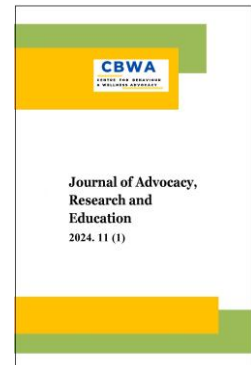




Publisher: Centre for Behaviour and Wellness
Advocacy, Ghana
Co-publisher: Cherkas Global University, USA
Has been issued since 2014
ISSN 2410-4981. E-ISSN 2508-1055
2024. 11(1): 92-121

DOI: 10.13187/jare.2024.1.92

Journal homepage:
<http://kadint.net/our-journal.html>



Western Cinema on the Pages of the *Soviet Screen Magazine* (1969–1985): Ideologized Articles Emphasizing Criticism of Bourgeois Cinema and Its Harmful Influence on the Audience

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Abstract

The abstract analyzes the content of the *Soviet Screen* magazine from 1969 to 1985, focusing on its portrayal of Western cinema during the Soviet Union's "stagnation" period. The study finds that articles on Western cinema were heavily ideologized, emphasizing criticism of bourgeois cinema and its negative influence on audiences. This trend was less prominent than in the late 1960s due to significant political shifts, particularly after the 1968 events in Czechoslovakia. A crucial decree issued on January 7, 1969, by the Central Committee of the Soviet Communist Party mandated a more stringent opposition to bourgeois ideology and a vigorous promotion of communist ideals. This decree criticized media personnel for deviating from class criteria and sometimes promoting views contrary to socialist ideology. Additional resolutions in 1972 reinforced these directives, stressing the harmfulness of bourgeois ideology and the necessity for a rigorous ideological struggle against non-Marxist views and revisionist trends in literature and art. Consequently, *Soviet Screen's* management aligned closely with these resolutions, resulting in a marked decrease in content about Western cinema and an increase in critical coverage. Unlike during the 1960s Thaw, featuring Western movie stars on the magazine's cover became unthinkable. This period reflects the Soviet Union's broader efforts to control cultural narratives and suppress influences contrary to socialist values.

Keywords: Articles, film criticism, ideology, politics, reviews, soviet screen magazine, western cinema.

1. Introduction

The coverage of Western cinematography in the *Soviet Screen* magazine from 1969 to 1985 was significantly less extensive compared to the latter half of the 1960s. This shift can be attributed to several key factors. As Fedorov and Levitskaya (2023) noted, the final rejection of the "thaw" tendencies in the USSR followed the events in Czechoslovakia in 1968. Consequently, on January 7, 1969, the Decree of the Secretariat of the Central Committee of the Soviet Communist Party titled "On Increasing the Responsibility of the Heads of the Press, Radio, Television, Cinematography, Cultural and Art Institutions for the Ideological and Political Level of Published Materials and Repertoire" was issued (*Postanovlenie...*, 1969). This decree, marked by secrecy and intended for a select group of media-related leaders, emphasized the need for stricter ideological control.

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Received: 20 February 2024 Revised: 15 March 2024 Accepted: 16 March 2024 Published: 31 April 2024

The resolution highlighted the intensified ideological struggle between socialism and capitalism, stressing the importance of media and cultural workers in opposing bourgeois ideology and promoting communist ideals and the Soviet way of life. It criticized some authors, directors, and stage directors for straying from class criteria and occasionally endorsing views contrary to socialist ideology. It also reproached some heads of publishing houses and media institutions for failing to prevent the publication of ideologically erroneous works and for demonstrating political leniency (Postanovlenie..., 1969).

As a result, the Central Committee decided to strengthen the editorial teams of magazines, newspapers, radio and television, and cultural and art institutions, emphasizing the need for meticulous selection and preparation of materials for publication (Postanovlenie..., 1969). In 1972, two additional resolutions were adopted: "On Literary and Artistic Criticism" (January 21, 1972) and "On Measures for the Further Development of Soviet Cinematography" (August 22, 1972). These resolutions reiterated the dangers of bourgeois ideology and the necessity of an uncompromising ideological struggle against such influences. They specifically pointed out that Soviet literary and artistic criticism was not sufficiently active in exposing the reactionary nature of bourgeois "mass culture" and combating non-Marxist and revisionist aesthetic concepts (Postanovlenie..., 1969).

D. Pisarevsky (1912–1990), the editor-in-chief of Soviet Screen, who remained in his position despite sharp criticism in late 1968, strove to adhere to these directives. Consequently, the number of articles about Western cinema on the Soviet Screen was reduced, and the coverage that did exist was more critical of bourgeois cinema. It became unthinkable for a Western movie star to appear on the magazine's cover, a practice that had occasionally occurred during the thaw of the 1960s. Conversely, the magazine began to actively promote the cinema of socialist countries, dedicating issues to Polish (No. 14), Bulgarian (No. 17), Romanian (No. 18), and East German (No. 19) cinema in 1969. In 1970, several issues featured positive articles about Hungarian (No. 7), Czechoslovak (No. 9), and Yugoslav (No. 22) filmmakers.

2. Materials and Methods

The research methodology of this paper was grounded in key philosophical principles that emphasize the interconnectedness, interdependence, and integrity of real-world phenomena and the unity of historical and social aspects in cognition. The study employed a multidisciplinary approach, incorporating scientific, film studies, sociocultural, culturological, hermeneutical, and semiotic perspectives as articulated by leading scholars (Aronson, 2003; Bakhtin, 1996; Balazs, 1935; Bibler, 1990; Casetti, 1999; Demin, 1966; Eco, 1976; Eisenstein, 1964; Gledhill, Williams, 2000; Hess, 1997; Hill, Gibson, 1998; Khrenov, 2006, 2011; Lotman, 1973, 1992, 1994; Mast, Cohen, 1985; Stam, 2000; Villarejo, 2007).

The research framework is structured around a content-based approach, which involves identifying the content of the process under study, considering the entirety of its elements and their interactions, and examining their nature through factual evidence, theoretical analysis, and synthesis. Additionally, the study adopts a historical approach, analyzing the concrete historical development of the project's theme.

Research methods include:

- Complex Content Analysis: This involves thoroughly examining the content, considering the interactions between various elements and their significance.
- Comparative Interdisciplinary Analysis: This method compares findings across different disciplines to identify common patterns and unique distinctions.

Theoretical Research Methods:

- Classification: Categorizing elements based on shared characteristics.
- Comparison: Evaluating similarities and differences between elements.
- Analogy: Drawing parallels between different phenomena.
- Induction and Deduction: Employing logical reasoning to derive general principles from specific observations and vice versa.
- Abstraction and Concretization: Simplifying complex phenomena to fundamental principles and applying these principles to specific instances.
- Theoretical Analysis and Synthesis**: Breaking down concepts to understand their components and combining elements to form comprehensive theories.

– Generalization: Formulating broad conclusions based on the analysis of specific cases.

Empirical Research Methods:

– Information Collection: Gathering relevant data related to the project's subject.

– Comparative-Historical Method: Analyzing the historical context and evolution of the subject matter.

– Hermeneutic Method: Interpreting texts and cultural artifacts to uncover underlying meanings and implications.

By integrating these diverse methods, the research aimed to provide an understanding of the phenomena under investigation.

3. Results and discussion

In this article, I focused on analyzing materials about Western cinema published in the Soviet Screen magazine from 1969 to 1985, during the tenures of its editors-in-chief: D.S. Pisarevsky (1912–1990), A.D. Golubev (1935–2020), and D.K. Orlov (1935–2021). Table 1 presents statistical data reflecting changes from 1969 to 1985, including the organizations associated with the journal, its circulation, and its periodicity. The table also indicates the names of the editors and the time intervals during which they led the publication.

Table 1. Soviet Screen magazine (1986–1991): statistical data

Year of issue of the magazine	Organizations whose authority was a magazine	Magazine circulation (in million copies)	Periodicity of the journal (numbers in year)	Editors of the magazine
1969	Cinematography Committee under the Council of Ministers of the USSR, Union of Cinematographers of the USSR	2.0–2.8	24	D.S. Pisarevsky
1970	Cinematography Committee under the Council of Ministers of the USSR, Union of Cinematographers of the USSR	1.8–2.2	24	D.S. Pisarevsky
1971	Cinematography Committee under the Council of Ministers of the USSR, Union of Cinematographers of the USSR	1.4–1.9	24	D.S. Pisarevsky
1972	Cinematography Committee under the Council of Ministers of the USSR (No. 1-16), USSR State Committee for Cinematography (No. 17-24), Union of Cinematographers of the USSR	1.5–1.8	24	D.S. Pisarevsky
1973	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.8	24	D.S. Pisarevsky
1974	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.8–1.9	24	D.S. Pisarevsky (Nos. 1-4). A.D. Golubev (Nos. 5-24).
1975	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.9–2.0	24	A.D. Golubev
1976	USSR State Committee for Cinematography, Union of	1.9	24	A.D. Golubev

Year of issue of the magazine	Organizations whose authority was a magazine	Magazine circulation (in million copies)	Periodicity of the journal (numbers in year)	Editors of the magazine
	Cinematographers of the USSR			
1977	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.9	24	A.D. Golubev
1978	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.9	24	A.D. Golubev (Nos. 1-11). Editorial board (Nos. 12-13). D.K. Orlov (Nos. 13-24).
1979	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.9	24	D.K. Orlov
1980	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.9	24	D.K. Orlov
1981	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.9	24	D.K. Orlov
1982	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.9	24	D.K. Orlov
1983	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.8–1.9	24	D.K. Orlov
1984	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.8–1.9	24	D.K. Orlov
1985	USSR State Committee for Cinematography, Union of Cinematographers of the USSR	1.7	24	D.K. Orlov

The circulation of the Soviet Screen in 1969 was among the highest in its history, ranging from 2.0 to 2.8 million copies, although it showed a downward trend. This decline continued, with some fluctuations, until 1974. From then until early 1985, the circulation stabilized at around 1.9 million copies. The decline from 2.8 to 1.9 million copies cannot be solely attributed to a drop in film attendance, as cinema attendance remained relatively high at about 19 per capita per year during the early 1970s. The average city dweller watched a movie 21 times a year, and a rural dweller 17.5 times. Even during 1972–1974, cinema attendance in the USSR averaged over 18 per year. However, during the stabilization of the Soviet Screen's circulation at 1.9 million copies, cinema attendance began to decline noticeably, from 18.1 in 1974 to 15.3 in 1984, largely due to competition from television.

It is plausible that starting in 1970, the magazine's subscription base began to fall, but increased retail sales at press kiosks could have offset this. The decline in movie attendance did not prevent the Soviet Screen from maintaining a circulation of 1.9 million copies from the mid-1970s to 1984. Additionally, the decline in the journal's circulation since 1970 might have been the result of an administrative decision, possibly reallocating printing resources to more critical needs from the authorities' perspective. This could also relate to a desire to save paper, as the famous Russian actor N. Kryuchkov highlighted in an open letter in the *Ogonyok* magazine in 1968, where he criticized the Soviet Screen for promoting foreign cinema (Kryuchkov, 1968).

Starting in 1965, the Soviet Screen faced competition from the monthly illustrated advertising review *Cinemagoer Companion*, which started with a small circulation of 50 thousand copies and reached 400 thousand by 1969. However, during the period when Soviet Screen's circulation stabilized at 1.9 million copies, *Cinemagoer Companion*'s circulation also stabilized, averaging 400 thousand copies with a peak of 480 thousand in 1978.

Between 1969 and 1985, Soviet Screen saw three editors-in-chief. Despite the "rehabilitation" measures and adherence to party resolutions, film critic D. Pisarevsky, who held the longest tenure as editor-in-chief, was forced to leave his post in February 1974. It is believed that the trigger for his resignation was the publication of a large article by film critic V. Demin, "The Lessons of Moments," about the popular Soviet TV series *Seventeen Moments of Spring* (Demin, 1973). The article contained potentially ideologically sensitive content that might have been interpreted by the authorities as a metaphor for the Soviet party-bureaucratic machine, leading to concerns about Pisarevsky's ideological vigilance.

Following Pisarevsky's departure, A. Golubev, a sports journalist and former editor of *Smena* magazine, served as editor-in-chief until mid-1978. During Golubev's tenure, no significant innovations were introduced, but ideological control intensified. Professional filmmakers increasingly expressed dissatisfaction with Golubev, leading to his replacement in July 1978 by D. Orlov, a former head of the Main Script and Editorial Board of Goskino USSR and member of the State Committee for Cinematography of the USSR.

D. Orlov initially tightened ideological control further, exemplified by the absence of articles or reviews about Western cinema in issues Nos. 14-17 for 1978 and an increase in "Communist party" materials, including quotes from speeches by General Secretary L. Brezhnev. Orlov, a prominent figure in Soviet cinema, served as editor-in-chief from July 1978 to December 1986, a tenure that might have continued if not for the changes brought about by perestroika (Golovskoy, 2004; Orlov, 2011). Throughout the period from 1969 to 1985, the authors of texts about Western cinema on the Soviet Screen were typically well-known film experts and critics, many of whom held leading positions in the editorial offices of magazines and newspapers of that era.

