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MOSCOW DOES NOT BELIEVE IN TEARS

Script by Valentin Chiornykh
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Camera by Igor Slabnevitch
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Inna Murayeva,
Aleksandr Fatiushin,
Yury Vasiliev

Successor

Moscow Does Not Believe In Tears

Anatoly Semenov, Ph.D.



Moscow Does Not Believe In Tears:

Kinoglasnost Anna Lawton, 1992-11-26 An examination of soviet cinema under Glasnost and Perestroika **The Other Side** Robert (Robert D.) English, Jonathan J. Halperin, 1987-01-01 What do Soviets think of Americans What do they learn from books newspapers and films about life in America How do we as Americans form opinions about life in the U S S R Through the selective use of both Soviet and American materials *The Other Side* explores these and other provocative questions that are central to public understanding of how perceptions affect U S Soviet relations *The Other Side* also examines the many differences between Soviet and American media such as the role of the press and offers article by article comparisons of Soviet and American press coverage of the same events Appropriate for citizen of all ages and groups as well as individuals *The Other Side* includes a Reader's Guide suggested educational projects an annotated bibliography and guidance for discussion leaders **The Zero Hour** Andrew Horton, Michael Brashinsky, 1992-07-15 This study of the rapid changes in Soviet cinema that have been taking place since 1985 examines the response of filmmakers faced with the zero hour created by a new freedom of expression and the dramatic break up of the Soviet Union **Russian Popular Culture** Richard Stites, 1992-08-20 This book presents a side of Russian life that is largely unknown to the West the world of popular culture By surveying detective and science fiction popular songs jokes box office movie hits stage radio and television Professor Richard Stites introduces the people and cultural products that are household words to Russian people Spanning the entire twentieth century the author examines the subcultures that draw upon and enrich Russian popular culture He explores the relationship between popular culture and the national and social values of the masses including their heroes and myths and assesses the phenomenon of the celebrity from the silent screen star to the latest rock music idol Richard Stites pays particular attention to the dramatic battle between elite and popular culture and to the intervention of revolutions wars and the state in the production and control of this culture **The New York Times Guide to the Best 1,000 Movies Ever Made** Peter M. Nichols, 2004-02-21 From the film critics of The New York Times come these uncut original reviews of the most popular and influential movies ever made from the Talkies to blockbuster megahits like *Chicago* and *The Wizard of Oz* from timeless classics like *Casablanca* and *Notorious* to beloved foreign films by Truffaut and Kurosawa Fellini and Almodovar The reviews eloquent incisive and intuitive reflect Hollywood history at its best must have reading for movie lovers or Students In addition this essential volume includes Full cast and production credits for every movie The 10 Best lists for every year from 1931 to the present An index of films by genre and an index of foreign films by country of origin This edition is thoroughly updated to include all the important movies of the past several years as well as a new introduction by A Times film critic A O Scott ***New York Magazine***, 1981-05-25 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine

s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

What Every Russian Knows (And You Don't) Olga Fedina,2013-05-16

The Art of Teaching Russian Evgeny Dengub,Irina Dubinina,Jason Merrill,2020-12-01 The Art of Teaching Russian offers Russian language practitioners current research pedagogy and specific methodologies for teaching the Russian language and culture in the twenty first century With contributions from the leading professionals in the field this collection covers the most important aspects of teaching the Russian language

Women without Men Jennifer Utrata,2015-05-21 Women without Men illuminates Russia s quiet revolution in family life through the lens of single motherhood Drawing on extensive ethnographic and interview data Jennifer Utrata focuses on the puzzle of how single motherhood frequently seen as a social problem in other contexts became taken for granted in the New Russia While most Russians including single mothers believe that two parent families are preferable many also contend that single motherhood is an inevitable by product of two intractable problems weak men reflected they argue in the country s widespread chronic male alcoholism and a weak state considered so because of Russia s unequal economy and poor social services Among the daily struggles to get by and get ahead single motherhood Utrata finds is seldom considered a tragedy Utrata begins by tracing the history of the cultural category of single mother from the state policies that created this category after World War II through the demographic trends that contributed to rising rates of single motherhood to the contemporary tension between the cultural ideal of the two parent family and the de facto predominance of the matrifocal family Providing a vivid narrative of the experiences not only of single mothers themselves but also of the grandmothers other family members and nonresident fathers who play roles in their lives Women without Men maps the Russian family against the country s profound postwar social disruptions and dislocations

