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CINEMA WORLD

ХРЕСТОМАТИЯ

по чтению на английском языке

по специальности 071301
«Народное художественное творчество»
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Цель предлагаемого пособия – формирование и закрепление навыков чтения и перевода аутентичных текстов.

Хрестоматия «Мир кино» будет интересна не только специалистам в области кинематографа, но и многим любителям киноискусства, которые увлекаются изучением английского языка.

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Искусство кино –
одно из самых прекрасных завоеваний
современного человечества.
Ростислав Юренев

ВВЕДЕНИЕ

Данная хрестоматия представляет собой пособие по чтению и предназначена для студентов дневного и заочного отделений специальности 071301 «Народное художественное творчество», специализации «Кино-, видеотворчество».

Чтение – естественная потребность современного человека. Чтение же на иностранном языке в наш просвещенный век не просто желательно, а совершенно необходимо для того, кто хочет шагать в ногу со временем.

Следует заметить, что даже на родном языке чтение требует определенных навыков и умений, которые сами по себе не формируются. Поэтому целью данного пособия является развитие у студентов навыков, необходимых для чтения аутентичных текстов по будущей специальности, а также помощь в развитии навыков устной речи в сфере профессионального общения.

Чтение как вид речевой деятельности всегда занимало особое место в процессе обучения. Искусство чтения является системообразующей основой для формирования информационно-академических умений. Именно эти умения позволяют студентам эффективно ориентироваться в быстро растущих информационных потоках.

Одним из признаков зрелого чтения является умение изменять характер чтения в зависимости от его цели и сложности текста. Совершенствование навыков чтения на иностранном языке предполагает овладение всеми его видами с различной степенью полноты и точности понимания.

В отечественной методике выделяют следующие виды чтения: аналитическое, изучающее, просмотровое, поисковое, ознакомительное. В зарубежной англоязычной методике также выделяют несколько разновидностей или умений чтения, которые способствуют решению тех или

иных речевых задач: skimming – определение основной темы (идеи) текста; scanning – поиск конкретной запрашиваемой информации в тексте; reading for detail – детальное понимание текста не только на уровне содержания, но и смысла.

Для эффективного чтения на иностранном языке необходимо сформировать основные базовые технологии работы с текстом, включающие умения:

- игнорировать неизвестное, если оно не мешает выполнению поставленной задачи;
- прогнозировать и вычленять нужную смысловую информацию;
- читать по ключевым словам;
- работать со словарем;
- использовать сноски и комментарии, встречающиеся после текста;
- интерпретировать и трансформировать текст.

Понимание текста предполагает оценку его содержания, поэтому очень важно развить у студентов навык критического осмысления прочитанного текста на иностранном языке.

По структуре хрестоматия состоит из шести разделов:

I. History of Motion Pictures. – История кино.
II. Theory of Motion Pictures. – Теория кино.
III. Shooting a Motion Picture. – Съемка кино.
IV. Animation. – Мультипликация.
V. Film Corporations and Festivals. – Киностудии и кинофестивали.
VI. Film Celebrities. – Знаменитости мира кино.

Каждый раздел данного пособия можно рассматривать автономно. Возможно как последовательное изучение всех разделов, так и изучение одного из разделов пособия как отдельного элективного курса. Выбор последовательности и глубины изучения будет определяться спецификой учебной ситуации и потребностями студентов.

С тематической точки зрения каждый раздел представляет собой единое целое: он открывается текстом обобщающего характера, в кото-

ром ставится проблема или рассматриваются истоки развития того или иного явления в истории или теории кино, затем следуют тексты, в которых раскрываются частные вопросы. Многие тексты могут служить не только источником информации, но и предметом дискуссии, что способствует развитию навыков устной речи. Чтение как вид речевой деятельности приобретает значение коммуникативно-направленного процесса; оно рассматривается как практика в речевой деятельности, а также развивает познавательную деятельность студентов и усиливает их заинтересованность, делая занятия более интересными и живыми.

Тексты подобраны из оригинальных английских и американских источников и энциклопедических статей зарубежных изданий. Часть текстов подверглась адаптации и сокращениям. Тексты представляют собой интересную информацию для студентов, изучающих зарубежное и российское киноискусство в курсе истории и теории кино.

Каждый текст сопровождается примечаниями и объяснениями, снимающими экстралингвистические трудности.

Тематическая направленность текстов позволяет студентам творчески и профессионально оценить полученную из текстов информацию, соотнести ее с собственным опытом и знаниями из лекционных курсов таких дисциплин, как «Теория кино» и «История кино».

Хрестоматия снабжена приложениями, включающими список имен всемирно-известных режиссеров и актеров; список известных фильмов; англо-русский словарь. В конце пособия дан список используемой и рекомендуемой литературы.

Составители пособия выражают признательность рецензентам: кандидату искусствоведения, доценту кафедры теории и истории искусств Кемеровского государственного университета культуры и искусств Синельниковой О. В., доценту кафедры иностранных языков Кемеровского института (филиала) Российского государственного торгово-экономического университета Акулиной Л. Н. и кандидату философских наук, доценту кафедры фото-, видеотворчества Кемеровского государственного университета культуры и искусств Светлаковой Е. Ю. за замечания, критические суждения и советы, которые помогли в подготовке настоящей хрестоматии к печати.

I. HISTORY OF MOTION PICTURES

INTRODUCTION

Moving images have always been popular. In China, for example, there were 'shadow plays' 5, 000 years ago. These used firelight to project images of puppets onto screens. So projection is a very old idea. But cinema only became possible when this old Asian idea met a new European one – photography.

The two came together in the middle of the 19th century. That's when photos were first used in 'magic lanterns'. Before then, these early projections had used glass slides. The pictures on these slides were painted by hand and very expensive. In comparison, photos were cheap and easy to produce.

So – by 1850 projection and photography had come together. But the result still wasn't 'cinema'. How could it be when the pictures didn't move? The solution to that problem came in several stages.

- The first, in 1877, came via English inventor Eadweard Muybridge. He discovered a way to take photos very quickly, one after the other.
- Eleven years later, an American called George Eastman produced the first celluloid film on a roll.
- By 1890, it was possible to take up to 40 photos per second.
- Next, in 1893, came another invention – Thomas Edison's 'Kinetoscope'. The kinetoscope projected moving pictures, but it had three problems. (a) It was noisy; (b) the pictures it produced were very low-quality; (c) only one person could watch a kinetoscope at a time.

Before cinema could be born, one last invention was necessary – a quiet machine able to project high-quality pictures onto a large screen. And the men who produced that were two French brothers from the city of Lyons.

'The Lumiere Cinematograph' allowed large audiences to watch 'moving pictures'. Its debut took place on 28 December 1895 in a Paris cafe. That day the Lumieres showed several short films. They were all documentaries and one of them was called 'Arrival of Train at Station'. Afterwards, Auguste Lumiere talked to reporters about his invention. 'It can be exploited for a certain time, 'he said, 'but apart from that it has no commercial value at all'.

Well, he was completely wrong. In less than a year, cinemas had started to open in Europe and America. The public's appetite for films was instant and

enormous – which meant that more and more had to be made. By 1905 movie-making wasn't just an interesting idea – it was a successful new industry. And by 1915 it was an industry with a capital – Hollywood, USA.

Hollywood was established in 1912. That's when a group of New York film producers decided to open a new studio in California. Why California? Because the climate was good, labour was cheap and there were lots of beautiful locations nearby.

As a result of their decision, Hollywood soon attracted film actors and technicians from all over the country. While World War One was fought in Europe, and for several years after, these cinema pioneers made thousands of black and white films – comedies, tragedies, fantasies, romances and historical dramas. This was 'the silent era' – the era of Charlie Chaplin, Rudolph Valentino, Clara Bow, Douglas Fairbanks and Buster Keaton. It was called 'silent' because there was no recorded sound. Instead, the actors'dialogue appeared on cards shown every 15 or 20 seconds. At the time it seemed perfectly normal. That's simply how films were.

In fact, even as late as 1924, director D W Griffith declared 'There will never be speaking pictures'. But Griffith, like Auguste Lumiere 29 years before, was wrong. A revolution was coming, and its name was... THE TALKIES.

Recorded sound ended the silent era in 1927. That's when Al Jolson both spoke and sang in 'Jazz Singer. ' (His first words were 'Wait a minute, wait a minute folks. You haven't heard nothing yet!') The impact on cinema-goers was enormous. They loved 'The Jazz Singer' and demanded more and more talking pictures. The studious quickly obliged and by 1930, audiences were up from 57 million a week (1925) to 110 million a week. Only 31 years after the Lumieres' first film-show, modern movies had arrived.

Notes:

1. shadow play – представление театра теней;
2. to attract film-actors – привлекать киноактеров;
3. the silent era – эра немого кино;
4. the impact on cinema-goers – воздействие на любителей кино;
5. talking picture – звуковое кино.

EARLY EXPERIMENTS

In the early 19th century scientists took note of a visual phenomenon: A sequence of individual still pictures, when set in motion, can give the illusion of movement. These scientists attributed this experience to what they called persistence of vision.

The persistence of vision concept stimulated experimentation with motion-picture devices throughout the 19th century. Among the first such devices was a slotted disk with a sequence of drawings around its perimeter. When a person spun the disk in front of a mirror and looked through the slots, the drawings appeared to move. The zoetrope, a device developed in the 1830s, was a hollow drum with a strip of pictures around its inner surface. When spun, it produced the same effect. In the 1870s French inventor Émile Reynaud improved on this idea by placing mirrors at the center of the drum. A few years later he developed a projecting version, using a reflector and a lens to enlarge the moving images. In 1892 he began holding public screenings in Paris at his Théâtre Optique, with hundreds of drawings on a reel that he wound through his apparatus to construct moving images that continued for 15 minutes.

Inventors began to conceive of combining the principles of these moving-image devices with the photographic recording of actual movement soon after the development of still photography in the 1830s. The most famous experiment occurred in the 1870s in California, where railroad tycoon Leland Stanford hired British photographer Eadweard Muybridge to settle a bet on whether a galloping horse ever had all four feet off the ground. Muybridge set up 12 cameras along a racetrack and spread threads across the track with a contact to each camera's shutter. Moving along the track, the horse broke the threads and caused a sequence of photographs to be taken. The photos showed the horse with all four feet off the ground, and Muybridge went on a lecture tour showing his photographs on a moving-image device he called the zoopraxiscope.

Muybridge's endeavors stimulated French scientist Étienne-Jules Marey to devise equipment for recording and analyzing animal and human movement. He built what he called a chronophotographic camera that could take multiple images superimposed on one another. His work was aided in turn by developments in photographic materials. In 1885 American inventor George

Eastman introduced sensitized paper roll «film» in place of the individual glass plates then in use. In 1889 Eastman replaced the paper roll with celluloid, a synthetic plastic material coated with a gelatin emulsion.

Notes:

1. a slotted disk – диск с прорезями (со щелями);
2. gelatin emulsion – желатиновая эмульсия;
3. persistence of vision – инертность (инерционность) зрительного восприятия;
4. multiple image – многократное изображение;
5. zoetrope – зоетроп – изобретен англичанином Уильямом Джорджем Хорнером;
6. glass plate – стеклянная пластина (плитка);
7. to conceive of – представлять;
8. hollow drum – полый барабан.

THOMAS EDISON AND WILLIAM DICKSON

Legendary American inventor Thomas Alva Edison turned his attention to motion pictures in the late 1880s. In his laboratories in West Orange, New Jersey, Edison assigned to a British employee, William K. L. Dickson, the task of constructing a machine for recording actual movement on film and another machine for viewing the resulting images. By 1891 Dickson had produced a motion-picture camera, called the Kinetograph, and a viewing machine, dubbed the Kinetoscope.

The Kinetograph was operated by an electric motor that moved the celluloid film roll past the camera lens. Motor-driven cameras, which were bulky and stationary, were soon replaced by movable hand-cranked cameras. Dickson's key contribution was a sprocket mechanism linked to the camera's shutter, which momentarily stopped the film roll for each exposure. These separate still photographic images came to be called frames. Early cameras used a number of different speeds for exposing frames, but by the advent of sound film in the late 1920s the standard had become 24 frames per second.

In early 1893 Edison constructed a motion-picture studio on his laboratory grounds. On May 9, 1893, he held the first public exhibition of films shot using the Kinetograph. But only one person at a time could use his viewing machine, the Kinetoscope. This boxlike structure contained a motor-and-

shutter mechanism similar to the camera's. It ran a loop of positive film past an electric light source, illuminating a tiny image, which the viewer observed through a small window. Kinetoscope viewing parlors containing many machines for individual viewing began to open in cities in 1894. Edison and Dickson apparently gave little thought to a single machine that could project moving images to a large audience.

Notes:

1. to turn one's attention – сосредоточить внимание;
2. bulky and stationary – громоздкий и неподвижный;
3. sprocket mechanism – зубчатый механизм;
4. Kinetoscope – кинетоскоп (устройство для просмотра быстро сменяющихся снимков, создающее впечатление движения).

THE RISE AND FALL OF KINETOSCOPES

Before the motion picture projector, there was the kinetoscope, which allowed an individual viewer to watch a brief movie through a small peephole. By its nature, the experience of viewing a motion picture through a kinetoscope was individualistic, private, and also intimate.

Thomas Edison developed the kinetoscope, but its roots were in another Edison invention, the phonograph. First developed in the 1870s as a business machine to aid dictation, the phonograph amplified sound recorded on cylinders. Phonographs were soon adapted for entertainment purposes, however, and by the early 1890s they were placed in train stations, hotel lobbies, amusement parks, and other public areas. By dropping in a nickel, a person could listen to music or other sound effects through a telephonelike receiver.

In 1893, with phonographs spreading all over the country, Edison arranged a private demonstration of a new machine for Joseph Lombard, president of the North American Phonograph Company. This device, which displayed a series of moving pictures through a peephole, was called a kinetoscope (a term which derived from kinetics, a science that deals with aspects of motion). Lombard was so impressed by what he saw that he formed a company to exhibit kinetoscopes at the upcoming World's Columbian Exposition in Chicago, Illinois. They created a sensation.

In 1894, Lombard received his first commercial shipment of kinetoscopes, and installed them in a vacant shoe store in New York City. Lombard

charged an entrance fee of 25 cents, which allowed customers to view up to five 2½ minute movies on separate kinetoscopes. Initially, the market was limited to a relatively wealthy audience, but as kinetoscope parlors began to proliferate in cities across the country, they grew increasingly popular and accessible to the public at large. Some parlors began to offer «kinetophones», which provided music to accompany the images of the kinetoscope.

And what did these people see? Kinetoscopes did not offer viewers the fully-scripted stories of a feature film, but rather brief glimpses of exotic people, places, and things – everything from ethnic dances and foreign landscapes to trained animal shows. For a city dweller of the 19th century, it was an astounding novelty to view a beach, a trapeze artist, or even a scantily clad woman on the kinetoscope.

Indeed, the furtive appeal of such experiences was more fully tapped by a rival machine, the «mutoscope,» introduced in 1897 by Edison's former associate William Dickson (who, in fact, had done much of the work on the kinetoscope). Unlike the kinetoscope, which ran automatically once a coin was dropped into it, the mutoscope was a hand-cranked machine that allowed the viewer to control the pace of the action.

Meanwhile, Edison, Dickson, and other entrepreneurs were engaged to develop – and control – the next phase of the new industry, motion picture projection, which would allow groups of people to watch a movie simultaneously. By the end of the 19th century, a variety of devices had been installed in kinetoscope parlors and vaudeville theaters for this purpose. Edison eventually overpowered his rivals in the struggle to monopolize film projection, primarily because of his legal might rather than his technical prowess. But as in other media, the key to financial success in the movie business lay less in machinery than in content – in this case the particular movies people wanted to watch. The future belonged not to inventors, but to movie producers and distributors, many of whom were immigrants who had first experienced the movies on the kinetoscope.

Notes:

1. peephole – смотровое отверстие или смотровая щель;
2. to arrange a private demonstration – организовать частный просмотр;
3. parlor – зал, салон;
4. to proliferate – быстро увеличиваться, получить широкое распространение;

5. to control the pace of the action – контролировать скорость действия;
6. technical prowess – техническое мастерство.

THE LUMIÈRE BROTHERS

In France, the brothers Auguste and Louis Lumière, who ran a factory in Lyons that manufactured photographic equipment, sought to improve on Edison's accomplishment. By 1895 they developed a lightweight, hand-held camera that used a claw mechanism to advance the film roll. They named it the Cinématographe, and they soon discovered that it could also be used to show large images on a screen, when linked with projecting equipment. Throughout 1895 they shot films and projected them for select groups. Their first screening for the general public was held in Paris in December 1895.

Elsewhere other inventors were also busy. In Germany, the brothers Emil and Max Skladanowsky devised an apparatus and projected films in Berlin in November 1895. In Britain, a machine developed by Birt Acres and Robert W. Paul was used to project films in London in January 1896. In the United States, a projector called the Vitascope was constructed around the same time by Charles Francis Jenkins and Thomas Armat.

The Lumière brothers held a unique place among all these simultaneous efforts, since they were innovative filmmakers as well as inventors and manufacturers. The many films they made during 1895 and 1896, though very short, are considered pivotal in the history of motion pictures. «Waterer and Watered» (1896), a brief comedy drawn from a newspaper cartoon, shows a gardener getting drenched with a hose as the result of a boy's prank. «Workers Leaving the Lumiere Factory» (1895) and «Arrival of a Train at La Ciotat» (1896), which shows a train coming to a station and passengers getting off, were among the so-called actuality films – films that depicted actual events rather than a story told by actors – for which the Lumières became noted.

Notes:

1. to run a factory – быть владельцем фабрики (держать, управлять фабрикой);
2. simultaneous efforts – одновременные усилия;
3. a claw mechanism – грейферный механизм;
4. a boy's prank – шалость мальчика;
5. Vitascope – Витаскоп, первый кинопроектор;
6. first screening – первый просмотр.

ONE-REELERS

During the decade following the advent of projected motion pictures, films were shown as part of vaudeville or variety programs, at carnivals and fairgrounds, in lecture halls and churches, and gradually in spaces converted for the exclusive exhibition of movies. Most films ran no longer than 10 to 12 minutes, which reflected the amount of film that could be wound on a standard reel for projection (hence the term one-reelers). Many were comedies or actualities, following the Lumière brothers' example. Their purpose was to show something astounding, unusual, titillating, or perhaps newsworthy. But filmmakers also struck out in new directions, especially toward fantasy and narrative.

French magician and filmmaker Georges Méliès was the outstanding creator of fantasy films in early cinema. Méliès exploited the new medium to enhance his magic acts through techniques such as stop-motion photography – interrupting the camera's action and moving or substituting people and objects – so that, for example, a woman appeared to turn into a skeleton. He created elaborate backdrops with multiple scenes and costume changes for these so-called trick films that were widely emulated by other filmmakers. Of the hundreds of works he made between 1896 and 1912, perhaps the best-known is «A Trip to the Moon» (1902), which in one scene features the animated human face of the moon being struck in the eye by a rocket.

In the United States, a former projectionist and traveling exhibitor, Edwin S. Porter, took charge of motion-picture production at Edison's company in 1901 and began making longer films that told a story. As with Méliès's films, these required multiple shots that could be edited into a narrative sequence. Porter's most notable film – and the most famous work of early cinema – was «The Great Train Robbery» (1903), which is credited with establishing movies as a commercial entertainment medium. In addition rapid shifts of location in this film, including action on a moving train, became hallmarks of the cinema experience.

Notes:

1. one-reeler – короткометражный фильм (продолжительностью 10–12 минут);
2. stop-motion – покадровая киносъемка.

SILENT MOVIES

With a few experimental exceptions, motion pictures from their earliest days until the late 1920s lacked synchronous sound (sound that matches the action). But silent movies were rarely silent. Early films almost always were projected with piano or organ accompaniment, and sometimes also with a narrator or live actors behind the screen. As feature-length films (four reels, with a running time of 40 to 50 minutes or more) became the norm in the 1910s, live orchestras began to play in larger theaters, frequently using music written specifically for the film.

Until World War I (1914–1918) European filmmakers dominated the world film market. France was considered the leading film-producing country, though Italy, Denmark, and other countries also played a significant role. But U. S. companies soon took over markets overseas, using the same tactics of high-volume production and lower prices that the Europeans had. By the 1920s some three-quarters of films screened around the world came from the United States.

Even before the war, the United States had made its mark on the world filmmaking scene with epics and comedies.

Notes:

1. silent movie – немое кино.

D. W. GRIFFITH AND HIS EPICS

The work of D. W. Griffith exemplifies the transformation of motion pictures from the early days of one-reelers to an era of Hollywood's worldwide dominance. Starting out as an actor in films directed by Edwin S. Porter, Griffith in 1908 became a director at the American Mutoscope and Biograph Company in New York City. He was initially responsible for turning out two one-reel films a week, and between 1908 and 1913 he directed nearly 500 films. He and his coworkers developed many of the cinema's basic storytelling conventions: moving the camera close to the action, using many separate shots, and editing the shots to cut back and forth among different actions. All these techniques served to shape a narrative, rather than present a spectacle as earlier films had tended to do. Griffith also nurtured performers such as Mary Pickford and Lillian Gish and emphasized an intimate, restrained style of acting suitable for camera close-ups.

Griffith planned a historical epic of the American Civil War (1861–1865) in 1913 to make full-length features. «The Birth of a Nation» (1915), three hours in length, stunned audiences with its dazzling spectacle of a still-recent event and established motion pictures as an art form for cultured spectators. Griffith made another epic, «Intolerance» (1916), which intertwined four stories about victims of prejudice, and continued to work as an independent filmmaker into the 1920s. Eventually, financial pressures forced him to become a director at a Hollywood studio, and he made his last film in 1931.

Notes:

1. to be responsible for – быть ответственным за;
2. to stun audiences – ошеломить (потрясти) публику;
3. victims of prejudice – жертва предрассудков;
4. dazzling spectacle – ослепительное зрелище.

SILENT COMEDIES

Despite the stylistic innovations by Griffith and others, which made narrative dramatic films more prevalent, comedy remained a staple of silent cinema. After the trick films and risqué comedies of the early years, a new comic style called slapstick emerged in one-reelers. This boisterous, physical comedy was named for the stick wielded by clowns in Punch-and-Judy puppet shows. Mack Sennett, who had worked as an actor and comedy director with Griffith, formed a new company, Keystone, in 1912 that played an important role in developing slapstick comedy. Keystone employed a host of comic talents, the most notable of whom was English actor Charlie Chaplin.

At Keystone, Chaplin developed his signature tramp character. He soon went on to direct, produce, write, and star in his own independent productions. By the World War I era, such classic short comedies as «Easy Street» (1917) and «The Immigrant» (1917) had brought him international fame greater than that of any other movie performer. Chaplin's tramp created universal comedy that was firmly rooted in common life. In the 1920s Chaplin began making feature-length comedies, including «The Kid» (1921) and «The Gold Rush» (1925).

Two other performers in feature comedies during the 1920s, Buster Keaton and Harold Lloyd, created more contemporary comic personas, young men coping with the mysteries of modern life. Keaton's stone-faced character mastered machinery and his environment, most memorably in «The General»

(1927), in which he gains control of a runaway railway engine. Lloyd portrayed an ambitious youth whose efforts to rise in life take physical form in «Safety Last» (1923), when his character climbs the side of a tall building, hanging precariously from flagpoles and ledges.

Notes:

1. tramp character – роль бродяги;
2. stone-faced – с каменным лицом;
3. to portray an ambitious youth – изображать честолюбивого юношу.

EUROPEAN SILENT MOVIES

After World War I circumstances of filmmaking in Europe greatly changed. American films by then predominated in a number of European countries, as well as elsewhere in the world. The once-powerful Italian and Danish film industries declined, while filmmakers in Germany and the newly founded Union of Soviet Socialist Republics (USSR) came to prominence. France, though no longer dominant, remained a center for theorizing about cinema and producing innovative and experimental works.

Throughout the 1920s Germany had the strongest film industry in Europe. Although Germany produced commercial films strictly for entertainment, filmmaking in the country emphasized cinema as an art form, with particular attention paid to visual atmosphere, lighting, and set design. Because Germany was perceived as the aggressor in World War I, its films had to be particularly striking to overcome hostility in export markets. Expressionism, an artistic movement that used deliberate distortion to express emotion, influenced some notable postwar features, in particular director Robert Wiene's «The Cabinet of Dr. Caligari» (1919) with its contorted abstract sets and narrative of a sleepwalking murderer who is controlled by a mysterious doctor.

Germany's leading filmmakers during the 1920s included Fritz Lang, F. W. Murnau, and G. W. Pabst. Lang's films emphasized extraordinary visions of the material world in mythology, contemporary life, and the future. His most famous silent film was «Metropolis» (1927), a stunning depiction of a futuristic city with railway bridges running between upper stories of skyscrapers, while workers toil at huge machines underground. Murnau made works of deep psychological complexity, including the classic vampire film «Nosferatu» (1922) and «The Last Laugh» (1924), which visualizes the thoughts of an aging doorman who is demoted to washroom attendant. Pabst,

known as a realist filmmaker, directed American actress Louise Brooks as Lulu in the sexual tragedy «Pandora's Box» (1928).

In Russia the overthrow of the monarchy in 1917 was followed later that year by the Bolshevik Revolution, which established a communist regime that eventually took the name Union of Soviet Socialist Republics. In the wake of these events, a young generation of filmmakers was eager to establish a new film art based on the revolution's ideals. The state-controlled Soviet silent cinema became for a time a remarkable combination of politics and avant-garde aesthetics, until its experimental spirit was stifled by shifts in political ideology. Shaped by heated internal debates, the works of filmmakers such as Sergey Eisenstein and Dziga Vertov continue to pose challenging questions about the relationship of politics and art.

Eisenstein was an important theorist as well as filmmaker. His essays on montage (the French term for film editing) explored the way individual film shots can be juxtaposed and linked to create meaning and to elicit an emotional response from spectators. He put these theories into practice in such films as «Strike» (1924), «Potemkin» (1925), and «October» (1928), also known as «Ten Days That Shook the World». Perhaps the most famous montage assemblage in film history is the Odessa Steps sequence of Potemkin, with approximately 155 separate shots in 4 minutes and 20 seconds of screen time depicting a massacre of civilians by soldiers.

Vertov (the professional name of Denis A. Kaufman) was an advocate of documentaries over fictional narratives. He too emphasized montage and the importance of the film editor in organizing and shaping the raw material of film footage. He directed, edited, and produced a newsreel series, «Cine-Truth» (1922–1925), and made documentary features, including «Man with a Movie Camera» (1929).

In terms of commercial filmmaking, France's film industry – the world's strongest before World War I – occupied a struggling, marginal role after the war. Yet no other country had so firm a commitment to the medium as an art form or so rich a culture of journals and clubs devoted to criticizing and viewing innovative film work. In this atmosphere film took on a unique significance in intellectual life and among the other arts.

French film theorists coined such terms as photogenie and cinegraphie to express their views that cinema must emphasize images and their flow, rather than conventions used in the theater to convey dramatic action. They

put their ideas into action in mostly short films, of which perhaps the most noted in critical writings has been «The Smiling Madame Beudet» (1923), by female filmmaker and theorist Germaine Dulac.

Filmmakers from other countries also made important works in France. Spaniards Luis Buñuel and Salvador Dalí made a surrealist film, «An Andalusian Dog» (1929), which became famous for its unusual and disturbing imagery.

By the mid-1920s the United States had the largest film industry and American films dominated the international market. Germany and Japan also had substantial industries, although Japanese films were produced primarily for domestic consumption.

As Hollywood and film industries elsewhere produced hundreds of films each year, certain standardized forms took precedence over individual creative inspiration. Movies adopted categories, known as genres, from earlier arts and popular entertainment. These included comedy, the Western, mystery, horror, romance, melodrama, and the war story. Within these genres were many variations and combinations, for example, the comedy-drama.

Notes:

1. an aging doorman – престарелый привратник (швейцар);
2. the overthrow of the monarchy – свержение монархии;
3. to be stifled by shifts – быть подавленным изменениями;
4. to juxtapose – сопоставлять, помещать рядом;
5. to elicit an emotional response – вызывать эмоциональный отклик;
6. domestic consumption – бытовое потребление;
7. individual creative inspiration – индивидуальное творческое вдохновение.

THE SILENT DOCUMENTARY

Films of current events, which had been prominent in the early days of cinema, receded in importance as narrative fiction became the dominant mode of commercial filmmaking in the 1910s and 1920s. They were gradually replaced by the newsreel, a compilation of short news and feature clips that became a standard part of movie theater programs. Nonfiction films, known as documentaries, were largely confined to educational use, or were made for propaganda purposes in wartime.

Meanwhile, filmmakers continued to explore the world, recording people and places unknown to most spectators. One such figure was American Robert Flaherty, a miner and prospector in northern Canada who shot footage of Inuit people to preserve images of a vanishing way of life, though he created controversy by sometimes staging «traditional customs» that were by then obsolete. Flaherty made a feature documentary, «Nanook of the North» (1922), that was released commercially and became the greatest popular and critical success of any nonfiction film since the days of actualities. A Hollywood studio sent him to the South Pacific islands of Samoa for his second feature documentary, «Moana» (1926). Americans Ernest B. Schoedsack and Merian C. Cooper, who later became famous as creators of the fictional «King Kong», launched their careers with «Chang» (1927), a spectacular travel documentary set in Siam (now Thailand).

European experimental filmmakers also became interested in nonfiction film as a way of interpreting modern life. Their works have been called city symphonies, a name taken from a German documentary made by Walter Ruttmann, «Berlin: Symphony of a Great City» (1927), which traces a day of urban activity. In the USSR Dziga Vertov's «The Man with the Movie Camera» was another such city symphony, about Moscow.

Notes:

1. current events – текущие события;
2. to explore the world – изучать мир;
3. which traces a day of urban activity – которое прослеживает день городской жизни.

SOUND FILMS

The advent of recorded sound in the late 1920s changed motion pictures forever. Years of experimentation resulted in two different recording systems: sound on disc, modeled on the phonograph, and sound on film, which involved recording a soundtrack directly onto the celluloid strip. At the same time, engineers achieved an effective amplification system for theaters by drawing on the new technology behind radio. First demonstrated in 1926, recorded sound was in almost universal use by 1930. By 1930 the sound-on-film method had become standard because of problems with the discs.

EARLY TALKIES

The first years of recorded sound forced a retreat from the sophisticated style of late silent cinema. The sound changed the whole way of shooting films. There were microphones everywhere in studios. Now, there was supposed to be complete silence when a scene was being shot. A film was usually shot at night to avoid the traffic noise. Camera movement was curtailed because sound cameras had to be enclosed in stationary boxes so the noise of their motors would not be recorded. Actors' movements were similarly contained because they could not stray too far from microphones strategically hidden on the set. In addition, there was the question of whether silent stars' voices would be suitable for talkies. In Hollywood, a new wave of stage performers was brought out from Broadway.

These initial impediments were quickly overcome through technological innovations. To restore their mobility, cameras were covered with sound-insulating materials and mounted on dollies with rubber tires. Microphones were hung from long arms, called booms, and dangled over the action out of camera range, which reanimated the performers. As early as «Applause» (1929), American director Rouben Mamoulian demonstrated a rich variety of new aesthetic possibilities with recorded sound. Mamoulian overlapped sound from different sources, used sound to signal a scene change, and shifted sound emphasis within a scene. The impressionistic effects he sought contrasted with the industry's efforts to develop a natural or realistic standard for film sound.

Two new genres that flourished with the coming of sound were gangster films and musicals. The gangster genre drew on public concern with crime as well as the notoriety of famous criminal gang leaders. Early sound gangster films played up violence among ethnic urban gangs. Musical films seemed a logical outcome of recorded sound, drawing on Broadway stage formats. But the genre gained wide popular appeal only after Warner Bros. released a series of musicals, filming large groups of dancers to create unique cinematic spectacles. These included «42nd Street», «Gold Diggers of 1933», and «Footlight Parade» (all 1933).

An older genre that gained new energy with the coming of sound was the horror film. The heavy voice of Hungarian-born actor Bela Lugosi gave new thrills to audiences in the vampire film «Dracula» (1931), directed by American Tod Browning. In «Frankenstein» (1931), directed by British-born filmmaker James Whale, British-born actor Boris Karloff created a surpris-

ingly sympathetic portrayal of the lumbering monster brought to life by an ambitious scientist. Based on 19th-century novels, these two works (themselves remakes of silent films) became classics that directors have continued to remake, with numerous variations.

Notes:

1. the way of shooting films – способ съемки фильма;
2. initial impediments – первоначальные препятствия;
3. dolly – «долли», операторская тележка, платформа;
4. to gain new energy – получать новую энергию.

DEVELOPMENTS IN EUROPE

Inventors in Europe also developed recorded sound systems during the 1920s. In 1930 an international conference of patent holders came to general agreement so that legal disputes would not hinder the transformation to sound. The principal European film industries, along with Hollywood, shifted over to sound production in the late 1920s.

British film hoped to gain from its strong theatrical tradition with the coming of sound. Producer-director Alexander Korda made an international impact with «The Private Life of Henry VIII» (1933). Alfred Hitchcock directed popular thrillers and espionage films such as «The 39 Steps» (1935). During the 1930s Britain also developed a significant government-sponsored documentary film practice under the leadership of John Grierson. Directors Michael Powell, David Lean, and Carol Reed made important narrative films in the World War II period (1939–1945), while war-related documentaries were produced by filmmakers such as Humphrey Jennings.

A distinctive style of filmmaking called poetic realism emerged in France during the 1930s. This stressed the aesthetic dimension beyond the realities of everyday life, in which ordinary people struggled with fate and social circumstances. The most versatile and prolific French director of the era was Jean Renoir, whose best-known works from the period are «Grand Illusion» (1937) and «Rules of the Game» (1939).

In Germany, Fritz Lang and G. W. Pabst, leading directors of the silent period, made innovative early sound films – Lang with «M» (1931) and Pabst with «Comradeship» (1931). But the art film movement of the 1920s came to an end when the National Socialist (Nazi) party led by Adolf Hitler seized

power in 1933. Many filmmakers fled Germany out of opposition to the Nazis or from fear of persecution. After the Nazis took control of the film industry, they began making propaganda films. Actor and director Leni Riefenstahl made films that glorified the Nazi party. But soon Nazi propagandists decided that their ideology could be more effectively conveyed in entertainment form, and they produced many comedies and dramas.

The coming of sound also coincided with political changes in the USSR that ended artistic experimentation in cinema. The government put forth a new doctrine called socialist realism that required simplified styles and stories that served as propaganda vehicles for government policies. Such filmmakers as Sergey Eisenstein were unable to release completed films. Though the atmosphere of repression continued, growing tensions between the USSR and Nazi Germany gave Eisenstein the chance to make «Alexander Nevsky» (1938), a historical epic set in the 13th century in which Russians repel an invasion by German knights.

Notes:

1. a distinctive style – особенный (характерный, необычный) стиль;
2. to struggle with fate and social circumstances – бороться с судьбой и социальными обстоятельствами;
3. to require simplified styles – требовать упрощенные стили.

THE DEVELOPMENT OF COLOR FILMS

From the early days of cinema, the films we think of as silent and black-and-white were screened not only with live musical accompaniment but also in many cases in color. This was initially accomplished by laboriously hand-tinting individual frames. Later, tinting machines were developed, which involved bathing black-and-white positive film in a dye, producing a single overall color effect for a sequence. As early as 1908 a process called Kinemacolor used green and red filters both in photographing and in projecting black-and-white film to create an effective appearance of natural color.

In the 1920s efforts turned to recording color on the film negative so that filters or special projection equipment would not be needed. The process, known as Technicolor, at first utilized two color negatives that were pasted together in a positive print. Later, a dye transfer system enabled the two negatives to be printed as a single positive film. The first feature-length all-

Technicolor film appeared in 1922. Two-color Technicolor remained in use until around 1930, often for special sequences within black-and-white films. During the 1930s a further improvement, three-color Technicolor, was first utilized by Walt Disney in animated films; «Becky Sharp» (1935), directed by Rouben Mamoulian of the United States, was the first feature-length film to use this process.

Color was used in only a minority of films until the 1950s, when Hollywood turned more frequently to color in an effort to differentiate movies from the increasingly popular medium of television, then available only in black-and-white. Further simplification and improvements in color technology meant that color movies had become the standard and black-and-white the exception by the 1960s in the United States, and then in most other countries.

Notes:

1. laboriously hand-tinting individual frames – утомительное окрашивание вручную отдельных кадров;
2. Technicolor – 1) «Техниколор» (система цветного кино; фирменное название); 2) цветное кино.

FILMS AFTER WORLD WAR II

Although American movies reached the peak of their popularity in the United States in 1946, changed circumstances soon brought difficulties that were to shape the next quarter century of motion-picture history. The advent of television caused the greatest disruption. The rapid spread of home television sets in the 1950s was accompanied by a steady decline in moviegoing. In an effort to combat television's appeal, movie companies adopted new technologies – wide-screen and three-dimensional processes – that offered a more spectacular screen image. Three-dimensionality, or 3-D, involved the recording of multiple images through filters that direct light and required viewers to wear specially designed spectacles to observe the three-dimensional effects. Hollywood studios, featuring effects that «come off the screen right at you», released three dozen 3-D films in 1953 and 1954. But the popularity of this gimmick soon waned, and it was quickly dropped.

Although the U. S. film industry remained dominant in the world arena, Hollywood's difficulties occurred as other film cultures began to recover from World War II and make their own international impact through innovations in

artistry and subject matter. What follows is a survey of the most important of these developments in the era after 1945.

Notes:

1. to reach the peak of one's popularity – достичь пика популярности;
2. gimmick – хитроумное приспособление;
3. to wane – уменьшаться, идти на убыль;
4. to drop – прекращаться, кончаться.

NEOREALISM AND THE NEW WAVE

The first important postwar film movement came from Italy, and was called neorealism. The term was originally coined to link trends in Italian filmmaking with French poetic realism of the 1930s. The leading directors of neorealism were Roberto Rossellini and Vittorio De Sica. These directors shot their films on location – in city streets and other authentic settings, rather than on studio lots – and they used postsynchronized sound (dubbing of dialogue in the studio after filming) to enable a more fluid camera movement amid realistic settings.

Director Luchino Visconti created a film about a Sicilian fishing village «The Earth Trembles» (1948), using actual fishermen and their families instead of actors. Director Federico Fellini got his start in the neorealist movement as a scriptwriter on «Rome, Open City», but as a director in the 1950s and later his works emphasized comedy and a spiritual dimension.

During the 1950s another new movement took form in France under the guidance of young film critics. These critics complained of what they saw as the highly literary style of French films, which (in their view) regarded the scriptwriter as more important than the director. They wrote articles praising Hollywood directors such as Alfred Hitchcock as the true «authors» of their films because they controlled the visual image, and they proclaimed an «author policy». Their emphasis on the director has had a lasting influence on the writing of film history and criticism.

In the late 1950s a number of these critics directed their first feature films, which reflected their theories and became known as the French «New Wave». The leading figures included Jean-Luc Godard with his first feature «Breathless» (1961). Godard's film challenged narrative conventions by utilizing jump cuts, in which gaps in time break the continuity of a scene. Such innovations signaled a desire among new wave filmmakers to reconceptualize

cinema, while at the same time they paid homage to Hollywood and were deeply immersed in popular culture.

The French new wave revitalized the role of France as a leader in world cinema culture, and strengthened the link between cinema's aspirations to artistry and its popular appeal. Coming just before the turbulent decade of the 1960s, it inspired young filmmakers everywhere, and «new waves» followed in such countries as Czechoslovakia, Japan, and Brazil.

Notes:

1. New Wave – «Новая волна» – движение в искусстве, которое сознательно ломало традиционные представления, взгляды; в кинопроизводстве это движение зародилось во Франции в 1960-х гг., заключалось в том, что режиссеры отказывались от традиционной техники монтажа;
2. Neorealism – «Неореализм» – движение, которое намеренно описывало бедность общества, зародилось в послевоенной Италии;
3. to coin – выдумывать, замышлять;
4. to link trends – соединять направления;
5. authentic – аутентичный, настоящий, подлинный;
6. under the guidance of young film critics – под руководством молодых кинокритиков.

THE ACHIEVEMENTS IN NEW CINEMA OF OTHER EUROPEAN COUNTRIES

In addition to Italian neorealism and the French New Wave, the 1950s were marked by the emergence of an international art cinema, emphasizing the achievements of individual filmmakers. Among the leading figures of the international movement was Swedish director Ingmar Bergman. Bergman's film career, which began in 1946, covers half a century, with his most admired and influential work produced in the 1950s.

Bergman's filmmaking vision was strikingly displayed in two films released in 1957, «The Seventh Seal» and «Wild Strawberries». These films concern large philosophical and religious themes: God's presence in the world, life's absurdities, and the loneliness and coldness of death. «The Seventh Seal» is set in the Middle Ages and features a symbolic chess match between a knight and a figure representing death. «Wild Strawberries» follows

an elderly professor of medicine as he reflects on and dreams about his past life, presented in flashbacks, while traveling to receive an honorary degree.

Another prominent figure of the international art cinema was the Spaniard Luis Buñuel, though his name was not new on the world stage. Buñuel had become famous in avant-garde circles with «The Golden Age» (1930). In the 1930s he directed his only nonfiction film, a stinging report on an impoverished region of Spain, «Land Without Bread» (produced 1932, released 1937).

Going into exile during the Spanish Civil War of the mid-1930s, Buñuel spent almost a decade in the United States without making a film before resuming his career in Mexico in 1946. His Mexican film «The Young and the Damned» (1950) won festival prizes and returned him to international prominence. This was a film about impoverished street youths, yet Buñuel insisted it was not a work of realism, and it utilized dreams, visions, and representations of states of consciousness to augment his psychological portrait of the characters.

Germany was divided after World War II into a Soviet zone of occupation (which became the German Democratic Republic, or East Germany) and an allied zone (which became the Federal Republic of Germany, or West Germany). Each followed separate filmmaking policies until the country was reunited in 1990. For some years after the war neither cinema made much of an impression on the international scene. But this began to change in the 1960s in West Germany when a group of young filmmakers sought to create New German Cinema, akin to The New Waves.

In the British tradition of nonfiction filmmaking, a Free Cinema movement developed in the 1950s that revived documentaries about working-class life. British cinema also offered a rich variety of alternative works, including feminist films by directors such as Sally Potter, and films representing Britain's black and gay cultures.

State control of filmmaking remained strong in the Soviet Union in the post-World War II years and continued until the breakup of the USSR in 1991. For several decades after 1945 few Soviet films circulated in Europe and the United States. The most famous was «The Cranes are Flying» (1957), a film about injustices and futility World War II directed by Mikhail Kalatozov.

In the late 1950s and 1960s, during a period of greater creative freedom in Soviet cultural life, several filmmakers emerged whose startling works were

hailed as major achievements in world cinema. Sergei Paradzhanov, from the Soviet republic of Georgia, made «Teni zabytykh predkov» (Shadows of Our Forgotten Ancestors, 1964), a stylistic tour de force that was remarkable in its depiction of characters' emotional states. Andrei Tarkovsky directed «Andrey Rublyov» (1966), «Solaris» (1972), and other mystical, highly symbolic works.

Poland was the first to make its mark internationally, with the films of Andrzej Wajda, including «A Generation» (1954) and «Ashes and Diamonds» (1958). The last film was a visual triumph of deep-focus and long-take cinematography.

Notes:

1. to go into exile – ехать в ссылку;
2. to offer a rich variety of alternative works – предлагать (представлять) богатое разнообразие альтернативных фильмов;
3. startling works – поразительные (потрясающие, удивительные) работы;
4. to be hailed – быть названным;
5. a film about injustices and futility – фильм о несправедливости и бесполезности.

NON-EUROPEAN CINEMA

International recognition for the film cultures of Japan and India came after 1945, beginning with acclaim for individual filmmakers. Veteran Japanese directors Mizoguchi Kenji and Ozu Yasujiro, along with the younger filmmaker Akira Kurosawa, were acknowledged in the 1950s as leading stylists of the film medium. Ozu made intricate, intimate films of domestic life, such as «Tokyo Story» (1953). Kurosawa, still active in the 1990s, became known for such epic period films (films set in the past) as «Rashomon» (1950) and «The Seven Samurai» (1954). In the 1960s Japan had its own «new wave» with the films of Ōshima Nagisa, Imamura Shohei, and Shinoda Masahiro.

Film in India had developed during the 1930s as a popular entertainment dominated by musicals. In a country of more than a dozen major languages, film music reached across linguistic barriers. Performers who sang gained extraordinary celebrity from recordings and radio broadcasts of film music. Perhaps the first Indian filmmaker to be appreciated internationally

as a cinema stylist was Satyajit Ray, whose «Apu trilogy» – «Song of the Little Road» (1955), «The Unvanquished» (1956), and «The World of Apu» (1959) – adapted a well-known Bengali novel in a neorealist style. Mrinal Sen became known as a director of films on political topics. Popular Indian cinema continued its tradition of music and melodrama.

Films also emerged from Chinese cultures during the 1980s. A new generation of directors, including Chen Kaige, Zhang Yimou, and Tian Zhuangzhuang, appeared in the Peoples' Republic of China. Breaking with a tradition of studio filmmaking, they went to rural China to make films of daily life. Hong Kong, with a reputation for commercial martial arts movies, also produced filmmakers such as Stanley Kwan, who made popular melodramas with sensational narratives and incisive social commentary.

Although the English-speaking nations of Australia and New Zealand released films in the early 1900s, they had difficulty establishing their own film cultures because American and British films dominated their theaters. A resurgence of the film industry began in Australia during the 1970s with increased government financing for film projects and better training for filmmakers. This policy reaped success both in the volume of films produced and in the international recognition such directors as Peter Weir, for «Picnic at Hanging Rock» (1975) and «The Last Wave» (1977); Gillian Armstrong, for «My Brilliant Career» (1979); and some others.

After such great success all the Australian filmmakers named above accepted offers to direct in Hollywood and have remained for the most part in the United States. The same holds true for actors such as Mel Gibson. As the star of the Australian films «Mad Max» (1979) and «Mad Max 2» (1981), Gibson became a familiar figure in Hollywood action films.

New Zealand director Jane Campion made her name in Australia with films such as «Sweetie» (1989) and the international hit «The Piano» (1993). Director Lee Tamahori made an impressive debut with «Once Were Warriors» (1994), about city life today among the Maori natives of New Zealand. Tamahori then skipped Australia and went directly to Hollywood.

Although Egypt and a few other Arab and African countries had produced films for decades, filmmaking generally began to develop on the continent of Africa only after the 1960s, in the period of nation-building.

In Africa south of the Sahara, the pioneering filmmaker was Ousmane Sembène of Senegal, a novelist turned film director. Film historians consider

Sembène's film debut «Black Girl» (1966), the first black African feature film, even though it was shot mostly in France with a French crew. Later Sembène returned to Senegal and made a series of political, social realist, and period films that rank him among the era's leading filmmakers.

A resurgence of Latin American filmmaking, beginning in the 1960s, had roots in both cinema and politics: neorealism and the French new wave on one hand and political changes such as the 1959 Communist revolution in Cuba on the other. The most prominent film movement, cinema novo (new cinema), occurred in Brazil with works that dramatized the nation's social ills. Director Glauber Rocha made powerful films set in remote regions of the country, including «The Turning Wind» (1962), «Black God, White Devil» (1964).

After Fidel Castro's government gained power in Cuba in 1959, it took nearly a decade before state efforts to promote filmmaking began to bear fruit. The most important Cuban filmmaker was Tomás Gutiérrez Alea, whose «Memories of Underdevelopment» (1968) was a reflective work contemplating changes in Cuba during the early 1960s.

The Mexican cinema had already experienced three important periods of filmmaking: the years around World War I, the 1930s, and Buñuel's years in Mexico in the late 1940s and early 1950s. Although the country did not sustain a significant film movement in later decades, it did produce individual works of importance. They are Paul LeDuc's «Frida» (1984), dramatizing the life of painter Frida Kahlo, and Alfonso Arau's «Like Water for Chocolate» (1991), a highly popular work that blends realistic detail with elements of fantasy in a style called magic realism.