Table 2. The main authors of the publications on the subject of Western cinema in the *Soviet Screen* magazine (1969–1985)

No.	Surnames of film critics, film historians who most often published articles on Western cinema in the <i>Soviet Screen</i> magazine	The number of articles published by these film experts in the <i>Soviet Screen</i> magazine on the subject of Western cinema
1	Bogemsky G.D. (1920–1995)	20
2	Dmitriev V.Y. (1940–2013)	10
3	Chertok S.M. (1931–2006)	10
4	Sulkin O.M.	9
5	Shitova V.V. (1927–2002)	9
6	Sobolev R.P. (1926–1991)	8
7	Chernenko M.M. (1931–2004)	8
8	Andreev F.I. (1933–1998)	7
9	Komov Y.A.	7
10	Rubanova I.I.	7
11	Mikhalkovich V.I. (1937–2006)	6
12	Plakhov A.S.	6
13	Anikst A.A. (1910–1988)	5
14	Braginsky A.V. (1920–2016)	5
15	Demin V.P. (1937–1993)	5
16	Dolmatovskaya G.E. (1939–2021)	5
17.	Razlogov K.E. (1946–2021)	5
18	Solovieva I.N.	5
19	Khlopyankina T.M. (1937–1993)	5
20	Yurenev R.N. (1912–2002)	5
21	Yampolsky M.B.	5

The main authors of the publications on the subject of Western cinema in the *Soviet Screen* magazine (1969–1985) are as follows:

1. G.D. Bogemsky (1920–1995): film critic and historian, Ph.D. Graduated from Leningrad State University (1941). He was a member of the Union of Writers of the USSR and Russia, the Union of Cinematographers of the USSR and Russia. Worked at the Research Institute of History and Theory of Cinema/Research Institute of Cinematography. Articles published by him in the collections *Myths and Reality* became the basis of his book *Cinema of Italy Today* (1977). Published in the magazines *Soviet Screen*, *Cinema Art*, scientific collections, etc. Author of books: *Through the cities of Italy* (1955); *Vittorio De Sica* (1963); *Sophia Loren* (1982); *Actors of Italian cinema* (1986; 1990); *Gian Maria Volonté* (1984), etc.

2. V.Y. Dmitriev (1940–2013): film critic, archivist. Graduated film studies department of VGIK (1962). Honored Worker of Culture of the Russian Federation (1998). He was a member of the Soviet Communist Party (since 1974), the Union of Cinematographers of the USSR and Russia. After graduating from VGIK, he worked at the State Film Fund (department of scientific processing of a foreign fund), since 1996 he was deputy Director General of the State Film Fund of Russia. Created and became the artistic director of the festival of archival films "White Pillars". Published in the magazines *Soviet Screen*, *Screen*, *Cinema Art*, *Film Studies Notes*, *Séance*, etc., in the newspapers: *Independent Paper*, *Culture*, etc. Author of books (together with V. Mikhalkovich): *Alexander Ford* (1968, the monograph was not published due to A. Ford's emigration to the West); *Anatomy of a myth: Brigitte Bardot* (1975). He starred in the films *Mournful insensibility* (1983) and *Down with commerce on the love front* (1988). Co-author of scripts for documentaries *Promised Land. Return* (2000), *Flowers of the Occupation Times* (2003), *Big Holidays of the 30s, Forties* (2004) and others. Laureate of the State Prize of the Russian Federation in the field of literature and art (2007) and the Nika Prize "For contributions to the motion picture sciences, criticism and education" (2013).

3. S.M. Chertok (1931–2006): journalist, film critic, editor. Graduated from the Moscow State Law Institute (1953). He was a member of the Union of Journalists of the USSR and the Union of Cinematographers of the USSR. From 1962 he was a correspondent, and from 1966 to 1975 – head of information department in the *Soviet screen* magazine; from 1976 to 1978 – an employee of the Research Institute of Theory and History of Cinema. From 1964 to 1973, he compiled the yearbook *Screen* (from 1964 to 1969, in collaboration with M. Dolinsky). Since 1979 he lived in Israel, where he successfully continued his journalistic activities. Published in newspapers: *Soviet Latvia*, *Soviet culture*, *Literary newspaper*, *Evening Moscow*, in the magazines *Soviet Screen*, *Cinema Art*, *Spark*, *Youth*, *Change*, *Znamya*, *October*, *Moscow*, *Questions of Literature*, *Soviet Photo*, *Art*, *Theatrical Life*, *Theatre*, etc. Author of books: *Stars meet in Moscow* (1967); *Foreign screen: interview* (1973); *Start. Cinema of Black Africa* (1973), *Tashkent festival* (1975); *There-there of the XX century* (1977); *Festival of the Three Continents* (1978); *About cinema and about myself* (1979); *Freeze frames. Essays on Soviet cinema* (1988) and others.

4. O.M. Sulkin: film critic, journalist. Graduated from Moscow State University. Member of the Union of Cinematographers of the USSR and Russia. Worked as head department of foreign cinema in the *Soviet Screen* magazine (1981–1987), editor-in-chief of the magazine *Soviet Film*. Co-author of the project of the film encyclopedia *Video Guide*. Since 1995 he has been living and working in the USA. He lectured at the UN, at a number of US universities. He was a film reviewer and reporter for the *New Russian Word* newspaper, and is currently a correspondent for the *Voice of America* Russian Service. Published in the magazines *Soviet Screen*, *Cinema Art*, *Itogi*, *New World*, etc., in the newspapers: *Vedomosti*, *Rossiyskaya Gazeta*, *Evening New York*, etc. Author of books: *Natalia Andreichenko* (1984); *Yuri Ozerov* (co-authored with N. Sumenov) (1986); *Oleg Yankovsky* (1987).

5. V.V. Shitova (1927–2002): film and theater critic and historian. Graduated from Moscow State University (1953). She was a member of the scriptwriting and editorial board of the 2nd creative association of the Mosfilm film studio (1962–1967), a member of the Union of Cinematographers of the USSR and Russia. Published in the magazines *Soviet Screen*, *Cinema Art*, *Film Studies Notes*, *Cinemagoer Companion*, scientific collections, etc. Author of the books: *Luchino Visconti* (1965); *Jean Gabin* (1967) (together with I.N. Soloviova), *Seven years in the theater. Television and us* (1968) (together with V.S. Sappak); *Fourteen sessions* (1981) (together

with I.N. Solovieva); *Vakhtang Kikabidze* (1981); *Annie Girardot* (1985); *K.S. Stanislavsky* (1985) (together with I.N. Solovieva).

6. R.P. Sobolev (1926–1991): film critic, PhD (1966). Graduated from the Moscow Library Institute (1955). He was a member of the Soviet Communist Party (since 1958), Union of Cinematographers of the USSR. Articles published by him in the collections *Myths and Reality* and in the *Soviet Screen* became the basis for his monographs: *West. Cinema and youth* (1971), *Hollywood. 60s* (1975). Published in the magazines *Soviet Screen*, *Cinema Art*, *Cinemagoer Companion*, scientific collections, etc. Author of books: *People and Films of Pre-Revolutionary Cinema*. (1961); *Meeting with Polish cinema* (1967); *Cinema of India (first acquaintance)* (1977), etc.

7. M.M. Chernenko (1931–2004): film critic, Ph.D. (1978). Graduated from Kharkov Law Institute (1952) and VGIK (1964). He was a member of the Union of Cinematographers of the USSR and Russia. He worked in the *Soviet Screen* magazine, since 1974 – at the Research Institute of Cinematography (head of the sector). For many years he was the President of the Guild of Film Critics of the Russian Federation. Laureate of the Prize of the Guild of Film Critics of Russia (2001), honorary awards of Poland for his contribution to the study and popularization of Polish cinema. He taught at VGIK. Published on film issues since 1956. Published in scientific collections, in the magazines *Soviet Screen*, *Screen*, *Cinema Art*, *Film Studies Notes*, *Cinemagoer Companion*, in the newspapers *Culture*, *Soviet Cinema*, *Screen and Scene*, *SK-Novosti*, etc. Author of books: *Andrzej Wajda* (1966); *Fernandel* (1968); *Cinema of Mongolia* (1976); *Cinema of Yugoslavia* (1986); *Red star, yellow star* (2001; 2005); *Kazimierz Kutz* (2011, in the *Film Studies Notes* journal).

8. F.I. Andreev (1933–1998): film critic, journalist. He was a member of the Soviet Communist Party and the Union of Cinematographers of the USSR. Worked as a deputy editor-in-chief of the *Soviet Screen* magazine (1980–1990). From 1990 to 1998 he lived and worked in the USA, where, in particular, he was Executive Director of the Brighton Beach Borough Management Association (New York). Published in the magazines *Soviet Screen*, *Crocodyl*, in the newspapers *Soviet Culture*, *Soviet Cinema*, etc. Author of books: *Ivan Pereverzev* (1982); *Oleg Tabakov* (1983).

9. Y.A. Komov: journalist, film critic, translator, member of the Union of Journalists of the USSR and Russia. Published in the magazines *Soviet Screen*, *Cinema Art* and others. Author of books: *Hollywood without a mask* (1982); *Shadow racing* (1985); *Close avenues of fame* (1991); *Frameless portraits* (1992; 2003).

10. I.I. Rubanova (born 1933): film critic and historian. Graduated from Moscow State University (1956), Ph.D. (1966). Member of the Union of Cinematographers of the USSR and Russia. Since 1962, he has been a researcher at the Institute of Art History (now the State Institute of Art Studies). In 1964–1967 she hosted TV programs about Polish cinematography on Moscow television. Published in the magazines *Soviet Screen*, *Cinema Art*, *Seance*, *Film Studies Notes*, in the newspapers *Izvestia*, *Kommersant-daily*, etc. Author of books: *Cinematography of the countries of socialism* (1963); *Polish cinema. Films about war and occupation. 1945–1965* (1966); *Conrad Wolf* (1973); *Vladimir Vysotsky* (1983). Laureate of the Guild of Film Critics of Russia.

11. V.I. Mikhalkovich (1937–2006): film critic and historian. Graduated from the Belarusian State University (1959) and film history department of VGIK (1968). Ph.D. (1997), professor. He was a member of the Union of Cinematographers of the USSR and Russia. He worked as a researcher at the State Film Fund (1963–1966), in office of foreign cinema at VGIK (1966–1968), editor of the foreign department in the journal *Cinema Art* (1968–1970), researcher at the Institute of Art History (1970–1974), researcher at the Research Institute of History and Theory of Cinema (1974–1977), researcher at the State Institute of Art Studies (1977–2006), professor at VGIK (1986–2006) and at the State University of Management (2000–2006). Published in scientific collections, in the magazines *Soviet Screen*, *Screen*, *Cinema Art*, *Film Studies Notes*, *Literary Review*, etc. Author of books: *Alexander Ford* (1968, together with V. Dmitriev, the book was not published due to A. Ford's emigration to the West); *Anatomy of a myth: Brigitte Bardot* (1975) (together with V. Dmitriev); *Meetings with the X muse* (1981) (together with V. Demin, I. Weisfeld and R. Sobolev); *Barbara Brylska* (1984); *Figurative language of mass media* (1986); *Poetics of photography* (1989) (together with V. Stigneev); *Selected Russian cinemas* (2006). Laureate of the Guild of Film Critics of Russia.

12. A.S. Plakhov (born 1950): film critic and historian. Ph.D. (1982). Graduated from the Faculty of Mechanics and Mathematics of the Lviv University (1972) and the Film Studies Faculty of VGIK (1978). Member of the Union of Cinematographers of the USSR and Russia. Honored

Worker of Culture of the Russian Federation (2014). He was a member of the Soviet Communist Party (since 1980), President of FIPRESCI (2005–2010). Worked in the department of culture of the newspaper *Pravda* (1977–1988), taught at VGIK. Browser in newspaper *Kommersant*. Published in the magazines *Soviet Screen*, *Screen*, *Cinema Art*, *Seance*, *Sight & Sound*, etc. Author of books: *Struggle of ideas in modern Western cinema* (1984); *Western screen: the destruction of personality* (1985); *Catherine Deneuve* (three editions: 1989; 2005; 2008); *33 in total. Stars of world film directing* (1999); *33 in total. Close-up of the stars* (2004); *Aki Kaurismaki. The last romantic* (2006); *Directors of the present* (2008); *Directors of the future* (2009); *Cinema on the brink of a nervous breakdown* (2014); *Ozone* (2018); *Cinema beyond* (2019); *Visconti. History and myth. Beauty and death* (2022), etc. Laureate of the Guild of Film Critics of Russia, Honorary Diploma of the President of Russia (2014), Nika Prize "For Contribution to Cinematographic Sciences, Criticism and Education" (2017),

13. A.A. Anikst A. (1910–1988): literary and film critic, Ph.D. (1963). Graduated from Moscow State Pedagogical Institute (1933). He was a member of the Soviet Communist Party (since 1942), the Union of Cinematographers of the USSR and the Union of Writers of the USSR. Published in the magazines *Soviet Screen*, *Cinema Art*, *Theater*, *Questions of Literature*, etc. Author of books: *History of English Literature* (1956); *Daniel Defoe* (1957); *6 stories about American theatre* (1963) (together with A. Boyadzhiev); *The work of Shakespeare* (1963). *Shakespeare* (1964); *Shakespeare theater* (1965); *Drama Theory from Aristotle to Lessing* (1967); *Drama Theory in Russia. From Pushkin to Chekhov* (1972); *First Editions of Shakespeare* (1974); *Shakespeare: The Dramatist's Craft* (1974); *Faust Goethe: Literary Commentaries* (1979); *The history of the doctrine of drama: the theory of drama from Hegel to Marx* (1983); *Goethe and Faust: from idea to accomplishment* (1983); *The creative path of Goethe* (1986); *Shakespeare's tragedy "Hamlet"* (1986); *Drama theory in the West in the second half of the 19th century* (1988).