Before the Fall Anna Lawton,2010-09-09 An expanded edition of Kinoglasnost that examines the fascinating world of Soviet cinema during the yeas of glasnost and perestroika in the 1980s In Before the Fall Anna Lawton shows how the reforms that shook the foundations of the Bolshevik state and affected economic and social structures have been reflected in the film industry A new added chapter provides a commentary on the dramatic changes that marked the beginning of democracy in Russia Soviet cinema has always been closely connected with national political reality challenging the conventions of bourgeois society and educating the people In this pioneering study Lawton discusses the restructuring of the main institutions governing the industry the abolition of censorship the emergence of independent production and distribution systems the dismantling of the old bureaucratic structures and the implementation of new initiatives She also surveys the films that remained unscreened for decades for political reasons films of the new wave that look at the past to search out the truth and those that record current social ills or conjure up a disquieting image of the future What makes Kinoglasnost pre eminent among current studies of the subject is that sustained attention Lawton pays to changes in the formal organization of Soviet cinema and in the cinema industry Julian Graffy Sight and Sound The author constructs a

complex multilayered narrative of a steady and significant movement toward radical change in Soviet society an account of the growing anxiety and the hope experienced by Russian filmmakers and the intelligentsia Ludmila Z Pruner Slavic and East European Journal Cinematic Cold War Tony Shaw, Denise J. Youngblood, 2014-08-15 The Cold War was as much a battle of ideas as a series of military and diplomatic confrontations and movies were a prime battleground for this cultural combat As Tony Shaw and Denise Youngblood show Hollywood sought to export American ideals in movies like Rambo and the Soviet film industry fought back by showcasing Communist ideals in a positive light primarily for their own citizens The two camps traded cinematic blows for more than four decades The first book length comparative survey of cinema s vital role in disseminating Cold War ideologies Shaw and Youngblood s study focuses on ten films five American and five Soviet that in both obvious and subtle ways provided a crucial outlet for the global debate between democratic and communist ideologies For each nation the authors outline industry leaders structure audiences politics and international reach and explore the varied relationships linking each film industry to its respective government They then present five comparative case studies each pairing an American with a Soviet film Man on a Tightrope with The Meeting on the Elbe Roman Holiday with Spring on Zarechnaya Street Fail Safe with Nine Days in One Year Bananas with Officers Rambo First Blood Part II with Incident at Map Grid 36 80 Shaw breathes new life into familiar American films by Elia Kazan and Woody Allen while Youngblood helps readers comprehend Soviet films most have never seen Collectively their commentaries track the Cold War in its entirety from its formative phase through periods of thaw and self doubt to the resurgence of mutual animosity during the Reagan years and enable readers to identify competing core propaganda themes such as decadence versus morality technology versus humanity and freedom versus authority As the authors show such themes blurred notions regarding propaganda and entertainment terms that were often interchangeable and mutually reinforcing during the Cold War Featuring engaging commentary and evocative images from the films discussed Cinematic Cold War offers a shrewd analysis of how the silver screen functioned on both sides of the Iron Curtain As such it should have great appeal for anyone interested in the Cold War or the cinematic arts **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

Russian TV Series in the Era of Transition Alexander Prokhorov, Elena Prokhorova, Rimgaila Salys, 2021-12-14 Russian TV Series in the Era of Transition examines contemporary Russian television genres in the age of transition from broadcast to post broadcast television Focusing on critical debates and the most significant TV series of the past two decades the volume s contributors the leading US and European scholars studying Russian television as well as the leading Russian TV producers and directors focus on three major issues Russian television s transition to digital post broadcast economy which redefined the media environment Russian television s integration into global television markets and their genre systems and major changes in the representation of gender and sexuality on Russian television

When in Russia, Speak Like a Russian Anatoly Semenov, Ph.D., 2020-08-30 When in Russia Speak Like a Russian contains over 1600 Russian proverbs with set Russian phrases that are most commonly used by native speakers in everyday conversation public speaking and mass media All Russian phrases are placed in Russian alphabetical order by their first word appear in boldface type and have stresses Each Russian phrase presents a full sentence which can be used exactly as it is in a particular situation and has Literal translation American equivalent s Explanation of the meaning and usage Identification whether it is a proverb a saying a quotation a colloquialism or a slang expression A helpful index of the American phrases An appendix with methodological recommendations for Russian instructors with in class activities and activities for homework Many phrases come with synonyms and additional cultural information

Arsenals of Folly Richard Rhodes, 2008-11-04 Pulitzer Prize winning author Richard Rhodes delivers a riveting account of the nuclear arms race and the Cold War In the Reagan Gorbachev era the United States and the Soviet Union came within minutes of nuclear war until Gorbachev boldly launched a campaign to eliminate nuclear weapons setting the stage for the 1986 Reykjavik summit and the incredible events that followed In this thrilling authoritative narrative Richard Rhodes draws on personal interviews with both Soviet and U S participants and a wealth of new documentation to unravel the compelling shocking story behind this monumental time in human history its beginnings its nearly chilling consequences and its effects on global politics today