Notes:

1. to make films of daily life – делать фильмы ежедневной жизни;
2. a resurgence of the film industry – возрождение киноиндустрии;
3. incisive – острый, проницательный.

NEW AMERICAN FILMMAKERS

One important result of the turmoil among U. S. movie companies during the 1960s was an increasing emphasis on the importance of the director. With the breakdown of the old studio system, directors were no longer studio employees but functioned independently. The French critical emphasis on di-

rectors as auteurs also helped, give filmmakers more power. A new generation of directors emerged in the 1960s to bring new artistry to American cinema and enhance its prestige.

Key figures of the 1960s generation included Stanley Kubrick, Arthur Penn, Sam Peckinpah, and Robert Altman. Kubrick, who moved to England early in the decade, made such important films as «Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb» (1964), a black comedy about nuclear holocaust, and «A Space Odyssey» (1968), a landmark work that revised the science fiction genre. Penn directed «Bonnie and Clyde» (1967), which dramatized the activities of 1930s outlaws and spoke to a 1960s sense of social alienation. Peckinpah's most famous work was «The Wild Bunch» (1969), a Western notable for its graphic depictions of violence.

In the early 1970s a younger generation of filmmakers burst onto the Hollywood scene. They were called «movie brats» both for their youth and because most of them were film school graduates, prompting the movie establishment to say that these filmmakers knew more about old movies than about life. These figures included Francis Ford Coppola, George Lucas, Martin Scorsese, and Steven Spielberg. Coppola directed a huge hit of the early 1970s, «The Godfather» (1972), a film that gave signs of the industry's revival. Lucas made «American Graffiti» (1973), a highly popular film about teenagers that looked back to the previous decade. Scorsese's first important film was «Mean Streets» (1973). After directing several small films, Spielberg, the youngest of the group, directed the film whose enormous success was to change the American movie landscape, «Jaws» (1975).

Most of these figures continued as important filmmakers in the decades following Hollywood's mid-1970s revival. A number of others joined their ranks as American cinema's top directors. New York-based Woody Allen made wry urban comedies such as the Academy Award-winning «Annie Hall» (1977). Michael Cimino won an Academy Award for «The Deer Hunter» (1978), a critically acclaimed examination of the Vietnam War. British director Ridley Scott made two highly significant films, «Blade Runner» (1982), a futuristic film praised for its visual effects, and «Thelma and Louise» (1991), about two women on the run from a male-dominated society.

«Blue Velvet» (1986), directed by David Lynch, a surreal film set in a small American town, was ranked by critics as one of the top American films

of the 1980s. Similarly ranked was «Do the Right Thing» (1989) by black filmmaker Spike Lee, who also directed a biographical film about a militant and controversial black leader of the 1960s, «Malcolm X» (1992). Lee's film followed another controversial film examining recent history, «JFK» (1991), directed by Oliver Stone, which claimed that a conspiracy among government officials lay behind the 1963 assassination of President John F. Kennedy. Actor-director Clint Eastwood gained recognition as a major filmmaker with «Unforgiven» (1992), a Western that won Academy Awards for best picture and director.

Notes:

1. auteur – кинорежиссер, мастер авторского кино;
2. to enhance one's prestige – повышать престиж;
3. social alienation – общественное отчуждение;
4. depictions of violence – изображения насилия;
5. Academy Award – премия «Оскар» (награда Американской академии кинематографических искусств и наук за лучшие достижения в области кинематографии; присуждается ежегодно, по различным номинациям).

BIG-BUDGET BLOCKBUSTERS

If any one film can be so designated, «Jaws» marked the turning point in the fortune of the American film industry. So-called blockbuster films had always been part of the Hollywood production mix, but «Jaws» rewrote the blockbuster formula and, above all, proved that in conjunction with new marketing strategies a single motion picture could produce unprecedented revenues. «Jaws» was the first film to earn more than $100 million for its studio.

Although it was based on a best-selling novel – in conformity with the earlier blockbuster formula – «Jaws» lacked big-name stars, but it did offer a fabulous, frightening special-effects mechanical monster shark. The waning significance of stars and the growing importance of special effects were aspects of the new blockbuster phenomenon that developed in the aftermath of «Jaws». These changes also indicated the studios' intent to capture the attention of young adults and children, the most important segment of the movie audience. These trends were confirmed by the film that surpassed «Jaws»

at the box office, George Lucas's «Star Wars» (1977), a science-fantasy film that displayed the most spectacular special effects of space flight ever seen in cinema up to that time.

«Star Wars» shaped the blockbuster phenomenon over the next two decades. Blockbuster films tended to be fantasies based on comic-book characters or adventure heroes. Lucas and Steven Spielberg, the director of «Jaws» were involved in most of the biggest box-office draws. In the 1980s Lucas produced the next two films in the «Star Wars» series: «The Empire Strikes Back» (1980), directed by Irvin Kershner, and «Return of the Jedi» (1983), directed by Richard Marquand. During the same time Spielberg directed and Lucas produced three films concerning an intrepid archaeologist named «Indiana Jones»: «Raiders of the Lost Ark» (1981), «Indiana Jones and the Temple of Doom» (1984), and «Indiana Jones and the Last Crusade» (1989). Spielberg's other blockbusters included «E. T.» – «The Extra-Terrestrial» (1982), concerning an alien left behind on Earth by his spaceship, and «Jurassic Park» (1993), a work combining computer-generated animation of dinosaurs with human action.

Action stars such as Sylvester Stallone and Arnold Schwarzenegger also participated in the blockbuster phenomenon, but some action films fared poorly at the box office. In the 1990s other types of films attained blockbuster status. In the same year as «Jurassic Park», Spielberg also released «Schindler's List» (1993), a film about one man's efforts to save European Jews from Nazi death camps during World War II. This work, shot almost completely in black-and-white, earned Spielberg his first Academy Award. «Titanic» (1997), directed by James Cameron, depicted the 1912 Titanic disaster, in which a luxury liner sank during its first transatlantic voyage. The film broke box-office records and won 11 Academy Awards. Action and fantasy films did remain popular, however. One of the biggest box-office draws of 1999 was «The Phantom Menace», George Lucas's fourth installment in the «Star Wars» series.

Mega-blockbusters continued to rule Hollywood at the start of the 21st century. Director Ridley Scott's action-filled «Gladiator» was one of the biggest successes of 2000 at both the box office and the Academy Awards, where it won for best picture and best actor. Remakes and sequels were well-represented among top money-makers, with box-office leaders including the

remake «Planet of the Apes» (2001) and the sequels «Mission: Impossible 2» (2000), «Rush Hour 2» (2001), «Jurassic Park III» (2001), «Men in Black II» (2002), and the fifth «Star Wars» movie, «Attack of the Clones» (2002). Other major movies were based on popular fantasy books – «Harry Potter and the Sorcerer's Stone» (2001) and «Lord of the Rings: The Fellowship of the Ring» (2001) – and comic characters – «Spiderman» (2002) and «Scooby-Doo» (2002).

Notes:

1. in conjunction with new marketing strategies – вместе с новыми маркетинговыми стратегиями;
2. to produce unprecedented revenues – приносить небывалый (беспрецедентный) доход;
3. to capture the attention of young adults – привлечь внимание молодых совершеннолетних (в возрасте от 18 лет до 21 года);
4. intrepid archaeologist – бесстрашный археолог;
5. box-office leader – лидер кассовых продаж;
6. blockbuster – блокбастер; кассовый хит (фильм, которому за все время проката удалось заработать более 100 млн. долларов; фильм с бюджетом свыше 100 млн. долларов).

RECENT TRENDS

While the blockbuster dominated the economics of motion pictures screened in theaters in the years after 1975, the advent of home entertainment delivery systems had an equally profound effect on movie culture – perhaps the most striking impact of any technological change in the medium's history. The first new system was the videocassette recorder (VCR), which could play prerecorded videotapes or record programs shown on television for later playback. At the same time, cable television systems vastly expanded the number of channels available to the home viewer along with access to recent movies. As these new technologies came into widespread use, on the horizon loomed the computer, offering possibilities for home viewing and as a tool in media production. The digital videodisc, or DVD, became one of the major techniques for viewing movies on computers and also began replacing videocassettes as the major format for home viewing.

The VCR and DVD technology spawned an entirely new way of viewing movies on prerecorded cassettes or discs that could be rented or purchased at video shops. Despite the fears of the motion-picture industry, the new technology did not contribute to a decline in movie theater attendance. Instead, it fostered a much wider experience of movies for viewers who sought entertainment more frequently at home than in public settings. The consequences were numerous: The history of motion pictures, in addition to recent films, became available to the home viewer; cassette and disc rental and sales earned new revenue for motion-picture companies – in some cases, more than the theatrical release; and advance sales of video rights enabled small production companies to finance the creation of low-budget films.

With cable networks as additional sources of revenue, and functioning in some cases as producers themselves, one consequence was a substantial increase in independent feature-film production. Blockbusters coexisted with dozens of smaller films that helped to attract more mature viewers back to the medium. Motion pictures were not the dominant popular medium that they had been before the advent of television, but they still commanded a prominent place. Perhaps because of movie publicity and the impact of larger-than-life images on the big screen, movies took a central place in debates about the social consequences of presenting violence and sexual content in popular entertainment.

Other issues arose from the prospect of new technologies that could shape screen experiences or alter images through computer graphics. The motion picture «Twister» (1996), directed by Jan De Bont, attained new levels of special-effects spectacle in its scenes of rampaging tornadoes created through digital imaging. The special effects used in «Titanic» were designed to disguise the fact that most of the action was not filmed on location on an ocean-going luxury liner but in a studio. In «The Phantom Menace» and «Attack of the Clones», George Lucas used digital imaging to create scenes and characters that could never exist in real life.

At the beginning of the 21st century the motion-picture medium offered a study in contrasts. Popular blockbuster films, enhanced by computer graphic imagery, continued to attain unprecedented worldwide attention. «Harry Potter and the Sorcerer's Stone», based on the young wizard character from the novels of British author J. K. Rowling, opened simultaneously on one-fourth of all

movie screens in the United States and broke box-office records. At the same time, films of artistic and cultural interest from throughout the world were available in theaters and in a variety of home-viewing formats. Emerging cinemas, such as that of Iran and China, captured critical attention, and the Chinese-language martial arts film «Crouching Tiger, Hidden Dragon» (2000) became the most successful subtitled film ever released in the United States. Entering its second century of existence, the cinema appears more than ever to be in an ongoing state of transformation.

Notes:

1. to spawn an entirely new way of something – создавать совершенно новый способ чего-либо;
2. a substantial increase – существенное (реальное) увеличение;
3. low-budget films – малобюджетные фильмы;
4. scenes of rampaging tornadoes – (зд.) сцены буйствующих ураганов (торнадо);
5. an ongoing state of transformation – непрерывное состояние преобразования.

II. THEORY OF MOTION PICTURES

WHAT IS MOTION PICTURE?

The motion picture is one of the newest of the generally recognized «fine arts» as legitimate as the theatre, literature, dance, music, or the visual arts.

Motion picture is a series of images that are projected onto a screen to create the illusion of motion. Motion pictures – also called movies, films, or the cinema – are one of the most popular forms of entertainment, enabling people to immerse themselves in an imaginary world for a short period of time. But movies can also teach people about history, science, human behavior, and many other subjects. Some films combine entertainment with instruction, to make the learning process more enjoyable. In all its forms, cinema is an art as well as a business, and those who make motion pictures take great pride in their creations.

The images that make up a motion picture are all individual photographs. But when they appear rapidly in succession, the human eye does not detect that they are separate images. This results from persistence of vision, a phenomenon whereby the eye retains a visual image for a fraction of a second after the source has been removed. Although we do not experience the images as individual photographs, we do notice the differences between them. The brain then perceives these differences as motion.

Motion pictures are recorded using specially designed cameras that capture the images on rolls of film. After being processed and printed, the film is run through a projector, which shines light through the film so that the images are displayed on a screen. Most movies have accompanying sound.

Notes:

1. to take pride – гордиться;
2. to appear rapidly in succession – появляться быстро в последовательности;
3. persistence of vision – продолжительность (постоянство, инерционность) зрительного восприятия.

TYPES OF MOTION PICTURES

There are many types of motion pictures, but the most significant categories are feature films, animated films, documentaries, experimental films, industrial films, and educational films.

Feature films are the movies most commonly shown in large movie theaters. They typically last at least one and one-half hours and tell a fictional story or a story based on real events but portrayed by actors. The list of prominent feature films is far too long to recount in this article, but some of the best-known include «The Birth of a Nation» (1914), «Metropolis» (1926), «Casablanca» (1942), «On the Waterfront» (1954), «The Sound of Music» (1965), «The Godfather» (1972), «Star Wars» (1977), «Gandhi» (1982), «Jurassic Park» (1993), and «Titanic» (1997).

Animated movies follow the same format as features, but use images created by artists. These films create the illusion of movement from a series of two-dimensional drawings, three-dimensional objects, or computer-generated images. The first animated feature was the German film «The Adventures of Prince Achmed» (1926). Other notable ones include «Snow White and the Seven Dwarfs» (1937), «Dumbo» (1941), «Sleeping Beauty» (1959), «Yellow Submarine» (1968), the Czech film «Alice» (1988), the Japanese film «Kiki's Delivery Service» (1989), «Beauty and the Beast» (1991), and «The Lion King» (1994). In some films, animated characters interact with human actors, as in «Who Framed Roger Rabbit» (1988).

Another form of film is the documentary, which deals primarily with fact, not fiction. Documentaries do not often appear in theaters, but they are seen regularly on cable and broadcast television. Some well-known documentaries are «Nanook of the North» (1922), «The Silent World» (1956), «Hoop Dreams» (1994).

An experimental (or underground) film is a sequence of images, literal or abstract, which do not necessarily form a narrative. An experimental film can be animated, live action, computer generated, or a combination of all three. Five noteworthy experimental films are the French film «An Andalusian Dog» (1929), «Meshes of the Afternoon» (1943), «A Movie» (1958), «Eraserhead» (1978), and «Privilege» (1991).

Industrial films are made by companies that wish to publicize their products or generate a favorable public image.

Educational films are specifically intended to be shown in classrooms. Their aim is to instruct, on subjects from history to driving skills.

Notes:

1. to base on real events – основываться на реальных событиях;
2. computer-generated – созданный компьютером;
3. to deal with fact – иметь дело с реальностью.

DOCUMENTARY FILM

Documentary film is a motion picture that shapes and interprets factual material for purposes of education or entertainment. Documentaries have been made in one form or another in nearly every country and have contributed significantly to the development of realism in films. John Grierson, a Scottish educator who had studied mass communication in the United States, adapted the term in the mid-1920s from the French word documentaire. The documentary-style film, though, had been popular from the earliest days of filmmaking. In Russia, events of the Bolshevik ascent to power in 1917–18 were filmed, and the pictures were used as propaganda. In 1922 the American director Robert Flaherty presented «Nanook of the North», a record of Eskimo life based on personal observation, which was the prototype of many documentary films. At about the same time, the British director H. Bruce Woolfe reconstructed battles of World War I in a series of compilation films, a type of documentary that bases an interpretation of history on factual news material.

The British documentary film movement, led by Grierson, influenced world film production in the 1930s by such films as Grierson's «Drifters» (1929), a description of the British herring fleet, and «Night Mail» (1936), about the nightly mail train from London to Glasgow. The United States, too, made significant contributions to the genre. Early examples include two films directed by Pare Lorentz «The Plow That Broke the Plains» (1936), set in America's dust bowl, and «The River» (1937), a discussion of flood control.

The production of documentaries was stimulated by World War II. The Nazi government of wartime Germany used the nationalized film industry to produce propaganda documentaries.

In the early 1950s attention once again focused on the documentary in the British free cinema movement, led by a group of young filmmakers concerned with the individual and his everyday experience. Documentaries

also became popular in television programming, especially in the late 1960s and the early 1970s.

Notes:

1. nightly mail train – ночной почтовый поезд;
2. to make significant contributions – внести значительный вклад;
3. everyday experience – ежедневный опыт.

UNDERGROUND FILM

Underground (or experimental) film is a motion picture made and distributed outside the commercial film industry, usually as an artistic expression of its maker, who often acts as its producer, director, writer, photographer, and editor. Underground films usually display greater freedom in form, technique, and content than films directed toward a mass audience and distributed through regular commercial outlets. The term underground film came into common use in the 1950s, when the greater availability of good-quality 16-millimetre film stock and equipment permitted an increasing number of nonprofessionals to engage in cinema art. The term was also applied to earlier films that were considered too experimental, too frank, or too esoteric for the general public, made both by professionals and by amateurs.

In the underground film the interplay of light and shadow basic to cinema art often takes precedence over narrative structure. The filmmaker ordinarily uses inexpensive production methods and a 16-millimetre or 8-millimetre camera. He may incorporate overexposures, underexposures, or triple exposures. Some underground films are purely abstract patterns of light and colour. Such films vary considerably in length. Robert Breer's «A Miracle» (1954) is 14 seconds long, while Andy Warhol, the most highly publicized of the underground filmmakers, did a study of the Empire State Building, «Empire» (1964), that lasts eight hours. During the 1920s filmmaking was stimulated by nonobjective art, represented by the Dadaist, Cubist, and Surrealist movements. Leading filmmakers such as Jean Renoir, René Clair, and Sergey Eisenstein made private experiments in addition to their publicly shown films. The classic «An Andalusian Dog» (1928) by the director Luis Buñuel and the Surrealist artist Salvador Dalí, financed by Buñuel's mother, was a product of this period.

Little of comparable interest was produced until the late 1950s, when a host of new cinema artists arose in the United States. Unlike their predeces-

sors, they were strongly influenced by the techniques and personal expression of commercial films by directors such as Jean-Luc Godard, Ingmar Bergman, and Federico Fellini. Jonas Mekas, Stan Brakhage, and Stan Vanderbeek were among the creative leaders of the movement, which grew rapidly. Students from newly established film departments in universities across the country released thousands of independently produced film experiments. Outstanding examples, such as Stan Vanderbeek's «Breathdeath» (1963–64) and Kenneth Anger's «Scorpio Rising» (1962–64), were seen over the years by a vast audience. In the 1970s underground filmmakers, many of whom had a background in painting or sculpture, continued to emphasize composition and form and an intensity of feeling rather than dramatic structure. Magic and the supernatural and political protest, traditionally popular topics in the underground, remained prominent among the great variety of subjects considered.

Notes:

1. underground (or experimental) film – альтернативное кино (нетрадиционный некоммерческий фильм, созданный без поддержки какой-либо студии или прокатной фирмы);
2. to display greater freedom in something – проявлять свободу в чем-либо;
3. to increase number of nonprofessionals – увеличивать число непрофессионалов;
4. to engage in cinema art – быть занятым в кино.

ANIMATED FILMS

There is a fascinating and very specialized field of production – the animated film, a term used for cartoons and puppet films in all their various forms. In the narrow sense, the term «animated film» means the cartoon film, where the animator draws on paper or celluloid separate phases of movement. The term «puppet film is used for any form of solid animation, including not only the movements of dolls but also other three-dimensional objects.

The principal of animation is that the effect of movement on the screen is achieved through series of changes in the drawn figures of a cartoon or in the position of three-dimensional puppets and objects.

The ordinary filming of a series of drawings or a puppet show would not result in an animated or puppet film. For the animation effect, the draw-

ings should have changed or the doll should have been moved between each single-frame exposure made by the camera.

In solid animation with puppets or objects moved about in miniature sets, a world of fantasy can be created. The creative imagination of the artists of a cartoon film, however, is more free. Drawn characters and their settings can be made to do anything the artist imagines.

If animated films had not been looked upon only as comic entertainment for children, their range would not have been so restricted in the past. Animation has now spread to most branches of film-making and especially instructional films. It can show much better than a live-action film how a complicated machine works. And certainly, the invisible physical processes taking place in the atomic reactor could never have been shown without film animation. Frequently the subject which seems dull can be made amusing through animation.

Notes:

1. solid animation – трехмерная анимация;
2. to achieve through series of changes – добиваться (достигать) через ряд изменений.

FILM GENRES

They are broad enough to accommodate practically any film ever made, although film categories can never be precise. By isolating the various elements in a film and categorizing them in genres, it is possible to easily evaluate a film within its genre and allow for meaningful comparisons and some judgments on greatness. Films were not really subjected to genre analysis by film historians until the 1970s. All films have at least one major genre, although there are a number of films that are considered crossbreeds or hybrids with three or four overlapping genre (or sub-genre) types that identify them.

The Auteur System can be contrasted to the genre system, in which films are rated on the basis of the expression of one person, usually the director, because his/her indelible style, authoring vision or 'signature' dictates the personality, look, and feel of the film. Certain directors (and actors) are known for certain types of films, for example, Woody Allen and comedy, the Arthur Freed unit with musicals, Alfred Hitchcock for suspense and thrillers, John

Ford and John Wayne with westerns, or Errol Flynn for classic swashbuckler adventure films.

Most genres can be defined by their subject matter or setting – e. g., the western, gangster film, police thriller, science-fiction film, or social problem film. Others are classified according to the type of narrative form they exhibit. The musical, for example, often has a show business setting or theme, but it is not so narrowly restricted; it can be about almost any subject. The melodrama also encompasses many subjects and styles; it has even been combined with other genres.

Different genres have achieved popular success in different periods. Some, termed «cycles, «are short-lived, but even lasting genres go through phases of popularity. The western, for example, was well established as a genre by the 1920s. It was particularly strong in the late 1940s and early '50s but not during the '30s. It resurged in the 1960s but subsided later in the '70s. Musicals came into prominence with the introduction of sound. They remained important until the late 1960s, when a number of expensive, overblown productions flooded theatres and met financial failure.

The internal mutation of a genre reflects the changing tastes and mores of the public. The modern musical («Chicago», 2002) is more socially conscious and more serious than the colourful, vividly stylized, self-conscious musicals of the 1940s and '50s («Singin' in the Rain», 1952). Each phase can be seen as a response to the prevailing political, social, and economic conditions of its time.

While genres implicitly rely on an audience's interest in and familiarity with earlier movies of a certain kind, the serial is a type of movie that explicitly requires an audience to return episode after episode. Also called the chapter-play or cliff-hanger, the serial flourished in the days of silent films, when moviegoing was a weekly habit. Perhaps the most famous were Louis Feuillade's «Fantômas» (1913–14) in France. Old serials have been revived since the 1960s as period pieces of popular art, with their improbable plots, exaggerated acting, and old-fashioned decor appealing to modern, sophisticated audiences.

Notes:

1. crossbreed = hybrid – гибрид;
2. Auteur System – система авторского кино;

3. suspense – «саспенс», интерес, напряжение (которое испытывает кинозритель);
4. swashbuckler – фильм, где главный действующий герой – головорез, сумасброд.

MAIN FILM GENRES

Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy' heroes (or recently, heroines) battling 'bad guys' – all designed for pure audience escapism. Action films also include the James Bond 'fantasy' spy/espionage series, martial arts films, and so-called 'blaxploitation' films. A major sub-genre is the disaster film.

Adventure films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the action film genre. They can include traditional swashbucklers, serialized films, and historical spectacles (similar to the epic film genre), searches or expeditions for lost continents, «jungle» and «desert» epics, treasure hunts, disaster films, or searches for the unknown.

Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter by exaggerating the situation, the language, action, relationships and characters. There are several forms of comedy through cinematic history, including slapstick, screwball, spoofs and parodies, romantic comedies, black comedy (dark satirical comedy), and some others.

Crime (gangster) films are developed around the sinister actions of criminals or mobsters, particularly bankrobbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. Criminal and gangster films are often categorized as film noir or detective-mystery films – because of underlying similarities between these cinematic forms. This category includes a description of various 'serial killer' films.

Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, com-

edy, or action. Dramatic films are probably the largest film genre, with many subsets. Dramatic biographical films (or «biopics») are a major sub-genre.

Epics include costume dramas, historical dramas, war films, medieval romps, or 'period pictures' that often cover a large expanse of time set against a vast, panoramic backdrop. Epics often share elements of the elaborate adventure films genre. Epics take an historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes, accompanied by grandeur and spectacle, dramatic scope, high production values, and a sweeping musical score. Epics are often a more spectacular, lavish version of a biopic film. Some 'sword and sandal' films (Biblical epics or films occurring during antiquity) qualify as a sub-genre.

Horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films feature a wide range of styles, from the earliest silent Nosferatu classic, to today's monsters and deranged humans. They are often combined with science fiction when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. The fantasy and supernatural film genres are not usually synonymous with the horror genre. There are many sub-genres of horror: slasher, teen terror, serial killers, satanic, Dracula, Frankenstein, etc.

Musical / dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major sub-genres include the musical comedy or the concert film.

Sci-fi films are often quasi-scientific, visionary and imaginative – complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters ('things or creatures from space'), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of fantasy films, or they share some similarities with action/adventure films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with horror films, particularly when technology or alien life forms become malevolent, as in the «Atomic Age» of sci-fi films in the 1950s.

War films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such as action, adventure, drama, romance, comedy (black), suspense, and even epics and westerns, and they often take a denunciatory approach toward warfare. They may include stories of military operations, and training.

Westerns are the major defining genre of the American film industry – a eulogy to the early days of the expansive American frontier. They are one of the oldest, most enduring genres with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc.). Over time, westerns have been re-defined, re-invented and expanded, dismissed, re-discovered, and spoofed.

Notes:

1. to amuse and provoke – развлекать и провоцировать;
2. mobster – бандит (гангстер).

FILM SUB-GENRES

These are identifiable sub-classes of the larger category of main film genres, with their own distinctive subject matter, style, formulas, and iconography. Some are them are prominent sub-genres, such as: biopics, 'chick' flicks, detective/mystery films, disaster films, fantasy films, film noir, 'guy' films, melodramas (or 'weepers'), road films, romances, sports films, supernatural films, and thriller/suspense films.

'Biopics' is a term derived from the combination of the words «biography» and «pictures.» They are a sub-genre of the larger drama and epic film genres, and although they reached a hey-day of popularity in the 1930s, they are still prominent to this day. These films depict the life of an important historical personage (or group) from the past or present era. Biopics cross many genre types, since these films might showcase a western outlaw, a criminal, a musical composer, a religious figure, a war-time hero, an entertainer, an artist, an inventor or doctor, a politician or President, or an adventurer.

Often considered an all-encompassing sub-genre, **'chick' flicks** or gal films (slightly derisive terms) mostly include formulated romantic comedies (with mis-matched lovers or female relationships), tearjerkers and gal-pal

films, movies about family crises and emotional carthasis, some traditional 'weepies' and fantasy-action adventures, sometimes with foul-mouthed and empowered females, and female bonding situations involving families, mothers, daughters, children, women, and women's issues. This type of film became very prominent in the mid-80s and into the 90s. Their counterpart films for males are termed 'guy' films.

Detective-mystery films are usually considered a sub-type or sub-genre of crime/gangster films (or film noir), or suspense or thriller films that focus on the unsolved crime (usually the murder or disappearance of one or more of the characters, or a theft), and on the central character – the hard-boiled detective-hero, as he/she meets various adventures and challenges in the cold and methodical pursuit of the criminal or the solution to the crime.

Disaster films, a sub-genre of action films, hit their peak in the decade of the 1970s. Big-budget disaster films provided all-star casts and interlocking, «Grand Hotel"-type stories, with suspenseful action and impending crises (man-made or natural) in locales such as aboard imperiled airliners, trains, dirigibles, sinking or wrecked ocean-liners, or in towering burning skyscrapers, crowded stadiums or earthquake zones. Often noted for their visual and special effects, but not their acting performances.

Fantasy films, usually considered a sub-genre, are most likely to overlap with the film genres of science fiction and horror, although they are distinct. Fantasies take the audience to netherworld places (or another dimension) where events are unlikely to occur in real life – they transcend the bounds of human possibility and physical laws. They often have an element of magic, myth, wonder, and the extraordinary. They may appeal to both children and adults, depending upon the particular film.

Film noir (meaning 'black film') is a distinct branch of the crime / gangster sagas from the 1930s. Strictly speaking, film noir is not a genre, but rather the mood, style or tone of various American films that evolved in the 1940s, and lasted in a classic period until about 1960. However, film noir has not been exclusively confined to this era, and has re-occurred in cyclical form in other years in various neo-noirs. Noirs are usually black and white films with primary moods of melancholy,, bleakness, disillusionment, disenchantment, pessimism, ambiguity, moral corruption, evil, guilt and paranoia. And they often feature a cynical, loner hero (anti-hero) and femme fatale, in a seedy big city.

Guy films are composed of macho films that are often packed with sophomoric humor, action, cartoon violence, competition, mean-spirited put-downs and gratuitous nudity and sex. Gal films or 'chick' flicks are their counterpart for females. This category of film is highly subject to opinion, although there are many classic, testosterone-laden 'guy' films that most viewers would agree upon.

Melodramas are a sub-type of drama films, characterized by a plot to appeal to the emotions of the audience. Often, film studies criticism used the term 'melodrama' pejoratively to connote an unrealistic, pathos-filled tales of romance or domestic situations with stereotypical characters that would directly appeal to feminine audiences («weepies» or «woman's films»).

Road films have been a staple of American films from the very start, and have ranged in genres from westerns, comedies, gangster/crime films, dramas, and action-adventure films. One thing they all have in common: an episodic journey on the open road (or undiscovered trail), to search for escape or to engage in a quest for some kind of goal – either a distinct destination, or the attainment of love, freedom, mobility, redemption, the finding or rediscovering of oneself, or coming-of-age (psychologically or spiritually).

Romance film is a sub-genre for the most part, this category shares some features with romantic dramas, romantic comedies, and sexual/erotic films. These are love stories, or affairs of the heart that center on passion, emotion, and the romantic, affectionate involvement of the main characters (usually a leading man and lady), and the journey that their love takes through courtship or marriage. Romance films make the love story the main plot focus.

Sport films are the films that have a sports setting (football or baseball stadium, arena, or the Olympics, etc.), event (the 'big game, "fight, "race, 'or 'competition'), and/or athlete (boxer, racer, surfer, etc.) that are central and predominant in the story. Sports films may be fictional or non-fictional; and they are a hybrid sub-genre category, although they are often dramas or comedy films, and occasionally documentaries or biopics.

Supernatural films, a sub-genre category, may be combined with other genres, including comedy, sci fi, fantasy or horror. They have themes including gods or goddesses, ghosts, apparitions, spirits, miracles, and other similar ideas or depictions of extraordinary phenomena. Interestingly however, until recently, supernatural films were usually presented in a comical, whimsical, or a romantic fashion, and were not designed to frighten the audience. There are

also many hybrids that have combinations of fear, fantasy, horror, romance, and comedy.

Thrillers are often hybrids with other genres – there are action-thrillers, crime-caper thrillers, western-thrillers, film-noir thrillers, even romantic comedy-thrillers. Another closely-related genre is the horror film genre. Thriller and suspense films are virtually synonymous and interchangeable categorizations. They are types of films known to promote intense excitement, suspense, a high level of anticipation, ultra-heightened expectation, uncertainty, anxiety, and nerve-wracking tension. The acclaimed Master of Suspense is Alfred Hitchcock. **Spy films** may be considered a type of thriller/suspense film.

Notes:

1. film noir – фильм нуар, «черное кино» (жанр кино; появился во время Второй мировой войны; криминальная драма, жесткий психологический детектив, отражающие мрачные общественные настроения);
2. sophomoric humor – характерный для студента второкурсника юмор;
3. feminine audience – женская аудитория.

HORRORS!

Everyone thinks about supernatural – things that cannot be explained. Things that are frightening. People have always been fascinated by the supernatural. The men and women of the ancient Greek literature believed in and feared the power of supernatural. Today, in parts of the world like Haiti in the West Indies, people believe strongly in the power of magic of woodoo; you and I are afraid of the things we cannot explain. But we are fascinated by the fear. Stories of mysterious and horrible events frighten us and attract us.

The best of these stories appeared in 1818. This is «Frankenstein, or the Modern Prometheus» written by Mary Wollstonecraft Shelly, wife of the famous English poet Shelly.

Many authors have written this sort of horror story since Frankenstein. Edgar Allan Poe, the American poet and novelist, is famous all over the world for his stories of terror. Oscar Wild wrote «The Picture of Dorian Gray». This is the story of a man who wants to remain young forever. In a way he does it. He lives a terrible life of vice and stays young. But a hidden painting of him changes and becomes old and horribly ugly. Six years after Dorian Gray Bram

Stoker wrote «Dracula». Many other novels and films continued his story of blood-sucking vampires.

Horror films have always been popular since the silent film «The Cabinet of Dr. Caligary». The names of excellent actors like Lon Chaney and Boris Karloff will always remind cinema-goers of the best horror movies.

There have been many horror films, which have no real plot – only a lot of blood and screams. There have been also some very serious films about the supernatural. But now there is a new type of horror film, funny horror. They are like the old films but the actors do too many «horrific» things. So the old situations look extremely funny, not frightening.

Writers and film-makers will continue to use horror – in a serious way or in a funny way. And the public will continue to buy the horror stories and queue up for the horror movies. The fascination continues. Horror is here to stay!

Notes:

1. frighten us and attract – пугать и привлекать;
2. blood-sucking – кровососущий;
3. horrific – ужасающий, приводящий в ужас, наводящий ужас.

SOAP OPERAS

Soap operas are plays that continue their story from day today. Originally they were sponsored by soap advertisers. They are called «operas» because they present highly emotional situations like European operas. While soap opera is a currently universally accepted slang expression for daytime television serial or dramas, it originated as disparaging and dismissive term.

All the programs began to feature teenagers in important roles. Soon, the young characters became involved in the plot lines that make up the world of soaps. Next, they were involved with some very adult problems, among them pregnancy, drugs, and almost every possible aspect of sex and romance. How could teenage viewers resist such thrills? They couldn't – and they didn't.

The reason for the soaps' success in winning the teen audience is clear: they offer escapist entertainment featuring young characters with whom teens would like to identify. Teenagers see their lives not just mirrored, but exaggerated and made glamorized. The serials provide an escape from the routine of school, family life and homework. Christine Clark says, «when I'm bored, I

come home from school and it's fun to watch them – they're really exciting, and funny or sad, you really get into them».

Soap characters come into teenagers' living rooms like friends. Psychologists believe that teenagers have a strong emotional involvement with soap characters. The soaps allow them to encounter situations and emotions, that is, soaps help them to test their own feelings and future roles.

The years from twelve to nineteen are ones of great questioning of identity. It's also a time of communication break down with authority figures. Soap operas serve as model for situations teens might face.

Young women engage in all sorts of professions on the soaps; there are female doctors, lawyers, and even race-car drivers. The soaps feature all kinds of men, too: good guys and bad – and lots of fellows with a combination of evil and sweet qualities. In watching soaps, teenage girls discover how they feel about various male characteristics, without having to deal with the real thing.

Soap operas seem to appeal to all groups, and watching them can bring some families closer together. Some people think that soaps bridge the gap between generations – grandparent and parents can talk with the kids. Sometimes the whole family travels to soap festivals across the country.

A lot of parents don't like their daughters to watch soaps, though. But kids watch them anyway. And eventually, the parents get involved, sometimes, too.

Notes:

1. soap opera – мыльная опера, «мыло», сериал (многосерийная телепостановка на семейные и бытовые темы обычно сентиментального характера);
2. to involve somebody in something – вовлекать кого-либо во что-либо;
3. to serve a model – служить моделью, образцом;
4. to appeal to all groups – нравиться всем группам.

MUSICAL FILM

Musical film is a motion picture consisting of a plot integrating musical numbers. Although usually considered an American genre, musical films from Japan, Italy, France, Great Britain, and Germany have contributed to the development of the type. The first musical film, «The Jazz Singer»

(1927), starring Al Jolson, introduced the sound era of motion pictures. It was followed by a series of musicals hastily made to capitalize on the novelty of sound. One of the few outstanding films of this early period was «Broadway Melody» (1929), which won the Academy Award for best picture of 1928–29.

In the early 1930s the German director G. W. Pabst presented a serious musical film, «The Threepenny Opera» (1931), from the ballad opera by Bertolt Brecht and Kurt Weill. The most popular films of this period, though, were the extravagantly imaginative U. S. films of Busby Berkeley (1895–1976), a former Broadway dance director who presented elaborately staged dance sequences within the framework of well-worn stories. The Berkeley spectaculars are «Footlight Parade» (1933), and «Forty-second Street» (1933). The films of the singing or dancing teams of the mid-1930s gradually came to replace the Berkeley spectacles in popularity.

The musicals of the late '30s and early '40s, including «The Wizard of Oz» (1939), «Babes on Broadway» (1941), the sentimental «Going My Way» (1944) showed evidence of the trend toward greater unification of plot and music. Well-remembered films from the immediate post-World War II period are «Easter Parade» (1948); «An American in Paris» (1951) and «Singin' in the Rain» (1952).

By the mid-1950s the demand for original musical films was declining, although film adaptations of a number of Broadway hits such as «West Side Story» (1961), «My Fair Lady» (1964), «The Sound of Music» (1965), and «Hello, Dolly!» (1969) were great box office successes.

There was also a growing subtlety in musicals, as in the French film «The Umbrellas of Cherbourg» (1964); a tendency to use the musical to exploit the appeal of a popular singing star, as in the many films of Elvis Presley; and experimentation with the merging of innovative popular music and filmmaking techniques, as in the pictures of the English singing group the Beatles. In the late 1960s and early '70s the musical suffered a decline in both popularity and artistry, despite the occasional success of such films as Bob Fosse's «Cabaret» (1971). More recently it has been the music itself – rock, disco, or classical – that has inspired the production of such films as «Saturday Night Fever» (1978), «Amadeus» (1984).

Notes:

1. occasional success – случайный успех.

PEOPLE WHO MAKE A MOTION PICTURE

Many different people contribute their skills and talents to the making of a film. The stars and other actors who appear on the screen are only part of the story; most of those who work on a production do not appear on camera. The most prominent roles behind the scenes are the producer, screenwriter, director, unit production manager, casting director, director of photography, cameraman, designers, assistant directors, film and sound editors, and music composer. Because every film is a unique project, the roles may overlap or differ depending on the individuals involved.

Producer

The producer is responsible for turning a film idea into a successful motion picture. The producer must find money to pay for the production, hire actors and the production team, supervise the production process, and make arrangements for distributing the finished film to theaters.

If the producer has obtained financing from a studio or film distributor, that organization may want a representative to be on hand during production. This person is called the executive producer. In addition, anyone who contributes substantially in any manner to the motion picture – with their time, money, or influence – may receive the credit of associate producer or some similar title.

Screenwriter

Screenwriters develop original ideas for the screen or adapt previously written pieces of work as motion pictures. Adaptations may come from novels, stage plays, musicals, or many other sources. Screenwriters work in two ways. They can be commissioned to write a script or they can write a script on spec (short for «on speculation»), meaning that the screenwriter is hoping that someone will like the independently written script enough to buy the rights to it and arrange for production. Once a screenplay has been purchased, the producer may decide to have it rewritten either by the original writer or by new writers.

The first step in writing a script is to create an outline, which is a one- or two-page description of the action or plot. This is followed by a treatment, which is a detailed description of the film, containing some passages of dia-

logue with all the scenes sketched out and the subplots developed. Then the writer begins the script itself, which fills in all the details. It sets forth the time and place of the action, describes the characters' physical appearances, and supplies all the dialogue and action. Scripts also indicate where cameras should be positioned and what camera movements should occur while filming. Scripts indicate transition devices between scenes such as dissolves (when one image gradually replaces another), fade-ins (when an image gradually replaces the blank screen), fade-outs (when a blank screen gradually replaces the image), and straight cuts from one scene to the next.

Film Director

The fate of every film is to be strongly marked by the artistic style of the director. All that has been done during the preparatory period – the working out of the shooting script, the casting of the leading and supporting actors and the designing of the sets and costumes – was done either under his supervision or with his close cooperation.

His task is to interpret the story in the filmic language. The director's treatment of the story to be filmed should be true to life, impressive and vivid.

A director has to work with men and women, the actors and actresses cast for his picture. He may use different means to get the proper emotional reaction from the members of his cast. The director is expected to give the right tempo and rhythm of action. The player should not be worried about tempo as it may interfere in his acting in the particular scene. The director must be certain that each shot smoothly joins the previous one.

He must know how to increase the power of the story and its message by the proper shooting angles of the camera, the timing and variations of his shots- close-ups, long shots, medium shots.

But the director's work is not over with the shooting period. It is he who should decide where and what sound effects and music are to be used. He has to supervise both the sound- recording and editing. Some directors are known to do the latter themselves. In fact, there is almost no phase of film production with which he is not directly connected.

Unit Production Manager

The unit production manager (UPM), who reports to the producer, is responsible for scheduling, budgeting, selecting many of the crew members, and

arranging for permits from various authorities and owners to shoot at locations outside the studio. The UPM also oversees the purchase of goods and services, handles the day-to-day business of running the production office, and ensures that the project stays within its budget.

Casting Director

The casting director selects actors and negotiates contracts during the hiring process, although the final choice – particularly when selecting stars for lead roles – usually falls to the director and the producer. When selecting actors for a film, casting directors take many factors into account, such as an actor's suitability for the role, box-office appeal, acting ability, and experience.

Actors

The actors play the roles of the film. To create believable characters, they rely on the details in the script, the director's vision, and their own sense of the role. In most films, the actor's job is to make the audience believe that the character is a real person speaking unrehearsed lines in a natural setting. An actor normally accomplishes this through voice, movement, and the portrayal of emotion. But other artistic qualities also affect the audience's judgment. These qualities are often difficult to describe or define, but they include charm, depth of feeling, originality, plausibility, and physical appearance.

Acting is a complex art. The mastery of voice projection, various manners of speaking, gesture, movement, and other abilities is only part of the craft. Other basic acting skills include an ability to memorize lines, develop a sense of timing, and express a character's social status, age, and temperament.

Stunt People

Many films involve actions that could result in injury. These actions may be as dramatic as jumping off a cliff or as commonplace as tripping and falling down. During many potentially dangerous scenes, specially trained stuntmen and stuntwomen fill in for the actors. This ensures that the stunt will be performed as safely as possible, and that the actors will not risk injury. Nevertheless, some stars, such as Chinese actor Jackie Chan, insist on doing their own stunts.

Animal «Actors»

For scenes in which animals must perform, specially trained animal «actors» appear. These animals obey commands from their trainer while being filmed. In many cases, multiple animals appear in the same part, because of long hours of filming or because the animal grows or changes in appearance or in some other way during a filming schedule. Animals that act in films range from ducks to elephants. Memorable roles played by animals include the dog Lassie (in «Lassie Come Home», 1943), the dog Benji (in «Benji», 1974), and the pig Babe (in «Babe», 1995).

Director of Photography

The director of photography (DP), also known as the cinematographer, works closely with the director and interprets the action of the story in terms of light, shade, composition, and camera movement. Other responsibilities include selecting the type of lens to be used for a shot, which influences the appearance of the image, and determining the camera's position and angle. The DP rarely operates the camera directly; this function usually falls to a camera operator.

Cameraman

The cameraman is the most important person among film technicians. Film-making being a collective effort people of many professions take part in creating the picture. Among them are film artists and technicians. And the chief cameraman, or as he is sometimes called, the director of photography must be both.

The aim of the collective effort of screen-writers, directors, art-directors, actors, cameramen and others is getting a photographic image on a strip of transparent film fit for being projected on to the screen. This aim can't be achieved without the participation of the cameraman. On the other hand, it is only the cameraman, who can do this without any other film worker. He can produce a film all by himself, acting as director, photographer, and editor all in one. So, very much depends on the skill of the cameraman in getting to the screen the mood decided upon by the director of the film. The cameraman can do this by lighting the scenes in the proper key and using special photographic effects. He can vary the depth of the field or the size of the image by correct camera placement or by changing the lenses. He can speed up or slow down

the action. He can shoot an action from different angles – from below or above, from the back, the front or the side. He can use double or multiple exposures. He can fix the attention of the audience on any subject he wishes. But all this camera technique has been developed only by experimenting and has been perfected with time.

Designers

The production designer, sometimes called the art director, is responsible for the set designs and the overall look of the film. In some films, creating sets involves a great deal of work. For example, a realistic Western may call for the construction of the façade of an entire main street, along with the interiors of a saloon, hotel, and other buildings. The clothing that the actors wear also contributes to the look of a film, so the costume designer is a key member of the production team. He or she designs appropriate costumes or searches out vintage clothing in stores or costume houses. Additional designers deal with lighting, makeup, and other visual aspects of the production.

Assistant Directors

Most motion pictures have at least one assistant director (AD). The ADs assist the director in almost every task. The highest-ranking AD, called the first AD, has several duties. He or she creates the overall shooting schedule, which lists the days for filming each scene, and manages many of the day-to-day problems that arise on the set. Each day the first AD also submits the following day's call sheet (schedule for cast and crew) to the UPM and the director for approval. And the first AD works with the director during shooting, assisting in the preparation for each shot. The second AD assists the first AD by getting the cast and crew to the right places at the right times, looking after extras (people who appear in the background to lend reality to the film), and taking care of many of the details involved in preparing for the next day's filming.

Film and Sound Editors

Motion pictures are filmed in hundreds of brief shots, which must be arranged into a final product that fulfills the vision of the director and producer. This responsibility falls to the editor. The editor first screens each day's film footage (called dailies or rushes) for the director and key members of the crew. Preparation of the dailies continues throughout the production period,

meaning that the film is being edited at the same time that it is being shot. Screening the dailies enables the director and producer to choose the best shots and to decide if they need to reshoot any scenes for technical or artistic reasons. After the principal filming is done, the editor finishes the editing of the film and supervises optical effects (such as freeze-frames) and titles that are to be inserted into the motion picture.

The director, producer, or editor also may decide that parts of the film have inferior sound quality. A sound editor then re-records the actors' voices in these scenes. The actors speak the lines in the studio while viewing the scene on-screen, in a process called automatic dialogue replacement (ADR). Sound editors also add recorded sound effects to complete an environment for the film. For example, if a scene takes place on a city street, the editors may add honking horns and other appropriate background traffic noises. One of the final steps in the editing process is the preparation and mixing of the separate sound tracks so that all the tracks – dialogue, music, and sound effects – are blended together to create a seamless unified sound experience for the audience.

Music Composer

The composer works with the director and editor to create a musical score that provides transitions between scenes and an emotional point of view for scenes and the film as a whole. Music is often used to enhance the dramatic content. For example, music can identify a person as suspicious when there is nothing visible on the screen to suggest such a characteristic.

Other Positions

In addition to the positions listed above, many other people take part in movie production. Foley artists help create background or peripheral noises, such as footsteps. A gaffer supervises electrical work and is assisted by the best boy. The key grip supervises the grips, who set up and adjust production equipment on the set. The production sound mixer supervises the sound recording during a shoot, and the sound mixer puts together all the sound for the final track by adjusting volume, fading noises in and out, and creating any other necessary audio effects. Depending on a movie's genre and budget, it can require many other professionals, including assistants, carpenters, drivers, etiquette coaches, historical consultants, housing coordinators, medics, and so on.

Notes:

1. to be on hand – иметься, быть налицо;
2. to do either under his supervision or with his close cooperation – выполнять под его руководством или в тесном сотрудничестве;
3. to be marked by somebody – быть отмеченным кем-то;
4. to rely on somebody – полагаться, рассчитывать на кого-либо;
5. to depend on something – зависеть от чего-либо;
6. multiple animals – разнообразные животные;
7. foley artist – (назван в честь изобретателя данного метода) – это специалист, который добавляет звуковые эффекты (например, захлопывание двери, шум дождя) во время завершающего этапа процесса звукозаписи.

THE ART OF TELEVISION

At first television as a medium was considered to be little different from film. But, although television was a hungry user of film, it needed film in forms that differed from those required by the theatres.