14. A.V. Braginsky (1920–2016): film critic and historian, translator. Graduated from the Moscow Pedagogical Institute of Foreign Languages (1941). Was a member of the Soviet Communist Party, Union of Cinematographers of the USSR and Russia. Author of many articles and books on French cinema. Published in the magazines *Soviet Screen*, *Cinema Art*, etc. Author of books: *Le Chanois* (1972); *Christian-Jacques* (1981); *Jean-Paul Belmondo. In cinema and in life* (1997); *Gerard Depardieu. Stolen letters* (1998); *Alain Delon. In love and life* (1999); *Catherine Deneuve* (2000), etc. Laureate of the Guild of Film Critics of Russia in the category "Literature about cinema" (for a series of books about French film masters) (1999).

15. V.P. Demin (1937–1993): film critic and historian, editor. Graduated from the Film Studies Department of VGIK (1960). Ph.D. (1973). He was a member of the Union of Cinematographers of the USSR and Russia. He worked as an editor in the film department of the Art publishing house (Moscow) and a researcher at the State Film Fund and the Research Institute of Art Studies (Moscow). In the last years of his life, he was one of the secretaries of the Union of Cinematographers and the editor-in-chief of the *Soviet Screen/Screen* magazine. Repeatedly delivered a series of lectures on cinema art in various cities of the country. He has been publishing on film issues since 1963. Published in scientific collections of the Research Institute of Art Studies, etc., in the magazines *Soviet Screen/Screen*, *Cinema Art*, *Cinemagoer Companion*, *Spark*, *Soviet Film*, *Cinema* (Latvia), *Cinema* (Lithuania), *Filmovi Novini* (Bulgaria), etc., in the newspapers *Soviet Culture*, *Soviet Cinema*, *Teacher's Newspaper*, etc.

In the 1980s – 1990s, he increasingly turned to screenwrite and, in order to feel the filming process from the inside, played several episodic roles in the films of Gennady Poloka, Alexander Itygilov and Leonid Maryagin, who liked his colorful, imposing appearance.

One of the most brilliant film critics of the 1960s – 1980s, Victor Demin had a unique creative style and a unique capacity for work. Being one of the most opposition filmmakers of his era, he skillfully clothed his most "seditious" passages in an ironic and allegorical form. Already his first book, *Film without intrigue* (1966), was rightfully recognized as an event in Russian film criticism. With all that, the literary language of V.P. Demin – bright and imaginative – was far from abstruse scientism. He wrote with equal success about Russian and foreign, feature and documentary films. Author of books: *A film without intrigue* (1966); *Jean Marais* (1968) (together with I. Yanushevskaya); *First person* (1976); *Do films get old?* (1978); *Sense education* (1980); *Meetings with the X muse* (1981) (together with I. Weisfeld, R. Sobolev, V. Mikhalkovich); *Man on earth* (1982); *Vytautas Žalakevičius: a portrait of the director* (1982); *Vitaly Melnikov: three*

conversations with the director (1984); *Let's talk about cinema*. (1984); *Eldar Ryazanov: creative portrait* (1984); *Meetings on the scorched earth* (1985). (together with V. Ishimov); *George Danelia* (1986); *Gleb Panfilov* (1986); *Sergei Solovyov* (1987); *Victor Proskurin* (1988); *Leonid Maryagin: creative portrait* (1988); *Aloiz Brenčs: creative portrait* (1990); *Leonid Yarmolnik* (1991).

16. G.E. Dolmatovskaya (1939–2021): film critic and historian, Ph.D., screenwriter, director. She was a member of the Union of Cinematographers of the USSR and Russia. Graduated from the Faculty of Journalism of Moscow State University. She worked for *Literaturnaya Gazeta*. Since 1974 – at Research Institute of History and Theory of Cinema (head of the department of non-fiction films). Published in the magazines *Soviet Screen*, *Cinema Art*, in scientific collections, etc. In recent years, she lived in France. Book Author: *Rod Steiger* (1976); *Who is who in the Soviet Cinema* (1979) (together with I. Shilova); *France talks about itself* (1980); *Notes on the past* (1983); *Sheets of the lunar calendar*. (1985). Scriptwriter of documentaries: *Somewhere near Tierra del Fuego...* and *Muse of Exile* (1990, directed by M. Litvyakov), *Leave... Stay...* (1992, directed by I. Mordmilovich). Director of documentary films shot according to his own scripts: *Go to Tryokhprudny lane...* (1992), *Matchmaker* (1993), *To a distant land...* (1995), *Cinema address – Krasnogorsk* (1996), *Ivan Mozzhukhin, or Child of Carnival* (1999), *Serebryakovs. French Studies* (2009), *Lucky 60s* (2012).

17. K.E. Razlogov (1946–2021): film critic and historian, culturologist, educator. Ph.D. (1984), Professor (1988), Honored Art Worker of Russia (1997). He was a member of the Soviet Communist Party (since 1973), the Union of Cinematographers of the USSR and Russia, of the Russian Academy of the Internet, the National Academy of Motion Picture Arts and Sciences of Russia, the Russian Academy of Motion Picture Arts "Nika", a member of the Scientific Council of the Russian Academy of Sciences on the complex problem "History of World Culture". Headed the Russian Institute of Cultural Studies (1989–2013). He was a professor at VGIK, director of programs at the Moscow International Film Festival (1999–2021),

Graduated from Moscow State University (1969). From 1969 to 1976 he worked at the State Film Fund. From 1977 to 1988 he was the advisor to the Chairman of the Soviet Goskino. He taught at the Higher Courses for Scriptwriters and Directors (since 1972), at the Film Studies Department of VGIK (since 1988) and at the Institute of European Cultures (since 1999). Author and presenter of television cycles: *Cinema marathon* (RTR, 1993–1995), *Cinema Age* (1st Russian TV channel, 1994–1995), *From avant-garde cinema to video art* (Channel "Culture", 2001–2002), *Cinema cult* (Channel "Culture", 2001–2021).

Published in numerous scientific collections, in the journals *Problems of Philosophy*, *Cinema Art*, *Soviet Screen*, *Film Studies Notes*, *Kinoglaz*, *Media Education*, *Opinions*, *Social Sciences*, *Free Thought*, *Seance*, *Technology of Cinema and Television*, *Reading Room*, etc., in the newspapers *Culture*, *Moskovskaya Pravda*, *Independent Paper*, *Today*, *Screen and Stage*, etc. In total he published (in Russia and abroad) more than 800 articles.

Repeatedly participated in various Russian and international conferences, symposiums and seminars. He has lectured at universities in the USA, Canada, France, Finland, the Netherlands, Costa Rica, Australia and other countries.

Author of books: *Counterculture and the "new" conservatism* (1981) (together with A. Melville); *Disillusionment: The Politicization of the Western Screen* (1982); *Gods and devils in the mirror of the screen* (1982); *Screen Art: Problems of Expression* (1982); *The Dream Conveyor and Psychological Warfare* (1986); *Marilyn Monroe* (1991); *Commerce and art: enemies or allies?* (1992); *Not only about cinema* (2009); *Screen art: from the cinematograph to the Internet* (2010); *World Cinema: A History of Screen Art* (2011; 2013); *Planet Cinema. History of world screen art* (2015); *My festivals* (2015); *Film process of the XX – beginning of the XXI century* (2017); *Harutyun Khachatryan. Eternal return* (2019).

18. I.N. Solovieva (born 1927) is a literary and theater critic and historian. Ph.D. (1974), professor. Honored Art Worker of the Russian Federation (1993). Laureate of the State Prize of the Russian Federation (2003). Laureate of the Prize of the Union of Cinematographers of the USSR (1969). Member of the Union of Writers of the USSR and Russia, the Union of Cinematographers of the USSR and Russia. She graduated from the theater department of GITIS (1949). From 1982 to 2001, she led a theater criticism workshop at the Russian Academy of Theater Arts. Since 2001, she taught the history of Russian theater at the Moscow Art Theater School, where she was in charge of the scientific sector.

Published in the journals *Soviet Screen*, *Cinema Art*, *Theater*, *Theatre Issues*, in scientific collections, etc. Author of books: *Cinema of Italy (1945–1960)* (1961); *The play is on today* (1966); *Jean Gabin* (1967) (together with V. Shitova); *I.N. Nemirovich-Danchenko* (1979); *K.S. Stanislavsky* (1985) (together with V. Shitova); *Fourteen sessions* (1981) (together with V. Shitova); *Branches and roots* (1998); *First studio. Second Moscow Art Theater: from the practice of theatrical ideas of the XX century* (2016); *A.S. Suvorin: a portrait against the background of a newspaper* (2017) (together with V. Shitova).

19. T.M. Khlopyankina (1937–1993): film critic, screenwriter, playwright. She was a member of the Union of Cinematographers of the USSR and Russia. Graduated from VGIK (1959). She worked in the newspaper *Soviet Culture*, in the *Literary Newspaper*. In 1990–1992 she was the first deputy editor-in-chief of the magazine *Soviet Screen/Screen*. She has been published in the magazines *Cinema Art*, *Soviet Screen*, *Soviet Film*, *Cinema* (Riga), *Cinemagoer Companion*, *Theatre*, etc.; newspapers *Soviet Culture*, *Moscow News*, *Literaturnaya Gazeta* (where she was the head of the department of arts), etc. The author of the script for the film *Who is knocking on my door...*, the play *Funny Case*, the story *Hello, dear edition*. Author of books: *Ticket to the cinema* (1981); *Tatyana Dogileva* (1986); *Zastava Ilyicha* (1990).

20. R.N. Yurenev (1912–2002): film critic and historian, screenwriter. Ph.D. (1961), professor (1963). Honored Art Worker of Russia (1969), laureate of the Union of Cinematographers award for film studies and film criticism. He graduated from VGIK (1936). During the Second World War, he was a navigator in military aviation. He was awarded the Orders of the Red Star, the Order of the Patriotic War of the 2nd degree, the Red Banner of Labor, and the Friendship of Peoples. From 1939 to 2002 he taught at VGIK, led the film criticism workshop. He worked in the journal *Cinema Art* (1946–1948), was a senior researcher at the Institute of Art History of the Academy of Sciences (1948–1974), head of the film history department of the Film Research Institute (1974–2002). Wrote scripts for several documentaries, mostly about Russian filmmakers. Repeatedly participated in the work of international film festivals (Cannes, Berlin, Venice, Moscow and others).

In the 1960s – 1980s he was one of the most influential representatives of official film criticism, who received accreditation at major international film festivals. In the 1990s, he was mainly engaged in teaching activities.

He has been publishing on cinema since 1937. Published in numerous scientific collections on the theory and history of domestic and foreign cinematography, in the magazines *Cinema Art*, *Film Scripts*, *Novy Mir*, *Motherland*, *Soviet Screen*, etc., in the newspapers *Vechernyaya Moskva*, *Izvestiya*, *Soviet Cinema*, *Literaturnaya Gazeta*, *Literaturnaya Rossiya*, *Prawda*, *Soviet Art*, *Soviet Culture*, *Trud*, etc. (more than 600 publications).

Author of books: *About the film "Amangeldy"* (1938); *Grigory Alexandrov: the creative path of a film director* (1939); *Alexey Kapler: creative portrait of a screenwriter* (1940); *Academician Ivan Pavlov* (1949); *Soviet biopic* (1949); "Kuban Cossacks". *About the film and its creators* (1950); "Country Doctor". *About the film and its creators* (1952); *Modern Soviet cinema* (1958); *Alexander Dovzhenko* (1959); *Cinema is the most important of the arts* (1959); *At international film festivals* (1959); *Cinema abroad* (1961); *Modern cinema art of the capitalist countries* (1961); "Clear sky". *Film essay* (1961); *Eisenstein* (1962); *Cannes-Moscow-Venice* (1963); *Soviet film comedy* (1964); *Funny on the screen* (1964); *Soviet film comedy* (1964); "Battleship Potemkin" by *Sergei Eisenstein* (1965); *Innovation and traditions of owls. Movie* (1965); *Tamara Nosova* (1965); *Brief history of Soviet cinema. Issue. 1. (1917–1941)* (1967); *Art born in October* (1968); *Lyubov Orlova* (1968); *Mikhail Zharov* (1971); *Film director Evgeny Chervyakov* (1972); *Serei Eisenstein and the present* (1973); *Soviet cinematography* (1977); *Brief history of Soviet cinema* (1979); *Laughter of the strong* (1979); *Alexander Medvedkin, satirist* (1981); *Film book* (1981); *Miraculous Window: A Brief History of Foreign Cinema* (1983); *Sergei Eisenstein. Ideas. Movies. Method*. In 2 vols. (1985; 1988); *Innovation of the Soviet cinematography* (1986); *L.V. Kuleshov: film theory, directing, pedagogy* (1987); *V. Turkin: criticism, screenwriting, pedagogy* (1989); *Japanese cinema of the post-war years* (1993); *My dear VGIK* (1994); *Films by Gleb Panfilov* (1995); *Poems from the cherished box* (1997); *Soviet cinema of the 30s* (1997); *A Brief History of Cinema* (1997); *To justify this life* (2007).

