



WAR AND PEACE

A FILM BY SERGEI BONDARCHUK

THE CRITERION COLLECTION



Sergei Bondarschuk

Jeffrey Sweet



Sergei Bondarschuk:

Bondarchuk's War and Peace Denise J. Youngblood, 2014-11-07 Sergei Bondarchuk's *War and Peace* one of the world's greatest film epics originated as a consequence of the Cold War. Conceived as a response to King Vidor's *War and Peace*, Bondarchuk's surpassed that film in every way, giving the USSR one small victory in the cultural Cold War for hearts and minds. This book, taking up Bondarchuk's masterpiece as a Cold War film, an epic, a literary adaptation, a historical drama, and a rival to Vidor's Hollywood version, recovers and expands a lost chapter in the cultural and political history of the twentieth century. Like many great works of literature, Tolstoy's epic tale proved a major challenge to filmmakers. After several early efforts to capture the story's grandeur, it was not until 1956 that King Vidor dared to bring *War and Peace* to the big screen. American critics were lukewarm about the film, but it was shown in the Soviet Union to popular acclaim. This book tells the story of how the Soviet government, military, and culture ministry all eager to reclaim this Russian masterpiece from their Cold War enemies pulled together to make Bondarchuk's *War and Peace* possible. Bondarchuk, an actor who had directed only one film, was an unlikely choice for director, and yet he produced one of the great works of Soviet cinema, a worthy homage to Tolstoy's masterpiece, an achievement only sweetened when Russia's Cold War adversary recognized it with the Academy Award's Oscar for Best Foreign Language Film of 1968. Denise Youngblood examines the film as an epic and, at seven hours long, released in four parts at a cost of nearly 700,000,000 in today's dollars, it was certainly that: a literary adaptation, a complex reflection on history, and a significant artifact of the cultural Cold War between the US and the USSR. From its various angles, the book shows us Bondarchuk's extraordinary film in its many dimensions: aesthetic, political, and historical, even as it reveals what the film tells us about how Soviet patriotism and historical memory were constructed during the Cold War.

New Soviet Man John Haynes, 2003 Cinema has long been recognised as the privileged bridge between Soviet ideologies and their mass public. Recent feminist-oriented work has drawn out the symbolic role of women in Soviet culture, but not surprisingly, men too were expected to play their part. In this first full-length study of masculinity in Stalinist Soviet cinema, John Haynes examines the New Soviet Man not only as an ideal of masculinity presented to Soviet cinemagoers but also precisely as a man in his specific and hotly debated social, cultural, and political context. A detailed analysis of Stalinist discourse sets the stage for an examination of the imagined relationship between the patriarch Stalin and his model sons in the key genre cycles of the era, from the capital to the collective farms and ultimately to the very borders of the Soviet state. Informed by contemporary and present-day debates over the social and cultural significance of cinema and masculinity, *New Soviet Man* draws on a range of theoretical and comparative material to produce engaging and accessible readings, accounting for both the appeal of and the inherent potential for subversion within films produced by the Stalinist culture industry. *New Soviet Man* will be widely read by students and specialists in the fields of film studies, Russian and Soviet studies, gender, and modern European history.