The difference between film and television as art forms stemmed from the physical and financial conditions governing production, distribution, and exhibition. The relationships between the media and their publics were also different. The initial difference lies in the cameras and their function in production. The film camera supplies a record on celluloid in the form of a two-dimensional image, which, suitably edited, can be subsequently projected onto a screen. The television camera accepts and makes available for immediate transmission a two-dimensional image that remains unrecorded and passes with the event, like the image in a mirror (though this image can be recorded on film or videotape by using additional equipment). The film camera is associated with a lengthy effort of photographing, cutting, editing, and dubbing – an elaborate process of selection and assembly that may involve months of work. Although television images may also be stored and edited through videotape, the essential television form is the immediate transmission to the public of events occurring at the moment – political and social events, news summaries, commentary, and discussion.

The basic art of television is the control of this immediate flow of images. They can be preselected insofar as the cameras may be set up at chosen

vantage points; after that, however, the director must select among the images they give him. The director-editor uses his skill to secure an immediately effective flow of images from the multiple viewpoints his cameras and their lenses collectively represent. In the film the same end is achieved by the quite different process of fragmenting and recording the action piecemeal, thus creating a succession of images that can be subsequently put together by editing and dubbing.

Those who first struggled with the practical aesthetics of television attempted to see the medium on the one hand as a kind of visual radio and on the other as a form of «diluted cinema,» a rather poor cousin of the theatrical film. This was in part because they came either from radio or from filmmaking and saw the medium in relation to their previous occupations. Writers, directors, and performers from radio tended at first to reduce the television image to a «talking head,» with the addition of occasional still pictures, film clips, or cut-ins from other broadcasting stations. This was especially the case in countries in which television initially lacked adequate financing and directors could not afford costly pictorialization. On the other hand, personnel coming from filmmaking were appalled at the speed with which they were required to prepare and mount their television programs.

Television differs most from film in its relationship to the audience. The film is an event designed for a theatre with an audience specially assembled for the performance. Television, on the other hand, resembles a private performance in the home. The attitude of a person sitting perhaps alone and often for hours on end before a comparatively small picture screened in the familiar surroundings of his living room is quite different from that of a person who has gone out to share the special audience experience of a theatre. Whereas one is absorbed by a good film in a theatre to the exclusion of all else, one merely «watches» television. Television is like a talking picture magazine, going on daily and nightly, asking little, giving out along with its entertainment a quantity of easily assimilated information ranging from formal news coverage to informal, gossipy discussions of the lighter affairs of the day.

Television also differs from film with respect to its visual impact. In the movie theatre a highly magnified image fills the central part of the field of vi-

sion in an otherwise darkened hall, exciting curiosity and response to a degree far beyond that obtained by a standard-size television screen in a relatively undarkened, and much smaller, living room. Skilled viewers in the movie theatre perceive and appreciate an astonishing amount of detail. In comparing television, however, one has only to watch a film produced for big-screen theatre to realize the limitations of the small television screen, in which the actors, speakers, or commentators must occupy most of the visual field.

Notes:

1. an elaborate process of selection and assembly – тщательное продуманный процесс выбора и монтажа;
2. the essential television form – важнейшая функция телевидения;
3. visual impact – визуальное воздействие;
4. easily assimilated information – легко усваиваемая информация;
5. to stem from something – быть результатом чего-либо.

III. SHOOTING A MOTION PICTURE

GENERAL FILMING PROCESS

A development stage precedes production. In this stage, the screenwriter writes the script and the producer hires the director and key actors, prepares a budget and shooting schedule, and raises the necessary funds to pay for the production.

The next stage, preproduction, involves the remaining preparatory work before production begins. During preproduction, the producer approves the final version of the script, the rest of the cast and crew members are hired, and shooting locations are finalized. The director, assistant director, unit production manager, and producer plan the sequence for shooting the individual scenes. If possible, the actors hold rehearsals. The producer, director, and designers work together to outline the visual look of the film – how the scenes will be staged, set construction and decoration, costumes, makeup and hair design, and lighting.

When preproduction is completed, production can begin. A movie is filmed scene by scene, and a scene is filmed shot by shot. These scenes and shots are not usually filmed in the order that they appear in the film. This is because filming depends on factors such as weather conditions, actors' availability, and the set-construction schedule. Scenes that involve large, complicated sets often are filmed near the end of the shooting schedule, because these sets take longer to be completed. Sets can be elaborate. In «Titanic», for example, the filmmakers built major interior rooms such as the grand staircase and dining saloon over a 19 million liter (5 million gallon) tank of water. The sets were supported by hydraulic systems that lowered them into the water to simulate the sinking of the ship.

Preparing for a film shot involves five main operations: The art department and property master prepare the set furnishings and the props the actors will use; the actors run through their lines and movements; the director of photography selects and arranges the lights; the camera operator rehearses the various camera angles and movements to be used in the shot; and the sound crew determines the volume level and placement of microphones. The director oversees and coordinates all these activities.

Each filmed shot is called a take. For complicated shots such as battlefield sequences, the director may use multiple cameras to minimize the number of takes. Even with multiple cameras, however, the director may require many takes before he or she is satisfied. After each take the director confers with the camera operator and production sound mixer. If the director is pleased by the performances and if the camera and sound work are good, the director instructs that the take be printed. If it is not good, it is not printed.

In high-budget productions that involve complicated scenes, it is customary to film an entire sequence in one long master shot, which includes all the major action. Cover shots are brief shots that, edited into the master shot, give the scene proper dramatic emphasis and meaningful detail from moment to moment. Cover shots include close-ups, medium shots, long shots, tracking shots (shots in which the camera is moving while filming), and panning shots (shots in which the camera swivels while filming). Shooting this array of shots is called shooting coverage. Each cover shot, however minor, necessitates a new camera setup and a new placement of lights, microphones, and actors. Action from shot to shot must always match when edited into the film. For example, if the heroine has set down a glass with her left hand in the master shot, she must not set it down with her right hand in a close-up.

At the end of the day, the shots that the director likes are printed. The following day, the director, producer, cinematographer, and editor look at these dailies. During these screenings the director and editor begin to assemble shots into scenes and the scenes into a sequence. Early versions of sequences, or early cuts, often contain alternative takes for certain shots. As the director and editor make final decisions during the editing process, they eliminate the extra takes, so that the structure of the final picture emerges in the form of a rough cut. Then, as scenes are polished and transitions smoothed, the rough cut gradually becomes the first cut.

During the postproduction work, the director and editor solve problems. For example, if a shot went out of focus for a moment in a close-up, they may cover the lapse by cutting to a medium shot if they do not have another satisfactory take of the close-up. While editing the first cut, the director weighs the editor's recommendations but keeps the overall plan of the picture in mind. The producer also contributes, especially when the director and editor are considering reshooting scenes; this may cause the picture to go over budget. When all the scenes are shot and the first cut finished, the producer may ap-

prove it or work with the editor and/or the director to make further refinements. The finished product is the final cut. The film is then ready for sound editing, finalizing of the musical score, and mixing.

Notes:

1. array of shots – набор кадров;
2. actors' availability – возможности актеров;
3. to assemble shots – монтировать кадры;
4. to solve problems – решать проблемы;
5. to outline the visual look of the film – наметить в общих чертах зрительный образ (наглядность) фильма.

SCRIPT

Although conventions vary from one country to another, the script usually develops over a number of distinct stages, from a synopsis of the original idea, through a «treatment» that contains an outline and considerably more detail, to a shooting script. Although the terms are used ambiguously, script or screenplay usually refers to the dialogue and the annotations necessary to understand the action; a script reads much like other printed forms of dramatic literature, while a «shooting script» or «scenario« more often includes not only all of the dialogue but also extensive technical details regarding the setting, the camera work, and other factors such as the exact length of each shot, giving every word of dialogue, and describing all sound effects and the music to be used in each scene. Moreover, a shooting script may have the scenes arranged in the order in which they will be shot, a radically different arrangement from that of the film itself, since, for economy, all the scenes involving the same actors and sets are ordinarily shot at the same time. That's why a detailed scenario is rarely used any more.

Generally, more elaborate productions require more elaborate shooting scripts, while more personal films may be made without any form of written script. The script's importance can also vary greatly depending on the director. Griffith and other early directors, for example, often worked virtually without a script, while directors such as Hitchcock planned the script thoroughly and designed pictorial outlines, or storyboards, depicting specific scenes or shots before shooting any film.

Some scripts are subsequently modified into novels and distributed in book form, such as the U. S. best-seller «The English Patient» (1996) by Michael Ondaatje, and, in the instance of Dylan Thomas's «The Doctor and the Devils» (1953), a script became a literary work without ever having been made into a motion picture.

Notes:

1. synopsis – краткое содержание кинофильма;
2. pictorial – живописный;
3. detailed scenario – подробный киносценарий;
4. depicting specific scenes – рисуя (изображая) особые сцены.

SETTINGS

A salient feature of the cinema is its ability to reproduce natural scenery. From the earliest years filmmakers have mixed outdoor footage with scenes shot inside the studio to give audiences the impression that the carefully calculated dramas they are witnessing are faithful records of events that occurred spontaneously in the real world. Just after World War I the Swedish directors stunned audiences with their films featuring simple folktales set in the mountains. The seasons of the year, the weather, and the Swedish streams, lakes, and waterfalls were active participants in these tales. After the success of documentary features such as those by Robert Flaherty («Nanook of the North»), even Hollywood made room for films in which the natural setting was clearly the main protagonist, with the fictional drama used as a way to convey the audience around the landscape. More often the landscape provides an alternative attraction, allowing viewers to see favourite stars in exotic locations, as in «Under the Tuscan Sun» (2003). Another trend has been the use of familiar surroundings as the sets for futuristic dramas. Jean-Luc Godard's «Alphaville» (1965) turned Paris into an oppressive metropolis on another planet, and «Blade Runner» made in 1982 created a compelling portrait of Los Angeles in the year 2019.

With the invention of lighter, more portable equipment, filming on location – that is, in an actual setting like the one in which the story takes place rather than in a studio set – has become less difficult and less expensive and is used more often. As a result, many earlier motion pictures now look artificial, since no studio set can equal the authenticity of a real location. Nonetheless,

films may have to be shot in a studio when natural settings are unavailable, as in historical films, or are too remote. On the other hand, the effect of certain films can be utterly lost when inauthentic locations are substituted for genuine ones. The 1948 British Technicolor epic «Scott of the Antarctic», for example, was shot in the Swiss Alps, which facilitated filming but ruined the documentary aspect of the film. In some cases, rear screen projection can be used to provide a background setting against which the actors perform.

Notes:

1. on location – на натуре (место натурных съемок);
2. background setting – художественное оформление заднего плана.

COSTUME

Actors in motion pictures have been dressed in noticeable and often significant ways since the beginning of film history. The Italian epics made before World War I displayed Roman and Egyptian styles that the public had come to expect from popular paintings and stage plays dealing with these ancient subjects. After World War I, Ernst Lubitsch gained fame directing historical dramas, such as «Madame Du Barry» (1919), that were termed «costume dramas» even in their own day.

From the 1920s to the 1950s various national cinemas, but particularly those in France and the United States, vied with one another in using the cinema to promote fashion. Christian Dior’s rise in the world of haute couture was accelerated by his experiments with, and his advertising of costumes in motion pictures. In Hollywood a motion picture was often an opportunity for an actress to wear one gorgeous costume after another, and many screen designs initiated popular offscreen fashion trends. After World War II the Italian Neorealist movement proved that audiences could also be drawn by authenticity of dress. Since then, many films attempting to convey a realistic effect have been outfitted not from the costume shop but from second-hand clothing stores.

Costume also once played a more important role in an actor's identity. Charlie Chaplin, Buster Keaton, and other stars of the 1920s and '30s all created characters in which costume was an integral part of the total identity. Audiences were often able to discern the type of character an actor was portraying – hero, villain, comic foil, romantic rival – by the clothes that he was wearing.

Notes:

1. to gain fame – приобрести славу;
2. to promote fashion – рекламировать моду;
3. haute couture – высокая мода, моделирование и пошив одежды высокого класса;
4. advertising of costumes – реклама костюмов;
5. to be an opportunity for – быть возможностью для;
6. offscreen – закадровый;
7. to be an integral part – быть неотъемлимой частью.

THE SECRETS OF MAKE-UP

What are the basic techniques of make-up? You must always remember that light colours make features stand out, and dark ones make them recede. So, for example, if you want to make the person look older, put a light colour on the bony parts of the face – the forehead, the cheekbones, – to make them protrude. Then apply a dark colour on the fleshy parts, because these parts become thinner in old age – that is the hollows on the cheeks, the hollows under eyes and the temples. You then tell the actor to frown, then to laugh so that you can see the lines of the face and you exaggerate these lines with dark colour. If a person has to look old and haggard, you stretch an area of skin and cover it with a film of latex in liquid form. When it dries, you release the skin, the film creases, giving the effect of wrinkled skin. This can sometimes take up to 3 hours to complete this make-up. Then you should also remember that most people need more colour because the lights make the skin look much paler than it really is.

Film makeup differs significantly from that of the stage, where heavy lines are required to convey a characteristic expression to the audience. By means of the camera, the motion-picture audience can study the actor's face quite closely. The makeup must be flawless to stand up under such scrutiny, but, since it need not be applied nightly for several months running, as in theatre, elaborate preparations are feasible. Many of the greatest filmmakers have favoured naturalism in makeup – the unadorned lines of old age or a face caked with dust, running with perspiration. Whatever the style of makeup, its purpose is to make the face a more photogenic object, whether monster or ingenue. The efforts of wig makers, dentists, and plastic surgeons, as well as cosmeticians, are aimed at a heightened reality.

The cosmetics industry grew up in the 1920s alongside motion pictures. Max Factor's fame owes much to the work his company did in modifying makeup to adjust to new types of film and lighting, including the shift to colour cinematography. With changing audience perceptions, caused by television and other factors, more natural makeup styles became just as popular as the «idealized» methods applied to the great studio stars. Sylvester Stallone is one actor whose makeup is exceedingly important in emphasizing his craggy, often sweating features. Ironically, the «natural look» is often the result of extensive makeup tests.

While makeup generally is meant to remain unnoticed or to play servant to the beauty of a face, in science fiction and horror films it may take centre stage. Although it is an art as old as society itself, makeup, like other aspects of cinema, is subject to technological development. Advances in contact lenses, prosthetics, and chemistry have made possible magnificent and startling displays such as those in «Planet of the Apes» (1968), «Time Bandits» (1981), and «The Lord of the Rings» trilogy and the never-ending flow of creatures that terrorize horror-film audiences.

Notes:

1. to protrude – выдаваться (наружу);
2. the effect of wrinkled skin – эффект морщинистой кожи;
3. by means of – посредством;
4. ingénue – инженю (простая, неопытная девушка);
5. natural look – естественный вид.

TECHNICAL ASPECTS OF FILMING

The technical aspects of the filming process include operating the camera, lighting the scene, and recording the sound. Once the film has been shot, it then must be processed and printed. During this process or after it, special effects can be added to the film to create dramatic visual images. The last step in the production of a movie takes place in the film laboratory, where the visual and sound elements of the final cut are combined into a composite print. When the composite print is run through the projector, action and sound together create for the audience the vision of the story intended by the filmmaking team.

OPERATING THE CAMERA

The most important elements of a motion-picture camera are the lens, the shutter, and the two reels that supply the film and take it up again. When a motion-picture camera is in operation, the shutter opens and exposes the film, which receives an image formed by the lens. The shutter then closes and a mechanism called a pull-down claw moves the film along so that it can be exposed once again. In normal operation this cycle occurs 24 times per second, creating 24 separate still photos.

By operating the camera at speeds much faster or much slower than 24 frames per second, the apparent time of a motion can be lengthened or shortened. For example, filming a scene at a fast frame speed, but projecting it at the normal speed of 24 frames per second, slows down the action so that what happens in one second takes three seconds on screen. Operating the camera at a slow frame speed produces the opposite effect and is useful for viewing a very slow process, such as the growth of a plant. When a plant's growth is filmed at one frame every three hours and the film is projected at 24 frames per second, 72 hours of growth are compressed into every second, and on film the plant will appear to spring from the earth.

Notes:

1. operating the camera – работа камеры;
2. pull-down claw mechanism – грейферный механизм.

LIGHTING THE SCENE

A scene can be shot in a studio or on location, meaning that it is filmed in a place that has not been specially constructed for the film.

Two types of light source are used for interior shooting, whether in a studio or on location. Incandescent lamps, which range from a few watts to 10, 000 watts in power, resemble household light bulbs and are used for most filming. Arc lamps are stronger and cast a wider and more direct beam of light. They are used when the crew must illuminate a large area or when the scene demands extremely bright light.

Much location shooting occurs outdoors, where unpredictable weather can make lighting difficult. Even in daylight, the film crew uses lights and reflectors to increase the brightness of the scene or to fill in patches of darkness or shadow. When the shooting environment outside is too bright, film

crews use devices such as butterflies, large pieces of silk or diffusion material, to cut down on brightness or to create shadow.

Sometimes a director elects to use day-for-night shooting, in which a scene is shot during the day but made to look as if it occurred at night. To achieve this effect, the film crew must manipulate the amount of light that reaches the film. Their methods include placing the subject in shade, positioning the camera so that it does not shoot the sky, and choosing certain types of filters to place on the lens.

Notes:

1. lighting the scene – освещение сцены;
2. day-for-night shooting – съемка, сделанная днем «под ночь»;
3. to choose certain types of filters – выбрать нужные фильтры;
4. light source – источник света;
5. direct beam of light – прямой луч света;
6. to cut down on brightness or to create shadow – уменьшить яркость или создать тень.

MONTAGE

Perhaps the most essential characteristic of the motion picture is montage, from the French word, which means «to assemble.» Montage refers to the editing of the film, the cutting and piecing together of exposed film in a manner that best conveys the intent of the work. Montage is what distinguishes motion pictures from the performing arts, which exist only within a performance. The motion picture, by contrast, uses the performances as the raw material, which is built up as a novel or an essay or a painting, studiously put together piece by piece, with an allowance for trial and error, second thoughts, and, if necessary, reshooting. The order in which the segments of film are presented can have drastically different dramatic effects.

Three types of montage may be distinguished – narrative, graphic, and ideational. In narrative montage the multifarious images and scenes involve a single subject followed from point to point. In a fiction film, a character or location is explored from multiple angles while the audience builds a comprehensive image of the situation being explored or explained. Graphic montage occurs when shots are juxtaposed not on the basis of their subject matter but because of their physical appearance. Some avant-garde works depend on the spectator's ability to match the graphic relations of assorted images, such as

the people, objects, and the shapes of numerical and alphabetical figures or the torpedoes, swimming seals, and blimps. In graphic montage, cutting usually occurs during shots of movement rather than ones of static action. This cutting on motion facilitates the smooth replacement of one image by the next. In ideational montage, two separate images are related to a third thing, an idea that they help to produce and by which they are governed.

These three types of montage seldom appear in their pure form. Most ideational montage proceeds on the basis of the graphic similarity of its components, as does narrative montage when relying on graphic cutting to cover its movement. Similarly, the graphic matches between torpedoes, seals, and blimps in «A Movie» ultimately construct an idea of movement toward explosion and destruction. Besides the complications brought about by the intermixing of these types, the addition of the sound track multiplies the possibilities and effects of montage. Eisenstein and Pudovkin referred to such possibilities as «vertical» montage, opposing it to the «horizontal» unrolling of shot after shot. Because sound permits the establishment of relations between what is seen and heard at each moment, the film image can no longer be said to be a self-contained unit; it interacts with the sound that accompanies it. Sound relations (including dialogue, music, and ambient noise or effects) may be built in constant rapport with the image track or may create a parallel organization and design that subtends what is seen. In all, montage appears to be the most extraordinary factor differentiating the motion picture from the other arts.

Notes:

1. to convey the intent – выражать смысл;
2. narrative, graphic, and ideational montage – описательный (вербальный), графический и мыслительный (относящийся к мышлению) монтаж;
3. ambient noise – акустический фон окружающей среды.

RECORDING THE SOUND

In filmmaking, sounds are picked up by microphone and recorded on tape. During production a boom generally holds the microphone above the actors and out of camera range so that it is not seen on screen. Whenever possible, the original recording includes only dialogue. Additional sound can obscure the dialogue.

Microphones of many different types have been used for sound recording. These may differ in sound quality, in directional characteristics, and in convenience of use. Conditions that may dictate the choice of a particular microphone include the presence of minor echoes from objects in the set or reproduction of speech in a small room, as distinct from that in a large hall. Painstaking adjustments are made by careful attention to the choice of microphones, by the arrangement and sound absorbency of walls and furniture on the set, and by the exact positioning of the actors. For recording a conversation indoors, the preferred microphone is sensitive in a particular direction in order to reduce extraneous noises from the side and rear. It is usually suspended from a polelike «boom» just beyond camera range in front of and above the actors so that it can be pivoted toward each actor as he speaks. Microphones can also be mounted on a variety of other stands. A second way to cut down background noise is to use a chest microphone hidden under the actor's clothing. For longer shots, radio microphones eliminate the wires connecting actors to recorders by using a miniature transistor radio to send sound to the mixer and recorder.

Sometimes shooting outdoors results in too much noise, rendering some of the dialogue unusable. In this case, the actors later record replacement dialogue, and their lines are then synchronized with the picture. During postproduction, sound experts create special sounds, such as a train wreck or the clinking of silverware and dishes during a dinner scene.

A complete sound track is built from tracks that have been recorded separately. The dialogue is on several tracks, the music on others, and sound effects on yet others. Many large, elaborate productions such as musicals have 30 or more separate tracks. Sound engineers combine, or mix, the individual tracks electronically in a recording studio while viewing the final cut of the picture.

Notes:

1. original sound recording – первоначальная, оригинальная, подлинная запись;
2. sound absorbency of walls – звукоизоляция стен;
3. painstaking adjustment – тщательная настройка;
4. the clinking of silverware and dishes – звон серебряных приборов и посуды;

5. sensitive in a particular direction – чувствительный в определенном направлении;
6. a chest microphone – нагрудный микрофон.

MIXING

The final combination of tracks onto one composite sound track synchronous with the picture is variously known as mixing, rerecording, or dubbing. Mixing takes place at a special console equipped with separate controls for each track to adjust loudness and various aspects of sound quality. Although some of the new digital processes employ the record-industry technique of overdubbing, or building sound track-by-track onto a single tape, most mixing in films is still performed by the traditional practice of threading multiple dubbing units (sprocketed magnetic film containing separate music, dialogue, and sound effects elements) on banks of interlocked dubbers.

The mixer strives to strike the right dramatic balance between dialogue, music, and effects and to avoid monotony. Mixing procedures vary widely. Some studios use one mixer for each of the three main tracks, in which case the effects tracks have probably been mixed down earlier onto one combined track. In the early days of magnetic recording, stopping the rerecording equipment produced an audible click on the track; if a mistake were made, mixing would have to be redone from the beginning of the tape reel. The advent of back-up recording in the 1960s eliminated the click, making it possible for mixers to work on smaller segments and to correct mistakes without starting over. This enables the mix to be controlled by one person, who may be combining as many as 24 tracks. An even greater advance is the computerized console that enables the mixer to go back and correct any one track without having to remix the others.

Because of narrow track width, optical stereo sound tracks require a system of noise reduction such as Dolby Type A. The Dolby system works by responding to changing amplitudes in various regions of the frequency spectrum of an audio signal. The quieter passages are boosted to increase the spread between the signal (desired sound) and the unwanted ground noise. When played back, normal levels are restored, and the ground noise drops below the threshold of audibility.

Notes:

1. special console – специальный пульт;
2. to avoid monotony – избегать монотонности;

3. an audible click – слышимое щелканье;
4. sprocketed magnetic film – магнитная лента с перфорированным краем (перфолента);
5. tape reel – бобина (катушка) с лентой;
6. below the threshold of audibility – ниже порога слышимости.

MUSIC

The live music that accompanied silent films varied from a full orchestra to a honky-tonk piano, according to the size of the cinema. Music was effectively used on the film set to improve an actor's performance. With sound, music became an integral part of the picture on the screen. Early mood music was so expressive that often it now seems overblown. Conscientious filmmakers soon learned the virtue of restraint, using music less frequently but with more effect. Since the 1960s, electronic music has come to be commonly used.

Music often has an important function in emotional climaxes of motion pictures. It can be used effectively to relieve or sublimate intolerable intensity of grief, pain, or ecstasy. Music reveals how expressive periods of silence can be and how great music can ennoble scenes like those of Christ's persecution and agony on the cross. Music may also be used symbolically. In «Leon Morin, Priest» (1961), for example, a sequence of harsh chords represents the German occupation forces, and a dancing bugle motif represents the Italian troops. Organ music is used in scenes showing the heroine with the priest in church, piano music when they are in his flat. Hurdy-gurdy music represents two gossiping spinsters, and in a climactic scene louder and louder electronic music represents the heroine's obsessive sexual feeling for the priest until she reaches out to take his hand.

There are two basic kinds of music; underscoring is usually background orchestration motivated by dramatic considerations, and source music is that which may be heard by the characters. Neither is likely to be recorded during shooting. Because a performance is usually divided into separate shots that take minutes or hours to prepare, it would be extremely difficult to produce a continuous musical performance. Thus, most musical numbers are filmed to synchronize with a playback track. The songs and accompaniment are prerecorded, so that during filming the musician is mouthing the words or faking the playing in time to the track recorded earlier.

Whether music is chosen from music libraries or specially composed for the film, it cannot be prepared until the picture has been edited. The first step in scoring is spotting, or deciding which scenes shall have music and where it is to begin and end. The music editor then uses an editing console to break down each use of music, or cue, into fractions of seconds. Recording is done on a recording stage, with individual musicians or groups of instruments miked individually and separated from one another, sometimes by acoustical partitions. In this case the conductor's function of balancing the instrumentalists may be left to the scoring mixer, who can adjust each track later.

Notes:

1. an important function in emotional climaxes of motion pictures – важная функция в эмоциональных кульминациях фильмов;
2. to relieve intolerable intensity of grief, pain – уменьшить невыносимое чувство горя, боли.

DUBBING

Dubbing in filmmaking is the process of adding new dialogue or other sounds to the sound track of a motion picture that has already been shot. Dubbing is most familiar to audiences as a means of translating foreign-language films into the audience's language. When a foreign language is dubbed, the translation of the original dialogue is carefully matched to the lip movements of the actors in the film. Dubbed sound tracks rarely equal the artistic quality of original foreign-language sound tracks, however, and hence subtitles may be preferred by viewers as a means of understanding the dialogue in foreign films.

Dubbing is often employed in the original-language version of a sound track for technical reasons. Filmmakers routinely use it to remedy defects that arise from synchronized filming (in which the actors' voices are recorded simultaneously with the photography). Synchronously recorded dialogue may be unclear or inaudible in a long-distance shot or because of accidental air traffic overhead, or it may simply be impossible to conceal a microphone close enough to pick up the actors' voices intelligibly. Dubbing allows the filmmaker to obtain high-quality dialogue regardless of the actual conditions that existed during shooting. Dubbing is also used to add sound effects to the original sound track. It may also be used in musicals to substitute a more pleasing voice for that of an actor who performs a song on camera.

The filmmakers of some countries rely on dubbing to supply the sound track of an entire film, because the technique can be less expensive and troublesome than synchronized filming.

Notes:

1. the lip movements of the actors – движение губ актеров;
2. simultaneously – синхронно, одновременно;
3. inaudible – неслышный;
4. to rely on something – полагаться на что-либо;
5. to add sound effects – добавлять звуковые эффекты;
6. the original-language version – перевод оригинального языка.

SPECIAL EFFECTS

Special visual effects have added to the allure of motion pictures since the early days of cinema. French director Georges Méliès is considered the most influential pioneer of special effects. His film «A Trip to the Moon» (1902) combined live action with animation, demonstrating to audiences that cinema could create worlds, objects, and events that did not exist in real life.

Three-dimensional (3-D) film technology was developed in the early 1920s but did not become popular until the 1950s, when it enjoyed a brief period of use. Although motion-picture film, like still photography, normally yields two-dimensional images, the illusion of a third dimension can be achieved by projecting two separate movies – one made for the right eye, the other for the left – onto a special screen. Members of the audience wear 3-D eyeglasses so that the right eye sees one picture and the left eye sees the other, producing the effect of three dimensions.

Many of the special effects used in contemporary films were invented before World War II (1939–1945). For instance, in the silent film «The Thief of Bagdad» (1924), Douglas Fairbanks appears to battle huge monsters by means of a technique that involved filming two scenes separately, then blending them during the printing process. Half of one negative image was exposed during printing (say, the half with Fairbanks), while the other half was covered. Then the covered, still-unexposed half was exposed to the negative with the monsters. The result was a complete single image formed from two separate scenes. This same split-screen technique allowed Kevin Kline to play both the president of the United States and his look-alike in «Dave» (1993).

Another example of the lasting power of early techniques is stop-motion photography. The original «King Kong» (1933) used this technique, in which the King Kong figurine was repeatedly filmed for very brief segments and then moved, so that when the film was projected at normal speed, King Kong appeared to move. The same technique animated the figures in «James and the Giant Peach» (1996).

After World War II there was a lull in the development and use of special effects. Technical advances in the design and manufacture of motion-picture cameras made it easier to film on actual locations, and the trend in cinematic storytelling tended toward realism, resulting in less call for fantastic illusions. Then in 1968 the film «2001: A Space Odyssey», in which astronauts appear to float weightlessly in outer space, led to a renewed interest in special effects. «Star Wars» (1977) revolutionized the way special effects were created and proved them to be a potential box-office gold mine. George Lucas, who directed «Star Wars», created his own special-effects studio, Industrial Light & Magic, which became a leading innovator and was responsible for a series of groundbreaking special-effects techniques.

In making «Star Wars» Lucas used computers to control camera movement. In this technique, called motion-control cinematography, the computer's precise control allows a camera shooting live action in one studio to move at the same speed as a camera shooting a model in a second studio that serves as background for the live action. The two shots can be combined later with full confidence that camera moves will be identical and will therefore match seamlessly. Motion-control cinematography also allows cameras to replicate the same series of shots precisely while filming the same object. With each pass the camera makes, different elements can be added. For example, in «Star Wars» different engine glows and running lights could appear on the spaceships in successive filming passes. The accumulation of more and more detail results in a complex and realistic-looking object.

Many of the spaceships and other objects in «Star Wars» were miniatures, borrowing another technique from early cinema. Filmmakers have long used miniatures to stage such large-scale actions as the collapse of a building or a shipwreck, scenes that would be too expensive or unfeasible to stage. Adding in appropriate sound for the scale of the event completes the illusion.

Filmmakers draw upon many other special effects to create illusions in the cinema. Sometimes a film calls for an actor to appear in a place it will be

difficult to film, or doing something that is impossible, such as flying. In these cases, the filmmaker uses the so-called blue-screen process, filming the actor in front of a screen that is either painted or lit to match a particular shade of blue. During printing the filmmakers then replace this blue background with a completely different image, creating the illusion that the actors are moving through that setting. In «Superman» (1978) and its sequels, blue-screen was used to depict the hero's flight. The actor, Christopher Reeve, was filmed with his arms outstretched against a blue screen in a studio, acting as if he were flying. After images of the city (from the perspective of a low-flying airplane) were substituted for the blue background, Superman appeared to be flying over tall buildings.

Another way to place actors in settings that do not actually exist is through matte photography. This technique involves a realistic painting with an area blacked out. The painting is filmed and then, separately, an action sequence that has been carefully framed to fit the perspective and scale of the blacked-out area is inserted. The combination of the two images creates the illusion that the action is happening in the environment of the painting. The paintings used in matte photography range widely in size, and many matte photographers are now using computers to generate the paintings. One use of matte photography occurs in the final scene of «Raiders of the Lost Ark» (1981). The scene shows a worker pushing a crate through a huge warehouse stocked with all kinds of government-owned objects. Except for the worker and the path he takes, the warehouse is actually a painting.

In the late 20th century, the techniques used in creating effects entered a new era, that of digitization. In digitization, sounds and images are stored as electronic files and viewed and edited on a computer. Creating a digital version of a filmed image takes a huge amount of data-storage capacity. To approximate the look of the 35-millimeter film, the computer must break each frame into millions of pixels (picture elements). The computer assigns a number value to each pixel that corresponds to a color and brightness level. By renumbering the pixels so that the colors change, the image can be altered.

Digitizing images allows them to be manipulated in almost any conceivable manner, and the computer can also be used to generate its own images. An example of combined imagery is a scene from «Jurassic Park» (1993) where computer-generated dinosaurs are seen charging toward and then leaping over a filmed man and two children. In «Forrest Gump» (1994)

the title character seems to meet historical figures such as President John F. Kennedy and singer Elvis Presley. This was done by digitally merging images of lead actor Tom Hanks with films of Kennedy, Presley, and other figures.

Another popular computer-generated technique is called morphing, which is short for metamorphosis on film. Morphing, which is the featured visual effect in «Terminator 2: Judgment Day» (1991), involves the digital translation of one object, or character, into another. The effect is of the object or character visibly and fluidly changing into another.

Advances in digitization allowed filmmakers to alter their previous work in ways previously impossible. In the late 1990s, by digitizing «Star Wars» and its sequels, George Lucas was able to add new scenes and creatures, and to improve some of the special effects of the original films. The digitally remastered films were then rereleased.

The 1997 film «Titanic» used computer-generated images, miniatures, and live-action special effects more extensively than any previous film. Unlike the special effects of previous films, many effects of «Titanic» did not make themselves obvious. Instead, they blended into the texture of the film. The result was so effective it was almost impossible to tell that many scenes onboard or in the water were filmed in a studio, and not on location, and that many images, including crowds of people on the ship, were actually computer generated.

Notes:

1. split-screen – разделенный (секционированный) экран;
2. a lull in the use of special effects – затишье (перерыв) в использовании спецэффектов;
3. to be responsible for something – отвечать за что-либо;
4. precise control – точный контроль;
5. at the same speed – с той же самой скоростью;
6. seamlessly – плавно; без резких переходов, равномерно;
7. unfeasible to stage – невозможно осуществить;
8. blue screen – специальный эффект кинотехники, включающий съемку актеров на фоне голубого экрана, на который позднее добавляют компьютерную графику и объединяют все в один эпизод;
9. metamorphosis – перевоплощение, превращение, преобразование, метаморфозис;

10. morphing (metamorphosing) – трансформация, морфинг в компьютерной анимации – плавное преобразование одного изображения в другое с помощью геометрических операций и цветовой интерполяции; более научно морфингом называются методы моделирования изменений формы объекта;
11. computer-generated images (CGI) – компьютерные изображения (полученные на компьютере анимированные изображения) используемые в кино и на телевидении;
12. to remaster – обновить фильм.

DISTRIBUTING AND MARKETING A MOTION PICTURE

After films have been produced, they must be distributed to individual movie houses and theater chains. This is accomplished through distributors, who lease motion pictures from the producer or production company. They then pay for the making of prints; arrange screenings so theaters can bid on the rights to show the film; promote and advertise the film; distribute copies of the film to the theaters; arrange for release on cable and broadcast television; coordinate distribution of videotapes, laser discs, and digital video discs to stores; and keep records of the income and expenses for all aspects of film distribution. Distributors bill theaters at the end of engagements, upon receipt of attendance reports.

Sometimes films are not leased, but instead these distribution tasks are subcontracted by the producer to a distributor. The producer then pays for the services by giving the distributor a percentage of the revenue, ranging from 10 to 50 percent of the motion picture's net income. Additionally, the distributor deducts from the producer's share of the net profits the cost for supplying prints of the film and for advertising and promotion.

The Motion Picture Association of America (MPAA) rates films to provide guidance to viewers about what kind of material the movie is likely to contain. There are five ratings. «G» indicates that the film is suitable for all ages. «PG» means that some material may be inappropriate for children. «PG-13» means that some material may be unsuitable for children under age 13. «R» means that anyone under age 17 must be accompanied by a parent or adult guardian. «NC-17» means that no one under age 17 is admitted.

Many films, especially those geared toward children, involve additional marketing beyond the film itself. The film's producers sell the rights – called ancillary rights – to use the film's characters or images to various manufacturers, and various toys, games, and clothing then appear featuring these characters or images. And for many films, separate musical recordings of the songs in the film's sound track are produced and sold in record shops.

Notes:

1. Motion Picture Association of America (MPAA) – Американская ассоциация кино (ААК) – это центральная организация американской кинопромышленности, ведающая вопросами производства и проката фильмов. Ее основная функция – защита интересов входящих в нее крупных и мелких кинофирм (около 100), экспорт и импорт фильмов, участие в международных кинофестивалях и пр. Она осуществляет также контроль за соблюдением системы ограничений, т. н. рейтинга ААК. Ассоциация имеет бюро в 38 странах (прибыль от проката американских фильмов за рубежом составляет более половины общей прибыли). Создана в 1921 как Ассоциация кинопродюсеров и кинопрокатчиков Америки (Motion Picture Producers and Distributors of America), современное название с 1946 года;
2. to promote and advertise the film – рекламировать (продвигать) и привлекать внимание к фильму;
3. ancillary rights – дополнительные (вспомогательные) права;
4. theatres can bid on the rights to show the film – театры могут участвовать в тендере на показ фильма.

IV. ANIMATION

Animation is the art of making inanimate objects appear to move. Animation is an artistic impulse that long predates the movies. History's first recorded animator is Pygmalion of Greek and Roman mythology, a sculptor who created a figure of a woman so perfect that he fell in love with her and begged Venus to bring her to life. Some of the same sense of magic and mystery still adheres to contemporary film animation.

Animation is motion pictures created by recording a series of still images such as drawings, objects, or people in various positions of incremental movement. When it is played back it produces the illusion of unbroken motion. The term animation applies to creations on film, video, or computers, and even to motion toys, which usually consist of a series of drawings or photographs on paper that are viewed with a mechanical device or by flipping through a hand-held sequence of images. The term cartoon is sometimes used to describe short animated works (under ten minutes) that are humorous in nature.

HISTORY

The theory of the animated cartoon preceded the invention of the cinema by half a century. Precursors of animation include optical toys or devices that involve incremental movement and the appearance of motion. One such device is the thaumatrope, a disk with complementary images (a bird and a cage, for example) printed on each side and two strings that serve as handles; when the disk is spun by twirling the strings, the images converge (the bird would appear to be inside the cage). The thaumatrope, which was developed by English physician John A. Paris in 1825, demonstrates the concept of persistence of vision: Images remain implanted on the eye for a split second after they have moved and, if continuous images appear rapidly enough, they will seem to be connected. Belgian scientist Joseph Plateau developed another early animation device, the phenakistiscope, in 1832. This rotating disk contains successive images that, when viewed properly, give the appearance of motion. In 1877 French inventor Émile Reynaud patented the praxinoscope, a cylinder containing a strip of paper with animated images that can be seen through the use of a mirror. Reynaud became not only animation's first entrepreneur but, with his gorgeously hand-painted ribbons of celluloid conveyed

by a system of mirrors to a theatre screen, the first artist to give personality and warmth to his animated characters.

Animation has been a part of cinema history from the time the first motion pictures were made in the late 1800s. Some early live-action films, known as trick films, used the animation technique of stop action, in which the camera is stopped and an object is removed or added to a shot before filming is resumed. Some of the pioneers of drawn animation films were well-known newspaper cartoonists, such as French artist Émile Cohl, often considered to have been the first true animator, and American artist Winsor McCay. McCay created a hand-coloured short film of «Little Nemo» for use during his vaudeville act in 1911, but it was «Gertie the Dinosuar», created for McCay's 1914 tour, that transformed the art. McCay's superb draftsmanship, fluid sense of movement, and great feeling for character gave viewers an animated creature who seemed to have a personality, a presence, and a life of her own. The first cartoon star had been born.

Notes:

1. to precede the invention – предшествовать изобретению;
2. to resume filming – продолжать съемку (после перерыва).

ANIMATION IN EUROPE

In Europe filmmakers experimented with widely different techniques: in Russia and later in France, Wladyslaw Starewicz (also billed as Ladislas Starevitch), a Polish art student and amateur entomologist, created stop-motion animation with bugs and dolls, and the feature-length «The Tale of the Fox» (1930), based on German folktales. A Russian working in France, Alexandre Alexeïeff, developed the pinscreen, a board perforated by some 500, 000 pins that could be raised or lowered, which created patterns of light and shadow that gave the effect of an animated steel engraving. It took Alexeïeff two years to create «A Night on Bald Mountain» (1933), which used the music of Modest Mussorgsky.

Inspired by the shadow puppet theatre of Thailand, Germany's Lotte Reinoger employed animated silhouettes to create elaborately detailed scenes derived from folktales and children's books. Her «The Adventures of Prince Achmed» (1926) may have been the first animated feature; it required more than two years of patient work and earned her the nickname «The Mistress of

Shadows». In the 1950s Reiniger moved to England, where she continued to produce films until her retirement in the '70s.

Another German-born animator, Oskar Fischinger, took his work in a radically different direction. Abandoning the fairy tales and comic strips that had inspired most of his predecessors, Fischinger took his inspiration from the abstract art that dominated the 1920s. At first he worked with wax figures animated by stop motion, but his most significant films are the symphonies of shapes and sounds he called «coloured rhythms, «created from shifting colour fields and patterns matched to music by classical composers. He became fascinated by colour photography and collaborated on a process called Gasparcolor, which, as utilized in his 1935 film «Composition in Blue», won a prize at that year's Venice Film Festival. Through the 1940s and '50s he balanced his work between experimental films such as «Motion Painting No. 1» (1947) and commercials, and he retired from animation in 1961 to devote himself to painting.

Fischinger's films made a deep impression on the Scottish design student Norman McLaren, who began experimenting with cameraless films – with designs drawn directly on celluloid – as early as 1933 («Seven Till Five»). A restless and brilliant researcher, supported by government grants, he was able to play out his most radical creative impulses, using watercolours, crayons, and paper cutouts to bring abstract designs to flowing life. Attracted by the possibilities of stop-motion animation, he was able to turn inanimate objects into actors («A Chairy Tale», 1957) and actors into inanimate objects («Neighbours», 1952), a technique he called «pixellation». McLaren won an Oscar for «Neighbours». The international success of McLaren's work opened the possibilities for more personal forms of animation.

Notes:

1. first animated feature – первый мультипликационный полнометражный фильм;
2. two years of patient work – два года терпеливой работы;
3. shifting colour field – меняя цветовой фон;
4. to devote himself to… – посвятить себя… ;
5. to turn inanimate objects into actors – превратить неживые предметы в актеров.

CONTEMPORARY DEVELOPMENTS

A century after its birth, animation continues to evolve. The most exciting developments are found on two distinct fronts: the anime («animation») of Japan and the prime-time television cartoons of the United States.

Japanese animation, known as anime, blossomed after World War II (1939–1945) and today is immensely popular both within Japan and worldwide. Some of the first animation produced in Japan includes the short film «The Hare Gets Revenge Over the Raccoon» (1939) and the puppet film «The Girl at Dojo's Temple» (1946), both directed by Kon Ichikawa, who later also made live-action films. The most important historical figure in Japanese animation, Osamu Tezuka, created the first animated television series in Japan, «Astro Boy» in 1963. Tezuka also made a number of shorts, among them «Broken Down Film» (1985), which parodies American silent motion pictures. More recently, the success of such animated feature films as «Akira» (1988), directed by Katsuhiro Ōtomo, has earned Japanese anime an international following. One of the most famous Japanese animators is Hayao Miyazaki, whose acclaimed films include «Castle in the Sky» (1986), «Princess Mononoke» (1997), and «Spirited Away» (2001), which won an Academy Award for best animated feature. The Japanese animated television series «Cowboy Bebop» (1998), by director Shinichirō Watanabe, is another landmark of the genre.

Notes:

1. anime – «аниме» (японская анимация, ее сюжеты обычно заимствуются из популярных в Японии комиксов manga); «аниме» отличаются от американских мультфильмов разработанностью характеров и сюжета;
2. manga – «манга» (японские комиксы; часто лежат в основе мультфильмов в жанре «аниме»).

THE PRODUCTION PROCESS

There are many ways to create animation, depending on whether the materials used are two-dimensional (flat, such as drawings, paintings, or cut-out pieces of paper) or three-dimensional (having volume, such as clay, puppets, household objects, or even people). In each case, an animator must keep in mind the basic principle of frames per second (the number of images

needed to produce one second of film). Because sound film runs at 24 frames per second, a film animator must make 24 images for each second of animation that he or she wishes to create. A common timesaving practice is to film animation on twos or on threes, meaning that the animator actually uses one image for two or three frames of film in a row, rather than using each image only once.

After choosing an idea for a film, an animator must think about a concept in terms of individual actions. For instance, if the animator decides on an action that will take 3 seconds of animation to complete, he or she will have to create images to fill 72 frames of film (3 seconds of movement multiplied by a running speed of 24 frames per second). Filmed on twos, 36 drawings showing progressive changes in the movement will be needed to create the 3-second action. Different media use different frame rates. No matter what standard is used, the ability to think in terms of incremental movement is essential to the animation process.

An animator must do a lot of planning, or preproduction work, before an animation is recorded. Whereas live-action filmmakers might improvise on the set, most animators have everything precisely timed prior to filming. Before any animation of images can be done, many details must be completed, such as developing the concept; storyboarding the concept (sketching the major events in a story with panel-like drawings, much like a comic strip); developing and recording a dialogue track, if used, and other sound elements; timing the dialogue or other sounds and recording this information on a time sheet (which shows, in seconds, the length of each bit of sound); and timing the action to fit the sound. In some cases, dialogue is recorded after animation is complete; this has been a common practice in the Japanese animation industry.

Depending on the size and budget of the production, the animator may work with a team of character designers, model builders, background artists, inspirational sketch artists, colorists, and other professionals who influence the look of the work. An individual, or independent, animator can take on all these roles.

Notes:

1. preproduction work – подготовительная работа;
2. timing the dialogue – синхронизация диалога;
3. can take on all these roles – может выполнить всю работу.

TYPES OF ANIMATION

If an animator is basing the animation project on drawings, one of the most common animation techniques, he or she will first create a series of rough sketches that often will be filmed in a pencil test (simple line drawings of the animated images done in pencil) to determine whether the desired motion has been achieved. If the pencil test is satisfactory, images are refined («cleaned up») by removing excess lines. Beginning in the mid-1910s, animation was often completed using acetate cels (sheets of celluloid), although this technique of cel animation is now being overtaken by computerized methods. Using the traditional cel process, cleaned-up drawn images are traced onto a cel by a person known as an inker, using special acetate-adhering inks. Multiple cel animation – the superimposition of several cel layers, each carrying different figures or parts of figures requiring special care in animation – allowed increased complexity in the image with minimum work load for the artist-animators. With the more modern forms of colour film introduced in the early 1930s, opaque paints and coloured inks could be used on the cels. Starting in the 1960s, to save time and money many large studios used a photocopy process, rather than hand inking, to transfer lines from the drawn original to the acetate cel.

Puppet animation uses solid three-dimensional figures in miniature sets that are moved incrementally for each frame of film. The puppets are often made of a stable material so that the carefully phased movements may be adjusted between the exposures of successive frames. Well-known puppet animation directors include Hungarian artist George Pal, Czech artist Jiří Trnka, and Russian artist Ladislas Starewicz. Animation using wooden puppets has been associated principally with Eastern Europe, which has a strong tradition of toy making. Since the 1980s latex figures – rubber-like puppets usually supported by a flexible internal skeleton called an armature – have become popular in animation. This type of puppet was used in the animated film «The Nightmare Before Christmas» (1993).

Clay animation employs figures made of Plasticine, a material that has an oil base to keep it flexible. Like latex puppets, clay figures are typically supported by some kind of armature, ranging from a complex «ball-and-socket» skeleton to simple twisted wire.

The animation technique known as pixilation uses humans or other live subjects filmed incrementally in various fixed poses; when the movements are played back, the subjects move in an unnatural or somewhat surreal way. One famous example of this type of animation is the short film «Neighbors» (1952), in which human beings look like automatons. This film was made by the Scottish animator Norman McLaren.