21. M.B. Yampolsky (born in 1949) is a film critic, culturologist, philosopher, philologist, Ph.D. (1991). Member of the Union of Cinematographers of the USSR and Russia. Member of the editorial board of the journal *New Literary Review*, advisory councils of the Eisenstein Center and

the journal *Film Studies Notes*. Laureate of awards from the Union of Cinematographers of the USSR (1991) and the Guild of Film Critics of Russia (2004). Graduated from the Moscow Pedagogical Institute (1971). Worked as a school teacher, researcher at the Research Institute of Cinematography (1974–1990). He taught at VGIK and at the Higher Courses for Scriptwriters and Directors (Moscow). Since 1992 he has been a professor at New York University.

Author of numerous works on cinema art, semiotics, visual phenomenology. Published in the magazines *Soviet Screen*, *Cinema Art*, *Film Studies Notes*, *New Literary Review*, etc. Author of books: *Visible world. Essays on early film phenomenology* (1993); *Memory of Tiresias. Intertextuality and cinema* (1993); *Babel* (1994). (co-authored with Alexander Zholkovsky); *Demon and labyrinth. Diagrams, deformations, mimesis* (1996); *Recklessness as a source. Reading Kharms*. (1998); *Observer. Essays on the history of vision* (2000); *About close. Essays on non-mimetic vision* (2001; 2012); *Physiology of the symbolic. Book 1. Return Leviathan: political theology, representation of power and the endold regime* (2004); *Loner community* (2004); *Language – body – case: Cinematography and the search for meaning* (2004); *Weaver and visionary. Essays on the history of representation, or On the material and ideal in culture* (2007); *Muratova. The experience of film anthropology* (2008); *Through a Glass Darkly: 20 Chapters on Uncertainty* (2010); *Spatial history. Three texts about history* (2013); *Picturesque gnosis. Grisha Bruskin, Alefbet, individual salvation, dual world, eschaton, gnosis* (2015); *Out of chaos (Dragomoshchenko: poetry, photography, philosophy)* (2015); *Prigov: Essays on artistic nominalism* (2016); *Image. Lecture course* (2019).

Receiving a lot of letters from readers regarding the repertoire of Western films on Soviet screens, the editors of the magazine in 1972 decided to give an official explanation on this matter.

Soviet Screen published the answer of the then head of the Directorate of Cinematography and Film Distribution of the Committee on Cinematography under the Council of Ministers of the USSR F. Belov. He emphasized that the cinematography of Western countries is now experiencing a severe crisis of content and form. The film market is flooded with commercial movies of a detective and pseudo-historical character, therefore, Soviet film distribution must be insured against various low-grade crafts, from film production produced by the social order of reactionary circles, propagating bourgeois ideology. As the practice of recent years shows, commissions for the selection of foreign films recommend films that deserve a mostly positive assessment. ... And yet there are still many critical remarks about our foreign repertoire. These remarks often help film distribution authorities correct errors, allowed in the purchase of foreign films (Belov, 1972: 17).

As an example, F. Belov drew the attention of the readers of the *Soviet Screen* to the fact that even “progressive artists of the West”, developing acute social themes, often, for the sake of bad taste, include rough, naturalistic scenes, elements of sex, pathology in films. Films like this hit our screen from time to time. It happens that due to naturalistic episodes in films, individual viewers do not accept the picture as a whole, do not notice its progressive tendencies (Belov, 1972: 17).

But then a caveat followed: “It is, of course, not the spectator who is to blame here. This is the result of the fact that our press, including the *Soviet Screen*, does not yet pay due attention to reviewing foreign films” (Belov, 1972: 17).

Here, in fact, there was a clear dissonance with the recent history of the *Soviet Screen*, since in 1968 in the articles of the philosopher and film critic V. Razumny (1924–2011) (Razumny, 1968) and the famous actor N. Kryuchkov (1915–1993) (Kryuchkov, 1968) and at meetings with managers of Soviet Communist Party, the editors were sharply criticized precisely for the increase (from the point of view of the critics) in the volume of materials on Western cinema.

F. Belov saved the answer to the most pressing question for last: “Why didn’t they buy such and such a film? After all, this is an interesting work. Does the purchasing commission understand this?”. I dare to say: I understand. ... However, the issue of acquiring a particular painting is decided not only by our desire to buy it, but also by the willingness of our partners to sell it. It is no secret that many masters of foreign cinema are dependent on various dealers. And the latter, when it comes to the rental of a film in the USSR, sometimes deliberately raise such a price or put forward such conditions that it becomes impossible to purchase a film. This is the main reason why not everything that we would like gets on our screen. As our international distribution links grow, the number of “unavailable” films is steadily declining. We hope that the hour is not far off, when it is reduced to zero. But this applies only to genuine works of cinema. As for the ideologically and

artistically dubious films of the capitalist countries, the committee takes all measures to ensure that such films cannot penetrate the Soviet screen in any way” (Belov, 1972: 17).

A few years later, the conversation on this topic continued with Vice-Chairman of the USSR Goskino L. Mosin.

To begin with, he once again edifyingly reminded the readers of the magazine that cinema is included in the sphere of global ideological and spiritual confrontation between working people and the bourgeoisie, between socialism and capitalism. It exists and develops in conditions of acute confrontation between the champions of international detente and the instigators of the reckless nuclear arms race (Mosin, 1978: 1).

And then he argued (albeit, as Perestroika soon showed, recklessly) that film works that preach the cult of violence, militarism and cruelty, racism and pornography will never have a way to the Soviet screen, no matter how much our foreign ones hysteria about this (Mosin, 1978: 1).

Like F. Belov (Belov, 1972: 17), L. Mosin emphasized that the Soviet film distribution was open to cinematic works that “display progressive, democratic, freedom-loving ideas”, for films with a distinct social and humanistic sound, opposing everything that that offends the dignity of a person, takes away his strength, deprives him of happiness (Mosin, 1978: 1).

This was followed, however, by the reservation that it is impossible not to take into account the fact that in modern bourgeois society there are many figures of cinema who are, as it were, at a crossroads: they do not accept the ideas of communism, but at the same time, speaking from the positions of anti-fascism and anti-militarism, with positions of protest against reactionary phenomena, albeit half-heartedly and inconsistently, but carry out in their works the ideas of progress, thus objectively linking up with the activities of those who consciously and consistently participate in this struggle. The best films of this type appear on our screens, and the works of Western authors do not appear on them, reminiscent of clan shamanism, rushing about in an atmosphere of disintegration of content and form and seeing in the “mass man” an inert personality, devoid of the ability to think independently, socially and creatively powerless (Mosin, 1978: 1).

In this context, one of the most influential film critics of the 1970s, V. Baskakov (1921–1999), emphasized that in cinematography, as in other forms of art, the process of “polarization” has intensified: on the one hand, the owners of the bourgeois film market are striving to fill the screen with films that oppose socialism, against the progress of humanism, against man; at the same time, those forces that oppose frankly bourgeois, decadent art are sharply identified. Socialist art occupies an increasingly important position on the world screen. ... In a number of capitalist countries, films are being born, the authors of which stand on the positions of critical realism, the process is developing under the direct influence and under the powerful influence of the struggle of fraternal communist parties and the changes that have taken place and are taking place in the world (Baskakov, 1973: 2).

As a positive reaction to the resolutions of the Central Committee of the Soviet Communist Party concerning culture and ideology, in 1974 the All-Union Theoretical Conference “The Movie Screen and the Ideological Struggle” was held in Moscow, organized by the Research Institute of Theory and the history of cinema, Goskino of the USSR and the Union of Cinematographers of the USSR, the course of which was reflected on the pages of the magazine *Soviet Screen* (Kinoekran..., 1975: 2).

Chairman State Committee of the Council of Ministers of the USSR for Cinematography F.T. Ermash (1923–2002), who was appointed to this position in August 1972, emphasized in his report the importance of fighting all kinds of bourgeois ideology, actively using the movie screen in their class interests.

Director of the Research Institute of Theory and history of cinema V. Baskakov (1921–1999) made a presentation on his favorite topic: “A Critique of Bourgeois ‘Mass Culture’ and Decadent Currents in Cinematography”. He recalled that the détente of international tension in the world is taking place against the backdrop of an intensification of the struggle in the field of ideology, he analyzed the main processes and trends in Western cinema, which largely accumulates phenomena characteristic of bourgeois ideology as a whole: both extreme forms of anti-communism and propaganda myths about inexhaustible the possibilities of a “free” society, traditional and new philosophical idealistic currents (existentialism, Freudianism, neo-Freudianism), as well as left-wing extremist and Maoist trends. Today, bourgeois propagandists and film business owners, under the influence of the changes that have taken place in the world,

given the growing ideological influence of the forces of socialism and communism on the masses, are forced to abandon the old patterns and clichés, are forced to use sophisticated camouflage to mask their true goals of influencing the public consciousness. The front of the ideological struggle passes not only through the films themselves, but also touches on the fundamental questions of film theory (Kinoekran..., 1975: 2).

Further, the following reports were made by leading film critics (among whom was the famous director S. Yutkevich) on the topic of cinema and ideology: "The main directions of the ideological struggle in cinematography" (R. Yurenev), "Cinematographic process and some problems of film criticism" (A. Karaganov), "Models of political cinema" (S. Yutkevich), "Criticism of reactionary concepts of the history of Soviet cinema" (M. Zak), "Dziga Vertov and the Modern Ideological Struggle" (S. Drobashenko), "The Chapaev Phenomenon and Problems of the Ideological Struggle" (D. Pisarevsky), "Scientific and technological revolution – personality is the future" (Y. Khanyutin), "Cinematography as an object of mass consumption" (I. Turovskaya) and others (Kinoekran ..., 1975: 2).

Many of the theses voiced at this conference were included in the article by F. Yermash "Cinema in the struggle for the ideals of communism" (Ermash, 1979: 1-3).

On the whole, all three editors of the *Soviet Screen*, who succeeded each other in this post in the 1970s, adhered to a single editorial line regarding the irreconcilable ideological struggle against bourgeois cinema.

– *ideologized articles emphasizing criticism of bourgeois cinema and its harmful influence on the audience*

So, after the beginning of the Czechoslovak events of 1968 and the subsequent series of resolutions of the Central Committee of the Soviet Communist Party (Postanovlenie, 1969; Postanovlenie, 1972, etc.), ideologized articles began to appear more often in the *Soviet Screen*, emphasizing criticism of bourgeois cinema and its harmful influence on the audience.

Due to the fact that until the mid-1970s the United States continued to wage an aggressive war in Vietnam, the *Soviet Screen* quite reasonably associated this event with Hollywood productions that glorified the American army.

Thus, in the article "The Truth and Lies about Vietnam on the Screens of America", it was noted that "it is flaring up more and more in USA fight against war in Vietnam. More and more voices are heard demanding an end to this dirty war. That is why the government and the military tend to use every possible means to prove the correctness of their policy. And they attach more and more importance to the enormous impact that the art of "political cinema" has. ... For the US government "watered films" and the shield with which they cover and defend their political line, and the weapon with which they attack those who prevent them from pursuing this policy. ... by order of the US government, a huge number of films are being created that in one way or another promote the war in Vietnam. ... For example, in New York alone, more than ten films glorifying the American military were shown on television during one week. But there is another America that hates war and fights against it" (Yurenev, 1970: 15).

In the second half of the 1970s, this anti-war theme was continued on the pages of the magazine: "When the film *The Green Berets* (USA, 1968) appeared on the screens of the West at the height of American aggression in Vietnam, few people imagined that this one was miserably a failed and booed Hollywood action movie, like a sown dragon's teeth, will give a poisonous growth of frankly militaristic and chauvinistic films. The Pentagon, as you know, lost the "dirty war" in Indochina. Punishers barely took their feet from the territory of freedom-loving heroic Vietnam. And Hollywood, charged with aggressiveness, took the shameful baton from the Pentagon and launched a conveyor belt of frankly false, misanthropic films with full force. ... In the "dream factory" during the year, up to ten action films about the US Indo-Chinese adventure are filmed. Among them there are "leaders", breaking all records for rigging and distorting events ... Thus, the Vietnam War, which caused a deep split in American society, through the efforts of filmmakers, takes on the appearance of a kind of "heroic epic", the participants of which supposedly bravely defended the "free world" from the "red danger". ... Explosions and shots do not subside on the film sets of Hollywood. The extras in the "green berets" go on endless attacks in order to convince the Western layman that under the guise of the "free world" genocide is not genocide, aggression is not aggression, but the United States, which over the past thirty years has used its armed forces more than two hundred times to achieve political goals, of course, as always right. Specializing in gilding

the unsightly facade of the world of capital, Hollywood, as we see, remains true to itself" (Romanov, 1979: 18).