The Encyclopedia of Epic Films Constantine Santas, James M. Wilson, Maria

Colavito, Djoymi Baker, 2014-03-21 Soon after film came into existence the term epic was used to describe productions that were lengthy spectacular live with action and often filmed in exotic locales with large casts and staggering budgets The effort and extravagance needed to mount an epic film paid off handsomely at the box office for the genre became an immediate favorite with audiences Epic films survived the tribulations of two world wars and the Depression and have retained the basic characteristics of size and glamour for more than a hundred years Length was and still is one of the traits of the epic though monolithic three to four hour spectacles like *Gone with the Wind* 1939 and *Lawrence of Arabia* 1962 have been replaced today by such franchises as the Harry Potter films and the Lord of the Rings trilogy Although the form has evolved during many decades of existence its central elements have been retained refined and modernized to suit the tastes of every new generation The Encyclopedia of Epic Films identifies describes and analyzes those films that meet the criteria of the epic sweeping drama panoramic landscapes lengthy adventure sequences and in many cases casts of thousands This volume looks at the wide variety of epics produced over the last century from the silent spectacles of D W Griffith and biblical melodramas of Cecil B DeMille to the historical dramas of David Lean and rollercoaster thrillers of Steven Spielberg Each entry contains Major personnel behind the camera including directors and screenwriters Cast and character listings Plot summary Analysis Academy Award wins and nominations DVD and Blu ray availability Resources for further study This volume also includes appendixes of foreign epics superhero spectaculars and epics produced for television along with a list of all the directors in the book Despite a lack of overall critical recognition and respect as a genre the epic remains a favorite of audiences and this book pays homage to a form of mass entertainment that continues to fill movie theaters The Encyclopedia of Epic Films will be of interest to academics and scholars as well as any fan of films made on a grand scale

Historical Dictionary of Russian and Soviet Cinema Peter Rollberg, 2016-07-20 Russian and Soviet cinema occupies a unique place in the history of world cinema Legendary filmmakers such as Sergei Eisenstein Vsevolod Pudovkin Dziga Vertov Andrei Tarkovsky and Sergei Paradjanov have created oeuvres that are being screened and studied all over the world The Soviet film industry was different from others because its main criterion of success was not profit but the ideological and aesthetic effect on the viewer Another important feature is Soviet cinema's multinational Eurasian character while Russian cinema was the largest other national cinemas such as Georgian Kazakh and Ukrainian played a decisive role for Soviet cinema as a whole The Historical Dictionary of Russian and Soviet Cinema provides a rich tapestry of factual information together with detailed critical assessments of individual artistic accomplishments This second edition of Historical Dictionary of Russian and Soviet Cinema contains a chronology an introduction and a bibliography The dictionary section has over 600 cross referenced entries on directors performers cinematographers composers designers producers and studios This book is an excellent access point for students researchers and anyone wanting to know more about Russian and Soviet Cinema

The Long Aftermath Manuel Bragança, Peter Tame, 2015-12-01 In its totality the Long Second World War extending from the

beginning of the Spanish Civil War to the end of hostilities in 1945 has exerted enormous influence over European culture. Bringing together leading historians, sociologists and literary and film scholars, this broadly interdisciplinary volume investigates Europeans' individual and collective memories and the ways in which they have shaped the continent's cultural heritage. Focusing on the major combatant nations—Spain, Britain, France, Italy, Germany, Poland, and Russia—it offers thoroughly contextualized explorations of novels, memoirs, films, and a host of other cultural forms to illuminate European public memory.

Russian Cinema David C. Gillespie, 2014-09-25 *Russian Cinema* provides a lively and informative exploration of the film genres that developed during Russia's tumultuous history, with discussion of the work of Eisenstein, Pudovkin, Mikhalkov, Paradzhanov, Sokurov, and others. The background section assesses the contribution of visual art and music, especially the work of the composers Shostakovich and Prokofiev, to Russian cinema. Subsequent chapters explore a variety of topics: the literary space, the cinematic rendering of the literary text, from Sovietized versions to bolder and more innovative interpretations, as well as adaptations of foreign classics. The Russian film comedy looks at this perennially popular genre over the decades, from the domestication of laughter under Stalin to the emergence of satire. The historical film, how history has been used in film to affirm prevailing ideological norms, from *October* to *Taurus Women*. Russian film discusses some of the female stars of the Soviet screen: Liubov Orlova, Vera Alentova, Liudmila Gurchenko, as well as films made by male and female directors such as Askoldov and Kira Muratova. Film and ideology shows why ideology was an essential component of Soviet films, such as *The Maxim Trilogy*, and how it was later definitively rejected. The Russian war film looks at Civil War and Second World War films and the post-Soviet treatment of recent conflicts in Afghanistan and Chechnya. Private life and public morality explores the evolution of melodramas about youth angst, town and village life, personal relationships, and the emergence of the dominant sub-genre of the 1990s, the gangster thriller. *Autobiography, memory, and identity* offers a close reading of the work of Andrei Tarkovskii, Russia's greatest post-war director, whose films including *Andrei Rublev* and *Mirror* place him among the foremost European auteur film makers. *Russian Cinema* offers a close analysis of over 300 films, illustrated with representative stills throughout. As with other titles in the *Inside Film* series, it includes comprehensive filmographies, a thorough bibliography, and an annotated further reading list. The book is a jargon-free, accessible study that will be of interest to undergraduates of film studies, modern languages, Russian language and literature, as well as cineastes, film teachers, and researchers.