Pinscreen animation, a relatively unusual method, was developed in France by Russian-born Alexandre Alexeieff and American Claire Parker. The pinscreen (also known as a pinboard) is composed of a large upright frame containing a white board that is perforated by millions of pins, or nails. Using rollers of different sizes, these pins are pushed inward or outward. Lit from the side with a single spotlight, the pattern of pins creates shadows. Dark shadows appear black, light shadows appear in variations of gray, and brightly lit areas appear to be white.

Computers can be used to automate many animation processes, such as shading and coloring. Efforts to lessen the extraordinary labour and costs of animation have taken two basic directions: simplification and computerization. Inexpensive cartoons made for television have often resorted to «limited animation, «in which each drawing is repeated anywhere from two to five times. The resultant movements are jerky, rather than smoothly gradated. Often only part of the body is animated, and the background and the remaining parts of the figure do not change at all. Another shortcut is «cycling,» whereby only a limited number of phases of body movement are drawn and then repeated to create more complicated movements such as walking or talking.

Although computers can be used to create the limited animation, they can also be used in virtually every step of sophisticated animation. If a three-dimensional figure is translated into computer terms (i. e., digitized), the computer can move or rotate the object convincingly through space. Hence, computer animation can demonstrate highly complex movements for medical or other scientific researchers. Animators who work with computers usually distinguish between computer-assisted animation, which uses computers to facilitate some stages of the laborious production process, and computer-generated animation, which creates imagery through mathematical or computer language rather than through photography or drawing. Finally, computers may be used to modify or enhance a drawing that has been initiated in the traditional manner. Computers demonstrate that new technologies have gained greater accep-

tance in the industry. Computer animators are generally expected to have the same drawing skills and understanding of incremental movement and timing that are necessary to create more traditional techniques. Many computer animators work on projects intended for video games and the Internet, and they also find employment creating special effects for feature films. Computer-animated special effects and techniques to enhance live-action images have become a dominant characteristic of contemporary motion pictures, especially in the action, science fiction, and horror genres.

Computer-generated animation has made a significant impact on the animation industry. In recent years, computer-generated animation has focused a great deal of attention on creating realistic-looking human figures, as well as fire, water, fur, natural environments, and other challenges. It is unlikely, however, that other animation techniques will fade completely. As in the past, independent animators will continue to create innovative personal expressions using a variety of approaches, developing new methods and expanding the definition of animation as an art form. Today, computers are used extensively throughout all aspects of the animation industry.

Notes:

1. cel – (от celluloid) – кель, буфер перемещаемого (движущегося) изображения в анимации; кадр или слой анимации/изображения; ранее – рисунок, перенесенный на целлулоидные листы, которые объединяются для создания эффекта движения.

WALT DISNEY'S EARLY LIFE BEFORE HIS GREAT SUCCESS

Walt Disney was born on the 5th of December in 1901, in Chicago, Illinois, U. S and died on the 15th of December in 1966, Los Angeles, California.

American motion-picture and television producer and showman, he is famous as a pioneer of animated cartoon films and as the creator of such cartoon characters as Mickey Mouse and Donald Duck. He also planned and built Disneyland, a huge amusement park that opened near Los Angeles in 1955, and before his death he had begun building a second such park, Walt Disney World, near Orlando, Florida. The Disney Company he founded has become one of the world's largest entertainment conglomerates.

Walter Elias Disney was the fourth son of Elias Disney, a carpenter, farmer, and building contractor, and his wife, Flora Call, who had been a pub-

lic school teacher. When Walt was little more than an infant, the family moved to a farm near Marceline, Missouri, a typical small Midwestern town. There Walt began his schooling and first showed a taste and aptitude for drawing and painting with crayons and watercolours.

His restless father soon abandoned his efforts at farming and moved the family to Kansas City, Missouri, where he bought a morning newspaper route and compelled his young sons to assist him in delivering papers. Walt later said that many of the habits and compulsions of his adult life stemmed from the disciplines and discomforts of helping his father with the paper route. In Kansas City the young Walt began to study cartooning with a correspondence school and later took classes at the Kansas City Art Institute and School of Design.

In 1917 the Disneys moved back to Chicago, and Walt entered McKinley High School, where he took photographs, made drawings for the school paper, and studied cartooning on the side, for he was hopeful of eventually achieving a job as a newspaper cartoonist. His progress was interrupted by World War I, in which he participated as an ambulance driver for the American Red Cross in France and Germany.

Returning to Kansas City in 1919, he found occasional employment as a draftsman and inker in commercial art studios, where he met Ub Iwerks, a young artist whose talents contributed greatly to Walt's early success.

Notes:

1. a pioneer of animated cartoon films – основоположник анимационных фильмов;
2. Mickey Mouse – Микки Маус – знаменитый мышонок, персонаж мультфильмов У. Диснея; впервые появился в немом мультфильме с участием актеров «Безумный аэроплан» (1928), однако полностью его образ сложился в звуковом фильме «Пароход Вилли», озвученном самим Диснеем. По воспоминаниям Диснея, создать Микки его вдохновил живой мышонок, появлявшийся в 1924 у него в студии в Канзас-Сити. В 1932 за создание Микки Мауса Дисней получил премию «Оскар». Вместе со своими друзьями мышкой Минни Маус, псами Плуто и Гуфи и утенком Дональдом он вошел в золотой фонд американской и мировой мультипликации. В каком-то смысле Микки Маус – это символ Америки, одно из самых оригинальных творений американской культуры. Образ

мышонка Микки использован компанией Диснея в оформлении более 5 тыс. изделий ширпотреба;

3. Donald Duck – Дональд Дак (Утенок Дональд), вечно недовольный раздражительный утенок в матросском костюмчике, один из наиболее популярных мультипликационных персонажей, созданных на студии У. Диснея. Дональд Дак вскоре перекочевал в комиксы, в кино и на телевидение. Известны также приключения его шаловливых племянников – утят Хьюи, Дьюи и Луи и дядюшки – скупого миллионера Скруджа Макдака;
4. a huge amusement park – огромный парк развлечений.

THE WALT DISNEY COMPANY

The Walt Disney Company founded by the artist and cartoonist Walt Disney in the early 1920s is an American corporation that was the best-known family entertainment in the 20th century.

Disney's imagination and energy, his whimsical humour, and his gift for being attuned to the vagaries of popular taste inspired him to develop well-loved amusements for «children of all ages» throughout the world. His achievement as a creator of entertainment for an almost unlimited public and as a highly ingenious merchandiser of his wares can rightly be compared to the most successful industrialists in history. His films are still shown regularly, and because of their timeless quality, will continue to be shown for years to come.

Walt Disney began his career in animation with the Kansas City Film Ad Company in Missouri in 1920. In 1922 Disney and his friend Ub Iwerks, a gifted animator, founded the Laugh-O-gram Films studio in Kansas City They acquired a secondhand movie camera with which they made one and two-minute animated advertising films for distribution to local movie theatres. They also began producing a series of cartoons based on fables and fairy tales. In 1923 Disney produced the short subject «Alice in Cartoonland», a film combining both live action and animation that was intended to be the pilot film in a series. Within weeks of its completion, Disney filed for bankruptcy and left Kansas City to establish himself in Hollywood as a cinematographer. «Alice in Cartoonland» turned out to be a surprise hit, and orders from distributors for more Alice films compelled Disney and his brother Roy – a life-

long business partner – to reopen shop in Hollywood. The Kansas City team soon joined the Disneys in California, and the company produced mostly Alice films for the next four years.

In 1927 Disney began his first series of fully animated films, featuring the character called «Oswald the Lucky Rabbit». When his distributor appropriated the rights to the character, Disney altered Oswald's appearance and created a new character – a cheerful, energetic, and mischievous mouse that he named Mortimer Mouse; but his wife insisted that this was a poor name choice, and it was called as Mickey Mouse. The film was an immediate sensation and led to the studio's dominance in the animated market for many years. The growing popularity of Mickey Mouse and his girlfriend, Minnie, however, attested to the public's taste for the fantasy of little creatures with the speech, skills, and personality traits of human beings. (Disney himself provided the voice for Mickey until 1947.) This popularity led to the invention of other animal characters, such as Donald Duck and the dogs Pluto and Goofy.

Walt Disney had long thought of producing feature-length animated films in addition to the shorts. In 1934 he began work on a version of the classic fairy tale «Snow White and the Seven Dwarfs» (1937), a project that required great organization and coordination of studio talent and a task for which Disney possessed a unique capacity. While he actively engaged in all phases of creation in his films, he functioned chiefly as coordinator and final decision maker rather than as designer and artist. «Snow White» was widely acclaimed by critics and audiences alike as an amusing and sentimental romance. By animating substantially human figures in the characters of Snow White, the Prince, and the Wicked Queen and by forming caricatures of human figures in the seven dwarfs, Disney departed from the scope and techniques of the shorts and thus proved animation's effectiveness as a vehicle for feature-length stories.

Disney also produced a totally unusual and exciting film – his multisegmented and stylized «Fantasia» (1940), in which cartoon figures and colour patterns were animated to the music of Igor Stravinsky, Paul Dukas, Pyotr Ilyich Tchaikovsky, and others.

The Disney Company continued to flourish during the 1950s and '60s. Disney's attention was then increasingly devoted to live-action features, television productions, and his new huge amusement theme park, Disneyland, which opened in 1955 in Anaheim, California. It soon became a mecca for

tourists from around the world. Quality animated features such as «Sleeping Beauty» (1959), «101 Dalmatians» (1961), and «Winnie the Pooh and the Honey Tree» (1965) were still produced. Disney's finest live-action film, «Mary Poppins» (1964), was heralded as the studio's greatest achievement in more than 20 years. The film won five Academy Awards, including a best actress Oscar, and was nominated in seven additional categories.

Walt Disney was never a rich man by Hollywood standards, largely because he valued perfection more than profits. «I don't make movies to make money, «he once said, «I make money so I can make more movies.» The company was in financial disarray when he died on December 15, 1966, but enterprises he planned before his death assured the company's future. In 1965 he purchased 43 acres of barren land in central Florida for his most ambitious project, the Walt Disney World, theme park and resort. Roy Disney assumed supervision of the project, and the park opened in 1971 to great success.

During the 1970s and '80s the company produced few films of note and realized its greatest profits from the distribution of old films and from Disney World, which had become one of the world's leading tourist destinations.

In 1982 the Experimental Prototype of the City of Tomorrow, or EPCOT Center, was incorporated into the park and immediately became one of its main attractions. EPCOT was the last project Walt Disney himself envisioned during his lifetime.

The 1990s were the Disney Company's most financially successful decade in history. The revival was heralded by the release of «The Little Mermaid» (1989), an animated feature regarded as Disney's best such effort in more than 40 years. More animated blockbusters followed, including «Beauty and the Beast» (1991), «Aladdin» (1992), «The Lion King» (1994), «The Hunchback of Notre Dame» (1996), and «Fantasia 2000» (1999). The company had experimented with computerized animation for the live-action feature «Tron» (1982) and realized the technology's potential with the enormously successful «Toy Story» (1995) and «Toy Story 2» (1999). Live-action features have also found success, especially «101 Dalmatians» (1996), a remake of Disney's own 1961 animated feature.

Although films continue to be a major component of the Disney Company, they constitute but one of many successful ventures of recent years. New Disney theme parks were opened in Paris and Tokyo, and Disney Quests

– indoor theme parks featuring interactive virtual-reality arcades – debuted in Orlando, Florida, and Chicago. The «Disney Magic», the first ship in the Disney Cruise Line, was launched on July 30, 1998, and offered vacation packages to the Caribbean islands. In addition to the long-running Disney Channel cable network, broadcasting interests were expanded to include the ABC network, the sports cable network, and Radio Disney. The company's most visible and noteworthy enterprise of the 1990s was its foray into Broadway musicals. Stage adaptations of the animated features «Beauty and the Beast» and «The Lion King», both visually resplendent and long-running successes, premiered in 1994 and 1997, respectively. The company purchased Broadway's New Amsterdam Theatre in 1997 and has been credited with many civic improvements in the Broadway area. Disney's most ambitious stage production is a modern version of «Aida» (2000), with a score by the «Lion King» composing team of Elton John and Tim Rice. At the end of the 20th century the Walt Disney Company was one of the world's largest entertainment conglomerates, and it consistently ranked among America's top 50 corporations.

Notes:

1. whimsical humour – необычный юмор;
2. feature-length animated films – полнометражные мультипликационные фильмы;
3. to assure the company's future – обеспечивать будущее компании;
4. to assume supervision of the project – взять на себя руководство проектом;
5. one of many successful ventures – одно из многих успешных предприятий.

SOYUZMULTFILM

Founded on the 10th of June in 1936, Souzmultfilm Animation Film Studio is the biggest animated film studio in Europe. Today the collection of the Film Fund of Souzmultfilm comprises more than 1500 animated films created with hand-drawn, puppet, cut-out and other animation techniques. A vast number of films have won numerous awards at prestigious international film festivals.

The collection includes animated films based on Russian folklore and European fairy-tales, comedy stories, funny and amusing sketches featuring

children and animals, musical tales, sports films, detective stories, having raised several generations of Russian people. Many of these films are included not only in Russian, but also in the world «golden fund» of the animation film art.

Soyuzmultfilm is a Russian animation studio based in Moscow. Over the years it has gained international attention and respect, garnering numerous awards both at home and abroad. Noted for a great variety of style, it is regarded as the most influential animation studio of the former Soviet Union. The studio has produced 1529 films during its existence.

It is currently divided into two studios: «Creative union of the «Film studio «Soyuzmultfilm» and the Soyuzmultfilm Film Fund.

The Studio was founded in 1936 under the name Soyuzdetmultfilm. The name was changed to Soyuzmultfilm on 20 August 1937. Initially comprising only a few scattered workshops, Soyuzmultfilm grew quickly, soon becoming the Soviet Union's premier animation studio. The studio produced exclusively traditional animation until 1954, when a «puppet division» was founded and the first stop motion-animated film released. The puppet division would later also make cutout animated films.

During the Soviet era, the studio employed a maximum of over 700 skilled labourers and released an average of 20 films each year (the highest number was 47, in 1973).

The 1970s saw the birth of the Soviet Union's most popular animation series «Nu, pogodi!» directed by Vyatcheslav Kotyonochkin. A simple plot of the animation is about a wolf chasing a hare through all the series of cartoon.

One of the most famous Russian animators is Yuriy Norshteyn. His films «Hedgehog in the Fog» (1975) and «Tale of Tales» (1979) show not only technical masterliness (although not smooth animation), but also an unrivaled magic beauty. «Tale of Tales» was elected best animation film of all time during the 1984 Olympic Arts Festival in Los Angeles, and again in 2002.

The 60s, 70s and 80s saw the release of many films whose characters became an integral part of Soviet culture: «Winnie-the-Pooh» (1969), «Crocodile Gena» (1969), «Karlsson-on-the-Roof» (1968), «The Musicians of Bremen» (1969), «Three from Buttermilk Village» (1978), «Nu, pogodi!» (1969-2006), «Hedgehog in the Fog» (1975), «The Mystery of the Third Planet»

(1981), «There Once Was a Dog» (1982), «The Tale of Tsar Saltan» (1984) etc.

The variety of animation styles and the unprecedented degree of artistic freedom given to its many animators made Soyuzmultfilm perhaps the most diverse of the world's major animation studios.

Animators and directors who worked in Soyuzmultfilm studio are Ivan Ivanov-Vano, Fyodor Khitruk, Vyatcheslav Kotyonochkin, Yuriy Norshteyn, Aleksandr Ptushko. Actors whose voices the characters spoke are Anatoli Papanov, Klara Rumyanova, Vasilii Livanov.

Soyuzmultfilm's creativity was fueled in part by the unique conditions of the Soviet Union which made it possible for the studio to disregard the commercial appeal of its films. Because animators were paid by the Academy of Film regardless of how well or how poorly their products sold (though they were not, in fact, «sold»), they were free to pursue their artistic vision without giving a thought to finances.

The collapse of the Soviet Union brought to a close the golden era of Soyuzmultfilm. New economic realities made it impossible for the government to support the studio any longer. Although the studio survived, it shrank dramatically, losing nearly 90 % of its staff and releasing only a few films.

In 1999, Soyuzmultfilm came back under the control of the government. A government edict on 10 January 2003 divided the company into two separate companies. The separation was finalised on March 1, 2004. The rights of all Soyuzmultfilm films before March 1, 2004 belong to the «Soyuzmultfilm Film Fund», and its official mission is restoring and marketing them. The mission of the «Creative union of the «Film studio «Soyuzmultfilm» is to create new films (anywhere from 3-7 short films a year) and to eventually privatize itself.

Notes:

1. Soyuzmultfilm – Союзмультфильм;
2. Creative union of the Film studio «Soyuzmultfilm» – Творческо-производственное объединение Киностудия «Союзмультфильм»;
3. Soyuzmultfilm Film Fund – Фильмофонд Киностудии «Союзмультфильм»;
4. Soyuzdetmultfilm – Союздетмультфильм;
5. to chase – охотиться;
6. to survive – выживать.

V. FILM CORPORATIONS AND FESTIVALS

HOLLYWOOD

Hollywood is a district within the city of Los Angeles, California, U. S., whose name is synonymous with the American motion-picture industry. Since the early 1900s, when movie-making pioneers found in southern California an ideal blend of mild climate, much sunshine, varied terrain, and a large labour market, the image of Hollywood as the fabricator of tinseled cinematic dreams has become worldwide.

An adobe was the first house built (1853) on the site near Los Angeles, which was then a small city in the new state of California. Hollywood was laid out as a real-estate subdivision in 1887 by Horace Wilcox, a prohibitionist from Kansas who envisioned a community based on his sober religious principles. His wife, Daeida, named the area after the home of a friend in Chicago. In 1910, because of an inadequate water supply, Hollywood residents voted to consolidate with Los Angeles.

In 1908 one of the first storytelling movies, «The Count of Monte Cristo», was completed in Hollywood after its filming had begun in Chicago. In 1911 a site on Sunset Boulevard was turned into Hollywood's first studio, and soon about 20 companies were producing films in the area. Hollywood had become the centre of the United States' motion-picture industry by 1915, as more independent filmmakers relocated there from the East Coast. For more than three decades, from the silent screen through the advent of the talking picture, such men as D. W. Griffith, Goldwyn, Adolph Zukor, William Fox, Louis B. Mayer, Darryl F. Zanuck, and Harry Cohn served as overlords of the great film studios – 20th Century–Fox, Metro-Goldwyn-Mayer, Paramount Pictures, Columbia, Warner Brothers, and others. Among the writers who were fascinated with Hollywood in its «golden age» were the novelists F. Scott Fitzgerald, Aldous Huxley, Evelyn Waugh, and Nathanael West.

After World War II, film studios began to move outside Hollywood; and location filming around the world emptied many of the famous lots and sound stages or turned them over to television show producers. With the advent of television, Hollywood began to alter its functions. By the early 1960s it had become the source of much of American network television entertainment. Some studios, such as Universal, became mammoth television produc-

ers. The presence of thousands of technically skilled artisans in the Hollywood area, as well as vast amounts of equipment, make it unlikely that the entertainment industry will ever be completely uprooted.

Notes:

1. Hollywood – Голливуд (пригород Лос-Анджелеса, штат Калифорния; центр американской кинематографии);
2. religious principles – религиозные принципы;
3. crypts of such performers – склепы таких исполнителей;
4. terrain – местность;
5. sober – здравомыслящий;
6. throughfare – проезд;
7. gilded past – золотое прошлое;
8. tawdry – кричащий, безвкусный.

UNITED ARTISTS CORPORATION

United Artists Corporation is a major investor in and distributor of independently produced motion pictures in the United States. The corporation was formed in 1919 by Charlie Chaplin, the comedy star; Mary Pickford and her husband, Douglas Fairbanks, the popular film stars; and D. W. Griffith, the director who was a pioneer in the development of camera techniques. They were the leading filmmakers of their day and wanted complete freedom in producing and distributing their films. The company also handled the distribution of high-quality films made by independent producers. United Artists was the first major production company to be controlled by its artists rather than by businessmen. It also started the trend among studios to act as distributing agencies for films other than those it produced.

Besides the films of its founders (including Chaplin's «The Gold Rush», 1925), United Artists prospered in the 1920s with films starring Buster Keaton and Rudolph Valentino. The company met the new challenge of sound films in the 1930s with the talents of such producers as Samuel Goldwyn and Alexander Korda. The corporation eventually encountered financial difficulties, though, and was reorganized in 1951: the production studio was sold, and United Artists became solely a financing and distributing facility. Although the new administration established itself with modestly budgeted films, the company was fully competitive by the mid-1950s with all the major studios

because of such films as «The African Queen» (1951), «West Side Story» (1961) and others. The company's subsequent successes included the James Bond and Pink Panther series and such films as «One Flew over the Cuckoo's Nest» (1975). In its later years, United Artists underwent various ownerships and corporate organizations.

Notes:

1. complete freedom – полная свобода;
2. to prosper – процветать;
3. to undergo various ownerships – претерпеть (перенести) разные формы собственности.

WARNER BROTHERS

Warner Brothers – in full (1923–69) Warner Brothers Pictures, Inc., or (from 1969) Warner Bros. Inc. – is American motion-picture studio that introduced the first genuine talking picture (1927). The company was founded by four brothers, Harry, Albert, Samuel, and Jack Warner, who were the sons of Benjamin Eichelbaum, an immigrant Polish cobbler and peddler. The brothers began their careers showing moving pictures in Ohio and Pennsylvania on a traveling basis. In 1903 they started acquiring movie theatres, and they then moved into film distribution. Later they began producing their own films, and in 1917 they shifted their production headquarters to Hollywood, Calif. They established Warner Brothers Pictures, Inc., in 1923. The oldest of the brothers, Harry (1881–1958), was the president of the company and ran its headquarters in New York City, while Albert (1884–1967) was its treasurer and head of sales and distribution. Sam (1888–1927) and Jack (1892–1978) managed the studio in Hollywood.

When the company ran into financial difficulties in the mid-1920s, Sam Warner persuaded his brothers to collaborate in developing a patent on a process (Vitaphone) that made the «talkies» possible. The studio's «Don Juan» (1926) opened with a completely synchronized musical sound track, and «The Jazz Singer» (1927) had both synchronized music and dialogue. Warner Brothers then made «Lights of New York» (1928), the first full-length all-talking film, and «On with the Show» (1929), the first all-talking colour film. The enormous financial success of these early sound films enabled Warner Brothers to become a major motion-picture studio. By the 1930s Warner

Brothers was producing about 100 motion pictures a year and controlled 360 theatres in the United States and more than 400 abroad.

Warner Brothers became known for its tightly budgeted, technically competent entertainment films. In the early 1930s the company started the craze for gangster films with «Little Caesar» (1930), «The Public Enemy» (1931), and «Scarface» (1932). In the '30s Warner Brothers also presented musical extravaganzas, many swashbuckling and adventure films, and dramas. Among the studio's best-known films of the 1940s and '50s were «Casablanca» (1942), «Watch on the Rhine» (1943), and «A Streetcar Named Desire» (1951). The studio's later box-office successes included «My Fair Lady» (1964), «Bonnie and Clyde» (1967), «The Exorcist» (1973), «The Color Purple» (1985), and «The Fugitive» (1993).

Jack Warner was Warner's longtime vice president in charge of production and became the company's president in 1956, after the last of his older brothers had retired. He retired in 1972. Meanwhile, Warner Brothers had undergone various corporate changes and had diversified into television programming, book publishing, and musical recordings by the 1970s. In 1969 it became Warner Bros. Inc., a subsidiary of Warner Communications Inc. In 1989 the latter company merged with Time Inc. to form Time Warner Inc., the largest media and entertainment corporation in the world. Time Warner inaugurated the WB, a broadcast television network, in 1995.

Notes:

1. to collaborate – сотрудничать;
2. to retire – уходить в отставку;
3. to diversify – разнообразить;
4. a subsidiary – дочерняя компания;
5. a broadcast television network – телевизионная вещательная компания.

METRO-GOLDWYN-MAYER, INC.

Metro-Goldwyn-Mayer, Inc. is a motion picture and entertainment company based in Santa Monica, California. A product of the 1981 merger between film studios MGM Pictures and United Artists Pictures, Inc. (UA), Metro-Goldwyn-Mayer (MGM) is one of the oldest and most influential studios in motion picture history. Many of Hollywood’s most famous movies

were produced under the banner of either MGM or United Artists, including «Gone With the Wind» (1939), «High Noon» (1950), «West Side Story» (1961), «From Russia With Love» (1962), «Midnight Cowboy» (1969), «One Flew Over the Cuckoo's Nest» (1975), and «Rain Man» (1988). Battered by a series of corporate takeovers and restructurings in the 1980s, MGM slid from its position as a major Hollywood studio. United Artists Pictures became a subsidiary of MGM after a major restructuring in 1992. But a string of hits in the mid-1990s restored much of the luster to MGM and its UA subsidiary.

In 1916 Samuel Goldwyn formed The Goldwyn Picture Corporation and introduced a roaring lion (Leo) as the trademark for his movies. In 1924 Goldwyn's studio merged with Metro Pictures and with Louis B. Mayer Pictures to form MGM. Louis B. Mayer served as vice president and general manager of MGM, gaining notoriety for his commanding, even dictatorial management style. Irving Thalberg, a protégé of Mayer, ran the new company's production division and developed MGM's reputation for producing highly polished, technically sophisticated films. «Ben-Hur» (1926) became the first in a long string of MGM blockbusters that also included «Grand Hotel» (1932), «Boys Town» (1938), «Gone With the Wind», and «The Wizard of Oz» (1939). The studio later became known for its lavish musicals, such as «Singin' in the Rain» (1952), and for its epic dramas, such as «Doctor Zhivago» (1965).

In 1970 a financier Kirk Kerkorian took over the studio. In 1973 Kerkorian turned over most of MGM's U. S. distribution to United Artists, a studio that had been formed in 1919 by silent-film stars Mary Pickford, Charlie Chaplin, and Douglas Fairbanks, along with director D. W. Griffith. Kerkorian acquired United Artists in 1974 and formed the MGM / UA Entertainment Company.

In 1986 cable television tycoon Ted Turner purchased MGM's film library for almost $500 million. The studio reorganized and changed its name again, to MGM/UA Communications Company. By the late 1980s the studio had begun losing money, and in 1990 Kerkorian sold the company to Italian financier Giancarlo Parretti. In 1992 former Paramount Pictures chairman Frank Mancuso was installed to lead MGM/UA, which became Metro-Goldwyn-Mayer Inc., with United Artists Pictures as a subsidiary.

Under Mancuso's leadership the studio began to regain some of its former stature in the motion-picture industry. «Stargate» (1994) became the first

MGM picture in three years to make a considerable profit at the box office, grossing over $40 million. «Goldeneye» (1995) then became the most profitable installment of the popular James Bond series of films, grossing over $350 million. Several hits followed. With its movies winning over audiences once again, the company began expanding and creating new divisions, including MGM Worldwide Television, a television production studio; MGM Animation, an animated-film studio; and MGM Interactive, a multimedia entertainment company.

Notes:

1. trademark – торговая (фабричная) марка;
2. dictatorial management style – диктаторский стиль управления;
3. notoriety – дурная слава;
4. television tycoon – телевизионный магнат;
5. to regain former stature – восстанавливать старую структуру.

PARAMOUNT PICTURES CORPORATION

Paramount Pictures Corporation, motion picture and television production and distribution company based in New York City. One of the leading film studios in the United States, Paramount has produced many popular motion pictures, such as «The Ten Commandments» (1923; remade in 1956), «The Godfather» (1972) and its sequels, and «Forrest Gump» (1994).

Paramount was founded in 1912 as Adolf Zukor's Famous Players Film Company. Zukor, an immigrant to the United States from Hungary, began his career in the entertainment industry in 1903. In 1912 he formed Engadine, a film distribution company. He later added a film production division and renamed the company Famous Players. In 1916 Zukor teamed with American film producer Jesse Lasky to form the Famous Players-Lasky Corporation, which soon took the name of its film distribution division, Paramount. The company produced and distributed films, but it also built or bought hundreds of theaters in the United States and Europe.

Paramount became one of the early leaders in the movie industry by aggressively acquiring smaller production studios, by featuring popular actors in its films, and by showing those films in its own theaters. In 1914 Zukor signed a contract with American actor Mary Pickford, who quickly became one of the

most famous stars in the industry. Other early movie stars who performed in Paramount films included Douglas Fairbanks, Gloria Swanson, Gary Cooper.

In 1926 the Balaban & Katz theater chain merged with Paramount, and ten years later American producer Barney Balaban took charge of the operation. Under Balaban's leadership during the 1930s and 1940s, Paramount grew even larger. The studio's films «Going My Way» (1944) and «Lost Weekend» (1945) each won Academy Awards for best picture. By the mid-1940s Paramount and four other large motion picture companies owned most of the movie theaters in urban areas of the U. S., thereby controlling production, distribution, and presentation of virtually all American films.

But in 1948 Paramount sold their theater holdings. The studio's influence in the motion picture industry diminished considerably. Paramount produced only an occasional hit during the 1950s and early 1960s. In 1966 Gulf & Western Industries bought the company. When it acquired Paramount, Gulf & Western was a holding company for dozens of other interests, including cigars, mining, and real estate. With Gulf & Western's backing, Paramount produced several hits, including «The Odd Couple» (1968), «Love Story» (1970), «The Godfather», and «The Godfather II» (1974).

In 1989 the company was renamed Paramount Communications Corporation. In 1994 Viacom bought Paramount. A year later Viacom launched a television network, United Paramount Network.

Notes:

1. entertainment industry – индустрия развлечения;
2. by aggressively acquiring – активно скупая (покупая);
3. by featuring popular actors – выводя (снимая) в главных ролях популярных актеров.

TWENTIETH CENTURY FOX FILM CORPORATION

Twentieth Century Fox Film Corporation is a motion picture and television production company, based in Los Angeles, California. The company was formed in 1935 by the merger of two film production companies, the Fox Film Corporation and Twentieth Century Films. Long one of Hollywood's leading studios, Twentieth Century Fox produced hit films such as «The Sound of Music» (1964) and «Star Wars» (1977).

The company traces its origins to 1904 when William Fox, an immigrant to the United States from Hungary, started a chain of nickelodeon theaters (movie houses that charged a nickel for admission) in New York City. Fox began producing motion pictures in 1912, and three years later, in 1915, he founded the Fox Film Corporation to produce, distribute, and exhibit films. The company moved to California in 1917. From 1925 to 1928 the Fox Film Corporation pioneered technology for recording and playing back sound on film. Beginning in October 1927 Fox used the technology, which it called the Movietone sound system, to bring sound to newsreels that it played in cinemas before presentation of the company's feature films. In 1928 Fox began making feature sound films that used the Movietone system, and soon other major studios began converting to the technology.

Twentieth Century Films began in 1933 when Darryl F. Zanuck and Joseph M. Schenck left their executive positions at Warner Bros. and United Artists, respectively, to create a new company. Zanuck and Schenck merged their company with Fox two years later in 1935 and formed Twentieth Century-Fox.

In the late 1930s and '40s Twentieth Century-Fox produced mainly Westerns, musicals, screen biographies, and religious epics, several important social dramas, such as «Gentlemen's Agreement» (1947). In 1953 Twentieth Century-Fox introduced CinemaScope, the process by which a picture is projected on a screen two and a half times as wide as it is high; the company's first wide-screen feature film, «The Robe» (1953), began the trend toward the use of wide screens in motion-picture theatres. Twentieth Century-Fox was the studio that brought Marilyn Monroe to stardom in the 1950s. Among the studio's most successful musicals in that decade was «The King and I» (1956).

During the late 1950s and early 1960s Twentieth Century Fox nearly went bankrupt after it produced a string of financial failures, including the wildly expensive film «Cleopatra» (1963). In 1964 the studio became financially stable once again following the success of «The Sound of Music».

During the 1960s Twentieth Century Fox became a leading producer of television shows with popular programs such as «Voyage to the Bottom of the Sea» (1964-1968), «Batman» (1965-1968), and «Lost in Space» (1965-1968). The film studio had a string of successful films in the 1970s, including «The Poseidon Adventure» (1972), «Young Frankenstein» (1974), and «The Towering Inferno» (1974). In 1977 Twentieth Century Fox released «Star Wars»,

a film that several other studios had chosen not to produce. The film grossed nearly $200 million on its first release, breaking box-office records and supplying the studio with revenue to make acquisitions outside of the film industry. These acquisitions included resorts in Aspen, Colorado, and Monterey, California.

In 1981 the corporation was bought by oil industry executive Marvin Davis and his family, who in turn, in the course of 1985, sold it to the international publisher Rupert Murdoch, Australian-born media mogul. After the purchase Murdoch consolidated his American film and television companies under a holding company, Fox, Inc. Fox produced several box office hits, including «Wall Street» (1987). In 1996 the studio scored a blockbuster with «Independence Day», which grossed more than $800 million worldwide.

Notes:

1. box office hit – кассовый фильм;
2. box-office failure – кассовый провал;
3. on the eve of the Great Depression – накануне Великой депрессии; самый крупный мировой экономический кризис 1929–1933 гг., который начался в США и охватил все страны с рыночным хозяйством; официальной датой начала Великой депрессии считается биржевой крах на Уолл-стрит в «черный вторник» 29 октября 1929;
4. to merge – объединять;
5. great commercial success – большой коммерческий успех;
6. to retrieve its fortune – вернуть себе фортуну;
7. Movietone – первый технический прием, включающий звуковую дорожку на пленке;
8. CinemaScope – синемаскоп, система широкоэкранного кино.

BOLLYWOOD: INDIA'S STAR MACHINE

India turns out more motion pictures each year than any other country in the world. And Bollywood, the name given to the center of the Hindi film industry in Mumbai, India, is the dream factory for a great many of them.

In India, cinema is not entertainment. It’s a passion. Every day, millions of moviegoers flock to the 13, 000-odd cinema halls scattered across the country to partake of a movable feast of spectacle, song, and dance. Since film pro-

duction began in India in the early 1900s, India has made over 27,000 films in 52 languages. Today, India is the largest film-producing country in the world.

Indian moviemaking industry began in Bombay (now Mumbai) in the 1930s and developed into an enormous film empire. The Mumbai film industry or Bollywood, as it's popularly known, is India's Hindi film capital.

Mumbai has occupied center stage in film history since the arrival of cinema in India. On July 7, 1896, the first ever film to be screened in India, six Lumière Brothers shorts, was shown at Mumbai's Watson Hotel. Soon, enterprising Indians in Mumbai were making similar shorts. By 1912 there were efforts at filming stage plays, and Dadasaheb Phalke, widely acknowledged as the father of Indian cinema, had established Phalke Films in Mumbai. One year later, after pawning his wife's jewelry and risking physical and financial ruin, he made India's first feature film. A resounding success, it ran for over three weeks. In 1931 Ardeshir Marwan Irani, a Mumbai studio mogul, directed the first Indian talkie «Alam Ara»; in 1937 he produced India's first indigenously processed color film, «Kisan Kanya».

Since then, the Hindi film industry has grown in scale and ambition. Over the years several classic genres emerged from Bollywood: the historical epic, the curry western, the courtesan film, which highlights stunning cinematography and sensual dance choreography, and the mythological movie.

Today, Bollywood resembles its products in its larger-than-life aura, colorful personalities, and grand contradictions. Mumbai, home to more than 10 sprawling studios, churns out a variety of spectacles, ranging from big budget, multi-star movies to C-grade quickies made on threadbare budgets in 10 to 15 days. At any given time, 200-plus films are under production, with budgets ranging from $50, 000 to over $5 million. The approximately $500-million industry employs around 100, 000 people.

Although Chennai (Madras), Hyderābād, and Calcutta are also important film production centers, Bollywood films, with a wider reach, retain an almost hypnotic hold on Indians across the world. Its stars are modern gods. Megastars, rather than the plots, were often the driving force behind the films. Beginning in 1936, when Ashok Kumar and Devika Rani emerged as the first major star pair, the Indian public developed an insatiable appetite for news about their screen heroes. This interest continued with male actors such as Raj Kapoor, Dilip Kumar, and Dev Anand in the 1950s and '60s, Rajahs Khanna in the '70s, Amitabh Bachchan in the '80s, and Shahrukh Khan in the '90s.

Popular female icons included Madhubala in the 1950s, Mumtaz in the '60s, Zeenat Aman in the '70s, Hema Malini in the '80s, and Madhuri Dixit and Kajol in the '90s.

Over the years, Hindi films have taken giant strides technically but baby steps thematically. While it isn't unusual to find modern equipment like Arriflex cameras and Avid editing systems in Mumbai's dusty studios, unconventional themes are rare. Most mainstream movies subscribe to the two cardinal rules of Mumbai moviemaking: there must be a love angle and there must be songs.

Music has been an integral part of Indian cinema since «Alam Ara», which had seven songs. Historians believe the musical form comes from Indian theater. Whether it is a thriller, an action film, a horror shocker, or a teen romance, characters eventually break into song – often against the backdrop of an impossibly beautiful location. Film songs, which are played at weddings, festivals, celebrations, and in discos, are national anthems. Today, film music is a big business, with successful soundtracks selling as many as 10 million cassettes. And the various composers, singers, and choreographers are stars themselves.

At the turn of the 21st century, Bollywood produced as many as 1, 000 feature films annually in all of India's major languages and in a variety of cities, and international audiences began to develop among Asians in the United Kingdom and in the United States. Standard features of Bollywood films continued to be formulaic story lines, expertly choreographed fight scenes, spectacular song-and-dance routines, emotion-charged melodrama, and larger-than-life heroes.

So Bollywood thrives, in all its chaotic splendor. As the legendary filmmaker, the late Raj Kapoor put it: «It's here to live, it's here to die. There is no other earth and no other sky».

Notes:

1. Bollywood – Болливуд (индийская киноиндустрия) (от B(ombay) + (H)ollywood);
2. movable feast – переходящий церковный праздник;
3. gaudy – яркий, броский, кричащий;
4. sublime – возвышенный, величественный;
5. sensual dance choreography – хореография чувственного танца;
6. an integral part – неотъемлемая часть;
7. national anthems – национальные гимны.

TŌHŌ MOTION PICTURE COMPANY

Tōhō Motion Picture Company is a leading Japanese motion-picture studio.

The company was founded in 1936 by Kobayashi Ichizō, a former businessman who was the creator of an all-girl «opera troupe.» In 1932 he had organized the Tokyo Takarazuka Theatre Corporation, subsequently acquiring several established theatres and building new and larger ones. His structures housed three or more separate theatres, a model that is still followed in Japan. In 1935 he gained control of two small companies, the PCL, a studio that had first used modern production methods, and the JO, a company that produced advertising films. The next year the Tōhō Motion Picture Distribution Corporation was formed to distribute films produced by these two studios. Famed director Kurosawa Akira was one of the company's earliest employees.

Tōhō was the foremost Japanese filmmaker during World War II. After the war, however, it experienced severe labour difficulties over unionization. By 1948 Tōhō had ended production and was acting as a distributor for the films of the Shintōhō Motion Picture Company, which had been financed by Tōhō in 1947. The studio reopened and in the 1950s introduced the first successful Japanese-developed wide-screen process, Tohoscope, similar to the American CinemaScope technique.

Notes:

1. to house – размещать;
2. to acquire –приобретать, покупать;
3. to experience severe labour difficulties – испытывать серьезные трудности.

MOSFILM

Mosfilm does not need a special presentation because it is a film industry association, which is often described as the largest and oldest in Russia and in Europe. Its output includes most of the world-known Soviet films, ranging from works by Tarkovsky and Eisenstein (commonly considered the greatest Soviet directors), to the Red Westerns, to the Akira Kurosawa co-production «Dersu Uzala» and the epic «War and Peace».

Today Mosfilm is the biggest and most well-equipped production studio. Film direction and camera and lighting equipment, actor catalogues and

unique information archives, pyrotechnics and weapons, make-up and hair pastiche, collections of retro motor-cars and costumes, up-to-the-minute sound recording studios and editing rooms, post-production studios and the film processing laboratory – all the components make up a single unique and powerful structure which is called Mosfilm with its productive capacity of more than 100 films a year.

Mosfilm produces and distributes cinema, TV and video production, as well as renders services on the entire cycle of film production – from writing the literary script to printing ready film copies.

Russian films produced in Mosfilm take part in film festivals, both in Russia and abroad. First-rate professional awards and their success with the public are undoubtedly evidences of high level of these films both from artistic and technical points of view; they are also competitive in the world cinema market.

The history of this huge film town which is situated on the Sparrow Hills began in the remote 1920. Exactly that year two film factories which belonged to prominent film producers of the early years of the twentieth century A. A. Khanzhonkov and I. N. Jermol'ev were nationalized and handed over under the authority of the All-Russia photo-and-film department. In December 1922 this department was transformed in Goskino, and film studios of Khanzhonkov and Jermol'ev which were under its authority got new names: the «First factory» and the «Third factory» of Goskino correspondingly. Mosfilm was founded on the base of these factories in November 1923. The first full-length film «Up on the Wings» (director Boris Mikhin) was released onto screens of the country in January 1924. Since then Mosfilm which got its present name in 1935 has been producing films regularly.

During the World War II the film studio was evacuated to Alma-Ata (August 1941) and merged with other Soviet film studios into the Central United Film Studio. The Mosfilm returned to Moscow at the end of 1943.

The famous emblem – the sculpture «Worker and Peasant Woman» by V. Mukhina in front of the Spasskaya tower – appeared for the first time in 1947 in the film «Spring» by Grigoriy Alexandrov.

Many buildings are situated on the Mosfilm area, and they reflect typical features of architecture and construction of the epoch when they were built.

In 1948 the project of so-called «Greater Mosfilm» was adopted. It included several blocks of motion-picture stages, office premises, the special department of setting construction and other buildings. They are examples of the architecture of the Stalin times what reflected especially in the spirit of pomposity and a sort of heaviness.

Another demonstrative example is the building of the Staging Facilities complex. It was erected with the use of large panels; its geometrical configurations are simple and devoid of any decoration. The building is completely meets the new industrial architectural style «out of glass and concrete» prevailed in the late sixties–the seventies.

One of the last buildings raised on the Mosfilm area is the block of the New Sound Studio. It demonstrates typical features of the architecture of the eighties. The building front is faced with yellow bricks and decorated with the arched entrance in the large lobby. This studio was designed by the well-known English architect Tom Hidly, a recognized master just acoustical design. Here it is possible to work even with the big symphony orchestra together with a choir of 100 singers and to carry out high quality records of their performance!

In the course of their activity Mosfilm studios produced more than 2500 films and several generations of native and foreign spectators were brought up with these films. A great deal of them are included into the world treasury of cinematography and won prizes of many festivals in our country and abroad.

Some of these film classics granted international awards at various film festivals are:

- A war drama «The Cranes Are Flying» (1957) directed by Mikhail Kalatozov – a winner of Palme d'Or at the Cannes Film Festival in 1958; Летят журавли
- A war film «Ballad of a Soldier» (1959) directed by Grigori Chukhrai – a winner of Special jury prize of Cannes Film Festival in 1959 and a nominee for Academy Award for Writing Original Screenplay in 1961; Баллада о солдате
- A war film «My Name is Ivan» (1962) directed by Andrei Tarkovsky – a winner of the Golden Lion Award at the Venice Film Festival in 1962; Иваново детство

- Historical «War and Peace» (1968) directed by Sergei Bondarchuk – a winner of Academy Award for Best Foreign Language Film in 1968; Война и мир
- Historical «The Brothers Karamazov» (1969) – a nominee of Academy Award for Best Foreign Language Film in 1969; Братья Карамазовы
- Historical «Tchaikovsky» directed by Igor Talankin (1971) – a nominee of Academy Award for Best Foreign Language Film in 1971; Чайковский
- Historical «Dersu Uzala» (Soviet-Japanese joint production) directed by Akira Kurosawa (1975) – a winner of Academy Award for Best Foreign Language Film in 1975; Дерзу Узала
- A war film «The Ascent» directed by Larisa Shepitko (1976) – a winner of the Golden Bear Award at the Berlin Film Festival in 1977; Восхождение
- Melodrama «Moscow Does Not Believe In Tears» (1980) – a winner of Academy Award for Best Foreign Language Film in 1980; Москва слезам не верит
- Drama «Private Life» (1981) directed by Yuli Raizman – a nominee of Academy Award for Best Foreign Language Film in 1981. Частная жизнь

Now our studios also tend to follow their creative traditions and keep up the image of the biggest film association in Europe.

Notes:

1. pomposity – помпезность;
2. treasury of cinematography – сокровищница кинематографии;
3. heaviness – массивность.

GORKY FILM STUDIO

Gorky Film Studio is a film studio in Moscow, Russian Federation. By the end of the Soviet Union, Gorky Film Studio had produced more than 1, 000 films. Many film classics were filmed at the Gorky Film Studio throughout its history and some of these were granted international awards at various film festivals.

In 1915, Mikhail Semenovich Trofimov, a merchant from Kostroma, established the Rus' film production unit with studio facilities. In 1936, the studio was transferred to Butyrskaya Street in Moscow. The Rus' studio, employing many actors from Stanislavsky's Moscow Art Theatre, specialized in film adaptations of Russian classics.

In 1924, the Rus' studio was renamed into the International Workers Relief agency abbreviated as Mezhrabpom-Rus'.

The first Soviet science-fiction film, «Aelita», was filmed at this studio in 1924.

Four years later, the studio was renamed Mezhrabpomfilm, changing its name once again in 1936 to Soyuzdetfilm, the world's first film studio which specialized in films for children. The first soviet sound film, «Ticket for Life», was made there in 1931. Five years later, the first soviet color film, «Grunya Kurnakova», followed.

During World War II the film studio was evacuated to Dushanbe and merged with Tadjikfilm. Upon returning to Moscow, the studio was given the name of Maxim Gorky (in 1948). Between 1963 and 2004 its full name was Maxim Gorky Central Film Studio for Children and Youth.

Since the 1950s, the Gorky Film Studio has been involved into dubbing foreign features. A humorous «film-magazine» for children, «Yeralash», has been filmed at this studio since 1975. Until the fall of the Soviet Union, the Gorky Studio had a branch in Yalta. The studio survived the disintegration of the USSR; it is now a private venture.

Selected films produced at this studio are a silent science-fiction film «Aelita» (1924), directed by Yakov Protazanov; first soviet sound film «Voucher to Life» (1931); first soviet color film «Grunya Kornakova» (1936, another title «Solovej-solovushko»); a fantasy film «Jack Frost» (1964); a war film «Seventeen Moments of Spring» (1973, directed by Tatiana Lioznova); children science-fiction «Guest from the Future» (1985).

Notes:

1. The Rus' studio – «Киноателье «Русь»;
2. Mezhrabpom-Rus' – Межрабпром-Русь;
3. Mezhrabpomfilm – Международная рабочая помощь (Межрабпом);
4. Soyuzdetfilm – Союздетфильм;

5. Maxim Gorky Central Film Studio for Children and Youth – Центральная киностудия детских и юношеских фильмов им. М. Горького;
6. to survive the disintegration – пережить распад.

LENFILM

Film studio «Lenfilm» is a production unit of the Russian film industry, with its own film studio, located in Saint Petersburg, Russia, formerly Leningrad.

The territory of Lenfilm was originally in the private ownership of the Aquarium garden, which belonged to the merchant Georgy Alexandrov, who managed a restaurant, a public garden and a theatre on the same site. The composer Peter Tchaikovsky came to what was then the Aquarium theatre as a guest to the 1893 performance of the overture to his «The Nutcracker» ballet. Famous Russian bass singer Feodor Chaliapin performed here in the 1910s and the early 1920s. Stars of the Soviet era also gave performances here, such as Isaak Dunaevsky, and Leonid Utyosov with his jazz-band during the 1920s and 1930s.