Russia and its Other(s) on Film S. Hutchings, 2008-04-25 Russia s interactions with the West have been a perennial theme of Slavic Studies and of Russian culture and politics Likewise representations of Russia have shaped the identities of many western cultures No longer providing the Evil Empire of 20th American popular consciousness images of Russia have more recently bifurcated along two streams that of the impoverished refugee and that of the sinister mafia gang Focusing on film as an engine of intercultural communication this is the first book to explore mutual perceptions of the foreign Other in the cinema of Russia and the West during and after communism The book s structure reflects both sides of this fascinating dialogue Part 1 covers Russian Soviet cinematic representations of otherness and Part 2 treats western representations of Russia and the Soviet Union An extensive Introduction sets the dialogue in a theoretical context The

contributors include leading film scholars from the USA Europe and Russia

Russian Critics on the Cinema of Glasnost Michael Brashinsky, Andrew Horton, 1994-09-30 Russian Critics on the Cinema of Glasnost gathers together 23 essays written by some of Russia's most astute commentators of film and culture. Written during the 1980s and published in English for the first time, this collection includes reviews of films such as *Little Vera* and *Taxi Blues* which were critically hailed in the West. Their comments not only illuminate important aspects of Russian filmmaking during this decade as importantly they capture a sense of a society in flux during the waning years of Communism as well as the larger context within which Glasnost cinema and culture developed. This collection provides insight into the successes and shortcomings of Glasnost as captured in film for a Western audience.

[Britannica Guide to Russia](#) Encyclopaedia Britannica, Inc., 2009-03-01 The Britannica Guide to Russia offers a panoramic view of Russia telling the history of the nation since 1917 as well as the story of its culture, religion, arts and literature in the twentieth century and beyond. Russia is one of the fastest growing economies in the world, attracting billions of dollars of investment every year. As the nation re-emerges from the Cold War, it is increasingly important to know where it is heading. Russia is a land of superlatives; it is also a country of extremes and by far the world's largest country, it extends across the whole of northern Asia and the eastern third of Europe, spanning eleven time zones. The guide also covers the major places to visit, such as Moscow, St. Petersburg and Kiev, as well as a particular focus on the contemporary nation since the fall of the Berlin Wall in 1989. Out of the ashes of the cold war, a new super power has emerged, including the rise of the Oligarchs, the presidency of Vladimir Putin and the role of Russia in the new world order.

Sea Fever Elsie Sze, 2022-09-20 Mystery and Suspense in Kazakhstan *Sea Fever* is a mystery thriller surrounding clandestine activities on Voz Island in the desiccating Aral Sea of Kazakhstan, when Ayan Kazbekov was growing up in a fishing village by the Aral in Soviet time. When two locals are murdered while taking a couple of strangers to the now abandoned Voz Island in the post-Soviet era, Ayan and his friend Grace, the wife of an American expatriate, are incited to decipher a coded note secretly passed to Ayan before the fall of the Soviet Union by Victor, his Russian scientist friend from their university days in Moscow. Victor is not heard from again, but his note may hold clues not only to solving the locals' murders but also thwarting life-threatening dangers to humankind.

Romancing Yesenia Masha Salazkina, 2024-08-06 This book considers the unexpected and mostly unexamined popularity of the Mexican film *Yesenia*. Alfredo B. Crevenna, 1971. In the Soviet Union. Set during the Second Franco-Mexican war, this unassuming movie melodrama was based on a successful television series, itself an adaptation of a popular women's romance graphic novel, a genre that was extremely common in mid-century Mexico. Screened in the Soviet Union in 1975, *Yesenia* became the highest-grossing film in the history of Soviet film exhibition, unsurpassed by any movie, foreign or domestic. Based on ticket sales alone, it was seen by an astounding 91.4 million viewers in only the first year of its release. *Yesenia*'s popularity in the socialist bloc largely unbeknown to its Mexican producers continued for decades after its initial release as the film migrated from cinemas to television screens and video.

Boosted by its success with Soviet audiences the film enjoyed a similarly spectacular exhibition history in China in the late 1970s when the country was opening itself up to more international media paving the way for other Mexican and Latin American productions broadcasted on Chinese television in decades to follow Approaching this period retrospectively cognizant of more contemporary developments in the global media I conceive of this episode in film history through a framework of television culture whose increasing impact I argue shaped both the film's Mexican production and its subsequent reception within the Socialist bloc I also argue that Yesenia's popularity carved out a crucial node within the global circuit of cultural and industrial networks further enabling Latin American media's transcontinental reach Provided by publisher

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