Tolstoy on Screen Lorna Fitzsimmons, Michael A. Denner, 2015 Scholarship on screen adaptation has proliferated in recent years, but it has remained largely focused on English and Romance language authors. *Tolstoy on Screen* aims to correct this imbalance with a comprehensive examination of film and television adaptations of Tolstoy's fiction. Spanning the silent era to the present day, these essays consider well-known as well as neglected works in light of contemporary adaptation and media theory. The book is organized to facilitate a comparative, cross-cultural understanding of the various practices employed in different eras and different countries to bring Tolstoy's writing to the

screen International in scope and rigorous in analysis the essays cast new light on Tolstoy's work and media studies alike

Cinema in the Cold War Cyril Buffet, 2017-10-02 The film industry was an important propaganda element during the Cold War. As with other conflicts the Cold War was fought not just with weapons but with words and images. Throughout the conflict cinema was a reflection of the societies, the ideologies and the political climates in which the films were produced. On both sides great stars, major companies, famous scriptwriters and filmmakers were enlisted to help the propaganda effort. It was not only propaganda that was created by the cinema of the Cold War; it also articulated criticism and the movie industries were centres of the fabrication of modern myths. The cinema was undoubtedly a place of Cold War confrontation and rivalry and yet there were aesthetic, technical, narrative exchanges between West and East. All genres of film contributed to the Cold War: thrillers, westerns, comedies, musicals, espionage films, documentaries, cartoons, science fiction, historical dramas, war films and many more. These films shaped popular culture and national identities, creating vivid characters like James Bond, Alec Leamas, Harry Palmer and Rambo. While the United States and the Soviet Union were the two main protagonists in this on-screen duel, other countries such as Britain, Germany, Poland, Italy and Czechoslovakia also played crucially important parts, and their prominent cinematographic contributions to the Cold War are all covered in this volume.

This book was originally published as a special issue of *Cold War History*. Kino Jay Leyda, 1983-08-21 Documents the evolutionary development of the nation's cinema and its film artists, focusing on the period between 1896 and the death of Eisenstein in 1948.

Seen That, Now What? Andrea Shaw, 1996-04-09 This revolutionary reference offers viewers a variety of ways to hone in on the right choice for an evening's entertainment. Going beyond the broad categories Action, Comedy, Drama, etc. found in most guides, this book features small groups of films arranged according to specific categories, as historical swashbucklers, screwball comedies and Busby Berkeley musicals. Shaw eschews the standard star rating system to focus on more telling criteria.

Something Wonderful Right Away Jeffrey Sweet, 2023-06-27 Discover the behind-the-scenes story of how The Second City theater created a generation of world-class great actors, directors and writers. In the late Fifties and Sixties, iconoclastic young rebels in Chicago opened two tiny theaters, The Compass and The Second City, where they satirized politics, religion and sex. Building scenes by improvising based on audience suggestions turned out to be a fine way to develop great actors, directors and writers. Alumni went on to create such groundbreaking works as *The Graduate*, *Groundhog Day* and *Don't Look Up*. Many of them also became stars on *Saturday Night Live*. *Something Wonderful Right Away* features the pioneers of the empire that transformed American comedy. This new edition tells even more of the story. Included for the first time is an interview with Viola Spolin, the genius who invented theater games that were the foundation of improvisational theater. Also included are dozens of follow-up stories about Mike Nichols, Barbara Harris, Del Close, Joan Rivers, Alan Arkin and Gilda Radner, plus *You Only Shoot the Ones You Love*, the story of how this book's author, playwright Jeffrey Sweet, became so involved in the community he covered that he was captured by it.