The facilities and land of the Leningrad film studio were nationalized in 1918 and it was established as a Soviet State-financed film industry. Within just a few years it bore several different names, such as «Petrograd Cinema Committee» and «SevZapKino» among various others. During 1924–1926 it was temporarily named Leningrad Film Factory Goskino and eventually changed its name several times during the 1920s and 1930s. Since 1934 the studio has been named Lenfilm.

At that time many notable filmmakers, writers, and actors were active at the studio, such as Yevgeni Zamyatin, Grigori Kozintsev, Iosif Kheifets, Sergei Eisenstein, Sergei Yutkevich, Dmitri Shostakovich, Nikolai Akimov, Yuri Tynyanov, Veniamin Kaverin, Viktor Shklovsky, and the writers of Serapion Brothers, as well as many other figures of Russian and Soviet culture.

During the Soviet era Lenfilm was the second largest (after Mosfilm) production branch of the Soviet film industry, which incorporated more than 30 film-studios located across the former Soviet Union.

During the World War II and the Siege of Leningrad very few cinematographers remained active in the besieged Leningrad and made film docu-

mentaries about the heroic fight against the Nazis. At the same time, most personnel and production units of the Lenfilm studio were evacuated to cities in Central Asia, such as Alma-Ata (1942) and Samarkand. There «Lenfilm» temporarily merged with other Soviet film studios. The Lenfilm returned to Leningrad in 1944.

By the end of the Soviet Union era, Lenfilm had produced about 1,500 films. Many film classics were produced at Lenfilm throughout its history and some of these were granted international awards at various film festivals.

After the disintegration of the Soviet Union, Lenfilm became a quasi-private film production company of Russia, retaining its name in spite of renaming of the city of Leningrad to St. Petersburg. Lenfilm is a place that is closely connected with the world celebrities, such as Jane Fonda, Maximilian Schell, Marina Vlady, Julia Ormond, Michael Caine, William Hurt, Sophie Marceau, Sean Bean, Sandrine Bonnaire, Gerard Philipe, and with many great Russians, such as: Vladimir Mayakovsky, Dmitri Shostakovich, Alexander Ney, Kirill Lavrov, Daniil Granin, Pavel Kadochnikov, Aleksandr Demyanenko, and many others.

Some films from filmography of Lenfilm are:

1934: cult film «Chapaev», directed by Brothers Vasilyev.

1956: Children film «Aka. The Flying Carpet», directed by Gennadi Kazansky.

1962: Film adaptation «The Amphibian Man», directed by Gennadi Kazansky.

1963: Film adaptation «Kain XVIII», directed by Erast Garin. Каин XVIII

1964: Drama «Hamlet», directed by Grigori Kozintsev, the Golden Lion Award at the Venice Film Festival in 1962 nominated and a winner of Special Jury Prize.

1968: Spy film «Dead Season», directed by Savva Kulish.

1976: Film adaptation «The Blue Bird», directed by George Cukor.

1981: Film adaptation «The Hound of the Baskervilles», directed by Igor Maslennikov.

1996: Drama «Anna Karenina», directed by Bernard Rose.

Notes:

1. quasi-private film company – почти частная кинокомпания;
2. to retain one's name – сохранять имя;
3. temporarily – временно;

4. to grant international awards – присуждать международные награды (премии).

FILM FESTIVALS

Film festivals are held, usually annual, for the purpose of evaluating new or outstanding motion pictures. Sponsored by national or local governments, industry, service organizations, experimental film groups, or individual promoters, the festivals provide an opportunity for filmmakers, distributors, critics, and other interested persons to attend film showings and meet to discuss current artistic developments in film. The films may be of recent date and, depending upon the focus of the individual festival, can include international releases as well as films produced by the organisers' domestic film industry. Sometimes there is a focus on a specific film-maker or genre (e. g., film noir). At the festivals distributors can purchase films that they think can be marketed successfully in their own countries.

The first festival was held in Venice in 1932. It remained unique until after World War II, when the festival at Cannes, France, was founded. Since 1947, people interested in films have gathered in that small resort town to attend official and unofficial showings of films. One more festival, The Edinburgh International Film Festival in the UK, was established in 1947 and it is the longest continually running film festival in the world. Other important festivals were initiated at Berlin, Moscow, Karlovy Vary (Czechoslovakia), London, Toronto, San Francisco, Chicago, Hong Kong.

The first North American film festival was the Columbus International Film & Video Festival, also known as The Chris Awards, held in 1953. According to the Film Arts Foundation in San Francisco, «The Chris Awards is one of the most prestigious documentary, educational, business and informational competitions in the U. S; it is the oldest of its kind in North America».

Some festivals feature films of one country, and since the late 1960s there have been special festivals for student filmmakers. Others are highly specialized, such as those that feature only underwater photography or those that deal with specific subjects, such as mountain climbing. New festivals in Telluride (Colorado, USA) and Park City (Utah, USA) took a pivotal role in the success of independent films since the 1970s. Short subjects and documentary receive special attention at gatherings in Edinburgh (Scotland), Mannheim (Germany).

Film festivals serve several functions. They provide an international marketplace where producers and distributors can exchange ideas, view films, and sign contracts. Festivals also provide an opportunity for fans to see popular stars and other celebrities. A further function of film festivals has been to provide a cultural rendezvous for those interested in the art and influence of the movies.

Since World War II, film festivals have contributed significantly to the development of the motion-picture industry in many countries. The popularity of Italian films at the Cannes and Venice film festivals played an important part in the rebirth of the Italian industry. In 1951 Kurosawa Akira's «Rashomon» won the Golden Lion at Venice, focusing attention on Japanese films and the Japanese film industry, which had been previously unknown in the West.

Most film festivals require filmmakers to pay an entry fee to have their works considered for screening. This is especially commonplace among larger film festivals, such as the Cannes Film Festival, Toronto International Film Festival, and Sundance Film Festival. However, not all film festivals require an entry fee. Rotterdam Film Festival, for example, does not charge an entry fee to submit work. There are also many smaller film festivals which do not charge entry fees, however, acceptance of films is usually more limited, and such film festivals do not necessarily attract big names in their audiences like Sundance and Telluride do.

Interest in the festivals persisted, and they continued to increase in number and in size. Today there are thousands of film festivals around the world, ranging from high profile festivals such as Sundance Film Festival (Park City, Utah) and Cannes Film Festival (France), to horror festivals such as Terror Film Festival (Philadelphia, PA).

Notes:

1. to discuss current artistic developments in film – обсуждать текущие художественные события в кино;
2. to provide a cultural rendezvous – обеспечивать культурную встречу;
3. to sign contracts – заключать (подписывать) контракты;
4. rebirth – возрождение;
5. to deal with specific subjects – иметь дело с определенной тематикой;
6. to charge entry fee – назначить входную плату.

CANNES FESTIVAL

«The Festival is an apolitical no-man's-land, a microcosm of what the world would be like if people could contact each other directly and speak the same language».

Jean Cocteau

In 1939, French minister for Public Instruction and the Arts proposed the creation of an international film event in France. Cannes was chosen for its «sunshine and enchanting setting». However, the first International Film Festival was postponed due to the war. In 1945, the French Association for Artistic Action was asked once again to organise a festival to be held under the aegis of the Ministry of Foreign Affairs, the Ministry of National Education and, from 1946 onwards, the newly founded National Cinema (CNC).

On September 20, 1946 the International Film Festival – the first important international postwar cultural event – opened its doors at the former Casino de Cannes. It was run as a non-profit organisation with a board of directors, attaining charitable status in 1972. Apart from 1948 and 1950, when lack of funds led to the cancellation of the event, the Festival has taken place each and every year, at first in September, then in May (as of 1951), running approximately two weeks. In 1968, the Festival was interrupted due to political turmoil. At the outset, the Festival was principally a tourist and social event, more a film forum than a competition, since nearly every film screened walked off with a prize. Over the years, the great increase in participants and new economic stakes involved shifted its orientation. The Festival became the most media-covered annual event of the film industry, with today over 4, 000 journalists representing 1, 600 media companies.

As of 1959, the official creation of the Film Market increased still further the impact of the Festival, providing it with a commercial platform and facilitating meetings and discussions between film industry buyers and sellers. In the forty-five years of its ever-growing existence, the Film Market has become the leading market place in the world for international film business. In the same way, the Village International, created in 2000 has enabled an ever-increasing number of countries to promote their culture and cinema.

At the beginning, the Festival presented films chosen by their country of origin. In 1972, at the request of General Delegate, the Festival's President, and the Board of Directors – the Festival would be the sole decision-maker and would select those films from all over the world it wanted to present. This decision marked a turning point and was quickly taken up by other festivals.

In 1998, Gilles Jacob created the Cinefondation, a selection of short and medium-length motion pictures from film schools all over the world. Its objective: to discover and promote new talent. Since its creation, over 2,000 films from every continent have been sent to the Festival to compete for selection.

Following up on this initiative, the Festival opened the Residence in Paris in the autumn of 2000, to pursue the same objective: providing young filmmakers with the chance to develop their screen projects outside their countries of origin and thus encourage the promotion of their work abroad.

In 2000 the members of the board elected Gilles Jacob as the President. The Festival developed a series of initatives encouraging both professional and creative development. Since 2004, the Producer's Network has been helping producers from around the world find new partnerships and investors. This was also the year the Short Film Corner was created, as a platform for screening and promoting shorts. And another addition was the Cinema de la Plage – an 'outside the walls' theatre on the beach that screened films from the Official Selection and brought Cannes to the masses.

In 2007, to celebrate the 60th anniversary of the Festival de Cannes, Gilles Jacob invited 33 of the greatest film-makers in the entire world to take part in the anniversary film To Each His Cinema, by directing in 3 minutes each, a short based on the theme of the motion-picture theatre. The film was screened at the anniversary evening of the Festival in the presence of its 33 directors. Among them were Takeshi Kitano, Andrei Konchalovsky, Claude Lelouch, David Lynch, Roman Polanski, Raul Ruiz, Wong Kar Wai.

Notes:

1. under the aegis – под эгидой (защитой);
2. due to political turmoil – из-за политических беспорядков;
3. annual event – ежегодное событие;
4. to promote culture and cinema – поддерживать культуру и кинематограф.

«KINOTAVR»

«Kinotavr» is the largest national film festival. Every year in June, on the Black sea coast in Sochi, the top talents of Russian cinema come together: directors, producers, actors, script writers, directors of photography. They come to participate in the country's main cinematic event. For sixteen years «Kinotavr» has uncovered new names and talented, real cinema.

The ten days of the festival are filled with a variety of events, among which people can choose according to their own interest. Thus, «Kinotavr» is:

- Competition, non-competition and special screenings of the most interesting films of the year. The tradition of the special programme «Cinema on the Square» is especially precious to the citizens and visitors of Sochi. In the evenings, on the big square in front of the Winter Theatre, some thousand people gather to watch great cinema directly under the starry sky of Sochi.
- Professional round tables, masters-classes, press conferences with cinematographers.
- The impressive opening and closing ceremonies of «Kinotavr», with the opening highlight of the so-called «Star Walk», along which the most popular filmmakers and actors make their way to the Winter Theatre.
- The cultural programme: concerts by stars, shows and entertainment.

The history of «Kinotavr» began in 1990, when the non-state, independent company «Moscow Suburbs» under the direction of Mark Rudinstein organized a «Festival of Un-bought Cinema» in Podolsk with the aim of supporting national cinema at a time when the national distribution network had collapsed. Rudinstein's initiative was the first response of cinematographers to the problems of the Russian film industry during perestroika, which was connected, above all, with the reductions in film financing. This undertaking received support from cinema audiences, and in 1991 the national festival «Kinotavr» was born in Sochi, headed by Mark Rudinstein and Oleg Yankovsky, the festival's permanent president since 1993.

In 2005 «Kinotavr», the largest Russian film festival, changed owners. «Kinotavr's» founder Mark Rudinstein passed his «child» into the hands of Alexander Rodniansky and Igor Tolstunov. A board of trustees of the festival was set up, which includes: Peter Aven, President of the shareholding company «Alpha Bank»; Oleg Deripaska, General Director of the shareholding company «Russian Aluminium»; Vitali Ignatenko, General Director of

«ITAR-TASS»; Alexander Tkachev, Governor of the Krasnodar Region; Mikhail Shvydkoi, Head of the Federal Agency for Culture and Cinematography; Konstantin Ernst, General Director of the shareholding company «First Channel».

The 16th «Kinotavr» festival, which took place in Sochi from 2–12 June 2005, continued with the best traditions that developed over fifteen years, but also made a number of innovations. The competition programme reflected the most recent trends in Russian cinema, and more attention was given to the business part of the festival: professional round tables, discussions of films by critics, masters-classes for young experts, special screenings that promote Russian films to foreign visitors. A dense business schedule and a serious professional approach became the distinctive features of the 16th «Kinotavr» festival. In 2005 the festival united everyone who was not indifferent to the future of Russian cinema and its international prestige.

With the arrival of the new management «Kinotavr» began to change and became professionally aimed at the future. The project «Kinotavr-Region», which has been developed to widen the festival's audience, is growing. Thanks to this project, the inhabitants of Ekaterinburg, Saint Petersburg, Perm, Samara and Tomsk have seen the best Russian films from «Kinotavr 2005» and the main premieres of the season during the autumn of 2005. Thus, the festival «Kinotavr» is gradually turning from a Sochi-event into an all-Russian event, and is beginning to develop strong international links.

«Kinotavr» has not stripped Moscow of its attention either. In order to see the most interesting Russian films it is now no longer necessary to make the trip to Sochi. On 1 December 2005 «Kinotavr» opened its own film-club on the premises of the cinema «Fitil». Henceforth, the most worthy and talented films can be seen in Moscow! And not only seen, but also discussed with the filmmakers and well-known film critics, during a pleasant evening out in the company of true film buffs.

Notes:

1. to uncover new names – открыть новые имена;
2. starry sky – звездное небо;
3. a number of innovations – ряд нововведений (новшеств);
4. to strip somebody of one's attention – лишить кого-то чьего-либо внимания;
5. true film buff – истинный любитель кино.

VI. FILM CELEBRITIES

In most film projects, the director is at the center of all creative decisions. He or she often selects the script and the key members of the cast and artistic staff. Although the director is rarely seen before the camera, the director's spirit imbues the film with a characteristic sense of rhythm, color, vivaciousness, and artistic balance.

Of all the artists involved in films, the actors and actresses are closest to the audience. The public more often goes to see a motion picture for its stars than for any other single reason. The divergent techniques of stage and film acting are well understood, and there are many leading players who excel in both. But the greatest film stars have a talent peculiar to the screen alone. This talent often seems to be related not to how well they act but to the sort of person they appear to be.

FOUR GREAT COMEDIANS OF THE SILENT CINEMA

None of the great silent screen comedians is alive today. Chaplin died in 1977, Harold Lloyd died in 1971. Buster Keaton in 1966. Harry Langdon in 1944. Although their movies faded in the 30's, they left us an invaluable short and feature-length comedies of the 1920's. All of them were superior actors of rare gift. They were contemporaries and colleagues, but their fates were different.

The most beloved of the four, the most appreciated by critics, Charles Chaplin, was the first to win general acclaim. Chaplin was a master of pantomime – skilled in acrobatics and dancing, which he had learned in the London music hall. It is interesting to note that his type of comedy was born in the 16th century in the improvisational theatre created by Travelling players. But Chaplin managed to breathe a new life into the old theatre form.

His virtuoso improvisations quickly attracted the attention of American film-makers. At first he turned down all offers but in 1913 he finally joined Mack Sennet's film company. In one year, 1914, Chaplin appeared in a great number of short films. His success with the public was truly unique. This fact opened great opportunities for him to start his own business. He showed rare versatility in acting as the producer-director-script-writer-musician-leading actor of his own comedies. Cinema with its world-wide distribution led to the development of the greatest comedian of the 20th century. Three great

features – «The Kid», «The Gold Rush» and «The Circus» were created by Chaplin in the golden age of silent screen comedy. However Chaplin didn't give up making silent films even after sound came to the cinema. So great was Chaplin's popularity in the 30s, that he was able to keep on producing his silent masterpieces in the sound age: «City Lights» (1931), «Modern Times» (1936).

Neither Harold Lloyd nor Buster Keaton had the influence on critics and the public that Chaplin had. But today we realize that these two comedians' contribution to the genre has been profound as well. Both comedians used story material of a young American trying to be successful as a man, in his love and in his business – familiar and popular American themes of the 1920's. Though they were both gifted and original actors it took them longer to receive recognition that could compete with Chaplin's fame. In general competing with Chaplin was a hard job. Most comedians of the time had to give up their ambition being unable to introduce so many gags and fun into one film. Later Harold Lloyd pointed out that Chaplin's films of those early days had forced them either to use the same technique of a string of gags or lose at the box-office. That's why there was inner likeness between Chaplin's comedies and those of his contemporaries. Chaplin's influence was dominating.

But Lloyd and Keaton could match Chaplin in his skill, they carried over this technique to their full- length movies of the 20's. By the early 1920's both Lloyd and Keaton were already well-known to the public and could start producing feature films, which meant that they were very successful at the box-office. All Keaton's movies include chase and fight sequences with a string of gags. Like Chaplin and Lloyd he was a master of developing an everyday situation that aroused many laughs. He was able to build a thrilling story together with a progressive development of laughter.

Few people remember Harry Langdon as one of the great comedians of the late 20's, but he did rival Chaplin, Lloyd and Keaton in popularity in the three years of 1925–1927 which marked the highlight of his career. The man-child portrait made him different from the other major comedians of his time.

The four great comedians – Chaplin, Lloyd, Keaton and Langdon, created a great comic tradition that was carried on into the sound age. Most of our contemporary comedians keep on perfecting the art that had been developed in the 20's. The works of Chaplin, Lloyd, Keaton and Langdon will live on.

These great comedians have given us masterpieces that will never fade, and they will influence the film comedies yet to be born.

Notes:

1. to fade – блекнуть;
2. appreciated – оцененный;
3. to turn down – отвергать;
4. in one year – за один год;
5. to keep on – продолжать;
6. sound age – эпоха звукового кино;
7. a string of gags – набор выдумок, отсебятины;
8. to lose the box-office – потерпеть кассовый провал;
9. to rival, to compete – соперничать;
10. masterpiece – шедевр.

CHAPLIN'S FIRST APPEARANCE ON THE STAGE

Mother had been having trouble with her voice, but she was obliged to work, so her voice grew progressively worse. In the middle of singing it cracked or suddenly disappeared into a whisper, and the audience started laughing. This influenced deeply her health and her theatrical engagements.

It was because of her vocal condition that at the age of five I made my first appearance on the stage. Mother usually brought me to the theatre at night. She was playing at Aldershot at the time, a small theatre where mostly soldiers gathered.

I remember I was standing in the wings when Mother's voice cracked and went into a whisper. The audience began to laugh and sing falsetto and make catcalls. At first I did not quite understand what was going on. But the noise increased until Mother had to walk off the stage. When she came into the wings she was very upset and argued with the stage manager who suggested to let me go on in her place. I remember he took me by the hand and after a few explanatory words to the audience, left me on the stage alone. I started to sing accompanied by the orchestra. It was a well-known song called «Jack Jones»…

Soon a shower (= rain) of money poured onto the stage. Immediately I stopped and said that I would pick up the money first and sing afterwards.

This caused much laughter. The manager came on the stage and helped me to gather it up.

I talked to the audience, danced, and did several imitations including one of Mother's songs that she sang that evening. And in repeating the chorus, in all innocence I imitated Mother's voice and was surprised at the impression it had on the audience. There was laughter and cheers, then more money-throwing and when Mother came on the stage to carry me off, her presence evoked great applause.

That night was my first appearance on the stage and Mother's last.

Notes:

1. to make catcalls – освистывать;
2. to crack – ломаться (о голосе).

GRETA GARBO

Greta Garbo, the distinguished film actress, was a unique personality among Hollywood stars in the 1920–30's, who never revealed to the world her biography. Film-fans knew every movement, every gesture, every change of her lovely exquisite face in different shots of different films, but no one ever saw the real Garbo in life. Her loneliness, or rather her ability to stand alone, her vagueness, aroused a great curiosity.

All we know about her is that she was born in Stockholm in 1906, was trained in the city school, and at the age of 16 became a pupil of the Royal Dramatic Academy. She never played on the stage. At the Academy her muster was Marice Stiller. It was he who taught her to play and they made a few pictures together in Sweden. He was the first to understand that she would make a distinguished actress. If Marice Stiller hadn't taken Garbo to Hollywood, the world, perhaps, wouldn't have known one of its best film actresses.

What did she have that made her a great star? If the way she worked in front of the camera were not known it would be impossible to grasp how she produced the effect on the screen. Her work began when she was given a script. She studied it very thoroughly. She studied out every situation, every tiny detail of it, every thing. She memorized all the script, which had been translated specially for her into Swedish. She knew exactly what she would do in front of the camera in every episode. And she worked at top speed and at full emotion. She never rehearsed. If she had already rehearsed a scene she

would have been unable to play it in front of the camera right away, because when she started to act she expanded terrific energy, all her inner fire. She gave to the camera all she had, leaving nothing for herself. She gave to the camera what she refused to give human beings. Many actors found that it was extremely difficult to play with Garbo. And really only great ones, who could do well without rehearsals could be her partners.

When the camera started working her face changed, her expression, her whole emotional mood came to life. It was a miracle. Like every great actress she could throw all of herself into a part, and having done that, she came out of it quite lifeless, her vitality burnt out. On the set between scenes she would sleep in a chair during all the intervals. After having been shot in a number of sequences she went straight home from the studio to rest. She wouldn't have been so tired if she had not identified with a role, if she had saved some energy for herself.

When she was asked to do something of which she couldn't approve of artistically she never agreed, explaining her way of seeing it. When the director insisted on his way she would simply say, «I go home.» – the immortal phrase associated with Garbo – and she did go home and returned to the picture if the director accepted her idea; if he didn't she would really stay at home.

Notes:

1. to reveal – раскрывать;
2. vagueness – таинственность;
3. to arouse curiosity – вызывать любопытство;
4. to grasp – понять;
5. at top speed – с бешеной скоростью;
6. to expand energy – излучать энергию;
7. vitality – жизнеспособность;
8. her way of – то, как она;
9. immortal – вечный.

ALFRED HITCHCOCK

Hitchcock, Sir Alfred (1899–1980) is an English-born motion-picture director whose suspenseful films won immense popularity.

The son of a London poultry dealer, Hitchcock attended St. Ignatius College, London, and the University of London, where he studied engineering. In 1920 he began to work in the motion-picture industry, designing title cards for the Famous Players-Lasky Company. Within a few years he had become a scenario writer and an assistant director, and he directed his first film «The Pleasure Garden» in 1925. With «The Lodger» (1926) Hitchcock began making the «thrillers» with which he was to become identified. His «Blackmail» (1929) was the first successful British talking picture. During the 1930s he directed such classic suspense films as «The Man Who Knew Too Much» (1934), «The Thirty-nine Steps» (1935), «Sabotage» (1936), and «The Lady Vanishes» (1938). In 1939 Hitchcock left England for Hollywood, where his first film, «Rebecca» (1940), won an Academy Award for best picture.

During the next three decades Hitchcock usually made a film a year in the Hollywood motion-picture system. Among the important films he directed during the 1940s were «Suspicion» (1941), «Shadow of a Doubt» (1943), «Lifeboat» (1944), «Spellbound» (1945), and «Rope» (1948). He began functioning as his own producer in 1948, and he went on in the 1950s to make a series of big-budget suspense films starring some of the leading actors and actresses of Hollywood. These films include «Strangers on a Train» (1951), «To Catch a Thief» (1954), «The Man Who Knew Too Much» (1955; a remake of the 1934 film), «North by Northwest» (1959). In the 1960s Hitchcock turned to making thrillers with new and original emphases, among them «Psycho» (1960), «The Birds» (1963), and «Marnie» (1964).

Hitchcock's films usually centre on either murder or espionage, with deception, mistaken identities, and chase sequences complicating and enlivening the plot. Wry touches of humour and occasional intrusions of the macabre complete this mixture of cinematic elements. Three main themes predominate in Hitchcock's films. The most common is that of the innocent man who is mistakenly suspected or accused of a crime and who must then track down the real perpetrator in order to clear himself. Examples of films having this theme include «The Thirty-nine Steps», «Strangers on a Train», «To Catch a Thief», «The Wrong Man», «North by Northwest», and «Frenzy». The second theme is that of the guilty woman who enmeshes a male protagonist and ends up either destroying him or being saved by him; examples of this theme include «Blackmail», «Sabotage», «Notorious», «Rebecca», and «Marnie». The third theme is that of the (frequently psychopathic) murderer whose identity is es-

tablished during the working out of the plot; examples of this theme include «Shadow of a Doubt», «Rope», «Psycho». The psychopathic killer theme may sometimes be combined with the plot of the falsely accused innocent man, as in «Frenzy».

Hitchcock's greatest gift was his mastery of the technical mans to build and maintain suspense. To this end he used innovative camera viewpoints and movements, elaborate editing techniques, and effective soundtrack music. He had a sound grasp of human psychology, as manifested both in his credible treatment of everyday life and in the tense and nightmarish situations encountered in his more chilling films. His ability to convincingly evoke human menace, subterfuge, and fear gave his psychological thrillers great impact while maintaining their subtlety and believability.

Hitchcock produced several popular American television series in the 1950s and '60s, which he introduced and sometimes directed. His name also appeared on a series of mystery-story anthologies. He received the American Film Institute's Life Achievement Award in 1979 and was knighted by Queen Elizabeth II in 1980.

Notes:

1. poultry dealer – торговец домашней птицы;
2. to predominate – преобладать (господствовать);
3. the great gift – большой талант (дар);
4. to evoke menace – вызывать опасность;
5. espionage – шпионаж;
6. deception – обман;
7. intrusion – вторжение;
8. macabre – жуткий.

PAUL NEWMAN

Paul Newman, actor, director, and racing driver, was born so good-looking that people said it was a shame to waste such beauty on a boy. He was born in Cleveland, Ohio, in 1925, and did some acting in high school and college, but never seriously considered making it his future career. However, after graduating, he immediately started working in the theatre. He met his first wife, Jackie Witte, while they were acting together, and they got married in 1949. They had three children, a boy and two girls.

He found work in the theatre and on several TV shows in New York. When he was thirty, he went to Los Angeles and made his first film. It was what Newman called an 'uncomfortable' start in the movies, in the role of the Greek slave. The experience was so bad that he went back to the theatre, and didn't accept another film role for two years.

The film he chose was his big break. He played the boxer, Rocky Graziano, in the film «Someone up There Likes Me». He spent days — from morning till night — with Graziano. He studied the fighter's speech and watched him box, and they talked endlessly about Graziano's childhood. The picture brought Newman stardom overnight.

He was living in Los Angeles away form his family when he met Joanne Woodward, an actress who he had first met in New York. They worked together in «The Long Hot Summer». His wife, Jackie, and Paul recognized that their marriage wasn't working, and got divorced. Newman and Miss Woodward were married in Las Vegas in 1958.

Newman went on to make films such as «Cat on a Hot Tin Roof», «The Hustler», «Butch Cassidy and the Sundance Kid», «The Sting» and «Towering Inferno». He has made over forty-five films, and has won many awards, but he has never won an Oscar.

His marriage to Woodward is one of the longest and strongest in Hollywood. They have three daughters, and they have co-starred in six films. Ever since the film «Winning», Newman has been passionately interested in car racing, and in 1979 he came second in the twenty-four hour Le Mans race. But the end of the 1973s was not all good news for him. In 1978 his only son, Scott, died of a drug overdose, and as a result Newman created the Scott Newman Foundation to inform young people on drug abuse.

He was a strong social conscience, and has supported causes such as the anti-nuclear movement, the environment, and driver education. All the money from 'Newman's Own' salad dressing, popcorn, and spaghetti sauce, now a multi-million dollar business, goes to charity. He is more than just a movie star. 'I would like to be remembered as a man who has tried to help people to communicate with each other, ' says Newman, 'and who has tried to do something good with his life. You have to keep trying. That's the most important thing. '

Notes:

1. it was a shame – было жаль;

2. uncomfortable start – неудачное начало;
3. break – прорыв;
4. stardom – положение звезды;
5. overnight – быстро, внезапно;
6. abuse – злоупотребление;
7. salad dressing – приправа к салату;
8. the highs and lows – взлеты и падения.

STANLEY KUBRICK

(1928–1999)

He is an American motion-picture director and writer whose films are characterized by a cool, formal visual style, meticulous attention to detail, and a detached, often ironic pessimism.

Having become interested in photography in high school, Kubrick became a staff photographer for Look magazine at age 17. His first film, «The Day of the Fight» (1951), is a short documentary about the boxing world. His first feature-length film, «Fear and Desire» (1953), dealt with World War II.

«Paths of Glory» (1957), a story of military injustice in the French army during World War I, brought Kubrick into prominence as a director. It was followed by films, mostly shot in England, that explored the incongruities and violence underlying modern life and reached imaginatively into the world of the future. After «Spartacus» (1960), a historical epic, Kubrick made «Lolita» (1962), based on the novel by Vladimir Nabokov, «Dr. Strangelove» (1964), which turned the possibility of a nuclear war into a grim joke; «2001. A Space Odyssey» (1968), which earned an Academy Award for special visual effects; «A Clockwork Orange» (1971), based on the dystopian novel by Anthony Burgess; «Barry Lyndon» (1975), based on William Makepeace Thackeray's novel of manners; «The Shining» (1980), a horror film based on the novel by Stephen King; «Full Metal Jacket» (1987), about the Vietnam War; and the posthumously released «Eyes Wide Shut» (1999), an exploration of marital fidelity and sexuality.

Notes:

1. meticulous attention to detail – тщательное внимание к деталям;
2. injustice – несправедливый;
3. marital fidelity – супружеская верность.

AKIRA KUROSAWA ABOUT HIMSELF

I am the kind of man who puts passion in his work. If I lost my passion for the cinema I would be lost, as cinema is all my life. I couldn't be called an artist if each of my films were not a result of my personal experience. I think a director always makes films based on his own experience. I don't believe that a film can be made for the public if it does not convey the ideas of the director. If the film is liked and responded by the public, if the audience is agitated by the film, then it means that their ideas are close to the director's understanding of the world. A director cannot make a film that differs from his approach to life, at least if he is honest.

In my work, first of all, I rely on the scenario, which is the most important part of film-making. If the basis of the scenario is solid, one can add something new, and it remains right.

When I begin to write I do not think of the overall construction of the film. I write the first scene, then I let myself be carried away by my fantasy. The scene develops, transforms itself, takes on unexpected turns. I never write a screen-play as if it were something complete in itself. I start visually representing the first scene with certain follow-ups that appear from the situation. If the character is truly strong he will start evolving himself. But before he can, it takes a lot of hard work. One should never try to foresee the last scene.

Nobody ever knows what will happen to a character. I think that I always try to be a realist. But I do not make it, because I cannot look at the world coldly. I think that in order to make a realist one must search, find and look at the realities hidden under the surface of things.

Notes:

1. to put passion – вкладывать страсть;
2. personal experience – личный опыт;
3. to be agitated by the film – быть взволнованным фильмом;
4. approach to life – подход к жизни;
5. to rely on – полагаться на…, быть уверенным в…;
6. to take on unexpected turn – принимать неожиданный оборот.

SEAN CONNERY

Connery, Sir Sean was born on August 25, 1930. His original name is Thomas Connery. He is a Scottish-born actor whose popularity in James Bond spy thrillers led to a successful, decades-long film career.

After a three-year stint in the navy and a series of odd jobs, Connery became a model for student artists and men's fashion catalogs. He represented Scotland in the 1953 Mr. Universe contest (he finished third in the tall-man's division), which in turn led to work as an extra in stage productions. In 1954 he landed a small part in a touring production of the Rodgers and Hammerstein musical «South Pacific» and eventually took the leading role. More stage and television work followed, including a much-praised performance as washed-up boxer Mountain Rivera in the BBC television production of Rod Serling's «Requiem for a Heavyweight». Connery made his film debut in «Lilacs in the Spring» (1955) and received top billing for the first time in «On the Fiddle» (1961). His other notable films of the period include the Disney fantasy «Darby O'Gill and the Little People» (1959) and the World War II epic «The Longest Day» (1962).

In 1962 Connery was cast in the role of James Bond, agent 007 of the British secret service, in the screen adaptation of Ian Fleming's spy thriller «Dr. No». The immense success of the film and its immediate sequels, «From Russia with Love» (1963) and «Goldfinger» (1964), established the James Bond films as a worldwide phenomenon and Connery as an international celebrity. Not wanting to be typecast as the superspy, Connery continued to take other acting roles, notably in Alfred Hitchcocks's psychological thriller «Marnie» (1964). After completing the next two James Bond films, «Thunderball» (1965) and «You Only Live Twice» (1967), Connery renounced the role of Bond. Four years later, however, he was persuaded to return to the role for «Diamonds Are Forever» (1971), which he declared was his last movie as Bond.

He spent the 1970s playing mostly in period dramas and science-fiction films, the best among them being «Murder on the Orient Express» (1974), «The Man Who Would Be King» (1975), «The Wind and the Lion» (1975), and «The First Great Train Robbery» (1979; also released as «The Great Train Robbery»). In 1981 he made a memorable appearance as King Agamemnon in Terry Gilliam's time-travel fantasy «Time Bandits», and two years later he

delighted Bond fans by returning to the role of 007 in the slyly titled «Never Say Never Again» (1983).

Two films in the mid-1980s reestablished him as a major star. He won a British Academy Film Award for his portrayal of a monk turned detective in the film adaptation of Umberto Eco's «The Name of the Rose» (1986) and followed this with a best supporting actor Oscar for his role as a veteran Chicago cop in pursuit of Al Capone in «The Untouchables» (1987). In Steven Spielberg's «Indiana Jones and the Last Crusade» (1989), Connery played the title figure's father, and in «The Hunt for Red October» (1990), a defecting Russian submarine captain. Connery's memorable films of the 1990s include «Robin Hood: Prince of Thieves» (1991), «First Knight» (1995), «The Rock» (1996), «Dragonheart» (1996), and «Entrapment» (1999).

Connery received a Kennedy Center Honor for lifetime achievement in 1999 and was knighted by Queen Elizabeth II in 2000.

Notes:

1. a series of odd jobs – ряд случайных заработков (нерегулярная работа);
2. navy – военно-морской флот;
3. notable films – выдающиеся (знаменитые) фильмы;
4. a portrayal of a monk – изображение монаха.

YOU KNOW MY NAME – 007

Date of birth: February 1952
Location: Jamaica
Father: Ian Fleming
Hair colour: dark
Favourite food: scrambled eggs, pork
Habits: drinking, smoking, wearing short-sleeved shirts
Career: naval Commander
Status: agent of the British Intelligence Service

I think that an eccentric journalist Ian Fleming, if still alive, would be much surprised to learn about the enormous popularity of his book character. Almost half of the century immortal James Bond has been saving the world. The secret service agent with the «simplest, dullest, plainest-sounding name»

as Fleming once said, now is a prominent character in video games, comic strips and comic books and has been subjected to many parodies.

This popularity can be explained by two facts. First of all, Ian Fleming should have thanked US President John F. Kennedy who mentioned «From Russia With Love» in a list of his favourite books. Secondly, it is due to cinematography that James Bond has become known worldwide.

From 1962 through 2007, six actors have portrayed James Bond in 21 movies.

Sir Sean Connery is considered to be the most popular James Bond of all times. He has appeared as 007 image in seven films, beginning with «Dr. No» in 1962 and concluding with «Never Say Never Again» in 1983. Ian Fleming, the creator of James Bond, had doubts about the casting, on the ground that the muscular, 6'2» Scotsman was too «unrefined» but the author later changed his mind after «Dr. No» premiered.

In 1967, following the unsatisfying experience of filming «You Only Live Twice», Connery quit the role having grown tired of the repetitive plots and lack of character development.

The producers hired George Lazenby to take over the role in «On Her Majesty's Secret Service» in 1969. However, the actor backed out of a seven-film contract and quit before the film was even released.

Lazenby's performance as James Bond is controversial. Most viewers appreciate him in action scenes but many have been dismissive toward his interpretation of Bond. His style is found cold-blooded and sometimes humourless. That's why Connery was enticed back for 1. 2 million pounds (!) and he appeared again as the secret agent in 1971's «Diamonds Are Forever». Later, in 1983 Connery signed to play Bond for the seventh and final time in the unofficial film «Never Say Never Again». Over 40 years after he first played the role, Connery is still widely regarded as the incarnation of James Bond. When asked if he'd ever escaped the identification, he replied, «Never. It's with me till I go in the box».

Sir Roger Moore is the longest-serving James Bond actor, having spent twelve years in the role (from his debut; in 1973, to his retirement from the role in 1985), and made seven official films. He is also the oldest actor to play Bond: he was 46 when he debuted, and 58 when he announced his retirement, as it was agreed by all involved that Moore was too old for the role by that point. In 1986 after Roger Moore's retirement from the role, the lean, green-

eyed Timothy Dalton (who is well-known in our country for starring in «Jane Eyre» and «Scarlett») was the first choice to replace Moore but he was able to accept the role only after the filming of another movie, «Brenda Starr», was completed.

Dalton's first outing as 007, «The Living Daylights» in 1987 was successful and grossed more than the previous two Bond films with Roger Moore, as well as contemporary box-office rivals such as «Die Hard» and «Lethal Weapon». However, his second film «Licence To Kill» in 1989 did not perform well.

Pierce Brosnan was signed for a four-film deal and first appeared as James Bond in «GoldenEye» in 1995 to much critical praise. «GoldenEye» made over $26 million during its opening weekend in the USA, and during its release made around $350 million worldwide. Brosnan returned in 1997's «Tomorrow Never Dies» and 1999's «The World Is Not Enough» which had almost the same success. In 2002, Brosnan appeared for his fourth and final time as Bond in «Die Another Day», which made $432 million during its release.

After the last Bond film producers felt that the audience had grown tired of 007, and it was decided to revive the secret agent and the style of the movie as well. «Casino Royale», released in 2006, is the 21st film in James Bond series and is based on the first Fleming's story about young Bond's adventures. However, it is not a prequel – it is the establishing of a new time line and narrative framework. Daniel Craig portrays brand-new Bond – cold, brutal, more muscular and kinetic than ever before. The film and Craig's performance in particular, quickly earned critical acclaim and «Casino Royale» is the highest grossing James Bond film to date, though some viewers find the changes in the plot and in Bond himself too radical.

Love it or hate it, Bond is back to stay, but nobody knows who will be the next person to drop the famous catch-phrase, «My name is Bond. James Bond…»

Notes:

1. Intelligence Service – секретная (разведывательная) служба;
2. on the ground – на основании;
3. unrefined – грубый;
4. incarnation – воплощение;
5. to back out of – уклоняться от чего-либо;

6. to entice – переманивать;
7. to go in the box – (разг.) сыграть в ящик, умереть;
8. to gross – получать доход;
9. brand-new – совершенно новый;
10. catch-phrase – известная фраза.

JEAN-PAUL BELMONDO

Jean-Paul Belmondo was born on April 9, 1933, near Paris.

He is a French motion picture actor who embodied the antiheroic spirit of the French New Wave in his early performances and later starred in and produced many commercially successful films that highlighted his graceful agility and easygoing charm.

The son of sculptor Paul Belmondo, Jean-Paul spent his childhood in close contact with the arts. After a turbulent education in which he often played the class clown, he had a brief stint as an amateur boxer, but he abandoned the ring to study acting at the National Conservatory of Dramatic Art in Paris. Despite his obvious talent, the irreverent attitude he adopted toward his instructors prevented him from winning the highest honours when he graduated in 1956.

Belmondo soon made the transition from stage to screen with a series of minor roles in films by established directors. His commanding screen presence caught the attention of other major directors, although his unconventional looks limited the number of offers he received. He was usually cast as a discontented rebel or a common criminal, as in Claude Chabrol's «A double tour» (1959; «Web of Passion»).

It was with a similar role in Jean-Luc Godard's seminal debut feature «Breathless» (1959) that Belmondo delivered his landmark performance. His portrayal of a disaffected, amoral street punk combined the cynical world-weariness of Humphrey Bogart with the naïveté of a bumbling crook, incorporating a compelling mixture of toughness, spontaneity, and comic timing. The film and the character he played created an entire myth around Belmondo, earning him comparisons in the French media to the American actor James Dean.

Belmondo soon showed a willingness to destroy this myth by taking roles that contrasted sharply with his established screen persona, including a

worker involved in an impossible love affair in Peter Brook's screen adaptation of Marguerite Duras's «Seven Days…Seven Nights» (1960); a gentle intellectual in Vittorio De Sica's «Two Women» (1961). These roles demonstrated that, despite his hardened exterior, Belmondo was capable of great nuance and sensitivity.

Not only was Belmondo able to work across different character types, he moved successfully among different types of films. He made the transition from artistic films to popular cinema with his appearance in several works, including the action-comedy «Sword of Blood» (1962;), in which he masterfully portrayed a Robin Hood figure, and the engaging «That Man from Rio» (1964), a fast-moving, fantasy-filled spoof of chase films. Known for performing his own stunts, Belmondo continued to star in entertaining action films and comedies that proved immensely popular with European audiences.

In the late 1980s Belmondo again changed his image, this time from action hero to mature dramatic actor, giving notable performances for which he won a César (France's top film award).

Notes:

1. to prevent – препятствовать (мешать);
2. to embody – воплощать;
3. to make the transition – сделать изменение;
4. discontented rebel – недовольный бунтовщик;
5. weariness – усталость;
6. toughness – прочность;
7. naïveté – наивность, простодушие; легковерие;
8. a bumbling crook – (зд.) лентяй, бездельник;
9. agility – подвижность, легкость;
10. irreverent – непочтительный.

JACK NICHOLSON

Jack Nicholson (original name John Joseph Nicholson) was born on April 22, 1937, Neptune, New Jersey, U. S.

He is one of the most prominent American motion-picture actors of his generation, especially noted for his versatile portrayals of unconventional, alienated outsiders.

Nicholson, whose father abandoned his family, grew up believing that his grandmother was his mother and that his mother was his older sister; it was not until he had attained fame that Nicholson himself learned the truth. After graduating from high school, he moved to California, where he took an office job in Metro-Goldwyn-Mayer's animation department. During the years 1957–58 he performed on stage in Los Angeles and landed some small roles on television. About this time he met B-film king Roger Corman, who offered him the leading role in his low-budget film «The Cry Baby Killer» (1958). Nicholson spent the next decade playing major roles in B-films, occasional supporting roles in A-films, and guest roles on such television series as «The Andy Griffith Show». He also dabbled in screenwriting.

Nicholson's big break finally came with «Easy Rider» (1969), a seminal counterculture film starring Peter Fonda and Dennis Hopper as drifting, drug-dealing bikers and Nicholson in a scene-stealing, Oscar-nominated supporting performance as an alcoholic lawyer. Nicholson's newfound stardom was secured with his leading role in «Five Easy Pieces» (1970), an episodic, existentialist drama and a major entry in Hollywood's «art film» movement of the early 1970s. Nicholson's portrayal of a man alienated from his family, friends, career, and lovers garnered him an Oscar nomination for best actor. His next successful film, «Carnal Knowledge» (1971), was a darkly humorous condemnation of male sexual mores; it was perhaps mainstream Hollywood's most sexually explicit film to date. Nicholson's performance as an emotionally empty, predatory chauvinist showcased his talent for interjecting humour into serious situations as a means to underscore inherent irony–typically, his darkest characters are wickedly funny.

Nicholson earned another Oscar nomination for «The Last Detail» (1973), in which he portrayed a rowdy military police officer who reluctantly escorts a young sailor to military prison. He next starred in Roman Polanski’s «Chinatown» (1974), an homage to the film noir detective films of the 1940s and a widely acknowledged cinematic masterpiece. Nicholson's brilliant performance as stylish private eye Jake Gittes, who realizes too late his impotence in the face of wealth and corruption, earned him a fourth Oscar nomination. The actor capped this highly successful period with his first Oscar win, for «One Flew Over the Cuckoo’s Nest» (1975), in which his iconoclastic, free-spirited characterization of mental institution inmate R. P. McMurphy serves as a metaphor for the hopelessness of rebellion against established au-

thority. Other notable Nicholson films from this period include Michelangelo Antonioni's «The Passenger» (1975), in which Nicholson portrays a depressed reporter who assumes a dead man's identity, and «Tommy» (1975), director Ken Russell's garish production of the Who's rock opera, featuring Nicholson in a supporting singing role as the title character's doctor.

His stardom assured, Nicholson worked sporadically during the next few years. He costarred with Marlon Brando. His next notable role in director Stanley Kubrick's «The Shining» (1980) became one of the indelible cinematic images of the era. Nicholson appeared in several quality films during the 1980s, garnering further Academy Award nominations for «Reds» (1981), «Prizzi's Honor» (1985), and «Ironweed» (1987) and winning a best supporting actor Oscar for his role as a drunken-but-decent ex-astronaut in «Terms of Endearment» (1983). Two of his most popular performances of the decade came in «The Witches of Eastwick» (1987) and «Batman» (1989), which featured Nicholson's over-the-top comic turns as the Devil and the Joker, respectively.

By the 1990s, Nicholson was regarded as a screen icon. He began the decade by directing and starring in «The Two Jakes» (1990), a sequel to «Chinatown» that generated lukewarm reviews.

His 11th nomination, for his portrayal of a misanthropic writer in «As Good As It Gets» (1997), resulted in Nicholson's third Oscar (his second for best actor). After playing a world-weary former cop in «The Pledge» (2001), he scored another personal triumph with his much-lauded performance as the title character in «About Schmidt» (2002), a retired widower seeking to mend his relationship with his daughter. Nicholson's understated acting in this melancholic comedy earned him a 12th nomination for an Academy Award.

Although Nicholson's widely imitated trademarks of a devilish smile and a slow, detached speaking style remained constant throughout the years, his screen persona mellowed in its metamorphosis from iconoclastic leading man to mainstream character actor, and his characters of later years reflect in many ways the maturation of his generation. As he entered his 60s, he often played men with a youthful rebellious streak but who have also learned the value of sensitivity. Nicholson was awarded the American Film Institute's Life Achievement Award in 1994.

Notes:

1. newfound stardom – (зд.) вновь открытая звезда;
2. to be secured – быть гарантированным;

3. to underscore inherent irony – подчеркивать присущую иронию;
4. with a youthful rebellious streak – склонный к юношескому бунтарству;
5. to award – присуждать.

GEORGE LUCAS

George Lucas (born May 14, 1944) is an American motion-picture director, producer, and screenwriter who created several of the most popular films in history.

Lucas became interested in filmmaking while in high school. He received encouragement from the cinematographer Haskell Wexler and gained admission to the film department of the University of Southern California (B. A., 1966). Lucas's first full-length feature film was «THX 1138» (1971), a grim fantasy about a robotized, dehumanized society in the distant future. His second film, «American Graffiti» (1973), a sympathetic recollection of adolescent American life in the early 1960s, was a surprise success at the box office.

Lucas spent the next four years writing and then shooting «Star Wars» (1977), an intergalactic swashbuckler with colourful characters, realistic extraterrestrial settings, and an array of breathtaking special effects. The film was immediately popular and went on to become the largest-selling motion picture in history. Its success spawned a host of other science fiction films using the same newly developed computer-based special-effects technologies that «Star Wars» had used so effectively. In 1978–79 Lucas formed the production company Lucasfilms, Ltd., which contained a number of divisions, including Industrial Light and Magic, regarded as the most prestigious special-effects workshop in American film.

Lucas served as executive producer of the other two episodes in the Star Wars saga, «The Empire Strikes Back» (1980) and «The Return of the Jedi» (1983), and of the popular Indiana Jones series directed by Steven Spielberg. Working exclusively as a producer throughout the 1980s and most of the '90s, Lucas had a few minor successes («Willow», 1988) and spectacular failures («Howard the Duck», 1986). In 1997 he added new computerized effects to the Star Wars films and re-released them to great acclaim. These films generated interest for one of the most highly anticipated films of the decade, «Star

Wars: Episode I – The Phantom Menace» (1999), the first release in a new trilogy. For this film, which received mixed reviews but reaped enormous profits, Lucas returned to the director's chair for the first time in more than 20 years.

