Contents

Notes on Contributors viii
Acknowledgments xv
Notes on Transliteration and References xvi

Introduction 1
Birgit Beumers

Part I  Structures of Production, Formation, and Exhibition 21
1 The Film Palaces of Nevsky Prospect: A History of St Petersburg’s Cinemas, 1900–1910 23
Anna Kovalova
2 (V)GIK and the History of Film Education in the Soviet Union, 1920s–1930s 45
Masha Salazkina
3 Lenfilm: The Birth and Death of an Institutional Aesthetic 66
Robert Bird
4 The Adventures of the Kulturfilm in Soviet Russia 92
Oksana Sarkisova
5 Soiuzdetfilm: The Birth of Soviet Children’s Film and the Child Actor 117
Jeremy Hicks

Part II  For the State or For the Audience? Auteurism, Genre, and Global Markets 137
6 The Stalinist Musical: Socialist Realism and Revolutionary Romanticism 139
Richard Taylor
Contents

7 Soviet Film Comedy of the 1950s and 1960s: Innovation and Restoration
Seth Graham 158

8 Auteur Cinema during the Thaw and Stagnation
Eugénie Zvonkine 178

9 The Blokbuster: How Russian Cinema Learned to Love Hollywood
Dawn Seckler and Stephen M. Norris 202

Maria Bezenkova and Xenia Leontyeva 224

Part III Sound – Image – Text 249

11 The Literary Scenario and the Soviet Screenwriting Tradition
Maria Belodubrovskaya 251

12 Ideology, Technology, Aesthetics: Early Experiments in Soviet Color Film, 1931–1945
Phil Cavendish 270

13 Learning to Speak Soviet: Soviet Cinema and the Coming of Sound
Lilya Kaganovsky 292

14 Cinema and the Art of Being: Towards a History of Early Soviet Set Design
Emma Widdis 314

15 Stars on Screen and Red Carpet
Djurdja Bartlett 337

16 Revenge of the Cameramen: Soviet Cinematographers in the Director’s Chair
Peter Rollberg 364

Part IV Time and Space, History and Place 389

17 Soldiers, Sailors, and Commissars: The Revolutionary Hero in Soviet Cinema of the 1930s
Denise J. Youngblood 391

18 Defending the Motherland: The Soviet and Russian War Film
Stephen M. Norris 409

19 Shooting Location: Riga
Kevin M. F. Platt 427
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Capital Images: Moscow on Screen</td>
<td>452</td>
</tr>
<tr>
<td></td>
<td>Birgit Beumers</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Part V  Directors’ Portraits</strong></td>
<td>475</td>
</tr>
<tr>
<td>21</td>
<td>Boris Barnet: “This doubly accursed cinema”</td>
<td>477</td>
</tr>
<tr>
<td></td>
<td>Julian Graffy</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Iulii Raizman: Private Lives and Intimacy under Communism</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td>Jamie Miller</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>The Man Who Made Them Laugh: Leonid Gaidai, the King of Soviet Comedy</td>
<td>519</td>
</tr>
<tr>
<td></td>
<td>Elena Prokhorova</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Aleksei Gherman: The Last Soviet Auteur</td>
<td>543</td>
</tr>
<tr>
<td></td>
<td>Anthony Anemone</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Knowledge (Imperfective): Andrei Zviagintsev and Contemporary Cinema</td>
<td>565</td>
</tr>
<tr>
<td></td>
<td>Nancy Condee</td>
<td></td>
</tr>
<tr>
<td>Appendix</td>
<td>Chronology of Events in Russian Cinema and History</td>
<td>585</td>
</tr>
<tr>
<td></td>
<td>Bibliography</td>
<td>614</td>
</tr>
<tr>
<td></td>
<td>Index</td>
<td>631</td>
</tr>
</tbody>
</table>