Movie Roadshows Kim R.

Holston,2013-01-01 This work examines a film distribution system paralleling the rise of early features and persisting until 1972 when *Man of La Mancha* was the final roadshow to require reserved seating Synonymous with Hollywood's star-studded premieres roadshows were longer and cost more than regular features making the experience similar to attending the legitimate theater Roadshows often epic in subject matter played selected usually only one theaters in major urban centers until demand decreased De rigueur by the 1960s were musical overtures intermissions entre acte and exit music and souvenir programs for sale in the lobby Throughout the text are recollections by people who attended roadshows including actor John Kerr and actresses Barbara Eden and Ingrid Pitt The focus is on roadshows released in the United States but an appendix identifies international roadshows and films forecast but not released as roadshows Included are plots contemporary critical reaction premiere dates production background and methods of promotion i e the ballyhoo

Cinemasaurus Nancy Condee,Alexander Prokhorov,Elena Prokhorova,2020-04-14 *Cinemasaurus* examines contemporary Russian cinema as a new visual economy emerging over three decades after the Soviet collapse Focusing on debates and films exhibited at Russian and US public festivals where the films have premiered the volume's contributors the new generation of US scholars studying Russian cinema examine four issues of Russia's transition 1 its imperial legacy 2 the emergence of a film market and its new genres 3 Russia's uneven integration into European values and hierarchies 4 the renegotiation of state power vis vis arthouse and independent cinemas An introductory essay frames each of the four sections with 90 films total under discussion concluding with a historical timeline and five interviews of key film industry figures formative of the historical context **Biographical Dictionary of Central and Eastern Europe in the Twentieth**

Century Wojciech Roszkowski,Jan Kofman,2016-07-08 Drawing on newly accessible archives as well as memoirs and other sources this biographical dictionary documents the lives of some two thousand notable figures in twentieth century Central and Eastern Europe A unique compendium of information that is not currently available in any other single resource the dictionary provides concise profiles of the region's most important historical and cultural actors from Ivo Andric to King Zog Coverage includes Albania Belarus the Czech and Slovak Republics Hungary Estonia Latvia Lithuania Poland Romania and Moldova Ukraine and the countries that made up Yugoslavia *Leonard Maltin's 2015 Movie Guide* Leonard

Maltin,2014-09-02 NEARLY 16 000 ENTRIES INCLUDING 300 NEW ENTRIES AND MORE THAN 13 000 DVD LISTINGS Summer blockbusters and independent sleepers masterworks of Alfred Hitchcock Billy Wilder and Martin Scorsese the timeless comedy of the Marx Brothers and Buster Keaton animated classics from Walt Disney and Pixar the finest foreign films ever made This 2015 edition covers the modern era from 1965 to the present while including all the great older films you can't afford to miss and those you can from box office smashes to cult classics to forgotten gems to forgettable bombs listed alphabetically and complete with all the essential information you could ask for NEW Nearly 16 000 capsule movie reviews with 300 new entries More than 25 000 DVD and video listings Up to date list of mail order and online sources for

buying and renting DVDs and videos MORE Official motion picture code ratings from G to NC 17 Old and new theatrical and video releases rated to BOMB Exact running times an invaluable guide for recording and for discovering which movies have been edited Reviews of little known sleepers foreign films rarities and classics Leonard s personal list of Must See Movies Date of release running time director stars MPAA ratings color or black and white Concise summary capsule review and four star to BOMB rating system Precise information on films shot in widescreen format Symbols for DVDs videos and laserdiscs Completely updated index of leading actors