Notes:

1. to receive encouragement – получить поддержку;
2. to gain admission – получить доступ;
3. a sympathetic recollection – полное сочувствия воспоминание;
4. adolescent – юноша;
5. swashbuckler – забияка (хвастун);
6. a great acclaim – шумное одобрение;
7. to reap profits – получить прибыль.

JOHN TRAVOLTA

"Travolta» means «high voltage» in Italian. He couldn't have chosen a better or more suitable name. When he was about twenty, John Travolta became one of the biggest stars in Hollywood. His popularity was tremendous. The way he danced, the way he moved; those melting brown eyes, that ironic tender smile... Then something happened. From 1981 on, he played in one bad movie after another. His star had fallen. He found himself replaced by a new wave of actors – Tom Cruise, Tom Hanks, Kevin Costner... Soon he was almost forgotten. Then suddenly, almost 15 years later, he did what has since become known as «a Travolta» – he came back.

John Travolta was the youngest of six children. His father was a former semi-pro football player and his mother was a high school drama teacher. Mrs Travolta was 43 when John was born. «It was like I had come as a special gift,» John says. «I was spoiled to death».

It seems that John began to think about show business at an early age. At any rate, when he was 8 he won a twisting contest, and by the age of 12 he had already joined a local actors' group, and was soon appearing in musicals. He also took tap-dancing lessons from a very good teacher.

John went to a Catholic school. His classmates nicknamed him «Bone» (because he was skinny) and «Brat» (because he was spoiled). He could also be quite stubborn. When he wanted to get a haircut like the Beatles and his teacher said, «Change your hair, change schools,» John CHANGED schools!

At around 13 or 14 he had his first girlfriend. Sadly, after 5 years she dumped him for another guy. What was she thinking?

At the age of 16, he dropped out of high school (with his parents permission, mind you) to take up acting full-time. «I think the confidence my parents had in me as an actor stayed with me my whole life,» he later said.

John did not become an actor immediately, in fact, he had tried a lot of jobs: he worked as a ticket man, a luggage handler, a cashier. But still he made a quick start: a theatre debut in 1972, a Broadway musical in 1973, and then in 1975 the lead in a nationally transmitted television series, which made him very popular. At the same time he recorded a series of pop music albums.

The big success came with his first major feature film, «Saturday Night Fever», released in 1977. Travolta became the most talked-about young star in Hollywood. In addition to his first Academy Award nomination, he also became a symbol of American culture. Soon his face adorned T-shirts, lunchboxes and the like. After several hits in films, on television and on the radio, he became a true cultural phenomenon, defining tastes in music and fashion and dominating innumerable gossip columns in newspapers and magazines. It seemed Travolta could do no wrong. He was famous, he was rich, he was a superstar. But showbiz stars not always shine forever...

The 80s were bad years for him. He starred in several unsuccessful films. Travolta's career was on shaky ground. «I started to lose confidence in my career, John remembers. «Not in my talents, but in my career.» For several years he disappeared from the screen.

Then, in 1994, he made one of the most stunning comebacks in entertainment history by starring in «Pulp Fiction», a film written and directed by Quentin Tarantino, a longtime Travolta fan who wrote the role of Vincent Vega for him and literally forced him to accept it. A critical as well as commercial smash, «Pulp Fiction» introduced Travolta to a new generation of moviegoers, and suddenly he was again a major star, with a second Academy Award nomination to prove it.

After «Pulp Fiction», Travolta became one of the hardest-working actors in Hollywood. «Broken Arrow», «Phenomenon», «Michael», «Face/Off», «She's So Lovely», «Primary Colors», «The Thin Red Line», «General's Daughter», «Battlefield Earth» – an impressive list of successful films in which Travolta starred. It seems that the list is likely to be continued...

Notes:

1. high voltage – высокое напряжение;
2. semi-pro – полупрофессионал;
3. to be spoiled to death – быть избалованным;
4. skinny – худой;
5. brat – надоедливый, плохо воспитанный ребенок;
6. stubborn – упрямый;
7. Nationally transmitted – идущий по главным каналам;
8. Academy Award nomination – номинация на премию Академии;
9. showbiz stars – звезды шоубизнеса;
10. to lose confidence – терять уверенность.

LEONARDO DICAPRIO

The Nineties saw the rise of some big, big stars. At different points Brad Pitt, Nicolas Cage, Jim Carrey, Will Smith and Adam Sandier stormed the Hollywood firmament with a string of massive hits. But none of them enjoyed the kind of fame achieved by Leonardo DiCaprio.

Beginning the decade as a promising newcomer, he ended it with «Titanic», the biggest smash in cinema history, and a worldwide army of teenage fans so crazed and committed to their idol they had critics recalling the manic days of Beatlemania.

He was born Leonardo Wilhelm DiCaprio on the 11th of November, 1974, in Hollywood, to Italian-American comic books distributor George DiCaprio and his German-American wife Irmalin, a legal secretary who'd go on to become Leonardo's manager. The boy's unusual name was chosen when he kicked his pregnant mother from the inside while she was viewing a Da Vinci at a museum in Italy, the Wilhelm coming from a German relative.

A bright kid, Leo attended the Seeds University Elementary School, an hour's drive from Echo Park. He'd then move on to the Los Angeles Centre for Enriched Studies, a school for gifted children, and then John Marshall High. Leo wasn't good in class, finding it hard to focus on academic studies.

It was never came easy for Leo when he began his early acting career as he had ever been rejected by an agent who perceived his name as sounded too foreign and suggested him to change his name into Lenny Williams. But he refused it and kept using the name, for which in January 1999 his lawyer even

filed an application to allow him to copyright this «prestigious» name. After that refusal, Leo went on to cast for the role of Garry Buckman in the 1990s TV series, «Parenthood». Still in 1990, Leo appeared in American soap «Santa Barbara». During that period, Leo was also busy playing the role of a homeless boy in the sitcom «Growing Pains».

Leonardo now made his Silver Screen debut. As is the case with so many modem stars, this was in a horror flick «Critters 3: You Are What They Eat» released in1991.

One year later, in 1992, his class was confirmed when he beat 400 hopefuls to the role of Toby in «This Boy's Life» with Ellen Barkin and Robert De Niro. His part in the movie had led the New York Film Critics and the National Society of Film Critics to name him runner-up for Best Supporting Actor.

The following year, Leo was billed to portray a Johnny Depp's mentally retarded kid brother in «What's Eating Gilbert Grape» and his acting was so convincing that some people thought he really was. As a reward he obtained an Oscar nomination for Best Actor in A Supporting Role and a Golden Globe nomination. This achievement brought good luck charm for Leo who next got the main role in the 1996 updated version of Shakespeare's play «Romeo and Juliet».

But it was the role of Kate Winslet's love interest Jack Dawson he portrayed in the 1997 romantic drama «Titanic» that really launched him into the galaxy of superstardom. The film was nominated for fourteen Academy Awards and won eleven, including the title of 1997's Best Picture. It, moreover, also gave Leo his 2nd Golden Globe nomination for Best Performance. This biggest hit in cinema history automatically made Leo a household name while earned him the title of 'teenage heart-throb' and sex symbol as well.

After the one-two punch of «Romeo» and «Titanic», DiCaprio continued playing in the 1998 remake of «The Man in the Iron Mask», showing another dashing performance with the dual role of French King Louis XIV and his double. Then in 2000 he teamed with hard-edged director Danny Boyle for «The Beach», which sadly provoked controversy because of clashes with the Thai authorities over the use of the island of Ko Phi Phi in 1999. The result was obvious, the film garnered bad press and did not score as well as expected at the box office.

Things changed drastically when in 2001 the actor was cast in Martin Scorsese's 19th Century drama «Gangs of New York». Set in the mid-1860s, this saw DiCaprio as Amsterdam Vallon, a man seeking revenge for the death of his father. Then Leonardo regained his status as one of the rare young actors who could command both commercial and critical success through an appearance in Steven Spielberg's 2002 «Catch Me If You Can». Perfectly cast, he delivered his most charming and mature performance to date, proving himself again as both movie star and actor.

Two years later Leo re-teamed with Scorsese for the 2004 drama «The Aviator». His portrayal of the young Howard Hughes earned him some of the best reviews of his career as well as an Oscar nomination for Best Actor. With such marvelous track record, Leonardo confidently added more and more film projects to his resume. «The Departed» (2006) and «Blood Diamond» (2006) both earned him the 2006 Golden Globes and Broadcast Film Critics Association nominations for Best Actor.

Notes:

1. to file an application – подавать прошение;
2. copyright – авторское право;
3. sitcom – комедия положений;
4. flick – (разг.) кинофильм;
5. runner-up – участник состязания, занявший второе место;
6. household name – общеизвестное имя;
7. heart-throb – сердцеед;
8. one-two punch – двойной удар;
9. dashing – (зд.) сильный;
10. hard-edged – жесткий (по характеру);
11. track record – послужной список.

KIERA KNIGHTLEY

Few actresses enjoy the kind of success Keira Knightley saw in 2003. First, her major picture starring debut, «Pirates Of The Caribbean», entered the all-time Top 20 of box-office hits. Then, due to this success, her earlier low-budget effort, «Bend It Like Beckham», already a cult smash, found its release widened dramatically, taking it into undreamed of profit. Her rise

in a few short months would be nothing short of phenomenal. And still she was only 18.

She was born Kiera Knightley on the 22nd of March, 1985, in Teddington, south-west London. Her name would become Keira as her Hollywood career took off, making the name more easily pronounceable on a worldwide basis. Her father was a stage actor Will Knightley. Her mother, Sharman MacDonald, had also been a stage and TV actress. Eventually, pregnant with Keira, in 1984 she gave up acting and concentrated on her family. She also took up a career in playwriting, and a BBC documentary would be made about her, called Mind-scape and featuring the young Keira.

Most kids like to join in with whatever their parents are up to, and Keira was no exception. At the age of 3, noticing that both Will and Sharman were getting regular calls from their agents, the young girl demanded one of her own. She was, of course, politely refused, but was insistent in her requests for the next several years. By the time she was 6, her mother struck a bargain with her. As the child had recently been diagnosed as dyslexic, she said that if Keira came to her every day of the summer holidays and spent an hour working on her reading and maths, she would provide her with professional representation. To Sharman's surprise, the child complied and then forced her mother to keep to the bargain. And, to mum's horror, the new agent did his work well. At age 7, Keira filmed her TV debut, «Royal Celebration».

Fearing their daughter would begin to neglect her schoolwork Keira's parents told her she could only pursue her new career during the summer holidays. So, throughout the mid-Nineties, she did just that. 1994 brought a minor role in a controversial drama «A Village Affair». 1995 brought «Innocent Lies» where an aristocratic family in a small seaside town are suspected of complicity in a murder. The next year saw another period drama, «Treasure Seekers», where a poor widower inventor worked on a breakthrough in refrigeration while his five kids tried to help.

Meanwhile, Keira's education continued at Teddington School, a classy and well-funded establishment. With 10 science laboratories, a TV studio and a Music and Drama block it offered great opportunities. Through her early teens Keira would make the most of her spare time, too, attending drama workshops at the nearby Heatham House youth club. This was where Keira would gain most of her early acting experience.

While still at Teddington School, Knightley received a most extraordinary offer – to play a handmaiden of Natalie Portman's Queen Amidala in the forthcoming «The Phantom Menace» (1999), part one of the «Star Wars» saga and perhaps the most hotly anticipated movie in history. Keira's presence in the movie was kept absolutely secret and she was perhaps the only actress ever to not have her career boosted by a prime role in one of the biggest hits ever. But fame was not really the point for Keira, and her next role was a satisfying one. It was a part in Alan Bleasdale's adaptation of «Oliver Twist».

Now the offers of work were coming in thick and fast. 2001 saw her star in the Disney-backed TV production «Princess Of Thieves» where she played Gwynn, daughter of Robin Hood. Immediately after this work came another venture onto the big screen with a horror flick «The Hole». Though not a hit itself, the movie would bring Keira to the attention of the moviemakers. First came «Bend it Like Beckham». Here a young Asian girl dreams of playing football for England but is dissuaded by her disapproving parents. The movie was a real charmer and a major British success.

But 2002 wasn't finished yet. It was time for yet another period drama, a remake of David Lean's «Dr Zhivago». Here Keira took on the role of Lara Antipova amidst the turbulence of the Russian revolution. Heavily advertised, «Dr Zhivago» was Knightley's breakthrough in the UK.

Now came Keira's big year. In 2003's «Pirates Of The Caribbean: The Curse Of The Black Pearl» she played Elizabeth Swann, daughter of British governor. Pursued by her wannabe lover Orlando Bloom and Johnny Depp's camp and hilarious Jack Sparrow, she remained feisty to the last, even when walking the plank. The movie performed exceptionally well, quickly rising over the $200 million mark in the US. Keira, who'd turned 18 just after the Pirates shoot ended, was now A-list and a bona fide cover girl.

After «Pirates» would come «Love, Actually» (2003). Then, it was off to Ireland to play Guinevere opposite Clive Owen's titular regent in «King Arthur» (2004). This would claim to be more of a historical document than another stab at the Arthurian myth, with Arthur as a Roman general at the time of the Empire's downfall. Keira's next project was «The Jacket» (2005), where Oscar-winner Adrien Brody played a Gulf War veteran charged with murder and locked in a mental institution awaiting execution. Originally planned as a mainstream thriller, «The Jacket» would have its budget reduced and be made as an art-house movie.

She filmed two sequels for «Pirates Of The Caribbean» back to back. Keira's next project was «Atonement» (2007). Knightley played the educated elder daughter of a nouveau riche family who's worried about her increasingly awkward relationship with the son of the family's cleaning lady. The film dramatically exploring the power of truth, lies and memory.

Notes:

1. to join in with – присоединяться к;
2. to be up to – (зд.) заниматься;
3. to strike a bargain –заключать сделку;
4. to comply – идти на уступки;
5. dyslexic – неспособный обучиться чтению;
6. to boost – (зд.) подталкивать;
7. thick and fast – один за другим;
8. backed – (зд.) при поддержке;
9. breakthrough – (зд.) прорывная роль;
10. wannabe – (зд.) жаждущий быть;
11. bona fide –подлинный;
12. A-list – (зд.) первой величины (в числе самых знаменитых);
13. stab – (разг.) попытка;
14. Gulf War – война в Персидском заливе (самая короткая война в истории США, известна также под кодовым названием «Буря в пустыне», 1991).

MEGAN FOX

Name: Megan Denise Fox
Date of Birth: May 16, 1986
Place of Birth: Knoxville, Tennessee, USA
Horoscope: Taurus
Hair: Brown
Eyes: Blue
Siblings: One older sister (33 years old)
Relationship: Engaged to Brian Austin Green

- Wizard of Oz was that very movie that inspired Megan herself to become an actress.
- Says that her older sister is a lot more beautiful than she is.

- Used to be a big Ninja Turtles fan.
- Used to be obsessed with Nirvana and Motley Crűe.
- Her favorite actress is Angelina Jolie. «I just love that she's incredibly honest, and I feel that she's not afraid to be herself».
- Has six English bulldogs.
- Her favorite fashion labels include Chloe and Stella McCartney.
- Is a self proclaimed «tomboy».
- Used to date actor David Gallagher.
- Says she does not mind the paparazzi.
- Reads men's magazines.
- Has a huge crush on Justin Timberlake.
- Is very close with her mother and apparently got her looks from her.

Megan Fox is of French, Irish and Cherokee descent. She was born as Megan Denise Fox in Rockwood, Tennessee, on May 16, 1986, to Macey Tonachio, former tourism director, and Frank Fox. She grew up in a very poor household and has one older sister. Ever since childhood, she has aspired to become an actress and started taking drama and dance lessons in Kingston, Tennessee, at the age of 5 and thrived from the very beginning. Despite a move to St. Petersburg, Florida, when she was 10, Megan's parents did not let their youngest daughter forgo her talent, and so the future actress continued taking her dancing and acting lessons while finishing her high school studies at the same time.

By the young age of thirteen, her dancing led to modeling opportunities, and Megan Fox excelled in this new arena. In 1999, she won several awards at the American Modeling and Talent Convention in Hilton Head Island, South Carolina. With this new credit, Megan Fox began venturing into acting, and after she moved to Los Angeles, a future career in showbiz looked probable.

Megan Fox made her acting debut in 2001, appearing as the 'spoiled heiress Brianna Wallace' in the straight-to-video film «Holiday in the Sun».

She then garnered a recurring role of Ione Starr in the low-key soap opera «Ocean Ave» (2002). Only days after she finished filming in Miami, Fox returned to Los Angeles where she was cast within the month as Cassandra Ridgeway in the TV series «The Help». Unfortunately the show only ran for a few episodes but it certainly did not stop Megan Fox. She appeared in an episode of the Amanda Bynes' series «What I Like About You» (2003).

In 2004 'the prettiest face in Hollywood' appeared in a couple of movies and three television shows («Two and a Half Men», «News To Me», «Crimes of Fashion»). Megan Fox joined the legion of female teens overtaking Hollywood as she went on to score a role of Carla Santini alongside another popular young actress Lindsay Lohan in «Confessions of a Teenage Drama Queen».

Fox was also cast as Sydney Shanowski in «Hope & Faith», a show which she was attached to between 2004 and 2006, appearing in a total of 29 episodes. She was nominated for a Young Artist Award for the role.

As Hollywood began to take notice of this budding star, Megan Fox started joining the ranks of her fellow female actresses by posing in photo spreads, like her 2005 shoot for FHM. The following year, the magazine named her No. 68 on their 100 Sexiest Women of 2006 list. And in 2007, she continued her lasting relationship with the magazine by posing in another spread in their March issue.

Megan Fox's biggest break, however, came that same year when she was cast as the lead actress in the highly anticipated «Transformers» movie, finally becoming a major household name.

"I'm Sam's love interest throughout the film and I sort of get sucked into all of the action and become a little bit of an action hero myself», Megan said of her role. It is a possibility that «Transformers» will be turned into a trilogy.

Megan Fox's star status continued to climb as she was cast in the 2008 film «How To Lose Friends & Alienate People». Her increased presence in Hollywood (as well as those unbelievable eyes) definitely caught the attention of fans everywhere. Megan Fox signed on to star in the 2008 movie «Whore» and the 2009 film «Jennifer's Body». She also has a second installment of «Transformers» to look forward to – «Transformers: Revenge of the Fallen».

Besides her career as an actress and model the multi-talented Fox has received training in piano, clarinet, singing, swimming and gymnastics. In November 2006, she announced her engagement to longtime boyfriend and «Beverly Hills 90210» star Brian Austin Green.

Armed with her striking looks and charismatic performances, Megan Fox is a star of tomorrow and fans can only expect many great things from her for many years to come. «I actually would like to do a very small film that's character-driven that I can really work on that way, sort of prove my ability as an actress,» says Fox of her future plans.

Notes:

1. household – семья;
2. to thrive – преуспевать;
3. to forgo – отказываться;
4. heiress – наследница;
5. straight-to-video – кинофильм, который выпускается сразу на видео до или вместо его выхода на экраны;
6. to garner – (зд.) получать;
7. low-key – слабый, не производящий впечатления;
8. to take notice – замечать;
9. budding – подающий надежды;
10. to join the ranks – пополнять ряды;
11. household name – общеизвестное имя;
12. character-driven – ориентированный на героя;
13. tomboy – девчонка сорванец;
14. crush – (амер. разг.) страсть.

EISENSTEIN AS A TEACHER

S. M. Eisenstein is world famous as a great film-director, a great theoretician of film-art and a stage-producer. But not many people know that in addition to that he was a great teacher. Few know how much of his life and personality, how much attention he gave to class-teaching at VGIK.

As a teacher he was outstanding. He was an artist-teacher. He taught with not less talent and enthusiasm than he made his films and stage-productions. He was a teacher to everybody who wanted to become a film-director and everybody was able to learn from him.

Eisenstein really believed that there existed universal guiding principles of all artistic expression and he was to find and formulate them. He was sure that the study of those guiding principles might help to understand the artistic methods of any art. He believed that the future director had no right to ignore anything that could make him better as a man and specialist. «The director is to be an architect, a poet, a painter, a composer – all in one, but in the first place a film-artist,» said S. M. Eisenstein.

Eisenstein considered the work of the director as a continuation of the creative work of the scenario-writer. That's why he gave so much attention to the director's ability to express the ideas of the scenario most vividly.

When we speak about Eisenstein as a teacher, we should remember that he often invited actors, artists, musicians, or art-historians to his class. He loved to give «a lecture in two voices». His lectures in two voices were especially interesting when he came with N. M. Tarabukin, an art-historian, to discuss compositional structure in painting.

When he came with actors they had to show their work at the character that they were to play. They had to analyse the work at the image.

But really, the most interesting lessons were those which S. M. Eisenstein gave himself on the compositional structure of the film.

When he began a new theme he never started with a lecture. He always showed himself how to solve production problems. He made everything clear. The students could not only watch and follow what he was doing, but they could take part in what the master was doing. This was an original way to «think aloud». This type of lessons created a very good intimate contact between teacher and class. His students could make any comments, give any ideas. The master organically developed them. He did it so artistically and fundamentally that any student was able to see what was good and what was bad in their ideas and why. Such lessons gave practical experience, formed the students' artistic imagination and vision. Eisenstein taught them to think creatively. His students never could and will never be able to forget Eisenstein's lessons.

Notes:

1. in addition to – кроме этого;
2. stage-production – театральная постановка;
3. all in one – все в одном лице;
4. art-historian – искусствовед;
5. an original way – оригинальный способ.

LEONID GAIDAI

Leonid Iovich Gaidai was born on January 30, 1923, in the town of Svobodny, Amur region of Siberia, USSR. He was the third child in the family of a railroad worker. His father, Iov Isidorovich Gaidai, was exiled to Siberia

from Poltava, the Ukraine. His mother, Maria Ivanovna Lubimova, came from the Russian city of Ryazan. In 1930 the family moved to the Siberian city Irkutsk. There Gaidai went to school and finished it in June 1941.

In 1941, during the Nazi occupation of Russia in the Second World War, Gaidai was drafted in the Red Army. He was assigned to the front-line Army intelligence at the Kalinin Front near Moscow. He was involved in clandestine intelligence operations against the Nazi invaders because he spoke German. In 1943 he was seriously wounded, when he stepped on a land mine. He became physically handicapped and was decorated for his courage. He was discharged with honors as a disabled veteran of World War II.

Gaidai went back to Siberian city Irkutsk. He studied acting at the Drama Studio of the Irkutsk Drama Theatre. He graduated from the studio in 1947, and was an actor of that theatre until 1949. From 1949-1955 he studied as film director at State Institute of Cinematography (VGIK) under Grigori Aleksandrov, Mikhail Romm, and Ivan Pyryev. From 1955 Gaidai was a film director at the Mosfilm Studios under his mentor Mikhail Romm. Gaidai used literary material by Ilya Ilf and Yevgeni Petrov, Mikhail A. Bulgakov, Mikhsil Zoschenko, and O, Henry among other writers.

His early films of the 1950's had little success. In the 1960's Gaidai created the «goldmine» with comediansYuri Nikulin, Georgiy Vitsin, Yevgeni Morgunov, and Aleksandr Demyanenko. Comedies with those actors were the highest-grossing box office hits ever in the Soviet Union with the attendance of 222, 800, 000 in the first 15 months. Total admissions of the Gaidai's comedies during the 1960's only in the USSR exceeded 600, 000, 000 without counting the reruns and the international sales.

During the 1970s and 1980s Gaidai worked with the best comedians of the Soviet cinema, such as Evgeni Leonov, Leonid Kuravlyov, Archil Gomiashvili, Mikhail Pugovkin, Yuriy Yakovlev and many other renown actors. Alhough the inevitable changes in society during «perestroika» affected the film industry, Gaidai's films still remained on the top. Gaidai's comedies on video even gained popularity after the collapse of the Soviet Union. In a 1995 poll in Russia, «Diamond arm» (1968) was voted the best Russian comedy ever.

Financial success did not reach Gaidai personally, he lived in a co-op flat and had one car, «Lada», driven by his wife, actress Nina Grebeshkova for many years. She was the fortress behind his success by being a quiet help and

never demanding more than they had. She described her husband, Gaidai, as being similar to the popular character 'Shurik' in his films.

Notes:

1. to be exiled – быть сосланным;
2. to be drafted in – быть призванным в…;
3. clandestine operations – тайные операции;
4. physically handicapped – с физическими недостатками;
5. to discharge with honours – увольнять с почестями;
6. a disabled veteran – нетрудоспособный ветеран.

ROLAN BYKOV

Rolan (Roland) Anatolyevich Bykov was born on November 12, 1929, in Kiev. In 1951 he finished the actor's department of the theatrical school of B. V. Shchukin and until 1958 he was an actor of Moscow Theater for Youths. In 1958-1960 Bykov worked as the director of Leningrad (St. Peterburg) Lenin Komsomol theater, led the student theater of Moscow State University. In 1960 Rolan Bykov started working for motion picture studio Mosfilm, where he was an actor at first, and later became a director. In movies he started in 1954, the first role after playing in the film of Vladimir Basov «School of Courage». His artistic range is extraordinarily wide: from comic and satiric roles to the powerful dramatic ones, created by actor in the collaboration with the best directors of Soviet and Russian cinema. Among his best films as an actor, most notable pictures are: movie versions of the Gogol's works «The Overcoat» and «Nose», «Andrei Rublev» by Andrei Tarkovski, «Commissar» by Aleksander Askoldov, «Once there served two friends» by Evgeny Karelov, «Dead Season» by Savva Kulish, «Check up on the Roads» by Aleksey German, «Adventures of Buratino» by Leonid Nechaev, «Dead man’s letters» by Konstantin Lopushansky, «It» by Sergey Ovcharov.

His debut as a director in the cinema took place in 1962, when he directed comedy «Too many cooks». His second movie «Lost Summer» was also a comedy (together with N. Orlov). The film «Aybolit 66», directed by him and based on fairy tale by Korney Chukovsky, became noticeable step in the development of musical comedy in Russian cinema, and the role of Barmaley played by Bykov himself was one of the bright pages of his acting biography. He can be rightfully called one of the best directors of children's cin-

ema, and the films created by him such as «Attention, Turtle!», «Telegramm», «Automobile, violin and «Kliaksa», the dog» and especially «Chuchelo» are part of «Golden Fund» of Soviet cinematography. In 1989 Rolan Bykov organized the All-Union center of cinema and television for children and youth, later reorganized into the 'International Fund for development of cinema and television for children and the youth', and after death of the outstanding director it was named after him.

Rolan Bykov died on October 6, 1998, having lived one year and one month short of his 70th anniversary.

Notes:

1. noticeable step – заметный (значительный) шаг;
2. bright pages – яркие страницы;
3. «Golden Fund» – Золотой фонд;
4. to reorganize – преобразовывать;
5. to be named after… – быть названным в честь…

ELDAR RYAZANOV

The name of Eldar Ryazanov is popular with film-goers because for almost forty years now he has been making comedies. Fame came to him long age and came, on the face of it, very easily. His very first feature, «Carnival Night», a musical comedy, was at once popular. It was the greatest hit ever, and after the noisy success of the first public performance at the end of 1956, «Carnival Night», was on the screen for years and years. Audiences loved it, film critics sang its praises at the top of their voices. Thus, the young film director began his career under circumstances which were more than favourable. But his career turned out to be neither straightforward nor easy.

The initial roaring success turned into a weighty burden later, because it made him feel some particular obligations, it demanded repetitions. Spectators would not accept anything less than another «Carnival Night». But the director appeared to possess a peculiar quality, which was that he could not stand any repetitions whatsoever, even a repetition of success. In each of his new films he would depart from what he had previously gained; he would not use the same trick twice, however felicitous. He was forever seeking a new style,

a new manner, a new treatment of the genre. Eldar Ryazanov has produced 12 film-comedies (by 1988), all very funny and yet with hidden depths. Subtly and with kind humour, they all take up the little everyday things that bring us joy or sadness, making us smile from the heart.

«My favourite character, the one I take from one film to the next», says Ryazanov, «is the person on integrity. Always a bit naive and totally unselfish, he has his own yardstick of good and bad, a measure that those around him sometimes fail to comprehend. A very sociable character, he is considerate and responsive».

Notes:

1. to depart from – отклоняться, отступать от чего-либо;
2. to sing one's praises – восхвалять;
3. under circumstances – при обстоятельствах;
4. neither straightforward nor easy – ни простой, ни легкой;
5. integrity – честность, целостность;
6. own yardstick – собственное мерило (критерий оценки).

NIKITA MIKHALKOV

Nikita Mikhalkov (his full name is Nikita Sergeyevich Mikhalkov-Konchalovsky) was born in the distinguished artistic Mikhalkov family in 1945. His great grandfather was the imperial governor of Yaroslavl, whose mother was a Galitzine princess. Nikita's father, Sergei Mikhalkov, is a well-known children's writer, although he also wrote lyrics to his country's national anthem on three different occasions spanning nearly 60 years – two different sets of lyrics used for the Soviet national anthem, and the current lyrics of the Russian national anthem. Nikita's mother, the poetess Natalia Konchalovskaya, was the daughter of the avant-garde artist Pyotr Konchalovsky and granddaughter of another outstanding painter, Vasily Surikov. Nikita's elder brother is a filmmaker Andrei Konchalovsky, primarily known for his collaboration with Andrei Tarkovsky and his own Hollywood action movies, such as «Runaway Train«.

Mikhalkov studied acting at the children's studio of the Moscow Art Theatre and later at the Schukin School of the Vakhtangov Theatre. While still a student, he appeared in Georgi Daneliya's film «I Step Through Moscow»

(1964) and his brother Andrei Konchalovsky's film «Home of the Gentry» (1969). He was soon on his way to becoming a star of the Soviet stage and cinema.

While continuing to pursue his acting career, he entered VGIK, the state film school in Moscow, where he studied directing under filmmaker Mikhail Romm. He directed his first short film «I'm Coming Home» (1968) and another for his graduation «A Quiet Day at the End of the War» (1970). Mikhalkov had appeared in over twenty films, including his brother's «Uncle Vanya» (1972), before he co-wrote, directed and starred in his first feature, «At Home Among Strangers« (1974), a Red Western set just after the 1920s civil war in Russia.

Mikhalkov established an international reputation with his second feature, «A Slave of Love» (1976). Set in 1917, it followed the efforts of a film crew to make a silent melodrama in a resort town while the Revolution rages around them. The film, based upon the last days of Vera Kholodnaya, was highly acclaimed upon its release in the U. S.

Mikhalkov's next film, «An Unfinished Piece for Player Piano» (1977) was adapted by Mikhalkov from Chekhov's early play, Platonov, and won the first prize at the San Sebastian Film Festival. In 1978, while starring in his brother's epic film «Siberiade«, Mikhalkov made «Five Evenings», a love story about a couple separated by World War II, who meet again after eighteen years. Mikhalkov's next film «Oblomov» (1980) with Oleg Tabakov in the title role is based on Ivan Goncharov's classic novel about a lazy young nobleman who refuses to leave his bed. «Family Relations» (1981) is a comedy about a provincial woman in Moscow dealing with the tangled relationships of her relatives. «Without Witnesses» (1983) tracks a long night's conversation between a woman and her ex-husband when they are accidentally locked in a room.

In the early 1980s, Mikhalkov resumed his acting career, appearing in Eldar Ryazanov's immensely popular «Station for Two» (1982) and «A Cruel Romance» (1984). At that period, he also played Henry Baskerville in the Soviet screen version of «The Hound of the Baskervilles». He also starred in many of his own films, including «At Home Among Strangers«, «A Slave of Love», «An Unfinished Piece for Player Piano» and «Burnt by the Sun».

Incorporating several short stories by Chekhov, «Dark Eyes« (1987) stars Marcello Mastroianni as an old man who tells a story of a romance

he had when he was younger, a woman he has never been able to forget. The film was highly praised, and Mastroianni received the Best Actor Prize at the Cannes Film Festival and an Academy Award nomination for his performance.

Mikhalkov's next film, «Urga» (1992, «a. k. a. Close to Eden»), set in the little known world of the Mongols, received the Golden Lion at the Venice Film Festival and was nominated for the Academy Award for Best Foreign Language Film. Mikhalkov's «Anna: 6–18» (1993) documents his daughter Anna as she grows from childhood to maturity.

Mikhalkov's most famous production to date, «Burnt by the Sun» (1994), was steeped in the nervous atmosphere of Stalinist purges. The film received the Grand Prize at Cannes and the Academy Award for Best Foreign Language Film, among many other honours. As of 2000, «Burnt by the Sun» was the top grossing movie to come out of the former Soviet Union.

Mikhalkov’s epic film «The Barber of Siberia» (1998) which opened the 1998 Cannes Film Festival was designed as a patriotic extravagance for domestic consumption. It featured Julia Ormond and Oleg Menshikov, who regularly appears in Mikhalkov's films, in the leading roles. The director himself appeared as Tsar Alexander III of Russia.

Mikhalkov was elected the President of the Russian Society of Cinematographists and has managed the Moscow Film Festival since 2000. He also set the Russian Academy Golden Eagle Award in opposition to the traditional Nika Award.

In 2005, Mikhalkov resumed his acting career, starring in «The Councillor of State», a mystery film which broke the Russian box-office records.

On September 8, 2007, Mikhalkov’s film «12« has received a special Golden Lion for the «consistent brilliance» of its work and was praised by many critics at the Venice Film Festival.

On January 22, 2008, film «12» was named as a nominee for the 2008 Academy Awards. Commenting on the nomination, Mikhalkov said, «I am overjoyed that the movie has been noticed in the United States and, what's more, was included in the shortlist of five nominees. This is a significant event for me».

Mikhalkov's first wife was a renowned Russian actress Anastasiya Vertinskaya, whom he married on March 6, 1967. They had a son, Stepan Mikhalkov, born in September 1966.

With his second wife, former model Tatyana, he had son Artem (born December 8, 1975) and daughters Anna (born 1974) and Nadya (born September 27, 1986).

Notes:

1. international reputation – международная репутация;
2. to pursue – гнаться, преследовать, продолжать;
3. tangled relationship – запутанные связи;
4. to be steeped in – быть погруженным в…;
5. purge – чистка;
6. for domestic consumption – для отечественного (домашнего) потребления.

KONSTANTIN KHABENSKIY

Konstantin Khabenskiy is a Russian actor known in the West for his work in the horror flicks «Night Watch» (2004) and «Day Watch» (2006).

He was born on January 11, 1972, in Leningrad, USSR (now St. Petersburg, Russia). His father, Yuri Khabenskiy, and his mother, Tatiana Gennadievna (nee Nikulina), were hydrological engineers. Young Konstantin studied electronics at the Leningrad Technical School of Aviation Electronics and Automatics. He dropped out in the third year after deciding that electronics was not for him.

He played the guitar on Leningrad's famous main street Nevsky Prospekt as a struggling street musician, and was a stage technician at the Theater-Studio «Subbota». From 1990 to 1995 he studied acting at the St. Peterburg Institute of Theater, Music and Cinematography, renamed in 1991 when the city of Leningrad was renamed St. Petersburg. There his classmates were Mikhail Porechenkov, Andrei Zibrov, and Mikhail Trukhin. In 1995, Konstantin graduated from the class of Veniamin Filshtinsky as an actor. He had a five-month stint at the Raikin Theater of Satire in Moscow, but could not obtain any serious work there, so he returned to St. Petersburg.

Konstantin made his film debut in «Whom God Will Send upon» (1994). He shot to fame in Russia after co-starring in «Killing Power» (2000), a popular series about crime in St. Petersburg, Russia. He ascended to international fame with the leading role as Anton Gorodetsky in the popular Russian vampire franchise «Night Watch» (2004), and the second installment «Day

Watch» (2006), both by director Timur Bekmambetov and based on the books by Sergei Lukyanenko.

From 1996 to 2003 Konstantin was a member of the troupe at the St. Petersburg Theater of Lensovet. There he worked together with his former classmates Mikhail Porechenkov, Mikhail Trukhin, and Andrei Zibrov, under the directorship of Yuri Butusov. In 2003 Khabenskiy and Porechenkov were invited by Oleg Tabakov to work with the world famous Moscow Arts Theater. There Konstantin played the leading role in «White guard», a classic play by Mikhail A. Bulgakov. He also appeared as Claudius in a Russian adaptation of Shakespeare's «Hamlet», directed by Yuri Butusov. Konstantin also made appearances on stage at the St. Petersburg Theatre of Lensovet in the leading role in a contemporary play «In Expectation in Godo», and as Kaligula in a Russian adaptation of the play by Albert Camus.

He has one son Ivan, who was born in Moscow on September 25, 2007. He has homes in both Russian capitals: Moscow and St. Petersburg.

Notes:

1. nee – урожденная;
2. struggling street musician – бедствующий уличный музыкант;
3. stint – (зд.) работа;
4. to obtain – достигать, добиваться:
5. to ascend to international fame – достичь международной известности;
6. franchise – лицензия;
7. a contemporary play – современная пьеса.

CHULPAN KHAMATOVA

Chulpan Khamatova (her name means the Morning Star in Tatar language) was born on October 1, 1975, in Kazan, Tatarstan Republic, Russia. Her mother, Marina Galimullovna Khamatova, is an engineer. Her father, Nail Khamatov, is also an engineer and a managing director of a firm in Tatarstan, Russia.

Young Khamatova was a professionally trained figure skater. She suffered from a back trauma after a fall on ice; after that she quit figure skating, but continued roller-skating. She also had a gift for mathematics and studied at the prestigious School of Mathematics in Kazan. Then she studied for one se-

mester at business School of Kazan University, but became bored and decided to change her career and entered the Kazan School of Theatre. From 1995–1998 Khamatova studied acting at the State Institute of Theatrical Arts (GITIS) in Moscow, and graduated from the class of Aleksei Borodin in 1998 as an actress.

Khamatova was a third year student at GITIS when she made her film debut in the role of Katya in Vadim Abdrashitov's film «Dancer's Time» (1998). She won critical acclaim in Russia after playing in «The Deaf's Country» (1998). Soon she gained international attention after starring as Mamlakat in «Luna Papa» (1999), which became a «quiet masterpiece» in Germany as well as in Russia. Khamatova's effortless style shines in a variety of her film characters ranging from farcical Lara in «Good Bye Lenin!» (2003), to charming seductress Nelly in «72 Metres» (2004), to passionate and sophisticated Lara in «Doctor Zhivago», a Russian TV-series based on the eponymous book by Boris Pasternak.

Chulpan Khamatova became one of the most celebrated young actresses of Russian theatre and cinema. She was designated the title of Honorable artist of Russia. In 2004 Khamatova was awarded the State Prize by the Russian president Vladimir Putin for her achievements in acting. She has been a permanent member of Sovremennik Theatre in Moscow under directorship of Galina Volchek. Her stage and film partners has been such actors as Sergei Shakurov, Valentin Gaft, Inna Churikova, Marina Neyolova, Elena Yakovleva and other notable Russian actors.

From 1995-2002 Khamatova was married to her class-mate, a fellow actor Ivan Volkov, their daughter Arina was born in 2002. She is now in her second marriage to a Russian émigré, actor-dancer Aleksei Dubinin with whom she has a second daughter Alina born in 2003. She is currently residing in her two homes, one in Moscow, Russia, and one in Europe. Besides her native Russian and Tatar, Chulpan Khamatova is fluent in German and English.

In 2006 Khamatova was a member of the six-person jury at the 63rd Venice Film Festival headed by French actress Catherine Deneuve. Chulpan Khamatova has been one of the leading figures for charitable causes in Russia. Since 2005 Khamatova and her fellow Russian actors started a charitable initiative «Podari Zhizn» for the benefit of children suffering from leukemia.

Notes:

1. farcical – шуточный;

2. seductress – соблазнительница;
3. passionate – страстный (пылкий);
4. sophisticated – искушенный;
5. eponymous book – книга, названием которой назван фильм.

SUPPLEMENTS

LIST OF PROPER NAMES

1. Abdrashitov, Vadim (p. 1945) – АБДРАШИТОВ Вадим Юсупович – российский кинорежиссер, народный артист России (1992). Лауреат Государственной премии России (1984) и Государственной премии СССР (1991).
2. Alexandrov, Grigoriy (1903–1983) – АЛЕКСАНДРОВ (наст. фам. Мормоненко) Григорий Васильевич – советский кинорежиссер, народный артист СССР (1948), Герой Социалистического Труда (1973), лауреат Сталинских премий (1941, 1949). Профессор ВГИКа (с 1951).
3. Allen, Woody (p. 1935) – АЛЛЕН Вуди (наст. Аллен Стюарт Кенигсберг) – американский кинорежиссер, актер, комедиограф. В основе его многих фильмов – насмешка над жанровыми условностями кинематографа, бытовыми реалиями повседневности, стереотипностью мышления.
4. Antonioni, Michelangelo (p. 1912) – АНТОНИОНИ Микеланджело – итальянский кинорежиссер; расширил проблематику неореализма, включив в нее мотивы трагического одиночества людей, их духовной опустошенности, некоммуникабельности.
5. Barkin, Ellen (p. 1955) – БАРКИН Эллен – американская киноактриса.
6. Basov, Vladimir (1923–1987) – БАСОВ Владимир Павлович – российский кинорежиссер и актер, народный артист СССР (1983).
7. Bean, Sean (p. 1959) – БИН Шон (полн. Шон Марк Бин) – английский актер.
8. Bekmambetov, Timur (p. 1961) – БЕКМАМБЕТОВ Тимур Нуруахитович – российско-казахский режиссер, художник, сценарист.
9. Belmondo, Jean-Paul (p. 1933) – БЕЛЬМОНДО Жан Поль – французский актер.

10. Bergman, Ingmar (p. 1918) – БЕРГМАН Эрнест Ингмар – шведский режиссер кино и театра, сценарист, драматург, прозаик, эссеист, продюсер ряда своих фильмов, выдающихся деятель скандинавского театра 20 века, международно признанный лидер «авторского» направления в мировом киноискусстве.
11. Bonnaire, Sandrine (p. 1967) – БОННЕР Сандрин – французская актриса.
12. Brando, Marlon (1924–2004) – БРАНДО Марлон – американский актер кино и театра, лауреат приза «Оскар» («В порту», 1954; «Крестный отец», 1972).
13. Brosnan, Pierce (p. 1951) – БРОСНАН Пирс – американский киноактер.
14. Buñuel, Luis Spaniard (1900–1983) – БУНЮЭЛЬ Луис – испанский кинорежиссер, сценарист, международно признанный лидер «авторского» направления в мировом киноискусстве.
15. Bykov, Rolan (Roland) Anatolyevich (1929–1998) – БЫКОВ Ролан (Роланд) Антонович (Анатольевич) – российский актер, режиссер театра и кино. Народный артист СССР (1990). Лауреат премии Московского комсомола (1967) за создание фильмов для детей и юношества.
16. Cage, Nicolas (p. 1964) – КЕЙДЖ Николас (наст. Николас Ким Коппола) – американский киноактер. Племянник Френсиса Форда Копполы.
17. Caine, Michael (p. 1933) – КЕЙН Майкл (наст. имя и фамилия Морис Джозеф Миклуайт) – английский киноартист.
18. Cameron, James (p. 1954) – КАМЕРОН Джеймс – американский и канадский кинорежиссер, сценарист, продюсер. Начинал в кино как мастер по спецэффектам. Стал одним из главных представителей нового направления в научно-фантастическом кино, в центре которого – поведение человека в неожиданных экстремальных условиях.
19. Campion, Jane (p. 1954) – КЭМПИОН Джейн – новозеландский и австралийский режиссер, сценаристка.
20. Capoor, Raj (1924–1988) – КАПУР Радж – индийский актер и режиссер кино.
21. Carrey, Jim (p. 1962) – КЭРРИ Джим – американский актер канадского происхождения.

22. Chabrol, Claude (p. 1930) – ШАБРОЛЬ Клод – французский кинорежиссер.
23. Chaplin, Charlie (1889–1977) – ЧАПЛИН Чарлз Спенсер – американский актер, кинорежиссер, сценарист, композитор. Создав трагикомический персонаж «маленького человека», превратил свою клоунскую маску в человеческий образ огромной обобщающей силы. Специальный «Оскар» – за вклад в киноискусство (1971), Золотой приз кинофестиваля в Венеции (1972), советская Международная премия мира (1954).
24. Churikova, Inna (p. 1943) – ЧУРИКОВА Инна Михайловна – российская актриса театра и кино. Народная артистка СССР (1991). Лауреат премии Ленинского комсомола (1976), Государственной премии России (1996).
25. Cimino, Michael (p. 1943) – ЧИМИНО Майкл – американский кинорежиссер и сценарист. Вершина творчества – фильм «Охотник на оленей», 1978 (5 премий «Оскар»).
26. Clair, René (1898–1981) – КЛЕР Рене (наст. фам. Шомет) – французский кинорежиссер.
27. Connery, Sean (p. 1930) – КОННЕРИ Шон (наст. имя Томас) – английский и американский киноактер.
28. Cooper, Gary (1901-1961) – КУПЕР Гари (наст. имя Фрэнк Джеймс) – американский киноактер.
29. Coppola, Francis Ford (p. 1939) – КОППОЛА Фрэнсис Форд – американский кинорежиссер, сценарист, продюсер. По происхождению итальянец, сын композитора Кармине Копполы.
30. Corman Roger (p. 1926) – КОРМЕН Роджер – американский кинорежиссер, продюсер, сценарист.
31. Costner, Kevin (p. 1955) – КОСТНЕР Кевин – американский киноактер, режиссер, продюсер.
32. Cruise, Tom (p. 1962) – КРУЗ Том (полностью Томас Круз Мэпотер IV) – американский киноактер и продюсер, один из самых ярких актеров пришедших в кино в 1980-х годах.
33. Daneliya, Georgi (p. 1930) – ДАНЕЛИЯ Георгий Николаевич – российский кинорежиссер и сценарист. Народный артист СССР (1989). Премия «Золотой Овен» (1994).

34. De Niro, Robert (p. 1943) – ДЕ НИРО Роберт – американский киноактер, режиссер, продюсер. По происхождению итальянец.
35. De Sica, Vittorio (1901–74) – ДЕ СИКА Витторио – итальянский киноактер (с 1930) и режиссер (с 1940). Один из основоположников неореализма.
36. Demyanenko, Aleksandr (1937–99) – ДЕМЬЯНЕНКО Александр Сергеевич – российский актер, народный артист Российской Федерации (1991).
37. Deneuve, Catherine (p. 1943) – ДЕНЕВ Катрин (наст. фам. Дорлеак) – французская актриса. Известность принесла ей главная роль в фильме Ж. Деми «Шербурские зонтики» (1964).
38. Depp, Johnny (p. 1963) – ДЕПП Джонни – американский актер.
39. DiCaprio, Leonardo (1974) – ДИ КАПРИО Леонардо – американский киноактер.
40. Disney, Walt (1901–66) – ДИСНЕЙ Уолт – американский режиссер, художник-мультипликатор, продюсер, организатор производства. Создатель «Диснейленда» – увеселительного детского парка в Калифорнии.
41. Eastman, George (1854–1932) – ИСТМЕН Джордж – американский изобретатель, создатель сухих фотопластин, фотопленки и портативных фотокамер.
42. Eastwood, Clint (p. 1930) – ИСТВУД Клинт – американский киноактер, режиссер, продюсер.
43. Edison, Thomas Alva (1847–1931) – ЭДИСОН Томас Алва – американский электротехник, изобретатель, основатель крупных электротехнических предприятий и компаний, организатор и руководитель первой американской промышленно-исследовательской лаборатории (1872, Менло-Парк), иностранный почетный член АН СССР (1930). Автор св. 1000 изобретений, главным образом в различных областях электротехники. Усовершенствовал телеграф и телефон, лампу накаливания (1879), изобрел фонограф (1877) и др., построил первую в мире электростанцию общественного пользования (1882), обнаружил явление термоионной эмиссии (1883) и мн. др.
44. Eisenstein, Sergey (1898–1948) – ЭЙЗЕНШТЕЙН Сергей Михайлович – советский кинорежиссер, теоретик кино, педагог, заслуженный дея-

тель искусств (1935), профессор (1937), доктор искусствоведения (1939), лауреат Сталинских премий (1941, 1946).