The policy of "détente", which was carried out between the USSR and the USA in the 1970s, did not cancel, as you know, the struggle in the sphere of ideology. Therefore, on the pages of the *Soviet Screen* it was emphasized that imperialism is shaking from class battles... After the Vietnam adventure, Watergate, scandalous cases of corruption in the corridors of power... a campaign for the "protection of human rights" was born in the West. In general, it is rather absurd: how can one expect protection of human rights from those who trample on these rights on a daily basis? Who is throwing millions of unemployed people out onto the street? Who is developing misanthropic plans for the extermination of people? Who deprives the temper of the colored? The purpose of this campaign is also to divert the attention of the masses of the people from the deep crisis of the capitalist system, to discredit socialism, to disorientate and split the progressive social and political forces in the capitalist states. Its peculiarity lies in the fact that it is raised to the government level, the question of alleged violations of human rights in the socialist countries is associated with interstate relations. The ideological struggle, in fact, is turning into a "psychological" one, fraught with serious consequences. In the field of foreign policy, it was decided to replace the bankrupt anti-communism and anti-Sovietism with a crusade for "human rights". But changing signs does not change the essence: there is still the same open anti-communism with attempts to interfere in the internal affairs of other countries (Chernousov, 1979: 17).

Moving further directly to the material of cinematography, the author of the article asked himself the question: "What kind of "legality", what kind of "order" can we talk about in a bourgeois society, where the guardians of law and order themselves violate them at every step? Those who have seen the American film *Serpico* (USA, 1973) could be convinced of this... Such is the cruel truth about human rights in capitalist countries, about "democracy" in the West, expressed in the language of cinema. It is high time for the bourgeois preachers who bask about "democracy and genuine human rights" in the socialist countries to look at their own countries and finally understand that in order to talk about human rights, one must at least have the right to do so. Not to mention the fact that in relation to the socialist community their complaints and heart-rending cries are pointless" (Chernousov, 1979: 16-18).

In a similar ideological vein, A. Palladin's article titled "The Barriers of Anti-Sovietism" was maintained (Palladin, 1978: 17).

The journalist Y. Komov in a series of his articles in the *Soviet Screen* also spoke sharply against Western commercial cinema and the ideas propagated by it: "What kind of "value criteria" does bourgeois cinema splash out on the audience? Violence, atrocities, pornography, sexual perversions, drug addiction... Moreover, fabulous funds are spent on advertising horror films, disaster movies, paintings that incite the basest instincts. ... And the dumbfounded spectator – old and young – deafened by the noisy pandemonium, dutifully looks at the picture that he did not choose himself, but was slipped to him by those who are trying to distract the masses from the burning problems and contradictions of the capitalist world" (Komov, 1979: 18).

Y. Komov further argued that the American adult and children's audiences have long been accustomed to movie atrocities. They go like hot cakes, bringing huge profits to businessmen. An American from a young age is forced to get used to recreational violence; according to statistics, he spends much more time in front of the TV and in the auditorium than at school at his desk. In front of him are fantastic monsters, gangsters, bandits... Some of them greedily devour people, others terrorize entire cities, others, performing their "exploits", shoot, kill, cut, rape. Children like chases, attacks, gambling fights – they want to be strong, they want to be adults, they want to act. And under the influence of the screen, they become rapists in the jungles of huge American cities. A terrible thing happens: they talk about crimes, they think about them, but they talk and think, as if it were something ordinary. It would seem that murder is a monstrous act of inhumanity. But when there are so many of them... Both in the cinema and in the surrounding reality. ... One way or another, but children and adults in American society consume the same drug (or variations of it) for a long time, they get used to it, they cannot do without it. In fact, violence remains an old concept, but in the age of progress, the rapid development of science and technology, it has become widely available, now it corrupts everyone without exception, from the cradle to the end of days (Komov, 1979: 18).

In approximately the same vein, Y. Komov wrote on the pages of the magazine about Hollywood science fiction films and disaster films and gangster dramas (Komov, 1977: 20-21; 1980: 17).

One of the main film critics who exposed the negative influence of bourgeois cinema on the mass audience in the 1970s and the first half of the 1980s was the then secretary of the board of the Union of Cinematographers of the USSR A. Karaganov (1915–2007).

His articles of this period were sustained in the strict framework of the Soviet Communist party's ideological struggle. Here, for example, is a typical beginning of such texts: "The politics and philosophy of the struggle for peace live on in the decisions of the 26th Congress of Lenin's party, no matter how much militant politicians across the ocean shout about the "Soviet military threat" and world terrorism, allegedly fanned by the Kremlin. The policy and philosophy of the struggle for peace is for us the strategic line, the deepest essence of the creative labor, thoughts and feelings of the builders of communism. That is why the social psychology of the people and the individual psychology of man, his moral world organically unite in support of all new initiatives and actions of the party of the state, the outstanding peace fighter Leonid Ilyich Brezhnev, aimed at restoring the development of international detente and strengthening the cause of peace" (Karaganov, 1982: 1).

It was A. Karaganov who drew the attention of the readers of the *Soviet Screen* to the fact that although among the filmmakers of bourgeois countries there have always been many serving the imperialist ideology and propaganda, but these are not only corrupt souls from third-rate artisans ... we know that the famous American actor who became a director, John Wayne directed the film *The Green Berets* (USA, 1968), openly glorifying the "heroes" of American aggression against the Vietnamese people. Billy Wilder staged *One, Two, Three* (USA, 1961), Alfred Hitchcock – *Topaz* (USA, 1969), Henri Verneuil – *Snake (Le Serpent)*. France-FRG-Italy, 1973), films slandering Soviet foreign policy. ... Plots and motifs from the arsenal of screen anti-Sovietism and anti-communism pass from Bondiade into films about catastrophes and Star Wars (Karaganov, 1982: 1).

A. Karaganov saw a rehabilitation trend of whitewashing aggression in Michael Cimino's film *The Deer Hunter* (USA, 1978), in which the misfortunes of three Americans, participants in aggression who were captured by the Vietnamese, are portrayed sentimentally, sympathetically, and the Vietnamese are presented as sophisticated torturers of prisoners of war: racist motives are quite clearly visible in the film (Karaganov, 1982: 1).

And here A. Karaganov recalled that for various reasons, bourgeois filmmakers help the cold and psychological war. Some are by conviction. Others – by cynical calculation: money does not smell. Still others have allowed themselves to be broken... But not only the convinced troubadours of militarism, not only those who have sold themselves out and are broken, participate in the dissemination of ideas favorable to the reaction. It often happens that they are played along by artists who got lost in the labyrinths of false ideas of bourgeois individualism, a bourgeois understanding of democracy, or fell under the influence of propaganda cries about the "Soviet military threat". Not helping, but hindering the moral support of anti-militarist activity are also those artists who believe in concepts that represent life as an insurmountable chaos, man as a hopelessly corrupted being: a philosophy of behavior based on such concepts makes people obedient slaves of circumstances created by the masters of their own society. A cinematographer who has allowed himself to be deceived by false ideas almost inevitably becomes an unwitting but quite dangerous accomplice of the reactionary forces (Karaganov, 1982: 1).

A year later, A. Karaganov returned to the theme of the ideological struggle in cinema, noting that in some cases, market films of an aesthetically lightweight but enticing "cinema" turn to the techniques of "upper floor" cinema, adorn themselves with sparkles of intellectuality and sophistication. However, the traditional lures and traps for the viewer remain almost unchanged – the intricacies of the plot that mythologizes life, frank sex, the aestheticization of cruelty and violence (Karaganov, 1983: 1).

That is why, A. Karaganov continued, one should more effectively oppose films that sow enmity between peoples, spread racial prejudice, promote anti-Sovietism, anti-communism, romanticize the exploits of the aggressors in Vietnam (*The Deer Hunter*. USA, 1978) and white mercenaries in Africa (*The Wild Geese*. USA, 1978). In a number of films, attempts are made to revise the course of the Second World War, to whitewash Hitler and his army, or to dissolve the social essence of fascism in the problems of sexopathology and Freudian psychoanalysis (Karaganov, 1983: 1).

Hence the previous conclusion was drawn: “The screen remains a field and a weapon of struggle. ... Films that spread fear of life weaken the social and moral stamina of a person in the fight against manifestations of evil; a person struck by such a feeling of fear of life easily falls into total pessimism, which prevents him from becoming an active fighter and simply a fighter against the arms race fanned by the imperialists, against the growing military dangers” (Karaganov, 1983: 1).

In the same 1983, the journalist V. Chernenko clearly (and as it turned out later, quite presciently) identified the “main direction of the ideological attack” that the United States launched against the socialist countries: the desire for ideological and political “erosion”, the desire to destabilize the social system of socialism, to destroy its system of moral, moral values and the spiritual world, to the spread of bourgeois and, above all, American norms and views on the way of life – monopolistic capital (Chernenko, 1983: 16).

The article went on to say that many types of ideological influence are carried out, as it were, gradually, unobtrusively, “not on the forehead”, when norms and patterns of behavior, value orientations in the field of culture, morality, everyday life are distributed through advertising of technical achievements, fashion standards and etc., consciously and purposefully presented as symbols of the American way of life and the American social system. ... American cinema has developed such a concept of personality, which is designed to have a destructive effect on public consciousness, instill in the masses faith in the bourgeois legal order, the “American way of life”, and assert the “moral” values of capitalism (Chernenko, 1983: 16-17).

As examples of this kind of destructive influence, V. Chernenko presented the anti-Soviet films *Firefox* (USA, 1982) and *Steiner – Das Eiserne Kreuz/Cross of Iron* (FRG-UK, 1977). And then it was argued that in Western films of anti-Soviet, anti-humanistic orientation there are motives for the inevitability of war, destruction, all kinds of global cataclysms. The viewer is actively accustomed to the idea that war with the use of atomic weapons, laser and other means of mass destruction of people cannot be avoided. As an alternative, propaganda of “easy war”, rehabilitation of militarism, etc. is proposed. ... Eloquent proof of this is a whole series of films about “space wars” that appeared in the late 70s and early 80s ... in which future wars are shown as a kind of attraction. These films are by no means harmless. ... they have the ability to stun, overwhelm and serve the interests of American ideological expansion. ... All these and many other models of cinema spectacles directed against the cause of peace, humanism, like anti-Soviet films, are a reflection of the deep spiritual crisis of modern capitalism (Chernenko, 1983: 16-17).

In a similar vein, the article of the film critic I. Kokorev was sustained. He noted that Hollywood of the early 1980s was characterized by “a more sophisticated method of manipulating public consciousness based on a differentiated approach to the viewer. The old principle of “brainwashing” was replaced by, in the words of the futurologist Alvin Toffler, “de-massification”, that is, shooting according to the principle of separating warheads aimed at different audiences – youth, black, women, pensioners, rural, conservative, etc. Thus, the dominant ideology is trying to intercept and neutralize the mass mood of discontent, directing them into channels that are safe for the existing system, gradually controlling the agitated and politically fragmented audience in the interests of the ruling class. This is how the youth get their “rebellious” films, supposedly subverting bourgeois morality, and at the same time family values; participants in the anti-war movement – anti-war films, militarists – militarist films: the women's movement of the 70s has a whole line of so-called women's films: for those who suffer from nostalgia for a “cloudless” past – pictures in the “retro” style and so on, and other ... The social roots of such fragmentation should be sought in the growing polarization of American society in connection with the problems of inflation and unemployment, the threatening rampant crime, the fall in US prestige in the world and the dangerous militarization of foreign policy” (Kokorev, 1983: 17).

Of particular concern to the *Soviet Screen* caused “aggression of violence and sex on the commercial screens of the world”.

Film critic I. Weisfeld (1909–2003), for example, wrote in this case we are talking about a phenomenon that has assumed the scale of a moral disaster in the life of modern bourgeois society. It has an impact not only on aesthetic tastes, demeanor, but also on the spiritual appearance of the audience. ... Of course, the escalation of violence and sex on the screen is directly caused by the laws of commercial filmmaking, the speculative considerations of the producers. They may simply not accept a film from the director if it does not contain erotica and violence (Weisfeld, 1973: 2).

At the same time, a problem arises: Western artists, who sincerely want to expose the vice, to show the inhumanity of imperialist aggression, the hypocrisy of bourgeois morality, often stop in difficulty: where is the line that separates, say, the display of cruelty with the aim of condemning it from such a display that this cruelty aestheticize? But the question of the line separating art from non-art also arises when the artist seeks to show the beauty of human feelings in their entirety, psychological and physical, the happiness of love or its tragedy with striking sharpness, non-trivially, but in any case, in world cinema there is a situation of struggle, and not a passive subordination of art to anti-art, of a progressive principle to a reactionary one. The contamination of the screen with pornography and sadism is strongly protested by honest artists, by critics (Weisfeld 1973: 2-3).