Thinking Revolution Through Film Hanno Berger, 2022-09-20 This book aims to redefine the relationship between film and revolution Starting with Hannah Arendt s thoughts on the American and French Revolution it argues that from a theoretical perspective revolutions can be understood as describing a relationship between time and movement and that ultimately the spectators and not the actors in a revolution decide its outcome Focusing on the concepts of time movement and spectators this study develops an understanding of film not as a medium of agitation but as a way of thinking that relates to the idea of historicity that opened up with the American and French Revolution a way of thinking that can expand our very notion of revolution The book explores this expansion through an analysis of three audiovisual stagings of revolution Abel Gance s epic on the French Revolution Napol on Warren Beatty s essay on the Russian Revolution Reds and the miniseries John Adams about the American Revolution The author thereby offers a fresh take on the questions of revolution and historicity from the perspective of film studies

Film and Television Genres of the Late Soviet Era Alexander Prokhorov, Elena Prokhorova, 2016-12-01 Most histories of Soviet cinema portray the 1970s as a period of stagnation with the gradual decline of the film industry This book however examines Soviet film and television of the era as mature industries articulating diverse cultural values via new genre models During the 1970s Soviet cinema and television developed a parallel system of genres where television texts celebrated conservative consensus while films manifested symptoms of ideological and social crises The book examines the genres of state sponsored epic films police procedural comedy and melodrama and outlines how television gradually emerged as the major form of Russo Soviet popular culture Through close analysis of well known film classics of the period as well as less familiar films and television series this groundbreaking work helps to deconstruct the myth of this era as a time of cultural and economic stagnation and also helps us to understand the persistence of this myth in the collective memory of Putin era Russia This monograph is the first book length English language study of film and television genres of the late Soviet era

Starlight and Stargazers Helena Goscilo, 2024-05-21 Celebrification has thrived for centuries in literature theater music and other cultural spheres as vividly illustrated by Byron Sarah Bernhardt and Paganini It especially effloresced in cinema after the symbolically named Lumi re brothers pioneered movies as light projected moving life to be contemplated and shared in the intimate darkness of theaters Actors and actresses such as Valentino and Garbo acquired the status of divine beings whose life on and offscreen stimulated fascination and a passionate devotion most frequently invested in religious figures The recent explosion in social media has

only amplified immeasurably the scale and intensity of that adulation Yearning for the seemingly transcendent fans as mere mortals seek contact with celebrities as objects of worship that like nocturnal stars are simultaneously remote yet accessible Starlight and Stargazers examines the multifaceted nature and specific manifestations of film celebrification in Czechoslovakia the Czech Republic Poland Soviet Russia Russia and Ukraine before and after 1991 *Encyclopaedia of Contemporary Russian* Tatiana Smorodinskaya, Karen Evans-Romaine, Helena Goscilo, 2013-10-28 The Encyclopedia is an invaluable resource on recent and contemporary Russian culture and history for students teachers and researchers across the disciplines Conditions of Violence Christian Gerlach, 2024-11-04 Mass violence comes not only from states but also from people By analyzing mass violence as social interaction through survivor accounts and other sources this book presents understudied agents aims and practices of direct violence and ways of action of those under persecution Sound history examining the noises of mass violence and persecution is particularly telling about such practices This volume shows that violence can become socially hegemonic and some people claim a freedom to kill as a political right To scrutinize indirect violence which is often imperialist in character and claims many victims the book proposes the concept of conditions of violence These conditions are produced by definable groups of actors and foreseeably harm definable groups which differs from the anonymous and static structural violence This is exemplified in a case study concerning famines in World War II and another on COVID 19 as mass violence Less global in character other case studies in this volume deal with Rwanda Bangladesh East Pakistan and the Soviet Union

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