45. Fairbanks, Douglas (1883–1939) – ФЭРБЕНКС Дуглас – американский актер.
46. Fellini, Federico (1920–1993) – ФЕЛЛИНИ Федерико – итальянский кинорежиссер, классик неореализма и авторского кино. Для стиля Феллини характерны масштабность образов, мифологический подтекст. Трагедийное и комедийное, рациональное и иррациональное образуют в его творчестве эмоциональный художественный сплав.
47. Flaherty, Robert (1884–1951) – ФЛАЭРТИ Роберт – американский кинорежиссер. Основоположник американского документального кино.
48. Flynn, Errol (1909–1959) – ФЛИНН Эррол – американский киноактер.
49. Fonda, Jane (p. 1937) – ФОНДА Джейн – американская киноактриса.
50. Ford, John (1895–1973) – ФОРД Джон – американский кинорежиссер, продюсер, сценарист. По происхождению ирландец.
51. Fosse, Bob (1927–1987) – ФОСС Боб (полное имя Роберт Луис) – американский режиссер, танцовщик, хореограф.
52. Fox, Michael (p. 1961) – ФОКС Майкл, младший – американский и канадский киноактер.
53. Gaft, Valentin (p. 1935) – ГАФТ Валентин Иосифович – российский актер, народный артист России (1984).
54. Gaidai, Leonid Iovich (1923–1993) – ГАЙДАЙ Леонид Иович – российский кинорежиссер и сценарист. Народный артист СССР (1989).
55. Garbo, Greta (1905–1990) – ГАРБО Грета (наст. фамилия Густафсон) – американская киноактриса. По происхождению шведка. В кино с 1922. Со 2-й пол. 1920-х годов стала «звездой Голливуда» в амплуа загадочной, роковой женщины
56. Gibson, Mel (p. 1956) – ГИБСОН Мел – американский киноактер, режиссер, продюсер.
57. Gilliam, Terry (p. 1940) – ГИЛЛИАМ Терри – американский кинорежиссер, сценарист, актер. Фильм «Король-рыбак» (1991) завоевал приз «Серебряный лев» Венецианского кинофестиваля.
58. Gish, Lillian (1896-1993) – ГИШ Лилиан – американская актриса.

59. Godard, Jean-Luc (p. 1930) – ГОДАР Жан Люк – французский кинорежиссер, сценарист, актер, критик и теоретик кино, один из лидеров французской новой волны, виднейший представитель авангарда в мировом кинематографе.
60. Grebeshkova, Nina (p. 1930) – ГРЕБЕШКОВА Нина Павловна – российская киноактриса, жена режиссера Леонида Гайдая.
61. Grierson, John. (1898–1972) – ГРИРСОН Джон – английский кинорежиссер-документалист.
62. Griffith, D. W. (1875–1948) – ГРИФФИТ Дэвид Уорк – американский кинорежиссер. В кино с 1907. Обогатил художественную выразительность киноязыка (крупный план, параллельный монтаж).
63. Hanks, Tom (p. 1956) – ХЭНКС Том – американский киноактер, режиссер. Артист разностороннего дарования. В 1996 поставил ностальгический фильм о компании рок-музыкантов.
64. Hitchcock, Sir Alfred (1899–1980) – ХИЧКОК Альфред – англо-американский кинорежиссер, сценарист, продюсер. Для творческой манеры характерны пристрастие к острым детективным сюжетам, использование различных приемов киновыразительности для создания специфической атмосферы страха и иронии.
65. Ivanov-Vano, Ivan (1900–87) – ИВАНОВ-ВАНО Иван Петрович – российский режиссер и художник кино, народный артист СССР (1985). Один из зачинателей отечественного графического мультипликационного кино. Профессор Всесоюзного Государственного института кинематографии (с 1952).
66. Ivens, Yoris (1898-1989) – ИВЕНС Йорис – нидерландский режиссер, оператор.
67. Kadochnikov, Pavel (1915–88) – КАДОЧНИКОВ Павел Петрович – российский киноактер и режиссер, народный артист СССР (1979), Герой Социалистического Труда (1985). Государственная премия СССР (1948, 1949, 1951).
68. Kalatozov, Mikhail (1903–1973) – КАЛАТОЗОВ Михаил Константинович (Калатозошвили) – советский кинорежиссер, оператор и деятель культуры, народный артист Грузинской ССР (1965), народный артист СССР (1969). Государственная премия СССР (1951).

69. Karloff, Boris (1887–1969) – КАРЛОФФ Борис (наст. имя и фам. Уильям Генри Пратт, или Чарлз Эдвард Пратт) – англо-американский актер.
70. Keaton, Buster (1895–1966) – КИТОН Бастер (наст. Джозеф Фрэнсис Китон) – американский актер кино и эстрады, режиссер. Автор неподвижно бесстрастной маски человека, «который никогда не смеется». Главная тема фильмов Китона – одиночество героя во враждебном мире.
71. Khamatova, Chulpan (p. 1975) – ХАМАТОВА Чулпан Наильевна – российская актриса театра и кино.
72. Khanzhonkov, A. A. (1877–1945) – ХАНЖОНКОВ Александр Алексеевич – российский кинодеятель, организатор и руководитель российского кинопредприятия, выпускавшего (с 1907) отечественные фильмы, основатель первого московского кинотеатра «Художественный» на Арбатской площади (перестроен в 1912 Ф. О. Шехтелем).
73. Khitruk, Fyodor (p. 1917) – ХИТРУК Федор Савельевич – российский режиссер-мультипликатор, художник, народный артист СССР (1987).
74. Kholodnaya, Vera (1893–1919) – ХОЛОДНАЯ Вера Васильевна (урожд. Левченко) – русская актриса, звезда немого кино.
75. King, Stephen (p. 1947) – КИНГ Стивен – американский писатель, автор многочисленных романов ужасов, многие из которых стали международными бестселлерами и были экранизированы в кино и на телевидении, Кинг зачастую вступал как автор сценариев. Неоднократно снимался в небольших ролях в экранизациях собственных произведений.
76. Kitano, Takeshi (p. 1948) – КИТАНО Такеши – японский актер и режиссер. На международном экране Китано стал популярным благодаря криминальной драме «Сонатина» (1993), показанной на Каннском кинофестивале. В 1997 году получил главную премию на Венецианского кинофестиваля за фильм «Фейерверк».
77. Konchalovsky, Andrei (p. 1937) – МИХАЛКОВ-КОНЧАЛОВСКИЙ Андрей (Андрон) Сергеевич – российский кинорежиссер, сценарист. Народный артист РСФСР (1980). Лауреат Государственной премии Казахской ССР (1972).

78. Korda, Alexander (1893–1956) – КОРДА Александр (наст. имя и фам. Шандор Ласло Кельнер) – английский режиссер, продюсер, сценарист. Выходец из Венгрии.
79. Kotyonochkin, Vyatcheslav (1927–2000) – КОТЕНОЧКИН Вячеслав Михайлович – российский кинорежиссер-мультипликатор, художник, народный артист России (1987).
80. Kozintsev, Grigori (1905–1973) – КОЗИНЦЕВ Григорий Михайлович – российский кинорежиссер, педагог, теоретик кино, народный артист СССР (1964). Профессор ВГИКа (с 1941). Ленинская премия (1965), Государственная премия СССР (1941, 1948).
81. Kubrick, Stanley (1928-1999) – КУБРИК Стенли – американский кинорежиссер.
82. Kuravlyov, Leonid (p. 1936) – КУРАВЛЕВ Леонид Вячеславович – российский актер, народный артист России (1976). В кино с 1958.
83. Kurosawa, Akira (1910-1998) – КУРОСАВА Акира – японский кинорежиссер, сценарист. Его фильмы отличают яркая исключительность человеческих характеров, острый драматургический конфликт. Главная тема творчества – нравственное, духовное совершенствование личности, необходимость творить добро.
84. Lang, Fritz, (1890–1976) – ЛАНГ Фриц – немецкий и американский кинорежиссер, сценарист и продюсер.
85. Lavrov, Kirill (p. 1925) – ЛАВРОВ Кирилл Юрьевич – российский актер, народный артист СССР (1972), Герой Социалистического Труда (1985).
86. Lean, David, (1908-1991) – ЛИН Дэвид – английский кинорежиссер.
87. Lee, Spike (p. 1956) – ЛИ Спайк – американский кинорежиссер и актер. Ключевая фигура афро-американской культуры 1990-х гг.
88. Lelouch, Claude (p. 1937) – ЛЕЛЮШ (Лелуш) Клод – французский кинорежиссер и продюсер.
89. Leonov, Evgeni (1926-1994) – ЛЕОНОВ Евгений Павлович – российский актер театра и кино, Народный артист СССР (1978). Государственная премия СССР (1976), Государственная премия Российской Федерации (1992). Приз дирекции фестиваля «Кинотавр» за вклад в развитие киноискусства (1994, посмертно).

90. Levinson, Barry (p. 1942) – Барри Левинсон – выдающийся голливудский кинематографист: режиссер, сценарист, продюсер и актер. Лауреат премии Оскар (1989).
91. Livanov, Vasilii (p. 1935) – ЛИВАНОВ Василий Борисович – российский актер, режиссер, писатель, сценарист, народный артист России (1988). Работает в области мультипликационного кино как сценарист, режиссер, озвучиватель.
92. Lubitsch, Ernst (1892–1947) – ЛЮБИЧ Эрнст – немецкий и американский кинорежиссер и продюсер.
93. Lucas, George (p. 1944) – ЛУКАС Джордж – американский киносценарист, режиссер, продюсер. Ключевая фигура поколения, радикально изменившего лицо Голливуда в 1960-е гг. Характерная для Лукаса черта – идеализация действительности, отношение к ней как к сказке. Его фильм «Звездные войны» (1977) стал классикой эпохи высокой технологии. Позднее Лукас основал фирму «Индустриальный свет и магия», специализирующуюся на компьютерных спецэффектах.
94. Lumieres, Auguster and Louis – ЛЮМЬЕР братья: Огюст (1862–1954) и Луи (1864–1948) – изобретатели кинематографа и постановщики первых в мире фильмов.
95. Lynch, David (p. 1946) – ЛИНЧ Дэвид – американский кинорежиссер, сценарист, продюсер, актер.
96. Mamoulian, Rouben (1897–1987) – МАМУЛЯН Рубен – американский режиссер.
97. Marceau, Sophie (p. 1966) – МАРСО Софи (наст. фам. Мопю) – французская актриса театра и кино, одна из самых популярных актрис Франции конца 20 века.
98. Marey, Étienne-Jules (1830–1904) – МАРЕЙ (Маре) Этьен Жюль – французский физиолог, иностранный член-корреспондент Петербургской АН (1902). Основные труды по физиологии кровообращения и движения. Разработал метод графической регистрации физиологических процессов. Создал ряд приборов (кардиограф, сфигмограф и др.).
99. Mastroianni, Marcello (1923–1996) – МАСТРОЯННИ Марчелло – итальянский актер театра и кино.
100. McCay, Winsor (1867–1934) – МАККЕЙ Винзор – карикатурист, художник-мультипликатор, аниматор.

101. McLaren, Norman (1914–1987) – Норман Мак-Ларен – канадский художник, режиссер, актер, аниматор, продюсер, композитор. Родился в Шотландии. Является классиком авангардного фильма. Прижизненно удостаивался высокого звания «Гений мультипликации».
102. Méliès, Georges (1861–1938) – МЕЛЬЕС Жорж – французский пионер кинематографа. Он открыл практически все спецэффекты, известные сегодня. В 1897 построил в Монтрее первую в Европе киностудию, где начал снимать в павильоне, используя искусственное освещение. Мельес ввел в кино вымысел, фантазию и воображение. Одной из его самых знаменитых картин было «Путешествие на Луну» (1902) продолжительностью в 21 минуту. В 1931 он получил орден Почетного Легиона.
103. Mikhalkov, Nikita (p. 1945) – МИХАЛКОВ Никита Сергеевич – российский актер и кинорежиссер, народный артист России (1984), Государственная премия (1993, 1995, 2000).
104. Miyazaki, Hayao (p. 1941) – МИЯДЗАКИ Хаяо – японский мультипликатор, один из крупнейших режиссеров в истории анимационного кино. Во всех фильмах Миядзаки ощущается присущий ему гуманизм и обеспокоенность будущим человеческого общества.
105. Monroe, Marilyn (1926–1962) – МОНРО Мэрилин (наст. имя Норма Джин Бейкер Мортенсон) – американская киноактриса, одна из самых ярких кинозвезд 1950-х годов.
106. Moore, Sir Roger (p. 1927) – МУР Роджер – английский киноактер.
107. Morgunov, Yevgeni (1927–1999) – МОРГУНОВ Евгений Александрович – российский киноактер, заслуженный артист Российской Федерации (1978). Написал 4 сценария, по своему сценарию поставил фильм «Когда казаки плачут» (1964).
108. Murnau, F. W. (1888–1931) – МУРНАУ Фридрих Вильгельм (наст. фам. Плумпе) – немецкий режиссер театра и кино.
109. Muybridge, Eadweard (1830–1904) – МАЙБРИДЖ Эдуард – английский фотограф. Изучал особенности съемки во время движения объекта. В 1877 впервые сфотографировал бегущую лошадь. Часто снимал движение одновременно с разных точек зрения («Натурщица в движении», 1887).
110. Newman, Paul (p. 1925) – НЬЮМЕН Пол – американский актер, продюсер. Неоднократно выдвигался на премию «Оскар», но получил

ее только в 1985 за достижения всей жизни, а также в 1986 за роль в фильме «Цвет денег». Премия Берлинского кинофестиваля за роль в фильме «Дураков нет», 1995.

111. Neyolova, Marina (p. 1947) – НЕЕЛОВА Марина Мстиславовна – российская актриса театра и кино, народная артистка России (1987), Государственная премия РСФСР (1981, 2001).

112. Nicholson, Jack (p. 1937) – НИКОЛСОН Джек – американский актер, продюсер. Занимает ведущее место среди актеров-мужчин с конца 1960-х гг.

113. Nikulin, Yuri (1921–1997) – НИКУЛИН Юрий Владимирович – российский актер цирка и кино. Народный артист СССР (1973). Лауреат Государственной премии РСФСР (1970). Участник Великой Отечественной войны.

114. Norshteyn, Yuriy (p. 1941) – НОРШТЕЙН Юрий Борисович – российский кинорежиссер, художник. Государственная премия СССР (1979).

115. Ondaatje, Michael (p. 1943) – ОНДАТЖИ Майкл – канадский писатель. За книгу «Английский пациент» (1992) — премия Букера.

116. Ormond, Julia (p. 1965) – ОРМОНД Джулия – английская киноактриса.

117. Pabst, G. W. (1885-1967) – ПАБСТ Георг Вильгельм – немецкий и австрийский кинорежиссер.

118. Papanov, Anatoli (1922–1987) – ПАПАНОВ Анатолий Дмитриевич – российский актер театра и кино. Народный артист СССР (1973). Участник Великой Отечественной войны.

119. Paradzhanov, Sergei (1924–1990) – ПАРАДЖАНОВ Сергей Иосифович – кинорежиссер, народный артист Украины (1990), народный артист Армении (1990).

120. Parker, Alan (p. 1944) – ПАРКЕР Алан – английский кинорежиссер, американский сценарист и режиссер. Творчеству Паркера свойственно либерально-гуманистическое начало.

121. Peckinpah, Sam (1925–1984) – ПЕКИНПА Сэм – американский сценарист и кинорежиссер. Начинал как теледраматург. Ведущий режиссер вестерна 1960–1970-х гг., унаследовавший пантеистические традиции, восходящие к Г. Торо и Ф. Куперу, но ставивший более жесткие, натуралистические по стилистике фильмы.

122. Penn, Arthur (p. 1922) – ПЕНН Артур – американский кинорежиссер, сценарист, продюсер.
123. Philipe, Gerard (1922–1959) – ФИЛИП Жерар – французский актер театра и кино.
124. Pickford, Mary (1893–1979) – ПИКФОРД Мэри (наст. Глэдис Мэри Смит) – американская киноактриса.
125. Pitt, Brad (p. 1964) – ПИТТ Брэд (пол. имя Уильям Бредли Питт) – американский киноактер. Приобрел известность, снимаясь в телевизионных сериалах. Кино открыло Питта как эмоционального и способного к безграничному перевоплощению актера.
126. Polanski Roman (p. 1933) – ПОЛЯНСКИЙ Роман (Поланский) – польский кинорежиссер.
127. Ptushko, Aleksandr (1900–1973) – ПТУШКО Александр Лукич – российский кинорежиссер и художник, народный артист СССР (1969). Один из зачинателей отечественного объемного мультфильма. Экранизировал сказки, легенды, былины. Государственная премия СССР (1947).
128. Pudovkin Vsevolod (1893–1953) – ПУДОВКИН Всеволод Илларионович – советский кинорежиссер и теоретик кино, народный артист СССР (1948), один из основоположников кинематографии в СССР. Государственная премия СССР (1941, 1947, 1951).
129. Pugovkin, Mikhail (p. 1923) – ПУГОВКИН Михаил Иванович – российский актер, народный артист СССР (1988).
130. Pyryev, Ivan (1901–1968) – ПЫРЬЕВ Иван Александрович – российский кинорежиссер, народный артист СССР (1948). Государственная премия СССР (1941, 1942, 1943, 1946, 1948, 1951).
131. Reed, Carol (1906–1976) – РИД Кэрол – английский режиссер и продюсер.
132. Reeve, Christopher (1952–2004) – РИВ Кристофер – американский киноактер.
133. Reinoger, Lotte (1889–1981) – Рейнигер Лотта – немецкая кинематографистка, Занималась силуэтной мультипликацией.
134. Renoir, Jean (1894–1979) – РЕНУАР Жан – французский кинорежиссер. Для Ренуара характерны соединение жизненного правдоподобия с поэтическим восприятием мира, в изобразительных и цветовых решениях – ориентация на традиции импрессионистской живописи.

135. Riefenstahl, Leni (1902–2003) – РИФЕНШТАЛЬ Лени (полн. Хелена Берта Амалия Рифеншталь) – немецкий кинорежиссер, фотограф, актриса.
136. Romm, Mikhail (1901–1971) – РОММ Михаил Ильич – российский кинорежиссер, народный артист СССР (1950). Профессор ВГИКа. Государственная премия СССР (1941, 1946, 1948, 1949, 1951).
137. Rossellini, Roberto (1906–1977) – РОССЕЛЛИНИ Роберто – итальянский кинорежиссер. Представитель неореализма. В 60-е гг. на телевидении снял ряд фильмов о выдающихся исторических личностях.
138. Rumyanova, Klara (1929–2004) – РУМЯНОВА Клара Михайловна – российская киноактриса, заслуженная артистка России. В 1960-е годы начала заниматься озвучиванием на студии «Союзмультфильм». Популярной стала благодаря роли Зайца в мультипликационном сериале «Ну, погоди». Автор сборника пьес о знаменитых русских женщинах «Имя мне – женщина» (2000).
139. Russell, Ken (p 1927) – РАССЕЛ Кен – английский режиссер. Был моряком, служил в авиации, обучался балету, занимался фотографией.
140. Ryazanov, Eldar (p. 1927) – РЯЗАНОВ Эльдар Александрович – российский кинорежиссер-комедиограф, драматург, народный артист СССР (1984), лауреат Государственной премии СССР (1977), Государственной премии РСФСР имени братьев Васильевых (1979).
141. Schell, Maximilian (p. 1930) – ШЕЛЛ Максимилиан – немецкий и австрийский актер, режиссер.
142. Scorsese, Martin (p. 1942) – СКОРСЕЗЕ Мартин – американский кинорежиссер, сценарист, актер. По происхождению итальянец.
143. Scott, Ridley (p. 1937) – СКОТТ Ридли – английский и американский кинорежиссер.
144. Sembène, Ousmane (p. 1923) – СЕМБЕН Усман – сенегальский писатель, кинорежиссер. Один из зачинателей киноискусства Африки. Пишет на французском языке и языке волоф.
145. Sennett, Mack (1880–1960) – СЕННЕТ Мак (наст. имя и фам. Майкл (Микалл) Синнот) – американский режиссер, продюсер, актер.
146. Shakurov, Sergei (p. 1941) – ШАКУРОВ Сергей Каюмович – российский актер, народный артист России (1991). Государственная премия СССР (1980).

147. Smith, Will (p. 1968) – СМИТ Уилл (полн. Уиллард Кристофер Смит–младший) – американский актер кино и телевидения, певец-рэппер, негритянского происхождения.
148. Spielberg, Steven (p. 1947) – СПИЛБЕРГ Стивен – американский кинорежиссер, продюсер, сценарист.
149. Stallone, Sylvester (p. 1946) – СТАЛЛОНЕ Сильвестер – американский актер, режиссер, сценарист, продюсер.
150. Starewicz, Ladislas (1882–1965) – СТАРЕВИЧ Владислав Александрович – российский режиссер, художник, оператор. Один из основоположников мультипликационного кино.
151. Stone, Oliver (p. 1946) – СТОУН Оливер – американский киносценарист, режиссер. Один из последних представителей политического кино 1960-х гг.
152. Tarkovsky, Andrei (1932–1986) – ТАРКОВСКИЙ Андрей Арсеньевич – российский кинорежиссер, народный артист РСФСР (России, 1980). В основе фильмов остро и напряженно поставленная альтернатива добра и зла, веры и неверия в человека, философский спор, всегда разрешающийся в пользу гуманистической и оптимистической истины. Ленинская премия (1990, посмертно).
153. Travolta, John (p. 1954) – ТРАВОЛТА Джон – американский киноактер. Один из самых знаменитых актеров конца 1970-х гг. Новый взлет карьеры Траволты обеспечил фильм К. Тарантино «Криминальное чтиво» (1994).
154. Trnka, Jiří (1912–1969) – ТРНКА Йиржи – чешский режиссер и художник. Занимался живописью, графикой, иллюстрировал книги (главным образом детские), делал декорации для театра и кино, но прежде всего был кукольником.
155. Utyosov, Leonid (1895–1982) – УТЕСОВ Леонид Осипович – советский эстрадный певец, киноактер, народный артист СССР (1965). Организатор (1929), руководитель и солист первого советского джазового коллектива – «Теа-джаза» (позднее Государственный эстрадный оркестр РСФСР). Внес значительный вклад в развитие советской песни.
156. Valentino, Rudolph (1895–1926) – ВАЛЕНТИНО Рудольф (наст. имя и фам. Родольфо Гульельми ди Валенитино) – американский киноактер. По происхождению итальянец. Прославился в немых фильмах

20-х гг., создав образ экзотического «латинского любовника», рокового соблазнителя. Валентино – одна из легенд кинематографа, герой романов, пьес.

157. Vertinskaya, Anastasiya (p. 1944) – ВЕРТИНСКАЯ Анастасия Александровна – российская актриса, народная артистка России (1988).

158. Vertov, Dziga (1896–1954) – ВЕРТОВ Дзига (наст. имя и фам. Денис Аркадьевич Кауфман) – российский кинорежиссер. Один из зачинателей и теоретиков документального кино. Фильмы – в жанре образной кинопублицистики.

159. Visconti, Luchino (1906–1976) – ВИСКОНТИ Лукино (полностью Лукино Висконти ди Модроне) – итальянский режиссер театра и кино, один из основоположников неореализма.

160. Vitsin, Georgiy (1918-2001) – ВИЦИН Георгий Михайлович – российский актер, народный артист СССР (1990).

161. Vlady, Marina (p. 1938) – ВЛАДИ Марина (наст. имя и фамилия Марина Владимировна Полякова-Байдарова) – французская актриса кино, театра и телевидения. По национальности русская.

162. Volchek, Galina (p. 1933) – ВОЛЧЕК Галина Борисовна – российский театральный режиссер, актриса. Народная артистка СССР (1989). Лауреат Государственной премии СССР (1967). Государственная премия РФ (2001).

163. Wajda, Andrzej (p. 1926) – ВАЙДА Анджей – польский режиссер театра и кино.

164. Wayne, John (1907–1979) – УЭЙН Джон (наст. имя и фам. Мэрион Майкл Моррисон) – американский киноактер.

165. Wong Kar Wai (p. 1958) – ВОНГ КАРВАЙ (Ван Карвай) – китайский режиссер, один из лидеров авангардного кино 1990-х годов.

166. Woo, John (p. 1948) – ВУ Джон – гонконгский кинорежиссер. Живет и работает в Голливуде. Один из немногих азиатских режиссеров, ставших коммерческими лидерами голливудского кино в фильмах действия. Оказал влияние на многих молодых коллег-американцев. Ву выработал свой стиль, сочетая традиции восточного и западного кино.

167. Yakovlev, Yuriy (p. 1925) – ЯКОВЛЕВ Юрий Васильевич – российский актер. Народный артист СССР (1976). Государственная премия СССР (1979). Государственная премия России (1994).

168. Yakovleva, Elena (р. 1961) – ЯКОВЛЕВА Елена Алексеевна – российская актриса, заслуженная артистка России. Государственная премия РФ (2001).

169. Yutkevich, Sergei (1904–1985) – ЮТКЕВИЧ Сергей Иосифович – советский режиссер театра и кино, теоретик кино, художник-постановщик, народный артист СССР (1962), доктор искусствоведения. Герой Социалистического Труда (1974). Приз Международного кинофестиваля в Канне (1956), Золотая медаль Международного кинофестиваля в Венеции (1969). Профессор ВГИКа (с 1940). Теоретические работы по кино. Государственная премия СССР (1941, 1947, 1967, 1983). Лауреат премии Венецианского кинофестиваля 1982 года за вклад в развитие киноискусства.

Oscar (Academy Award) – премия «Оскар» Ежегодная награда Американской академии кинематографических искусств и наук, присуждаемая за лучший американский фильм и достижения в различных областях кино по более чем 20 номинациям: лучший фильм [«Best Picture»], лучшая мужская (женская) роль [«Best Leading Actor (Actress)»], лучшая мужская (женская) роль второго плана [«Best Supporting Actor (Actress)»], лучший режиссер [«Best Director»], лучший сценарий [«Best Screenplay»] и др., а также за лучший иностранный фильм года. Иногда премия присуждается и за общий вклад в киноискусство. Учреждена в 1929. Кандидаты на получение премии выдвигаются своими коллегами по киноиндустрии (то есть актеров выдвигают актеры, продюсеров – продюсеры и т. п.). Победители определяются тайным голосованием членов Академии. Церемонию вручения наград показывают в прямом эфире во многих странах мира. Помимо денежной премии, каждому победителю вручается позолоченная статуэтка «Оскар» работы художника-постановщика С. Гиббонса. Существуют две версии происхождения этого названия. По одной – «Оскаром» назвала ее работница Академии М. Херрик, которой статуэтка по внешнему виду напомнила ее дядю Оскара. По другой – она названа в честь техасского миллионера Оскара Пирса.

United Artists Corporation – «Юнайтед артистс» – Голливудская киностудия. Основана в 1919 Д. У. Гриффитом, Ч. Чаплином, Д. Фэрбен-

ксом и М. Пикфорд. В 1981 была куплена К. Керкоряном и слилась с «Метро-Голдвин-Майер» в МГМ/ЮА. В 1986 этот конгломерат был продан Теду Тернеру, который вскоре вновь продал «Юнайтед артистс» и большую часть МГМ бывшему их владельцу Керкоряну. В 1980-е студии МГМ / ЮА удалось выпустить такие кассовые фильмы, как «Лунатики (Безумство под луной)» (1987), « Бэби бум» (1987) и «Человек дождя» (1988), но в целом она занимает далеко не первое место среди голливудских компаний.

Warner Bros. – «Уорнер бразерс». Кинокомпания основана в 1923 в г. Бербанке (пригород Лос-Анджелеса, шт. Калифорния) четырьмя братьями Уорнер – Альбертом (1884–1967), Гарри (1881–1958), Джеком (1892–1978) и Сэмюэлом (1888–1927), ныне одна из крупнейших в мире. Принадлежит корпорации «Тайм-Уорнер энтертейнмент». На студии «Уорнер бразерс» был поставлен первый частично звуковой фильм «Джазовый певец» (1927); компания была также первой, где стали снимать фильмы специально для телевидения. Выпускает также мультфильмы, в том числе «Багс Банни». Киностудия была зарегистрирована как корпорация в 1932, ныне дочерняя компания медиа-концерна «АОЛ – Тайм-Уорнер». Среди звезд, снимавшихся в фильмах компании в первые ее десятилетия были Х. Богарт, Дж. Кэгни, Э. Флинн и Б. Дэвис.

Metro-Goldwyn-Mayer (MGM) – «Метро-Голдвин-Майер» (МГМ) Одна из крупнейших кинокомпаний. Создана в 1924 в результате слияния трех компаний: «Метро пикчерс», основанной в 1920 М. Лоу, «Голдвин пикчерс», основанной в 1916 польским иммигрантом С. Голдвином и бродвейскими продюсерами Эдгаром и Арчем Селвинами, и компании иммигранта из России Л. Майера, основанной в 1918. Л. Майер возглавлял «МГМ» до 1951. До середины 1950-х гг. МГМ была крупнейшей студией Голливуда, знаменитой плеядой актеров-звезд и такими фильмами, как «Унесенные ветром» (1939) и «Волшебник страны Оз» (1939). В эпоху телевидения стала сдавать свои позиции. В 1969 студия была куплена финансистом К. Керкоряном, а в 1981 слилась со студией «Юнайтед артистс», став МГМ/ЮА. Неизменной со дня основания остается только заставка фильмов МГМ – пышногривый лев Лео и его знаменитый мощный рык. Штаб-квартира в г. Калвер-Сити, шт. Калифорния.

Paramount Communications, Inc. – «Парамаунт комьюникейшнс» – Международная компания, объединяющая крупные развлекательные и издательские фирмы. Была создана в 1934 как «Мичиган бампер» и занималась производством запчастей для автомобилей; в 1960 переименована в «Галф энд вестерн индастриз». В 1966 приобрела контрольный пакет акций корпорации «Парамаунт пикчерс», в 1970–80-х – комплекс «Мэдисон-скуэр-гарден», книжные издательства «Саймон энд Шустер» и «Прентис-холл», баскетбольную команду «Нью-Йорк никс», хоккейную команду «Нью-Йорк рейнджерс». Сеть кинотеатров, сети кабельного телевидения и т. д. В 1989 переименована в «Парамаунт коммюникейшн»; правление находится в г. Нью-Йорке, шт. Нью-Йорк.

Twentieth Century Fox – «XX-й век-Фокс» – крупнейшая голливудская киностудия. В 1933 Д. Зейнак и Дж. Шенк основали компанию «XX-й век», которая в 1935 объединилась с компанией «Фокс филм», основанной У. Фоксом. Студия выпустила такие заметные фильмы, как «Звуки музыки» (1965), « Крепкий орешек» (1968), « Звездные войны» (1977), «Уолл-стрит» (1987) и др. В 1986 «XX-й век-Фокс» основала четвертую общенациональную телекомпанию «Фокс бродкастинг». В 1985 компания «XX-й век-Фокс» была куплена австралийским магнатом Р. Мэрдоком.

Mosfilm – «МОСФИЛЬМ» – киноконцерн, основан в Москве в 1924 (до 1935 разные названия, в 1935 кинофабрика «Мосфильм», в 1936-90 киностудия «Мосфильм»). Режиссеры: С. М. Эйзенштейн, В. П. Пудовкин, А. П. Довженко, М. И. Ромм, И. А. Пырьев, Г. В. Александров, М. К. Калатозов, А. А. Тарковский, Э. А. Рязанов, С. Ф. Бондарчук, М. М. Хуциев, Н. Г. Чухрай, Р. А. Быков, Ю. Н. Озеров, В. В. Меньшов, И. В. Таланкин, Л. И. Гайдай, А. С. Кончаловский, Н. С. Михалков, Г. Н. Данелия, В. Ю. Абдрашитов, К. Г. Шахназаров и др.; на «Мосфильме» работают также крупнейшие сценаристы, актеры, художники, операторы, звукооператоры. Фильмы: «Броненосец Потеемкин» (1925), «Цирк» (1936), «Ленин в Октябре» и «Ленин в 1918 году» (1937-39), «Летят журавли» (1957), «Баллада о солдате» (1959), «Обыкновенный фашизм» (1966), «Война и мир» (1967), «Андрей Рублев» (1966-71), «Бег» (1971), «Дерсу Узала» (1975), «Агония» (1981), «Чучело» (1983), «Забытая мелодия для флейты» (1987) и др. Всего выпущено

около 3 тыс. фильмов, из них ок. 600 имеют отличия международных и всесоюзных кинофестивалей.

Lenfilm – «ЛЕНФИЛЬМ» – кинокомпания в Санкт-Петербурге, одна из крупнейших в Российской Федерации. Основана в 1918. Среди фильмов: «Чапаев» (1934), «Юность Максима», «Возвращение Максима», «Выборгская сторона» (1935, 1937, 1939), «Депутат Балтики» (1937), «Петр I» (1937-39), «Человек с ружьем» (1938), «Дело Румянцева» (1956), «Гамлет» (1964), «Начальник Чукотки» (1966), «В огне брода нет» (1968), «Премия» (1975), «Объяснение в любви» (1979), «Пацаны» (1983), «Мой друг Иван Лапшин» (1984), «Письма мертвого человека» (1986), «Круг второй» (1990) и др. Режиссеры: Г. М. Козинцев, Л. З. Трауберг, С. И. Юткевич, С. А. Герасимов, И. Е. Хейфиц, Г. А. Панфилов, Д. К. Асанова, С. Д. Аранович и др.

LIST OF MOVIES

1. «101 Dalmatians» (1961), Walt Disnay – «101 далматинец»
2. «12» (2008); Nikita Mikhalkov – «Двенадцать»
3. «2001: A Space Odyssey» (1968), Stanley Kubrick – «Космическая Одиссея»
4. «39 Steps, The» (1935), Alfred Hitchcock – «39 шагов»
5. «42nd Street» (1933), Busby Berkeley – «42 стрит»
6. «Adventures of Prince Achmed, The» (1926), Lotte Reinoger – «Приключения принца Ахмеда»
7. «Aelita» (1924), Yakov Protazanov – «Аэлита»
8. «Aka. The Flying Carpet» (1956), Gennadi Kazansky – «Старик Хоттабыч»
9. «Akira» (1988), Katsuhiro Otomo – «Акира»
10. «Alexander Nevsky» (1938), Sergey Eisenstein – «Александр Невский»
11. «Alphaville» (1965), Jean-Luc Godard – «Альфавиль»
12. «American Graffiti» (1973), George Lucas – «Американские граффити»
13. «Amphibian Man, The» (1962), Gennadi Kazansky – «Человек-амфибия»
14. «An Andalusian Dog» (1929), Luis Bunuel – «Андалузский пес»
15. «Andrei Rublev» (1966), Andrei Tarkovski – «Андрей Рублев»

16. «Anna Karenina» (1996), Bernard Rose – «Анна Каренина»
17. «Applause» (1929), Rouben Mamoulian – «Аплодисменты»
18. «Arrival of a Train at Station» (1896), Brothers Lumier – «Прибытие поезда на станцию»
19. «Ascent, The» (1976), Larisa Shepitko – «Восхождение»
20. «Ashes and Diamonds» (1958), Andrzej Wajda – «Пепел и алмаз»
21. «Astro Boy» (1963), Osamu Tezuka – «Астробой»
22. «At Home Among Strangers» (1974), Nikita Mikhalkov – «Свой среди чужих»
23. «Attack of the Clones» (2002), George Lucas – «Атака клонов»
24. «Aviator, The» (2004), Martin Scorsese – «Авиатор»
25. «Ballad of a Soldier» (1959), Grigori Chukhrai – «Баллада о солдате»
26. «Barber of Siberia, The» (1998), Nikita Mikhalkov – «Сибирский цирюльник»
27. «Barry Lyndon» (1975), Stanley Kubrick – «Барри Линдон»
28. «Beach, The» (2000), Danny Boyle – «Пляж»
29. «Beauty and the Beast» (1991), Garry Trousdale – «Красавица и чудовище»
30. «Ben Gur» (1927), Fred Niblo – «Бен Гур»
31. «Berlin: Symphony of a Great City» (1927), Walter Ruttmann – «Берлин: симфония великого города»
32. «Birds, The» (1963), Alfred Hitchcock – «Птицы»
33. «Birth of a Nation, The» (1915), D. W. Griffith – «Рождение нации»
34. «Blackmail» (1929), Alfred Hitchcock – «Шантаж»
35. «Blade Runner» (1982), Ridley Scott – «Бегущий по лезвию ножа»
36. «Blue Bird, The» (1976), George Cukor – «Синяя птица»
37. «Blue Velvet» (1986), David Lynch – «Голубой бархат»
38. «Bonnie and Clyde» (1967), Arthur Penn – «Бони и Клайд»
39. «Breathless» (1959), Luc Godard – «На последнем дыхании»
40. «Brothers Karamazov, The» (1969), Ivan Pyryev – «Братья Карамазовы»
41. «Burnt by the Sun» (1994), Nikita Mikhalkov – «Утомленные солнцем»
42. «Cabaret» (1971), Bob Fosse – «Кабаре»
43. «Cabinet of Dr. Caligari, The» (1919), Robert Wiene – «Кабинета доктора Калигари»
44. «Carnival Night» (1956), Eldar Ryazanov – «Карнавальная ночь»

45. «Catch Me If You Can» (2002), Steven Spielberg – «Поймай меня, если сможешь»
46. «Chairy Tale, A» (1957), Norman McLaren – «Стул»
47. «Chapaev» (1934), Brothers Vasilyev – «Чапаев»
48. «Chinatown» (1974), Roman Polanski – «Китай-город»
49. «Chuchelo» (1984), Roland Bykov – «Чучело»
50. «City Lights» (1931), Charlie Chaplin – «Огни большого города»
51. «Clockwork Orange, A» (1971), Stanley Kubrick – «Механический апельсин»
52. «Comradeship» (1931), S. W. Pabst – «Солидарность»
53. «Cranes Are Flying, The» (1957), Mikhail Kalatozov – «Летят журавли»
54. «Cruel Romance, A» (1984), Eldar Ryazanov – «Жестокий романс»
55. «Dancer's Time» (1998), Vadim Abdrashitov – «Время танцора»
56. «Day of the Fight, The» (1951), Stanley Kubrick – «День боя»
57. «Day Patrol» (2006), Timur Bekmambetov – «Дневной дозор»
58. «Dead man's letters» (1986), Konstantin Lopushansky – «Письма мертвого человека»
59. «Dead Season» (1968), Savva Kulish – «Мертвый сезон»
60. «Dersu Uzala» (1975), Akira Kurosawa – «Дерзу Узала»
61. «Diamond arm» (1968), Leonid Gaidai – «Бриллиантовая рука»
62. «Doctor Zhivago» (1965), David Lean – «Доктор Живаго»
63. «Doctor Zhivago» (2002), Giacomo Campiotti – «Доктор Живаго»
64. «Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb» (1964), Stanley Kubrick – «Доктор Стрейнджлав, или как я перестал бояться и полюбил атомную бомбу»
65. «Dracula» (1931), Tod Browning – «Дракула»
66. «Dragonheart» (1996), Rob Cohen – «Сердце дракона»
67. «Drifters» (1929), John Grierson – «Рыбачьи суда»
68. «Dumbo» (1941), Walt Disney – «Дамбо»
69. «E. T.» – «The Extra-Terrestrial» (1982), Steven Spielberg – «E. T. Инопланетянин»
70. «Earth Trembles, The» (1948), Luchino Visconti – «Земля дрожит»
71. «Eyes Wide Shut» (1999), Stanley Kubrick – «С широко закрытыми глазами»
72. «Face / Off», John Woo – «Без лица»
73. «Fantasia» (1940), Walt Disney – «Фантазия»

74. «Fantômas» (1913–14), Louis Feuillade – «Фантомас»
75. «Fear and Desire» (1953), Stanley Kubrick – «Страх и желание»
76. «First Knight» (1995), Jerry Zucker – «Первый рыцарь»
77. «Five Evenings» (1978), Nikita Mikhalkov – «Пять вечеров»
78. «Frankenstein» (1931), Games Whale – «Франкенштейн»
79. «Frenzy» (1972), Alfred Hitchcock – «Исступление» («Безумие»)
80. «From Russia With Love» (1962), Terence Young – «Из России с любовью»
81. «Full Metal Jacket» (1987), Stanley Kubrick – «Цельнометаллическая оболочка»
82. «Gangs of New York» (2001), Martin Scorsese – «Банды Нью-Йорка»
83. «Generation, A.» (1954), Andrzej Wajda – «Поколение»
84. «Gentlemen's Agreement» (1947), Elia Kazan – «Джентльменское соглашение»
85. «Gertie the Dinosuar» (1914), Winsor McKay – «Динозавриха Герти»
86. «Gladiator» (2000), Ridley Scott – «Гладиатор»
87. «Godfather, The» (1972), Ford Coppola – «Крестный отец»
88. «Gold Rush, The» (1925), Charlie Chaplin – «Золотая лихорадка»
89. «Golden Age, The» (1930), Luis Bunuel – «Золотой век»
90. «Gone With the Wind» (1939), Victor Flemming – «Унесенные ветром»
91. «Grand Illusion» (1937), Jean Renoir – «Великая иллюзия»
92. «Great Train Robbery, The» (1903), Edwin S. Porter – «Великое ограбление поезда»
93. «Guest from the Future» (1985), Pavel Arsenov – «Гостья из будущего»
94. «Hamlet» (1964), Grigori Kozintsev – «Гамлет»
95. «Hedgehog in the Fog» (1975), Yuri Norshteyn – «Ежик в тумане»
96. «Hello, Dolly!» (1969), Gene Kelly – «Хелло, Долли!»
97. «Hound of the Baskervilles, The» (1981), Igor Maslennikov – «Приключения Шерлока Холмса и доктора Ватсона. Собака Баскервилей»
98. «I Step Through Moscow» (1964), Georgi Daneliya – «Я шагаю по Москве»
99. «Immigrant, The» (1917), Charlie Chaplin – «Иммигрант»
100. «Indiana Jones and the Last Crusade» (1989), Steven Spielberg – «Индиана Джонс и последний крестовый поход»
101. «Indiana Jones and the Temple of Doom» (1984), George Lucas – «Индиана Джонс и храм судьбы»

102. «Intolerance» (1916), D. W. Griffith – «Нетерпимость»
103. «Jaws» (1975), Steven Spielberg – «Челюсти»
104. «Jazz Singer, The» (1927), Alan Crosland – «Певец джаза»
105. «JFK» (1991), Oliver Stone – «Дж. Ф. Кеннеди»
106. «Jurassic Park» (1993), Steven Spielberg – «Парк юрского периода»
107. «Kain XVIII» (1963), Erast Garin – «Каин XVIII»
108. «Kid, The» (1921), Charlie Chaplin – «Малыш»
109. «King and I, The» (1956), Walter Lang – «Король и я»
110. «Lady Vanishes, The» (1938), Alfred Hitchcock – «Леди исчезает»
111. «Land Without Bread» (produced 1932, released 1937), Luis Bunuel – «Земля без хлеба»
112. «Lifeboat» (1944), Alfred Hitchcock – «Спасательная лодка»
113. «Lion King, The» (1994), Roger Allers, Rob Minkoff – «Король Лев»
114. «Little Mermaid, The» (1989), Ron Clements, John Musker – «Русалочка»
115. «Little Nemo» (1911), Winsor McCay – «Маленький Нимо»
116. «Lodger, The» (1926), Alfred Hitchcock – «Жилец»
117. «Lolita» (1962), Stanley Kubrick – «Лолита»
118. «Lord of the Rings: The Fellowship of the Ring» (2001), Peter Jeckson – «Властелин колец: Братство кольца»
119. «M» (1931), Fritz Lang – «M»
120. «Madame Du Barry» (1919), Ernst Lubitsch – «Мадам Дюбарри»
121. «Malcolm X» (1992), Spike Lee – «Малкольм Икс»
122. «Man Who Knew Too Much, The» (1956, a remake of the 1934 film), Alfred Hitchcock – «Человек, который знал слишком много»
123. «Man with the Movie Camera, The» (1929), Dziga Vetrov – «Человек с киноаппаратом»
124. «Marnie» (1964), Alfred Hitchcock – «Марни»
125. «Mary Poppins» (1964), Walt Disney – «Мэри Поппинс»
126. «Mean Streets» (1973), Martin Scorsese – «Злые улицы»
127. «Metropolis» (1926), Fritz Lang – «Метрополис»
128. «Midnight Cowboy» (1969), John Schlesinger – «Полуночный ковбой»
129. «Moscow Does Not Believe In Tears» (1980), Vladimir Menshov – «Москва слезам не верит»
130. «Musicians of Bremen, The» (1969), Inessa Kovalevskaja – «Бременские музыканты»

131. «My Fair Lady» (1964), George Cukor – «Моя прекрасная леди»
132. «My Name is Ivan» (1962), Andrei Tarkovsky – «Иваново детство»
133. «Mystery of the Third Planet, The» (1981), Roman Kachanov – «Тайна третьей планеты»
134. «Name of the Rose, The» (1986), Umberto Eco – «Имя Розы»
135. «Nanook of the North» (1922), Robert Flaherty – «Нанук с Севера»
136. «Neighbours» (1952), Norman McLaren – «Соседи»
137. «Never Say Never Again» (1983), Irvin Kershner – «Никогда не говори «Никогда”»
138. «Night Mail» (1936), John Grierson – «Ночная почта»
139. «Night on Bald Mountain, A» (1933), Alexandre Alexeieff – «Ночь на Лысой горе»
140. «Night Patrol» (2004), Timur Bekmambetov – «Ночной дозор»
141. «Nightmare Before Christmas, The» (1993), Tim Burton – «Кошмар перед Рождеством»
142. «North by Northwest» (1959), Alfred Hitchcock – На север через северо-запад»
143. «Nosferatu» (1922), F. W. Murnau – «Носферату»
144. «Notorious» (1946), Alfred Hitchcock – «Дурная слава»
145. «Nu, pogodi!» (1969–2006), Vyatcheslav Kotyonochkin – «Ну, погоди!»
146. «Once there served two friends» (1968), Evgeny Karelov – «Служили два товарища»
147. «One Flew over the Cuckoo’s Nest» (1975), M. Forman – «Полет над гнездом кукушки»
148. «Oswald the Lucky Rabbit» (1927), Walt Disney – «Приключения удачливого кролика Освальда»
149. «Pandora’s Box» (1928), G. W. Pabst – «Ящик Пандоры»
150. «Passenger, The» (1975), Michelangelo Antonioni – «Пассажир»
151. «Paths of Glory» (1957), Stanley Kubrick – «Пути славы»
152. «Pirates Of The Caribbean: The Curse Of The Black Pearl» (2003), Gore Verbinski – «Пираты Карибского моря: Проклятие черной жемчужины»
153. «Planet of the Apes» (1968), Franklin J. Schaffner – «Планета обезьян»
154. «Pleasure Garden, The» (1925), Alfred Hitchcock – «Сад удовольствий»

155. «Potemkin» (1925), Sergey Eisenstein – «Потемкин»
156. «Princess Mononoke» (1997), Hayao Miyazaki – «Принцесса Мононоке»
157. «Private Life of Henry, The VIII» (1933), Alexander Korda – «Частная жизнь Генриха VIII»
158. «Private Life» (1981), Yuli Raizman – «Частная жизнь»
159. «Psycho» (1960), Alfred Hitchcock – «Психоз»
160. «Pulp Fiction» (1994), Kventin Tarantino – «Криминальное чтиво»
161. «Rain Man» (1988), Barry Levinson – «Человек дождя»
162. «Rashomon» (1951), Kurosawa Akira – «Расемон»
163. «Rebecca» (1940), Alfred Hitchcock – «Ребекка»
164. «River, The» (1937), Pare Lorentz – «Река»
165. «Rock, The» (1996), Michael Bay – «Скала»
166. «Rope» (1948), Alfred Hitchcock – «Веревка»
167. «Sabotage» (1936), Alfred Hitchcock – «Саботаж»
168. «Saturday Night Fever» (1977), John Badham – «Лихорадка в субботу вечером»
169. «Scarface» (1932), Howard Hawks – «Лицо со шрамом»
170. «Schindler's List» (1993), Steven Spielberg – «Список Шиндлера»
171. «Scorpio Rising» (1962–64), Kenneth Anger – «Восход скорпиона»
172. «Seven Days… Seven Nights» (1960), Peter Brook – «Семь дней, семь ночей»
173. «Seven Samurai, The» (1954), Akira Kurosawa – «Семь самураев»
174. «Seventeen Moments of Spring» (1973), Tatiana Lioznova – «Семнадцать мгновений весны»
175. «Seventh Seal, The» (1957), Ingmar Bergman – «Седьмая печать»
176. «Shadow of a Doubt» (1943), Alfred Hitchcock – «Тень сомнения»
177. «Shadows of Our Forgotten Ancestors» (1964), Sergei Protazanov – «Тени забытых предков»
178. «Shining, The» (1980), Stanley Kubrick – «Сияние»
179. «Siberiade« (1978), Andrey Konchalovsky – «Сибириада»
180. «Singin' in the Rain» (1952), Stanley Donen, Geny Kelly – «Поющие под дождем»
181. «Slave of Love, A» (1976), Nikita Mikhalkov – «Раба любви»
182. «Sleeping Beauty» (1959), Walt Disney – «Спящая красавица»

183. «Snow White and the Seven Dwarfs» (1937), Walt Disney – «Белоснежка и семь гномов»
184. «Solaris» (1972), Andrey Tarkovsky – «Солярис»
185. «Song of the Little Road» (1955), Satyajit Ray – «Песня дороги»
186. «Sound of Music, The» (1965), Robert Wise – «Звуки музыки»
187. «Spartacus» (1960), Stanley Kubrick – «Спартак»
188. «Spellbound» (1945), Alfred Hitchcock – «Завороженный»
189. «Spiderman» (2002), Sam Raimi – «Человек-паук»
190. «Spirited Away» (2001), Hayao Miyazaki – «Унесенные призраками»
191. «Spring» (1947), Grigoriy Alexandrov – «Весна»
192. «Star Wars» (1977), George Lucak – «Звездные войны»
193. «Stargate» (1994), Roland Emmerich – «Звездные врата»
194. «Station for Two» (1982), Eldar Ryazanov – «Вокзал для двоих»
195. «Strangers on a Train» (1951), Alfred Hitchcock – «Незнакомцы в поезде»
196. «Streetcar Named Desire, A» (1951), Elia Kazan – «Трамвай желание»
197. «Suspicion» (1941), Alfred Hitchcock – «Подозрение»
198. «Tale of Tales» (1979), Yuriy Norshteyn – «Сказка сказок»
199. «Tale of Tsar Saltan, The» (1984), Ivan Ivanov-Vano – «Сказка о царе Салтане»
200. «Tchaikovsky» (1971), Igor Talankin – «Чайковский»
201. «Terminator» (1984), James Cameron – «Терминатор»
202. «That Man from Rio» (1964), Philippe de Broca – «Человек из Рио»
203. «Thelma and Louise» (1991), Ridley Scott – «Тельма и Луиза»
204. «There Once Was a Dog» (1982), Eduard Nazarov – «Жил-был пес»
205. «Thief of Bagdad, The» (1924), Raoul Walsh – «Багдадский вор»
206. «Three from Buttermilk Village» (1978), V. Popov – «Трое из Простоквашино»
207. «Threepenny Opera, The» (1931), G. W. Pabst – «Трех грошовая опера»
208. «THX 1138» (1971), George Lucas – «Галактика Ти Эйч Экс 1138»
209. «Ticket for Life» (1931), Nikolay Ecc – «Путевка в жизнь»
210. «Time Bandits» (1981), Terry Gilliam – «Бандиты времени»
211. «Titanic» (1997), James Cameron – «Титаник»
212. «To Catch a Thief» (1954), Alfred Hitchcock – «Поймать вора»

213. «Tokyo Story» (1953), Ozu Yasujiro – «Токийская история»
214. «Tommy» (1975), Ken Russel – «Томми»
215. «Towering Inferno, The» (1974), John Guillermin, Irwin Allen – «Ад в поднебесье»
216. «Trip to the Moon, A» (1902), George Melies – «Путешествие на Луну»
217. «Twister» (1996), Jan De Bont – «Смерч»
218. «Umbrellas of Cherbourg, The» (1964), Jac Demi – «Шербургские зонтики»
219. «Unforgiven» (1992), Clint Eastwood – «Непрощенный»
220. «Untouchables, The» (1987), Al Capone – «Неприкасаемые»
221. «Urga"(1992, «a. k. a. Close to Eden»), Nikita Mikhalkov – «Урга»
222. «War and Peace» (1968), Sergei Bondarchuk – «Война и мир»
223. «Waterer and Watered» (1896), Lumiere – «Политый поливальщик»
224. «West Side Story» (1961), Robert Wise, Jerome Robbins – «Вестсайдская история»
225. «Who Framed Roger Rabbit» (1988), Robert Zemeckis – «Кто подставил кролика Роджера»
226. «Wild Bunch, The» (1969), Sam Peckinpah – «Дикая банда»
227. «Wild Strawberries» (1957), Ingmar Bergman – «Земляничная поляна»
228. «Willow» (1988), George Lucas – «Виллоу»
229. «Winnie the Pooh and the Honey Tree» (1965), Walt Disney Wolfgang Reitherman – «Винни-Пух и медовое дерево»
230. «Winnie-the-Pooh» (1969-1972), Fyodor Khitruk – «Винни-Пух»
231. «Witches of Eastwick, The» (1987), George Miller – «Иствикские ведьмы»
232. «Without Witnesses» (1983), Nikita Mikhalkov – «Без свидетеля»
233. «Wizard of Oz, The» (1939), Victor Flemming – «Волшебник страны Оз»
234. «Workers Leaving the Lumiere Factory» (1895), Lumiere – «Выход рабочих с завода Люмьер»
235. «World Is Not Enough, The» (1999), Michael Apted – «И целого мира мало»
236. «World of Apu, The» (1959), Satyajit Ray – «Мир апу»
237. «Wrong Man, The» (1957), Alfred Hitchcock – «Не тот человек»
238. «Young and the Damned, The» (1950), Luis Bunuel – «Забытые»

GLOSSARY

Cinema, Picture, Film and Related Words

cinema, pictures, movies, flicks

Any of these words can be used in such sentences as:

a. / *like going to the cinema / pictures / movies / flicks.*

b. We went to the cinema / pictures / movies / flicks last night.

