. 2007), *UNESCO Media Education Conference* (Paris, June, 2007), *Information Technologies International Conference* (Moscow, May, 2007), *International Conference E-Citizen*. (Moscow, Feb. 2006), *UNESCO Conference on the Information Society* (St.Petersburg, May, 2005), *Conference of Association for Media and Technology in Education*, *Concordia University*

(Montreal, Canada, May, 2003), National Media Education Conference: 'Literacy & Liberty' (AMLA: Alliance for Media Literate America) (Baltimore, U.S., June, 2003), World Congress 'Toys, Games and Media', University of London, Institute of Education (London, UK, Aug. 2002), 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.

He is the author of 500 articles and 25 books about media culture, media education and literacy. e-mail: 1954alex@mail.ru

Alexander Fedorov

Western World in the Soviet and Russian Screen: From Epoch of Ideological Confrontation (1946-1991) to Modern Time (1992-2016).

Monograph.

The electronic edition

Publisher:

ICO "Information for All"

Mailing address: Russia, 121096, Moscow, box 44

E-mail contact (at) ifap.ru

<http://www.ifap.ru>

© Alexander Fedorov, 2016.

E-mail: [mediashkola \(at\) rambler.ru](mailto:mediashkola@rambler.ru)

When sending e-mails need to replace the (at) with @

Full text of the monograph can be free downloaded at:

<http://www.mediagram.ru/library/>