Based on the task of condemning the display of violence on the screen, the *Soviet Screen* published articles on its pages telling about the dangers of horror films (Moroz..., 1969, etc.).

In particular, film critic G. Bogemsky (1920–1995) also wrote about this. He began his article by emphasizing that in Italy in the early 1970s, the most common genre of commercial cinema spectacle remains the homegrown cowboy film, or 'pasta western' as it is derisively called abroad. Much has already been written about these purely conventional films, devoid of any national character and imbued with unbridled cruelty, which unexpectedly received an incredibly wide distribution in Italian cinema about five or six years ago (Bogemsky, 1973: 18).

And then there was a transition to the fact that an Italian horror film uses all the finds, tricks and situations of directors who specialized in this genre – Hitchcock, Clouseau, Polanski. “These films are both “scary”, and detective, and sexy at the same time. And some of them – even with a certain touch of “intellectual” and “psychological” a la Antonioni. ... I would call these films rather drug films. They fool the viewer. To make you afraid means to make you stop thinking. Film product creators often state that their films allegedly stand outside of ideology, that they are a conditional movie spectacle, a kind of “game” between the director and the audience. I agree, it's a game, but the game is dirty enough. It is conducted, undoubtedly, for ideological purposes, in the direct interests of those who want to lull people's mind and conscience” (Bogemsky, 1973: 18).

The article of the journalist V. Reznichenko (1945–2010) was also devoted to the condemnation of Western commercial cinema: “Come to us to freshen up!” movie posters call. But is cinema really “refreshing”? ... Movies – those defined by the prefixes “sex” and “porn” are scattered around the movie poster. All these movies, starting with the pseudo-exotic French *Emmanuelle* (France, 1974) and ending with the Swedish primitives..., are stamped according to the same stencil. The names of the heroines are changing and, of course, the dimensions of the actresses who play their roles. Everything else – situations and plots – is the same, like banknotes, for the sake of which only they are created. “Porn-boom” ... sharply declined: simply the audience was tired. However, advertising persists, promises more and more “hot” spectacles – the film business does not want to back down. Next to the naked flesh, bleeding human flesh appears on the screen. Cannibals chew it with gusto in raw and fried form. They also show a certain medieval countess taking a tonic bath of fresh maiden blood; “donor” girls tear each other to pieces in front of an astonished spectator. ... On the screen they shoot, beat, torture, rape and burn. Monsters are angry, evil spirits are writhing. Both on earth and in space, in the recent past and in the distant future. Always and everywhere, says the commercial screen, vice and animal passion rule the world (Reznichenko, 1976: 16-17).

Of course, in the era of the “sexual revolution” *Soviet Screen* did not get tired of fighting cinematic pornography.

For example, journalist A. Kuleshov (1921–1990) complained that the screens of Paris were filled with porn films, and that even quite decent directors in the past could not resist the temptation to make films of this kind (Kuleshov, 1976: 18-19).

The journalist Y. Komov fully agreed with him (Komov, 1978: 18; 1979: 18), arguing that seducing little girls with firebirds, movie dealers make them undress on the screen, go to bed with men, shout monstrous curses, pretend to be prostitutes, victims of collective rape. The *Soviet Screen* introduced its readers to the fate of thirteen-year-old Marilyn Hemingway, who appeared in openly pornographic episodes of the film *Lipstick* (USA, 1976). We can also recall the twelve-year-old Jodie Foster, whom the creators of the film *Taxi Driver* (USA, 1976) in order to “gain experience” and “enter the image” of a juvenile “street girl” before filming drove through the lush areas of New York (Komov, 1979: 18).

Film critic A. Plakhov continued the topic of condemning the sexual exploitation of children in Western cinema on the pages of the *Soviet Screen*: “Respect for the country of childhood, for the moral world of a young person has always been inherent in humanistic cinema. We see something different in today's bourgeois cinema. From the screen they openly preach the false aesthetics of "permissiveness", immorality and lack of spirituality. And increasingly, children are becoming the targets of shameless and cynical commercial exploitation. ... The numbers of child and juvenile delinquency in the West are growing at an alarming rate today. And, as if competing with them, the Western screen demonstrates an unprecedented escalation of immorality and cruelty. The wave of violence, pornography and sexomania that has swept through bourgeois cinema erodes not only the generally accepted age-old concepts of the boundaries of decency, but also the remnants of humanistic values that feed art. ...

Arguments in favor of such plots are also found among those Western ideologists who declare the right and duty of art to interpret the problems of real life. Don't child prostitution, parental sadism, early crime and even child trafficking flourish in Western Europe and the USA? From this it is concluded that these shameful phenomena for a civilized society are quite legitimate to reflect on the screen. Meanwhile, sociologists have long noted the direct impact of cinematic cruelty, the notorious "sexual revolution" on the moral atmosphere of society, especially on young people. It turns out a vicious circle: rampant immorality and violence in life and on the screen mutually stimulate each other. ...

The heroine of the young Linda Blair, who played in William Friedkin's film *The Exorcist* (USA, 1973) ..., appears at first on the screen as a charming girl, and then before our eyes – in the literal sense of the word – turns into a disgusting monster, inside which "settled" the devil. The movie abounds in detail, in detail, shot scenes of rampage of the victim of evil spirits, with curses and beatings...

The most outspoken forms of mysticism and occult hysteria coexist on the bourgeois screen with rehashings of the Christian myth of the Antichrist. The son of Satan is born already in the relatively old film by Roman Polanski *Rosemary's Baby* (USA, 1968), in the film *The Omen* (USA, 1976) (directed by Richard Donner) the offspring of evil spirits appears in the form of an angelic five-year-old boy (Plakhov, 1983: 17).

As a result, A. Plakhov came to the Marxist-Leninist conclusion that “while pseudo-philosophical disputes are being conducted on the screen, whether children's vices are tricks of nature or intrigues of Satan, life gives irrefutable evidence that their real reason is social ill-being, an atmosphere of moral permissiveness and cynicism. In forcing this atmosphere, in closing the vicious circle of spiritual contradictions, Western cinema continues to make its contribution, in which the deepest crisis of bourgeois ideology and bourgeois public consciousness is directly reflected” (Plakhov, 1983: 17).

Responding to the “Star Wars” program put forward by the United States in the early 1980s, the writer E. Parnov (1935–2009) in his article on the pages of the *Soviet Screen* denounced Hollywood space cinema fiction: “The transgalactic field on which *Star Wars* (USA, 1977) is deployed and their sequel – *The Empire Strikes Back* (USA, 1980), socially copies modern capitalist reality. ... And this is no coincidence. Behind the semi-fabulous props, there is a clearly set goal to impose on an audience of one hundred or more million people! – a stereotype of the future, which, in principle, does not differ from the present. ... contemporary American fiction radiates a directed stream of tension and fear. ... There are more than enough sources for fear. Here and uncertainty about the future, and constant inflation, and unemployment, and unrest in Negro neighborhoods, and an increase in crime. ... Such a fantasy ... reflecting the echo of fear spilled in society, softens it, bringing to the fore the fairy-tale hero – a simple American guy... This hero turned out to be a real find for the creators of film adventures in a fantasy world. With its help, masquerading as the most modern genre, lightweight adventure fiction seeks to distract people from serious reflections about the future and from the real battle for their tomorrow (Parnov, 1982: 16-17).

The USSR and the USA met 1984 at the next peak of ideological confrontation, so it is clear that Western media and cinema, in particular, could not get past George Orwell's anti-totalitarian novel *1984*, which was published in 1949, banned in the USSR, but widely discussed in Western countries. A new wave of discussions about this novel logically broke out in 1984.

Film critic O. Sulkin, who worked at that time in the editorial office of the *Soviet Screen*, believed that “the hype around the novel” had “a clear class, political background. The bursting

verbal-organizational storm has quite a certain poisonous aftertaste. Reactionaries of all shades are in a hurry to list Orwell as their ally. ... The writer's morbid fantasies ... were included in the asset of the "psychological war" against the USSR and other socialist countries. But time puts a lot in its place. And today, in the "year of Orwell", when it is so tempting to speculate "it came true or it didn't come true", the voices of those who come to the conclusion that the science fiction writer's prophecies are gaining ground, but ... in the world of capital, are getting louder in the West. ... One of the most sinister symbols of the book is the image of "Big Brother", the head of the regime, invisible and omnipotent. The world where he rules seems to be turned upside down: The "Ministry of Truth" sows lies and slander, the "Ministry of Love" spreads terror, the "Ministry of Peace" kindles wars... The parallels suggest themselves. It is no coincidence that in connection with the US aggression against Grenada, *The New York Times* noted, not without sarcasm, that Reagan had surpassed Orwell. The invasion of Grenada by American imperialism is, after all, in the style of "Big Brother", and the thoroughly false arguments in its defense seem to have been cured in the offices of the "Ministry of Truth". And the apocalyptic plans to turn the planet into an atomic cemetery? What about neutron weapons? What about the planned Star Wars?" (Sulkin, 1984: 20-21).

In 1985, the *Soviet Screen* again returned to the condemnation of Western film interpretations of the theme of the Second World War.

Film critic L. Melville recalled that the films *The Night Porter* (*Il portiere di notte*. Italy-France, 1973) and *Lacombe Lucien* (France-Italy-FRG, 1973) caused a heated discussion and sharp protests of veterans of the Resistance, outraged by the hidden justification of both vile servanthood and fascism, which in these movies was explained by the hidden sadomasochistic complex allegedly lurking in the depths of the soul of every person, suggesting the possibility of only two states of the human personality – "executioner" or "victim" (Melville, 1985: 20).

And then it was reasonably noted that film commerce lives according to laws that are very far from moral norms. And the aforementioned movies, tendentious in direction, but performed at a fairly high professional level, were followed by a whole series of disgusting films that received the name "swastika-porn". ... in these movies, leather uniforms, whips and torture served only as an unusual shocking background for trivial pornographic plots. However, in this case, not only the moral sense of the spectators was subjected to corruption, but also their political and historical consciousness, which was inspired by far from harmless examples of the actual apology of fascism (Melville, 1985: 20).

L. Melville also sharply criticized the painting *Patton* (USA, 1970), imbued with a "frankly militaristic spirit", "in the center of which is a general who is infinitely "in love" with the war, one of the commanders of the American troops during World War II. For the authors, the fight against fascism is clearly a secondary concept, just a decoration (Melville, 1985: 20).

Similar examples were cited in the article by V. Ivanov: Film fake *The Bunker* (USA-France, 1980) called it a documentary drama. ... The shameful and pitiful details of the departure of the Fuhrer and his relatives into oblivion are presented as a "pathetic spectacle." ... It is not clear what is more in it – the zoological hatred of the authors of the current muddy brew for the Soviet Union or attempts to slander everyone who took part in the fight against fascism. *The Bunker* deforms the historical truth beyond recognition. Slanderous movies of this kind are actively used in the "psychological warfare" waged by Western propaganda centers against the Soviet Union and other socialist countries. ... The movie *Hitler's Career* (*Hitler – Eine Karriere*. FRG, 1977) was staged in Germany. There is not a word about the atrocities of the Nazis, about the anti-fascist struggle. Instead, the audience is regaled with scenes of parades, the combat "exploits" of the Wehrmacht, filmed by order of Goebbels propaganda. ... The "Hitleromania" that has now engulfed the West is a multifaceted phenomenon, and the whitewashing of fascism with the help of the screen is carried out by a variety of methods. ... The viewer is stuffed with rigged footage for the sole purpose of placing the blame for all the horrors of the war unleashed by Hitler's fascism on those who became the object of aggression. The thesis about the "suffering of the Germans" has long been persistently exaggerated by Western propaganda, which does everything to ensure that the masses do not know the truth about the crimes of the fascist invaders. It is monstrous, but true, four decades after the defeat of fascism in Germany, the Goebbels newsreel of 1941–1942 is again shown. And not at gatherings of Nazi underdogs, but on television, all over the country. Frames are coming: burning cities and villages of Belarus. Ukraine. Russia... And the Nazi announcer goes into a heart-rending cry – about the fight against the "communist threat", the "red danger". The purpose of such

blasphemous "retro" is quite obvious. The Nazi chronicle shamelessly mounts an unbridled campaign over the imaginary "Soviet threat" (Ivanov, 1985: 20-21).

The American action movie *Red Dawn* (USA, 1984) was also justifiably criticized in the *Soviet Screen*: "The Hollywood movie-making *Red Dawn* broke all records in terms of piling up absurdities and terry anti-Sovietism. ... And how else would you order to evaluate the plot, where "Soviet-Cuban-Nicaraguan"(!) paratroopers land in the United States and brutally crack down on American civilians. Of course, they cannot do without a "happy ending" in Hollywood: a handful of American schoolchildren who "went into the partisans" manage to defeat the "occupation troops". The artistic merits of this dirty opus do not deserve any detailed analysis. A very disturbing circumstance forces us to talk about it: this extremely primitive film ... is heavily advertised by American propaganda ... So, strenuously inflating the myth of the "Soviet military threat", the ideologists of aggression and militarism resort to the services of a cinematography mixed with lies and misanthropy. ... The militaristic and chauvinistic movie lie is aimed at sowing enmity and hatred towards the peoples of the socialist countries, serving as a smoke screen for the aggressive plans of the US and NATO administrations, which are fraught with the most dangerous consequences for humanity" (Vasin, 1985: 18-19).

4. Conclusion

Based on content analysis (in the context of the historical, socio-cultural and political situation, etc.) of texts published during the "stagnant" period of the *Soviet Screen* magazine (1969–1985), the author made the conclusion that materials on Western cinema on this stage were largely based on ideologized articles emphasizing criticism of bourgeois cinema and its harmful influence on the audience.

The topics of Western cinema on the pages of the *Soviet Screen* magazine in 1969–1985 were presented more sparingly than in the second half of the 1960s. There were significant reasons for this.

The final rejection of the "thaw" trends in the USSR occurred after the events in Czechoslovakia in 1968.

Therefore, it is logical that on January 7, 1969, the Decree of the Secretariat of the Central Committee of Soviet Communist Party (*Postanovlenie...*, 1969) was issued, distributed under the heading of "secrecy", that is, for a narrow circle of leaders at various levels related to the media. This resolution contained urgent recommendations to "more sharply, from class and party positions, oppose any manifestations of bourgeois ideology, actively and skillfully promote communist ideals, the advantages of socialism, the Soviet way of life, deeply analyze and expose various kinds of petty-bourgeois and revisionist trends" (*Postanovlenie...*, 1969).

The Resolution condemned the fact that "individual authors, directors and producers deviate from class criteria when assessing and covering complex socio-political problems, facts and events, and sometimes become carriers of views alien to the ideology of a socialist society. ... Some heads of publishing houses, press organs, radio, television, cultural and art institutions do not take proper measures to prevent the publication of ideologically erroneous works" (*Postanovlenie...*, 1969).

In 1972, two more resolutions of the Central Committee of Soviet Communist Party were adopted concerning cinematography and literary and artistic criticism, which also emphasized the harm of bourgeois ideology and propaganda and the need for an irreconcilable ideological struggle against such phenomena and influences. In particular, it was emphasized that Soviet literary and artistic criticism is still not active enough "in exposing the reactionary essence of bourgeois "mass culture" and decadent trends, in the fight against various kinds of non-Marxist views on literature and art, revisionist aesthetic concepts" (*Postanovlenie...*, 1969).

Under these conditions, the management of the *Soviet Screen* magazine did everything to take into account, to the greatest possible extent, all the "general lines" of these resolutions.

In particular, the number of materials about Western cinema in the *Soviet Screen* magazine decreased, and bourgeois cinema itself began to be subjected to more severe criticism. For many years, it was now unimaginable that a photograph of a Western movie star would appear on the first cover of a magazine (which sometimes happened during the Thaw of the 1960s).

5. Declarations

Ethics approval and consent to participate

Not applicable.

Consent for publication

Not applicable.

Availability of data and materials

Not applicable.

Conflict of interest statement

The author reports no conflicts of interest.

Funding

Not applicable.

6. Acknowledgements

This research was funded by the Russian Science Foundation grant (RSF, project No. 23-28-00015, <https://rscf.ru/project/23-28-00015/>) at the Taganrog Institute of Management and Economics. Project theme: “Western cinema on the pages of the Soviet Screen Magazine (1925–1991)”. The head of the project is Professor A. Levitskaya.

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Appendix

Key dates and events relating to the historical, political, economic, ideological, sociocultural, and cinematic context in which *Soviet Screen* magazine was published in 1969–1985.

1969

January 7: Resolution of the Central Committee Secretariat of Soviet Communist Party "On increasing the responsibility of the heads of press, radio, television, cinematography, cultural and art institutions for the ideological and political level of the published materials and repertoire".

January 16: In Prague, student J. Palach (1948-1969) performs self-immolation as a protest against the introduction of the Warsaw Pact troops into Czechoslovakia.

January 20: R. Nixon (1913–1994), who won the elections, officially replaced L. Johnson (1908–1973) as president of the USA.

January 22: In Moscow, a junior lieutenant V. Ilyin made an unsuccessful attempt on the General Secretary of the Central Committee of Soviet Communist Party, Leonid Brezhnev (1906–1982).

March 2–15: Soviet-Chinese border armed conflict on Damansky Island.

April 15: The American Academy of Motion Picture Arts awards an Oscar to the Soviet film *War and Peace* (directed by S. Bondarchuk) as the best foreign film of the year.

April 17: A. Dubček (1921–1992) is removed as first secretary of the Communist Party of Czechoslovakia. H. Husak (1913–1991) is elected as the new first secretary.

April 28: the resignation of President Charles de Gaulle (1890–1970) of France.

April 28: A. Dubček is elected president of the Czechoslovak National Assembly.

May: The film *Andrei Rublev* (directed by A. Tarkovsky) is awarded the FIPRESCI Prize at the Cannes International Film Festival.

May: The Communist magazine (n 9, 1969) published an article against the film *The Sixth of July* (screenwriter M. Shatrov, director Y. Karasik).

June 15: Georges Pompidou (1911–1974) is elected president of France.

July 7–22: International Film Festival in Moscow. Gold prizes: *Till Monday* (USSR, directed by S. Rostotsky), *Lucia* (Cuba, directed by U. Solas), *Serafino* (Italy–France, directed by P. Germi).

July 20–21: The landing of American astronauts on the Moon.

August: The USSR celebrated the fiftieth anniversary of Soviet cinematography.

September 25–26: Plenum of the Central Committee of the Communist Party of Czechoslovakia, which removes A. Dubček supporters from state posts, cancels a number of decisions made in July–August 1968 by the Czechoslovak leadership and the Extraordinary XIV Congress of the Communist Party of Czechoslovakia.

October 15: A. Dubček is deprived of his position as Chairman of the Czechoslovak National Assembly.

November 4: A. Solzhenitsyn is expelled from the USSR Union of Writers.

November 17: after an inspection by the People's Control Committee, V. Surin (1906–1994), director of the Mosfilm studio, is relieved of his post. N. Sizov (1916–1996) was appointed the new director of Mosfilm.

November 24: The USSR and the United States ratify the Treaty on the Non-Proliferation of Nuclear Weapons.

1970

March 19: Open letter by Academician A. Sakharov (1921–1989) demanding democratization of the USSR.

March 28: *Ogonyok* magazine publishes an article by the historian N. Savinchenko and A. Shirokov “About the film *The Sixth of July*”, which finally dashed the hope of awarding the Lenin Prize to the film.

April 22: USSR solemnly celebrated the centenary of the birth of Vladimir Lenin (1870–1924).

May 12–22: All-Union Film Festival (Minsk).

October 8: writer A. Solzhenitsyn (1918–2008) is announced the winner of the Nobel Prize for Literature.

October 15: Aeroflot plane hijacking from the USSR to Turkey (hijackers and murderers of flight attendant N. Kurchenko: father and son Brazinskas).

October 24: S. Allende (1908–1973) is elected president of Chile.

December 13: Increase in prices of meat and other foodstuffs initiated unrest and the resignation of the country's leadership in Poland.

December 17: The culmination of workers' protests in Poland.

1971

March 30–April 9: XXIV Congress of the Soviet Communist Party.

May 11–13: II Congress of Soviet Cinematographers.

June 29 – July 2: The Fifth Congress of Soviet Writers.

July 20–August 3: Moscow International film Festival. Golden prizes: *The White Bird with a Black Mark* (USSR, directed by Y. Ilyenko), *The Confession of the Police Commissioner to the Public Prosecutor* (Italy, directed by D. Damiani), *Live Today, Die Tomorrow* (Japan, directed by K. Shindo).

1972

January 21: Resolution of the Central Committee of the Soviet Communist Party "On literary and art criticism".

February 22–29: All-Union Film Festival (Tbilisi).

August 2: The Central Committee of Soviet Communist Party decree "On measures for further development of the Soviet cinematography".

August 4: Decree of the Presidium of the Supreme Council of the USSR on transformation of the Committee on Cinematography under the Council of Ministers of the USSR (Film Committee of the USSR) into the Union-Republic State Committee on Cinematography (Goskino USSR).

December 30: The USSR celebrated its fiftieth anniversary.

1973

April: All-Union Film Festival (Alma-Ata).

June 18–25: Leonid Brezhnev's visit to the USA, signing a number of agreements.

May 27: The USSR joined the World (Geneva) Copyright Convention.

July 3: Opening of the Conference on Security and Cooperation in Europe (Helsinki).

July 10–23: International film Festival in Moscow. Gold prizes: *That Sweet Word: Freedom!* (USSR, director V. Žalakevičius), *Love* (Bulgaria, director L. Staikov), *Oklahoma Crude* (USA, director S. Kramer).

August 29: The publication in the newspaper *Pravda* open letter of Soviet scientists, condemning the anti-Soviet actions and speeches of Academician A. Sakharov (1921–1989). The letter was signed by academicians: N. Basov (1922–2001), N. Belov (1891–1982), N. Bogolyubov (1909–1992), A. Braunstein (1902–1986), A. Vinogradov (1895–1975),

S. Vonsovsky (1910–1998), B. Vul (1903–1985), N. Dubinin (1907–1998), N. Zhavoronkov (1907–1990), B. Kedrov (1903–1985), M. Keldysh (1911–1978), V. Kotelnikov (1908–2005), G. Kurdyumov (1902–1996), A. Logunov (1926–2015), M. Markov (1908–1994), A. Nesmeyanov (1899–1980), A. Obukhov (1918–1989), Y. Ovchinnikov (1934–1988), A. Oparin (1894–1980), B. Paton (1918–2020), B. Petrov (1913–1980), P. Pospelov (1898–1979), A. Prokhorov (1916–2002), O. Reutov (1920–1998), A. Rumyantsev (1905–1993), L. Sedov (1907–1999), N. Semenov (1896–1986), D. Skobeltsyn (1892–1990), S. Sobolev (1908–1989), V. Spitsyn (1902–1988), V. Timakov (1905–1977), A. Tikhonov (1906–1993), V. Tuchkevich (1904–1997), P. Fedoseev (1908–1990), I. Frank (1908–1990), A. Frumkin (1895–1976), Y. Khariton (1904–1996), M. Khrapchenko (1904–1986), P. Cherenkov (1904–1990), V. Engelhardt (1894–1984).

August 31: The publication in the *Pravda* newspaper of an open letter from Soviet writers condemning the anti-Soviet actions and speeches of Academician A. Sakharov (1921–1989) and writer A. Solzhenitsyn (1918–2008). The letter was signed by: Ch. Aitmatov (1928–2008), Y. Bondarev (1924–2020), R. Gamzatov (1923–2003), O. Gonchar (1918–1995), N. Gribachev (1910–1992), S. Zalygin (1913–2000), V. Kataev (1897–1986), V. Kozhevnikov (1909–1984), G. Markov (1911–1991), S. Mikhalkov (1913–2009), S. Narovchatov (1919–1981), B. Polevoy (1908–1981), A. Salynsky (1920–1993), S. Sartakov (1908–2005), K. Simonov (1915–1979), S. Smirnov (1915–1976), A. Sofronov (1911–1990), M. Stelmakh (1912–1983), A. Surkov (1899–1983), N. Tikhonov (1896–1979), K. Fedin (1892–1977), A. Chakovsky (1913–1994), M. Sholokhov (1905–1984), S. Shchipachev (1899–1980) and other famous Soviet writers.

September 3: Publication in the *Pravda* newspaper of an open letter by Soviet composers condemning the anti-Soviet actions and speeches of Academician A. Sakharov (1921–1989). The letter was signed by: D. Kabalevsky (1904–1987), K. Karaev (1918–1982), G. Sviridov (1915–1998), S. Tulikov (1914–2004), A. Khachaturian (1903–1978), T. Khrennikov (1913–2007), D. Shostakovich (1906–1975), A. Eshpai (1925–2015), R. Shchedrin, and other famous Soviet composers.

September 5: The publication in the newspaper *Pravda* of an open letter of Soviet filmmakers, condemning the anti-Soviet actions and speeches of Academician A. Sakharov (1921–1989). The letter was signed by G. Alexandrov (1903–1983), A. Alov (1923–1983), V. Artmane (1929–2008), S. Bondarchuk (1920–1994), S. Gerasimov (1906–1985), E. Dzigan (1898–1981), S. Dolidze (1903–1983), M. Donskoy (1901–1981), V. Žalakevičius (1930–1996), A. Zarkhi (1908–1997), A. Zguridi (1904–1998), A. Karaganov (1915–2007), R. Carmen (1906–1978), L. Kulidzhanov (1924–2002), T. Levchuk (1912–1998), E. Matveev (1922–2003), A. Medvedkin (1900–1989), V. Monakhov (1922–1983), V. Naumov (1927–2021), Y. Ozerov (1921–2001), Y. Reisman (1903–1994), G. Roshal (1898–1983), V. Tikhonov (1928–2009), V. Sanayev (1912–1996), I. Heifits (1905–1995), D. Khrabrovitsky (1923–1980), S. Yutkevich (1904–1985), L. Chursina.

September 10: Temporarily stopping the jamming of *BBC*, *DW* and *Voice of America* broadcasts on Soviet territory.

September 11: A military coup in Chile. President S. Allende (1908–1973) commits suicide. The military led by General A. Pinochet (1915–2006) seized power.

December 29: Resolution of the Central Committee of the Communist Party of the Soviet Union "On Measures for Further Development of the Soviet Cinematography".

December: The first volume of Solzhenitsyn's anti-Soviet/anti-communist book *The Gulag Archipelago* is published in Paris.

1974

January 4: Resolution of the Secretariat of the Central Committee of Soviet Communist Party "On the exposure of the anti-Soviet campaign of bourgeois propaganda in connection with the publication of Solzhenitsyn's book *Gulag Archipelago*.

February 13: writer A. Solzhenitsyn was deported from the USSR.

April 12–19: All-Union Film Festival (Baku).

May 19: V. Giscard d'Estaing (1926–2020) is elected president of France.

July 3: U.S. President Richard Nixon's visit to the USSR. The treaty limiting underground nuclear tests is signed.

July 15–19: the docking of the Soyuz and Apollo spacecraft.

August 9: As a result of the Watergate scandal, President Nixon (1913–1994) resigns. Vice-President Gerald Ford (1913–2006) becomes president of the United States.

October 24: Soviet Minister of Culture E. Furtseva (1910–1974) commits suicide.

November 23–24: U.S. President G. Ford's visit to the USSR.

1975

January 15: the USSR withdrew from a trade treaty with the United States, protesting the statements of the U.S. Congress on the subject of Jewish emigration.

March: Anatoly Golubev (1935–2020) replaced Dmitry Pisarevsky (1912–1990) as editor of Soviet Screen magazine. A. Golubev held this post until 1978.

April 18–25: All-Union Film Festival (Kishinev).

April 30: end of the Vietnam War.

May 9: the USSR celebrated the thirtieth anniversary of the victory over Nazi Germany.

July 10–23: Moscow International Film Festival. Gold prizes: *Dersu Uzala* (USSR–Japan, directed by A. Kurosawa), *Promised Land* (Poland, directed by A. Wajda), *We So Loved Each Other* (Italy, directed by Ettore Scola).

August 1: the USSR together with 35 other countries signs the Final Act of the Conference on Security and Cooperation in Europe in Helsinki.

October 9: One of the most active Russian dissidents, Academician A. Sakharov (1921–1989) was awarded the Nobel Peace Prize.

1976

February 24 – March 5: the XXV Congress of the Soviet Communist Party.

April 18–25: All-Union film festival (Frunze).

May 11–13: III Congress of Cinematographers of the USSR.

May 28: The USSR and the USA sign a treaty on the prohibition of underground nuclear explosions for peaceful purposes with a yield of more than 150 kilotons.

21–25 June: The Sixth Congress of Soviet Writers.

October 12: Decree of the Central Committee of Soviet Communist Party "On work with creative young people".

1977

January 20: U.S. President J. Carter took office.

May 19–26: All-Union Film Festival (Riga).

July 7–21: Moscow International Film Festival. Golden prizes: *Mimino* (USSR, directed by G. Danelia), *The Fifth Seal* (Hungary, directed by Z. Fabri), *Weekend* (Spain, directed by J.–A. Bardem).

October 4: Opening of the Belgrade Conference to oversee implementation of decisions of the Conference on Security and Cooperation in Europe.

October 7: The Supreme Soviet of the USSR adopts the Constitution (Basic Law) of the USSR.

November 7: The sixtieth anniversary of the 1917 Revolution is solemnly celebrated in the USSR.

1978

April 17: Coup d'état in Afghanistan, supported by the USSR.

May 5–13: All-Union Film Festival (Yerevan).

July 5: By decree of the Supreme Soviet of the USSR, the State Committee on Cinematography of the USSR Council of Ministers (Goskino USSR) was transformed into the State Committee on Cinematography of the USSR (Goskino USSR).

July: Dal Orlov (1935–2021) replaced Anatoly Golubev (1935–2020) as editor of *Soviet Screen* magazine. D. Orlov held this post until 1986.

1979

May 6: Resolution of the Central Committee of Soviet Communist Party "On Further Improvement of Ideological, Political and Educational Work".

May 11–20: All-Union Film Festival (Ashkhabad).

June 18: The USSR and the United States concluded a treaty on limiting strategic offensive arms.

August 14–28: Moscow International Film Festival. Gold prizes: *Christ Stopped at Eboli* (Italy–France, directed by F. Rosi), *Seven Days in January* (Spain–France, directed by J.–A. Bardem), *Amateur* (Poland, directed by K. Kieslowski).

August: the USSR celebrated the 60th anniversary of Soviet cinematography.

September 16: The second coup d'etat in Afghanistan, again supported by the USSR.

December 16–17: Soviet troops are brought into Afghanistan.

1980

January 3: U.S. President J. Carter postpones ratification of the U.S.–Soviet Strategic Arms Limitation Treaty (START II) due to Soviet troops entering Afghanistan.

January 4: U.S. President J. Carter announces that he is curtailing ties with the USSR and intends to boycott the 1980 Olympics in Moscow.

January 22: Academician A. Sakharov is exiled to Gorky. By the decree of the Presidium of the Supreme Soviet of the USSR he was deprived of the title of thrice Hero of Socialist Labor and by the decree of the USSR Council of Ministers, of the title of laureate of the Stalin (1953) and Lenin (1956) prizes.

April 8–15: All–Union Film Festival (Dushanbe).

April 22: The USSR solemnly celebrated 110 years since the birth of Vladimir Lenin (1870–1924).

July 19 – August 3: the XXII Summer Olympic Games in Moscow.

July 25: death of actor and bard V. Vysotsky (1938–1980).

August 14: strike in Poland at the Gdansk Shipyard, start of the Solidarity mass movement and mass strikes.

August 20: The resumption of jamming of *BBC*, *DW* and *Voice of America* broadcasts on Soviet territory.

November: World oil prices reach their highest peak in the Soviet era (\$41 per barrel).

1981

January 20: R. Reagan (1911–2004) takes office as president of the United States.

February 23–March 3: XXVI Congress of the Soviet Communist Party.

March 27: Poland's largest national warning strike in history, involving about 13 million people.

March 27: The USSR declares the Polish Solidarity trade union a counterrevolutionary organization.

March 31: The American Academy of Motion Picture Arts awards the Oscar for Best Foreign Film of the Year to the Soviet film *Moscow Doesn't Believe in Tears* (directed by V. Menshov).

April 24: U.S. President R. Reagan lifted the embargo on grain shipments to the USSR.

May 13: Political film directed by A. Wajda, *Man of Iron*, which supported the Solidarity movement, received the Palme d'Or at the Cannes International Film Festival.

May: All–Union Film Festival (Vilnius).

May 19–21, 1981: IV Congress of Filmmakers of the USSR.

May 21: After winning the elections, François Mitterrand (1916–1996) takes office as President of France.

June 30 – July 3: The Seventh Congress of Soviet Writers.

July 7–21: International Film Festival in Moscow. Gold prizes: *Tehran 43* (USSR–France–Switzerland, directed by A. Alov, V. Naumov), *Squeezed Man* (Brazil, directed by J.B. di Andradi), *Wasted Field* (Vietnam, directed by N. Hong Sheng).

October 27: Resolution of the Central Committee of Soviet Communist Party "On Improving the Production and Screening of Films for Children and Teenagers".

November 20: The USSR signed contracts for the supply of natural gas from Siberia to Western European countries.

December 13: Chairman of the Polish Council of Ministers W. Jaruzelski (1923–2014) declared martial law in Poland. Beginning of mass arrests and restrictions of civil and trade union rights in Poland.

December 29: U.S. President Reagan's statement concerning the inadmissibility of Soviet interference in Poland and the announcement of new U.S. sanctions against the USSR.

1982

January 20: Resolution of the Council of Ministers of the RSFSR "On Improving the Production and Screening of Films for Children and Teenagers in the RSFSR".

January 23: The signing of the contract between the USSR and France for the supply of Siberian gas.

April 12–22: All–Union film festival (Tallinn).

July 23: Resolution of the Plenum of the Central Committee of Soviet Communist Party. "On the creative links of literary and art magazines with the practice of communist construction".

November 10: Death of Leonid Brezhnev (1906–1982), general secretary of the Central Committee of Soviet Communist Party., Chairman of the Presidium of the USSR Supreme Soviet.

November 12: Y. Andropov (1914–1984).

November 13: U.S. President R. Reagan repeals the sanctions he imposed in connection with the events in Poland.

December 30: The USSR solemnly celebrates its sixtieth birthday.

1983

May 17–26: All–Union Film Festival (Leningrad).

June: Resolution of the Plenum of the Central Committee of Soviet Communist Party "Topical Issues of Ideological, Mass–Political Work of the Party".

July 4–6: a visit to the USSR by Chancellor G. Kohl (1930–2017).

July 20: the Polish government announced the end of martial law and an amnesty for political prisoners.

July 7–21: International Film Festival in Moscow. Gold prizes: *Vassa* (USSR, directed by Gleb Panfilov), *Amok* (Morocco–Guinea–Senegal, directed by S. Ben Barca), *Alcino and the Condor* (Nicaragua–Cuba–Mexico–Costa Rico, directed by M. Littin).

August 20: U.S. President Reagan imposed a ban on shipments of pipeline construction equipment to the USSR.

September 1: a South Korean passenger plane is shot down by a Soviet fighter jet.

November 18: a Soviet plane is seized in Georgia with the purpose of hijacking it abroad. Among those who unsuccessfully tried to hijack the plane was the young actor G. Kobakhidze (1962–1984, shot 3.10.1984), son of the famous Soviet director M. Kobakhidze (1939–2019), who directed the films *Wedding* and *Umbrella*. Shortly before that Kobakhidze had played one of the roles in Abuladze's yet–to–be–released film *Repentance* (the episodes with his participation were removed from the final version of the film and the role was given to another actor).

November 24: Yuri Andropov issued a statement against the deployment of Pershing–2 missiles in Europe and cancelled the moratorium on the deployment of intermediate–range nuclear missiles.

1984

January 17: A conference on disarmament in Europe opened in Stockholm.

February 9: death of Yuri Andropov (1914–1984), General Secretary of the Central Committee of Soviet Communist Party.

February 13: K. Chernenko (1911–1985) becomes General Secretary of the Central Committee of Soviet Communist Party.

April 19: Resolution of the Central Committee of Soviet Communist Party and the USSR Council of Ministers "On measures for further improvement of the ideological and artistic level of films and strengthening of the material and technical basis of the cinematography".

May 8: USSR statement on the boycott of the Olympic Games in Los Angeles.

May 7–16: All–Union Film Festival (Kiev).

June 21–23: French President François Mitterrand visits the USSR.

June 29: the USSR protested against the U.S. military program "Star Wars".

July 10: at a press conference in Milan, filmmaker A. Tarkovsky (1932–1986) announces that he has decided to remain in the West. Also present at this press conference was theater director Yuri Lyubimov (1917–2014), who was soon stripped of his Soviet citizenship and also remained in the West.

December 15–21: visit of Politburo member M. Gorbachev (1931–2022) to Great Britain, his meeting with Prime Minister M. Thatcher (1925–2013).

1985

March 10: Death of K. Chernenko (1911–1985), General Secretary of the Central Committee of Soviet Communist Party, Chairman of the Presidium of the USSR Supreme Soviet.

March 11: Plenum of the CPSU Central Committee elected M. Gorbachev (1931–2022) as General Secretary of the Central Committee of Soviet Communist Party.

March 12: the resumption of the negotiations on arms limitation in Geneva.

April 20: M. Gorbachev put forward the slogan of "acceleration" (raising industry and the welfare of the population in a foreseeable short time, including at the expense of the cooperative movement).

May 9: The USSR celebrated the fortieth anniversary of the victory over Nazi Germany.

May 16: Decree of the Presidium of the Supreme Soviet of the USSR "On Intensifying the Battle against Drunkenness", beginning of the anti-alcohol campaign, which raised the price of alcohol by 45 % and reduced its production (also by destroying vineyards), intensified samovanivir (which in turn led to a shortage of sugar); simultaneously began increasing the life span of the USSR population and there was a slight decrease in crimes committed under the influence of alcohol.

May 13–20: All-Union film festival (Minsk).

June 28–July 12: Moscow International Film Festival. Gold prizes: *Come and See* (USSR, directed by Elem Klimov), *A Soldier's Story* (USA, directed by N. Jewison), *End of Nine* (Greece, directed by H. Chopahas).

July 14: In Schengen (Luxembourg), seven Western European countries sign the Schengen Agreement.

July 30: M. Gorbachev (1931–2022) announces a unilateral moratorium on nuclear explosions by the USSR.

19–21 November: U.S. President R. Reagan and General Secretary of the of Soviet Communist Party M. Gorbachev met in Geneva.

December: B. Yeltsin (1931–2007) is appointed First Secretary of the Moscow City Committee of the Soviet Communist Party.