However, there are certain differences of usage between them.

Cinema is now the most common word in Britain. It used to be confined to formal style, but is now used in conversation too.

Cinema denotes:

1. a building for showing films,

e. g. *There are over a hundred cinemas in St. Petersburg.*

2. films as an art form or entertainment,

e. g. a. / *like the cinema better than the theatre.*

b. *The popularity of the cinema has declined sharply in Britain over the past 25 years.*

It occurs in the following expressions:

cinema-goer

e. g. a. *He's a keen cinema-goer.*

b. *This film will not appeal to the average cinema-goer.*

cinema-going

e. g. *Cinema-going has declined in Britain.*

cinema audience

The word «*spectator»* is not used with reference to the cinema.

cinema programme

e. g. *Cinema programmes change once or twice a week in this country.*

cinema ticket

e. g. *How much do cinema tickets cost here? (How much are the tickets?)*

Pictures is also British English, and more colloquial than *cinema.* It used to be the most common word in conversation, but its use has declined slightly in favour of *cinema* during recent years.

Movies (from *moving pictures)* is American English. Most English people know the word, but practically no one uses it.

Flicks is a slang word for *cinema,* used in such sentences as: *Let's go to the flicks.*

film, picture, movie

Film is the most common word in Britain.

e. g. a. *Have you seen any good films lately?*

b. *There's an interesting film on at the Odeon.*

It is used in a considerable number of expressions where «*КИНО*» would be used in Russian.

film actor / actress

film star

film director

film company

a commercial organization which produces films, e. g. *The Rank Organization*

film industry

the cinema from a commercial point of view, or film companies collectively

film studio

film camera

film show

film festival

film critic

film review

film version

film music

To be in films means «to be employed in the film industry», and to go into films «to enter it, as an actor, designer, director, etc. *(работать в кино)».*

e. g. a. *– What does he do?*

– He's in films.

b. (Speaking of an actor) *– He used to be on the stage, but then he went into films.*

Film may also be used as a verb, meaning «to make into a film».

e. g. «*War and Peace» has been filmed three times.*

Picture is sometimes used in Britain instead of *film.*

e. g. *There's a good picture on at the Odeon.*

However, this is less common than *film* and is becoming rather old-fashioned.

Motion picture is used in the film industry, especially by Americans.

Movie is used by Americans in such sentences as *We went to a movie.*

Performance, Programme, Show

performance

Performance is used in the sense of «*сеанс».*

e. g. a. / ' // *meet you outside the cinema ten minutes before the performance.*

b. *Let's go to the eight o'clock performance.*

c. *When's the first / last performance?*

d. *Seats for evening performances are more expensive than for matinees.*

Cinema, not *film,* is generally used with *performance.*

e. g. *Cinema performances begin at 10 a. m. in St. Petersburg.*

Continuous performance denotes the system, widespread in England, whereby one film is shown continuously throughout the day, with only a very short interval between each showing, and people can come and go whenever they like (although naturally most people do so between showings).

Performance is also used in the sense of *исполнение,* as in the theatre.

e. g. *Alec Guiness gave a marvellous performance of the king in «Cromwell».*

programme

Programme is used in two senses:

1. films being shown at a cinema *(репертуар),*

e. g. a. *(Cinema) programmes change once or twice a week.*

b. *Programmes are varied, and include both Russian and foreign films.*

Note that *repertoire / repertory* are not generally used in the cinema.

2. what is shown at a particular performance *(программа),*

e. g. *The programme usually includes a full-length feature film, a news-reel and a short documentary.*

Cinema programmes in Britain generally used to include not only a full-length feature film and a **newsreel** (sometimes called **the news**), but also a short feature film. There was an interval before the main film (sometimes called the big film). The complete programme therefore lasted about three hours, and people went to the cinema for a whole evening's entertainment. Since the rise of television, however, this system has disappeared; instead one full-length feature film is shown, often but not always with a short documentary or cartoon. As a result of this tendency, the distinction between *programme* in its second sense and *performance* is not always clear-cut, and in some cases they are more or less synonymous.

Programme may therefore be used as an alternative to *performance* as «*сеанс*».

show

As a noun, **show** is little used in the cinema. Its main use is in the expression film **show**, which, however, generally denotes not a regular performance in a cinema, but something occasional, special. For example, film shows are sometimes arranged at clubs, conferences, on board ship.

Showing is sometimes used substantially, as in the explanation of *continuous performance* above:

«...with only a very short interval between each showing.

...Most people do so (–come and go) *between showings».*

Show as a verb is very common in the cinema, and needs no explanation, since it corresponds to *показывать*. Note that there is no synonym for *show* with reference to films, like the Russian *демонстрировать*. *The verb «demonstrate»* is not used when we speak about cinema.

Release

When a film appears first, it is usually shown at one central cinema for a certain period, after which it is **released** *(выпущен на экран),* that is, it is made available to any cinema.

General release occurs in such sentences as:

a. – *Have you seen «The Godfather»?*

– *No, I'm waiting for it to go on general release.*

b. *It's on general release now.*

These expressions are much less common now in Britain than they used to be, since many cinemas, especially in the suburbs, have closed, and there are hardly any cinemas left at which «*released*» films can be shown.

Those Who Work in the Cinema

Note that there is no general expression denoting a person who works in the cinema, like the Russian «*работник кино*». In some cases, however, we can use «*to be in films*».

Director, Producer, Manager and Related Words

The usage of **director**, **producer** and **manager** in the cinema is much simpler and more uniform than in the theatre. This can be explained as follows:

1. the cinema is a much more recent art than the theatre, and American influence was dominant from the very beginning of its development. The British cinema therefore simply adopted American usage, having no traditions of its own.

2. the cinema in Britain and America is entirely commercial, not a mixture of commercial and subsidized activity, like the theatre.

director, direct

The **director** is the person responsible for the artistic side of a film. He **directs** the film, that is, he chooses the actors, supervises rehearsals, shooting, and so on. *Director* corresponds to the Russian as «*режиссер*».

Director and *direct* are widely used in such sentences as:

a. *Who's the director?*

b. Who's it directed by?

c. He's a brilliant director / one of our best directors.

d. *What films has he directed?*

Make may be used instead of *direct* in sentences like (d) above, but it is not a synonym. It is a more general word than *direct* and may be applied also to producers, actors and film companies.

producer, produce, production

The **producer** is the person or group or company who finances a film and therefore exercises general control over it. The word «*producer*» is generally transliterated as «*продюсер*».

Produce is used in two senses:

1. to finance, be a producer, as explained above,

e. g. «*Oh Lucky Man*» *has an English director, English actors and is set in England, but one of the producers is an American.*

2. to create, make,

e. g. *This is one of the best films produced in Britain during the 1950s.*

In the second sense it may be used of the Russian cinema,

e. g. *The film is produced / made by Mosfilm.*

Production is also used in two senses, corresponding to those of *produce* given above.

e. g. 1. «*Oh Lucky Man*» *is an American production.*

2. *This is one of the best productions of the British cinema in the 1950s.*

With reference to the Russian cinema, we may say, for example, a *Mosfilm production.*

Joint production is used when two film companies, often from different countries, cooperate to make a film *(совместное производство).*

manager

The **manager** is the person who runs a cinema (meaning the building), maintaining the premises, hiring films, arranging for them to be shown, etc.

Management is used as a collective noun denoting the manager and his staff.

Production manager can be used to translate the Russian «*директор*» *(картины).*

Scriptwriter, Scenario, Screenplay

Scriptwriter corresponds to «*сценарист*». What a scriptwriter writes is called the **screenplay.**

The difference between **scenario** and **screenplay** is as follows:

The scenario (Br. E., Am. E.) is the first stage: simply an outline, a sketch, scene by scene, but with no dialogues, directions, etc.

The screenplay is the full text, with dialogues, descriptions of characters and setting, directions about movements, etc.

In many cases the scenario or screenplay is based on a novel or short story.

e. g. a. *The film is based on a short story by A. Sillitoe.*

b. «*The Godfather» is based on the novel of the same name / title.*

A scenario or screenplay which is not based on a book, but invented by the scriptwriter, or director, may be called an **original scenario / screenplay.**

Film Actors and Actresses

Star is more widely used in the cinema than the theatre. It occurs both as a noun and a verb, especially in advertisements and film reviews.

e. g. a. *Barbra Streisand is the star of / in «Funny Girl».*

b. *FUNNY GIRL, starring BARBRA STREISAND.*

an advertisement

c. *Tom Cruise has starred in many successful films.*

Co-star may be used if there are two main characters played by stars.

e. g. *Laurence Olivier co-starred with Vivien Leigh in «Waterloo Bridge».*

Make a film may be used of actors and actresses, in the sense of «*сниматься» (в фильме).*

e. g. *Johnny Depp is making a new film.*

Make used in this way generally implies an important part.

Apart from *make,* we can use **appear** or simply be, if the film is already finished. *Appear* is formal style.

e. g. a. *Brad Pitt has appeared / been in many successful films.*

b. *– I went to see «Titanic» yesterday.*

– Oh yes? Who's in it?

or: *Leonardo DiCaprio is in that, isn't he?*

Another way of introducing actors' names is by using **with... as..., or with... in the role of...**

e. g. «*The Mask» has been filmed with Jim Carrey as* (or *in the role of) Stanley Itkis.*

Cast is used of the actors and actresses appearing in a film, in the same way as in the theatre. Here, however, there is no contrast with *company.*

(Film) extra is used to denote a person, often not a trained actor, who is engaged to take a minor part in a film, especially in crowd scenes *(статист, -ка, актер массовки).*

e. g. a. *They needed hundreds of extras for the battle scene.*

b. *Susan worked as a film extra for a few days.*

Designer, Sets, Scenery

The designer is the person who designs the **sets** and the **costumes,** if they need designing *(художник).*

In the cinema, **sets** is generally preferable to **scenery,** in the sense of «*декорации»,* because «*scenery»* may also mean natural scenery such as real fields, hills, rivers, etc., seen in a film *(пейзажи).* Since many films are shot out-of-doors, «*scenery»* often has this second meaning.

e. g. *There's some beautiful scenery in the film.*

On location is used to mean in a natural setting, either out of doors or in some building, as opposed to **in the studio.** It corresponds to «*на натуре».*

e. g. *The scenes in Paris were shot on location. The film was made / shot on location.*

Cameraman, Camerawork

The cameraman is the person responsible for the photography or, as it is often called, the **camerawork.**

The cameraman is in charge of the camerawork as a whole, but he has several assistants, and these are called collectively the **camera crew.**

Cameraman corresponds to «*оператор»,* and *camerawork* to «*операторская работа».*

A film camera should be distinguished from a **cine-camera.** Although these two expressions are basically synonyms, meaning an apparatus for taking moving pictures, in practice *film camera* is applied to the larger type used by professionals, whereas *cine-camera* denotes a smaller, simpler type used mainly by amateur photographers, for example, to film their family and friends, places they visit, etc.

Shoot is often used in connection with camerawork, meaning photograph, film:

e. g. a. *We must shoot that scene again.*
b. *They're shooting «The Blue Bird» at the moment.*
c. *Where was the film shot?*
d. *The film was shot on location (in Japan).*

Shooting may be used as a noun *(съемки).*

e. g. *Shooting has started / finished.*

Shot *(кадр)* as a noun occurs in such sentences as:

a. *The film opens with a beautiful shot of the river.*
b. *There were some very original shots in the film.*

A close-up *(крупный план)* is a shot taken at close range and showing something in detail.

e. g. *The film ends with a close-up of the hero's face.*

A flashback is a shot or series of shots (sometimes a whole scene) showing something which happened earlier *(ретроспекция;* о*братный кадр).* For example, when a character is remembering his childhood, a scene from that period of his life is shown on the screen, thus interrupting the time sequence.

e. g. *When Alan saw the house where he used to live there was a flashback to his childhood.*

«In slow motion» is used when a movement or scene is shown much more slowly than it appears in real life, for artistic effect.

e. g. His *fall was shown in slow motion.*

There seems to be no set expression to denote the opposite device, that is, when something is shown more quickly than it appears in real life. However, *speeded up* can be used in non-formal style.

e. g. *The movement of the traffic was shown speeded up.*

colour, black and white

A film may be shot **in colour** or **in black and white.** It **is a colour film** (NOT *coloured)* or a **black-and-white film.**

Technicolour and **in technicolour** were widely used to denote a new, particularly vivid type of colour, but since this type has become the norm, «*technicolour»* is now little used, at least in non-technical conversations. Simply «*colour»* is used.

Sound

sound-track, dub, subtitles, translation

The **sound-track** *(фонограмма)* is the recording of all the sounds in a film: dialogues, background noises, sound effects, music. The person responsible for this recording is the **sound mixer** *(звукооператор)* but this term is used only in professional and technical conversations.

Foreign films may be **dubbed** *(дублироваться),* that is, the original sound-track is replaced by a new one with a dialogue in the language of the country where it is to be shown. *Dub* is used in such sentences as:

a. *Is the film dubbed?*

b. *It's an American film but it's dubbed in Russian.*

Instead of being dubbed, a foreign film may be given **subtitles** *(титры).*

a. *It's not dubbed, but it's got (Russian) subtitles.*

b. / *couldn't always read the subtitles.*

silent films, talkies

Films made before the invention of sound recording are called **silent films. Talky** was used when talking films were first made, but it is now used only in connection with the, history of the cinema.

Types of Films

Firstly we may distinguish between: **feature films, documentaries, cartoons.**

feature films

In Britain the expression «*feature film»* is confined mainly to professional conversations. The ordinary cinema-goer sees mainly feature films, and therefore calls them simply «*films».* He is generally more interested in *what kind* of feature film.

tragedy	**historical film**
comedy (or: comedy film)	**thriller**
farce	
drama	**musical**

In practice this is used less often of films. Instead we may simply say *a serious film.*

In addition to those listed above, the following categories are used:

war film

a film about war, often the Second World War

epic

a film depicting heroic events of the past on a grand scale, often with vast crowd scenes, battle scenes, etc.

horror film

a film especially intended to arouse fear and horror

Length of Films

Most feature films last about one and a half hours. We may call these **full-length films.** Films lasting only 15-30 minutes are called **shorts** in professional language **(a short)** and simply **short films** by the general public.

Long-drawn-out is used in the sense of «*растянутый».*

e. g. *It's a very long-drawn-out film.*

Films for Different Age-Groups

In Britain, films are classified according to their suitability for children or adults by the BRITISH BOARD OF FILM CENSORS, which gives each film a certain certificate.

a **U film**

This is one with a *U* certificate, which means that it is considered suitable for all age groups. *U* probably stands for *universal.*

an **A film**

This has an *A* certificate, which means that it is considered suitable mainly for *adults.* However, children may be admitted if accompanied by an adult.

an **X film**

An *X* certificate means that the film is considered to be definitely unsuitable for children (under 18), and they are not admitted, even with an adult. The significance of the letter *X* is that of something exceptional, forbidden.

The letters *U, A* or *X* appear in brackets after the name of the film.

e. g. *OLIVER (U)*

In addition to the above types of certificate, the following were introduced later:

AA, called **double A**

a double A certificate / film

This denotes a film not for children under 14, even if accompanied by an adult.

XX, called double X

a double X certificate / film

This is used in America to denote a film not for young people under 21.

Readers should bear in mind that most English people have only a very general idea of this system of certificates, except for teenagers who are affected by the restrictions. In addition it is practically impossible to enforce these restrictions strictly, since the cashier who sells tickets has no means of checking a person's age, and can therefore only judge by appearances.

Inside the Cinema

A cinema has only **stalls,** and sometimes a **balcony.** Therefore the expressions: **at the front / back / side, in the centre / middle** are more often used than in the theatre, and row.

e. g. *We were sitting in the front / first row.*

Behind the auditorium is the **projection room,** from which the film is projected onto the screen. The person who operates the **projector** is called the **projectionist** *(киномеханик).*

Buying Tickets

There are no special words or expressions connected with cinema tickets. However, since booking cinema seats by telephone is widespread in this country, the following expressions may be added:

to book seats (for the cinema) / cinema seats by (tele)phone
booking by (tele)phone
telephone booking
to collect / pick up tickets (half an hour) before the performance

ENLISH-RUSSIAN VOCABULARY

A

accessible – доступный, понятный;
accomplish – достигать, совершать, выполнять;
accomplishment – достижение, успех;
achieve – добиваться, достигать, доводить до конца, выполнять;
achievement – достижение, успех;
acoustician – звукооператор (кинофильма);
act – исполнять (роль), играть;
acting – исполнение актерское, игра;
acting career – творческая деятельность (карьера) актера;
acting talent – актерское дарование, талант;
action – ход (киносъемочного аппарата); ход действия фильма (на экране); «начали!», «мотор!» (команда режиссера о начале съемки; боевик;
actor, film actor – актер, киноактер;
actor-proff feature – кинофильм, не имеющий действующих лиц, фильм без «героев»;
actress, film actress – актриса, киноактриса;
actuality – кинорепортаж;
adapt – адаптировать, переделывать;
adaptator – киносценарист, автор экранизации литературного произведения;
adapted – адаптированный, переделанный;
adaption = adaptation – переделка, адаптация; экранизация литературного произведения;
additional film (feature) – дополнительный кинофильм (демонстрируемый сверх основной программы);
additional shot – добавочный (не предусмотренный сценарием) кадр;
adjust – приводить в порядок, настраивать, подгонять, пригонять, прилаживать;
adjustment – настройка;
admire – восторгаться, восхищаться;
admission fee – входная плата (в кинотеатр);
admit – допускать, впускать, позволять;
adore – обожать; поклоняться;
adorer – обожатель; поклонник;
adult – взрослый, совершеннолетний;

advance box-office – касса предварительной продажи билетов;
advent – наступление, прибытие, приход;
adventure film – приключенческий кинофильм;
advertisement – объявление; реклама; анонс; кинореклама; киноафиша;
advertising film – рекламный кинофильм;
aerial cinematography – воздушная киносъемка;
alien – пришелец, инопланетянин; иностранец;
alienation – отчуждение;
alter – видоизменять;
amateur – любитель, непрофессионал;
amateur camera – любительский киносъемочный аппарат, узкопленочный киносъемочный аппарат любительского типа; любительская кинокамера;
amateur film – любительская пленка, любительский кинофильм; кинофильм, снятый любителем;
amateurish – любительский, непрофессиональный;
amateurishly – по-дилетантски; не как профессионал, непрофессионально;
ambiguity – неопределенность, неясность;
amplification – усиление;
amplifier – усилитель звука;
amplify – усиливать (звук, сигнал);
amusement – развлечение, увеселение, забава;
an all star cast – блестящий(первый) состав исполнителей;
angle – угол съемки;
angle shot – снятый под углом кадр, съемка в ракурсе; кадр или фотоснимок, снятый в резком ракурсе;
animated – оживленный, живой;
animated cartoon (film) – мультипликация; рисованный фильм; мультипликационный фильм;
animated title – оживленная (движущаяся) надпись (в кинофильме);
animater = animator – художник-мультипликатор;
animation stand – станок мультипликационный;
animation work – производство мультипликационных фильмов;
annotation – комментарий, примечание, пояснение;
announce a film – объявлять о фильме;
announcement of feature – анонсирование кинофильма, кинореклама;
answer print – монтажная копия (кинофильма), рабочая копия;

appear – исполнять роль (в фильме);
appendix – жанровый кинофильм, добавляемый к основной программе;
applause – аплодисменты, овация;
appreciate – ценить, оценивать по достоинству; хорошо разбираться (в чем-либо), быть знатоком, ценителем;
approach shot – кадр, снятый при «наезде» киноаппарата на снимаемый объект;
arc lamp – лампа дуговая;
architector – кинодекоратор, художник;
architecture – декорация (кинофильма);
archives – фильмотека, фильмохранилище, киноархив, склад кинофильмов;
area of field – площадь поля съемки;
art – искусство; художественный;
art critic – искусствовед;
art department – художественный отдел;
art direction – постановка кинофильма, режиссура кинофильма;
art director – художник-постановщик, художник фильма;
art film – экспериментальный фильм, некоммерческий фильм;
art still – фотопортрет, рекламное фото киноактера или киноактрисы;
art title – художественно оформленная кинонадпись;
artist – художник; артист, мастер своего дела;
artist crowd – киностатист, участник массовых сцен кинофильма;
artistic– артистический; художественный;
artistic establishment – заправилы мира искусства;
artistic skill – художественное мастерство;
artistically – артистически, мастерски; с художественной точки зрения;
artistry – художественное исполнение, артистизм;
artwork – мультипликационная заготовка; заготовка кинонадписи;
assemble – монтировать, собирать; монтировать начерно, подбирать кадры в сценарной последовательности; предварительный (черновой) монтаж кинофильма; первичный монтаж;
assembly – сборка, монтаж;
assistant – помощник, ассистент;
associate – объединенный, тесно связанный;
associate producer – директор картины, постановщик фильма, помощник продюсера;
association – ассоциация, союз, объединение;

astounding – изумительный, поразительный, удивительный;
atmosphere – статисты, участники массовых сцен («массовок»); характерный предмет или местная черта (введенные в сцену фильма для большей красочности или реализма);
attachment lens – линза насадочная;
audience – публика, зритель, аудитория; радиослушатели, телезрители;
audience-proof comedy – комедия, которая пользуется большим успехом у любой аудитории;
audition – проба, прослушивание; смотр актеров на исполнение ролей (в кинофильме);
auditory perspective – акустика помещения (в котором происходит, снимается сцена);
auditorium – зрительный зал, аудитория;
auteur – фр. кинорежиссер с индивидуальным творческим почерком;
auterism – индивидуальный стиль в кинорежиссуре, авторский кинематограф;
auteur theory – теория авторского кинематографа (согласно которой автором фильма должен быть режиссер);
author – автор, писатель; автор (сюжета) кинофильма; киносценарист;
author’s alteration – авторская правка;
author's right – авторское право;
auto-kine camera – автоматическая кинокамера (ручной киносъемочный аппарат с пружинным приводом);
available – доступный;
award – присуждать (что-либо); награждать (чем-либо); присуждение (премии, награды);

B

back lot – съемочная площадка натурная;
back projection – проецирование на светопропускающий экран; рипроекция;
back-chat – быстрый обмен репликами в (комедии);
backer – лицо или учреждение, финансирующее фильм;
background – задний план (в кадре), второй план, фон; обстановка, место действия; предметы или действующие лица, расположенные в глубине кадра; фон, музыкальное сопровождение, шумовое оформление;
background illumination – свет фоновый;

background music – музыкальный фон, приглушенная музыка, сопровождающая дикторский текст;
background noise – посторонний шум на фонограмме, помехи при звукозаписи;
ballet feature – кинобалет, танцевальный кинофильм, кинофеерия;
base – подложка, основа (кинопленки, фильма);
beat – «хлопушка» для синхронных отметок при съемке звуковых фильмов;
bifilm projector – кинопроектор для демонстрирования фильмов двух форматов, биофильмпроектор;
big close up – очень крупный план (часть лица или деталь предмета); «американский» план;
biopic – фильм-биография, биографический фильм;
bipack camera – «бипачная» камера (камера для съемки на две пленки, применяемая при комбинированных или цветных киносъемках);
bird's eye view – съемка с верхней точки, с «птичьего полета»;
bit part (role) – эпизодическая роль;
bit player – (кино)актер, исполняющий эпизодические роли; киностатист, участник массовых сцен (кинофильма);
black and white – черно-белый фильм;
black comedy – «черная комедия» (мрачная, пессимистическая пьеса-гротеск);
black-and-white print – черно-белая копия (кинофильма);
block booking – принудительный набор кинофильмов, навязываемый кинотеатрам прокатом;
blockbuster – разг. блокбастер, кассовый хит;
blood-and-thunder – разг. кровавомелодраматический, бульварно-сенсационный;
bloomed lens – просветленный объектив, линза;
bloop – звук, записываемый на монтируемой звуковой дорожке в месте склеек для устранения щелчков и прочих лишних звуков;
blow up – фотоувеличение кадра;
blow up print – копия увеличенного формата кинопленки;
blue films – порнографические фильмы;
blur – нерезкость;
blurred image – изображение смазанное;
bobbin – бобина (кинопроектора), катушка (для кинопленки или фильма);

boom man – микрофонщик (на киносъемке);
boom, microphone boom – микрофонный журавль (штатив);
booth – кинопроекционная;
box – коробка для киноаппаратуры;
box equipment – переносная киносъемочная и звукозаписывающая аппаратура в чемоданах;
box-office – касса кинотеатра;
box-office story – «кассовый сюжет» (сценарий), сюжет, рассчитанный на кассовый успех;
breath-taking – поразительный, захватывающий;
bridging – перекрывание;
bridging shot – кадр, восполняющий разрыв во времени или действия фильма; кадр для монтажного перехода; монтажный переход;
bridging title – соединительная надпись (между двумя сценами кинофильма, отделенными друг от друга временем или местом);
brief strip – краткое изложение сюжета (кинофильма), аннотация киносценария;
bright – подающий надежды;
bright cameo performance – блестящее исполнение эпизодических ролей;
brightness – яркость снимаемой сцены или изображения;
brilliance – яркость, чистота (изображения);
brilliant – блестящий, выдающийся;
broadcast – передавать по телевидению; выступать по радио и телевидению; телевидение; телепрограмма, телепередача; телевизионный, передаваемый по телевидению;
broadcaster – диктор;
broadcasting – радиопередача; телепередача;
buckling – выпучивание (пленки в окне киноаппарата);
budget – смета на производство фильма;
buff – разг. любитель;
buffo – комический, смешной;
build a set – строить кинодекорацию;
bulb –электрическая лампочка;
bungalow – звуконепроницаемая кабина (звукооператора или кинооператора);
butcher shop – медицинский пункт или больница при киностудии;
butterfly – затенитель операторский;
buzzard – неудачно снятый кадр;

C

camera – киноаппарат, кинокамера; телевизионная камера;
camera angle – угол съемки; угол изображения объектива, точка съемки; ракурс;
camera crane – кран-штатив; операторский кран;
camera crew – операторская группа съемочного коллектива;
camera department – операторский отдел, операторский цех;
camera rails – рельсы для операторского транспорта;
camera recording – киносъемка;
camera room – съемочный павильон;
camera set up – съемочная позиция камеры;
camera speed – частота киносъемки;
camera tilt – наклон кинокамеры;
camera truck – операторский автомобиль;
camera view point – съемочная точка;
cameraman – оператор; кинооператор;
camerawork – киносъемка, съемочная работа;
camp – аффектированный, манерный;
can – коробка для хранения кинопленки;
candid camera – скрытая камера;
candid photograph – детективная съемка;
canned music – музыка в механической записи; грампластинка; магнитофонная лента; музыка из фонотеки; музыкальные записи, заготовленные впрок;
capable – способный, одаренный;
caption – титр, надпись на экране, надпись (объясняющая действие);
career – профессия, занятие;
carnival – карнавал, фестиваль;
carrier – держатель;
cartoon – мультипликация;
cartoonews – рисованная мультипликационная кинохроника; мультипликационный киножурнал;
cartoonist – художник-мультипликатор;
cast (casting) – распределение ролей; состав исполнителей, актерский состав фильма; список действующих лиц и исполнителей; распределять (роли); давать роль (актеру);
cast list – надпись с указанием ролей и имен киноактеров;
casting department – актерский стол, актерский отдел;
casting director – режиссер или ассистент, ведающий подбором актерского состава; заведующий актерским отделом киностудии;

casting office – отдел найма актеров (киностудии);
celebrated – знаменитый, прославленный;
celebrity – известность, знаменитость;
cell – целлулоидная заготовка мультфильма;
celluloid – целлулоид; уст. кинофильм; кино;
censor print – цензурная копия (кинофильма);
censorship – киноцензура;
ceremony – церемония, торжество;
chance-comer – разг. гастролер;
change of object – кинотрюк;
change of the scenes – перемена декорации;
change the scene – менять декорации;
character – действующее лицо; персонаж;
character actor – характерный актер, актер на характерных ролях;
charge – возлагать ответственность, обременять; назначать цену; цена, плата;
charge for admittance – входная плата;
chargeless – бесплатный;
chat show – беседа или интервью со знаменитостью;
cheap – дешевый, недорогой;
check print – копия контрольная;
cheekbone – скула;
cheer – одобрительное или приветственное восклицание; аплодисменты; веселье, оживление, радость; аплодировать, приветствовать или награждать одобрительными возгласами и аплодисментами;
chief cameraman – главный оператор;
chief electrician – главный осветитель;
children's film – детский фильм;
choose the cast – подбирать исполнителей;
cine camera – киноаппарат, кинокамера;
cine film – кинопленка;
cine gun – кинопулемет;
cinema – кино; кинематография; кинотеатр;
cinema art – киноискусство;
cinema circuit – киносеть, сеть (группа) кинотеатров, принадлежащих одной компании;
cinema manager – директор кинотеатра;
cinemadict – амер. помешавшийся на кино, киноман;
cine-magazine – киножурнал (фильм);
cinema-goer – (кино) зритель, частый посетитель кино;
cinemania – киномания, увлечение кинематографом;
cinemascope – «синемаскоп» (система широкоэкранного кино);

cinemascope film – широкоэкранное кино; широкоэкранный кинофильм, фильм, снятый по системе «синемаскопа»;
cinemateque – кинотеатр, демонстрирующий экспериментальные и модернистские фильма;
cinematic – кинематографический, относящийся к кино; кинематографичный;
cinematize – экранизировать (литературное произведение);
cinematograph – кино, кинематограф; киноаппарат;
cinematograph exhibitors association – ассоциация владельцев кинотеатров;
cinematograph release print – прокатная копия кинофильма;
cinematographic – кинематографический;
cinematography – киноискусство, кинематография; киносъемка;
cinematography in colours – цветная киносъемка (кинематография); киносъемка в натуральных цветах;
cinematography year – кинематографический ежегодник;
cinemicrography – микрокиносъемка;
cineminiatures – киносъемка макетов, макетные съемки;
cinephile – любитель, энтузиаст кино; киноман;
cine-photography – киносъемка;
cinerama – «синерама» (система панорамного кино);
cinerama camera – панорамный киносъемочный аппарат, аппарат киносъемки по способу «синерама»;
cinerama picture – кинофильм, снятый по способу «синерама», панорамный кинофильм;
cine-shooting – производство киносъемки, киносъемка, процесс киносъемки, съемка кинофильма;
circorama – круговая кинопанорама;
clapper – «хлопушка»;
clapper boy – помощник оператора или режиссера, работающий с «хлопушкой» и нумератором;
clapper-board – нумератор с «хлопушкой»;
class-room film – школьная кинематография, учебный фильм; школьный кинофильм, школьное кино;
claw – грейфер;
clay – глина;
cliff-hanger – амер. разг. захватывающий приключенческий фильм;
climax – высшая точка, кульминационный пункт; довести до кульминации;
clip – отрывок из фильма;
close – близкий;
close medium – крупно-средний план;

close shot – крупный план, первый план, близкий план; кадр, снятый крупным планом;
closed sets – закрытые павильоны;
close-up – крупный план;
coated lens – просветленный объектив (линза);
co-author – писать, создавать в соавторстве (с кем-либо);
collapse – крушение, крах, провал;
colour camera – камера для цветной съемки;
colour composition – цветовое решение фильма;
colour film – цветная пленка; цветной фильм;
colour rendition – цветопередача;
colour score – цветовое решение фильма;
coloured object – цветной объект (съемки);
combination picture – комбинированный кадр;
combined shot – съемка комбинированная;
comedian – комик, комедийный актер; автор комедий;
comedy – комедия;
comic strip – комикс;
comic writer – автор комедий;
comical – смешной, смехотворный, комичный;
commentary – дикторский текст; надписи к кинофильму, титры, промежуточная надпись, субтитры;
commentator – комментатор, диктор;
commercial – фильм рекламный;
committed – преданный;
company – постоянная труппа (артистов); ансамбль; фирма;
competition – конкурс;
competition film – конкурсный фильм;
composer – композитор, автор музыки кинофильма;
composite film – совмещенная фильмокопия;
composite photography – комбинированная съемка;
composite shot – комбинированный снимок, комбинированный кадр; съемка комбинированная;
composition – композиция (кинокадра); постановка (кинофильма); декоративная композиция, искусство установки декораций и реквизита;
composition of pictures – композиция кадра;
concave screen – экран проекционный вогнутый;
conceive – задумывать, замышлять;
conception – замысел;
concern – касаться, затрагивать, иметь отношение;
consequence – важность, значимость;

construction department – постановочно-отделочный цех (киностудии);
contact printing – печать контактная;
contemporary – современный;
contents – содержание;
contest – конкурс;
continuance performance – показ кинофильма без перерыва между сеансами (с допуском зрителей в зал по мере освобождения мест);
continuity – режиссерский сценарий; текст документального фильма; последовательная смена (кадров или сцен кинофильма); киносценарий, сценарий кинофильма; сценарий пообъектный;
continuity girl – секретарь кинорежиссера на съемках, «скрипт-герл»;
continuity man – автор киносценария;
continuity shot – монтажный переход;
continuity title – соединительная надпись;
continuous performance – демонстрация фильма без перерыва между сеансами;
contribute – вносить вклад; сотрудничать, способствовать;
controversy – дискуссия, спор, разногласия;
conviction – убеждение, убежденность;
co-production – совместное производство;
copy, film copy – копия, фильмокопия;
copyright – авторское право (на киносценарий и кинофильмы);
costs, production costs – смета расходов, стоимость постановки;
costume – одежда, платье, костюм; костюмы определенной эпохи; одевать (кого-либо), костюмировать;
costume designer – художник по костюмам;
costume picture – костюмный (исторический) кинофильм;
costumer – костюмер;
crane – операторский кран;
crane shooting – съемка с операторского крана;
crane shot – кадр, снятый с операторского крана;
crankle shot – кадр, снятый при ручном приводе кинокамеры;
crayon – цветной карандаш, мелок, пастель; карандашный рисунок, набросок, рисунок пастелью;
create – создавать; творить, задумывать (что-либо);
creative – творческий, созидательный;
creator – создатель, творец;
credit title – вступительная надпись, надпись с указанием участников постановки кинофильма;

creeping titles – титры вступительные;
crew – съемочная группа;
crime (gangster) film – боевик;
critic – критик;
crowd artist – актер массовой сцены;
crowd scene – массовая сцена кинофильма, массовка;
cue – отметка на кинопленке;
culture – культура;
curtail – сокращать, укорачивать; урезывать, уменьшать;
curtain-drawing device – устройство, приводящее в действие занавес киноэкрана;
curved screen – экран проекционный вогнутый;
cut – монтажный кадр; монтажный стык; разг. монтировать;
cut a record – записывать на пластинку (пленку);
cut in – перебивка, вставной кадр, промежуточный кадр;
cut out – материал, не вошедший в кинофильм, брак кинопроизводства;
cutback – «обратный кадр», монтажная перебивка;
cutter – (режиссер)-монтажер;
cutter girl – монтажница;
cutting – монтаж фильма;
cutting copy – копия монтажная;
cutting department – монтажный отдел;
cyclorama – «циклорама» (система панорамного кино с горизонтальным углом съемки и проекции 360°);

D

daily – продукция одного съемочного дня, текущий съемочный материал;
daily assembling – рабочий монтаж;
damp the stage – заглушить кинодекорацию (в съемочном павильоне);
dark stage – темная сцена (кинофильма); закрытый павильон (предназначенный для съемок при искусственном освещении);
darkness – темнота;
day scene – дневная сцена;
dead stage – павильон для немой киносъемки;
debut – дебют, первое выступление; дебютировать;
decline – уменьшаться, ухудшаться, приходить в упадок;
decorator – кинодекоратор, художник кинофильма;
dedicated – посвященный, увлеченный (работой);
dedicated artist – художник, увлеченный своим искусством;
deliberate – преднамеренный, сознательный;

delight – восторг, восхищение, наслаждение, удовольствие;
delighted – восхищенный, очарованный, довольный, радостный;
delightful – восхитительный, очаровательный;
demand – спрос, требование;
department – отдел, цех (киностудии);
depict – описывать, изображать, рисовать;
depth of field – глубина резко изображаемого пространства;
design – замысел, план, проект; замышлять, намереваться, планировать;
designer of animated cartoons – художник-мультипликатор;
detail picture – кинематографический план, крупный план;
detective / mystery film – детективный фильм;
developing – проявление кинопленки;
developing room – проявочная;
development – проявление (киноматериалов);
development of motion picture film – проявление кинопленки, обработка кинофильма;
device – прием, способ, средство; приспособление;
devote – посвящать, отдавать себя целиком;
dialogue director – режиссер по диалогу;
dialogue recording – звукозапись речи;
dialogue track – звуковая дорожка;
dialogue writer – автор диалогов;
diffuser, diffusing screen – экран диффузный;
diffusion – диффузия, проникновение;
digital – цифровой;
digitization – оцифровка, преобразование в цифровую форму;
direct – режиссировать, ставить фильм;
directed by… – фильм поставлен …(фамилия режиссера);
directing – режиссура кинофильма;
director of photography – главный оператор, оператор-постановщик;
director, film director – режиссер, кинорежиссер, режиссер-постановщик;
disaster film – фильм-катастрофа;
discover – делать открытие, обнаруживать, находить, узнавать;
disenchantment – разочарование;
disillusionment – разочарованность, разочарование; утрата (крушение) иллюзий;
dismissive – презрительный;
disparage – говорить пренебрежительно;
displacement – перемещение, перестановка; замещение, замена;

display – выставлять, демонстрировать, показывать;
dissolve – давать наплывом, наплывать; наплыв, постепенное превращение одного изображения в другое;
dissolving view – наплыв;
distance scene – сцена или декорация, снимаемая дальним планом (с большого расстояния);
distance shot – дальний план, общий план;
distinguish – проводить различия, распознавать, характеризовать;
distinguished – известный, выдающийся;
distortion shot – искаженный кадр;
distribution – прокат;
distribution rights – право проката фильма;
disturbing – волнующий;
documentary (feature, animated cartoon) film – короткометражный документальный (художественный, мультипликационный) фильм;
dodging – производство кинотрюков; получение комбинированных изображений;
dolly in – делать «наезд» (снимать кинокамерой, приближающейся к объекту); «наезд»;
dolly out – делать «отъезд» (снимать кинокамерой, удаляющейся от объекта); «отъезд»;
dolly, camera dolly – операторская тележка; кран-тележка;
dolly-shot – кадр, снятый с движения (камерой, установленной на операторской тележке); съемка с движения;
double – дублировать;
double exposure – двойная экспозиция; сочетание двух изображений в одном кинокадре;
double image – двойное изображение;
double-coated – двойным слоем (о пленке);
draft – план; вариант (киносценария);
draftsman – чертежник;
draftsmanship – черчение, изготовление чертежей;
drama – драматический кинофильм;
draper – драпировщик (на киностудии);
drapery department – драпировочный цех;
drawing – рисунок, набросок, эскиз; рисование;
dress – одевать, наряжать; причесывать, делать прическу;
dress designer – художник по костюмам (на киностудии);
dressing room – уборная для киноактеров (на киностудии);
drive-in presentation – демонстрирование кинофильмов в автомобильном кинотеатре;

drive-in theatre – кинотеатр для автомобилистов;
drying – сушка (киноматериалов)
drying room – сушильное помещение, сушилка (кинолаборатории);
dual – двойной;
dual role – роль двойника, съемка актера одновременно в двух ролях;
dub – дублировать (фильм), производить дубляж;
dubbed (in) film – дублированный фильм;
dubber –звукооператор дубляжа;
dubbing – дублирование; монтаж (видеофонограмм);
dubbing firm – дубляжная студия, фирма, осуществляющая дубляж кинофильма;
dull – скучный;
dupe – дублировать, озвучивать отснятый фильм; дубляж;
duping – дублирование;
duplex – двойная съемка (одновременная);
duplicate – дублировать, делать дубликат или копию;
duplication – дублирование, повторение;
dye – краска, красящее вещество, краситель;

E

eccentric –эксцентричный, необычный;
edit – монтировать (кинофильм);
editing – монтаж, монтирование (кинофильма);
edition – издание; копия, версия, вариант;
editor – редактор; монтажер; режиссер-монтажер;
editor-in-chief – главный редактор;
educational film – учебное кино, учебный кинофильм;
effect – эффект, впечатление;
effect photograph – трюковая съемка, комбинированная съемка;
effects – звуковое сопровождение кинофильма (кроме речи и музыки); шум;
effects track – фонограмма шумов, звуковых эффектов;
elaborate – тщательно, детально разработанный; продуманный; законченный;
electrical – электрический;
electrical department – осветительный цех киностудии, электроцех;
electrician – осветитель;
elicit – добиться;
emerge – появляться, всплывать, выясняться;

eminent – выдающийся, знаменитый;
employ – применять, использовать; нанимать (на работу);
emulsion coating – эмульсионный слой;
encourage – поощрять;
end title – титр конечный, надпись «конец фильма»;
enhance – увеличить, усилить, улучшать;
enormous – громадный, огромный;
entertainment – зрелище, представление; развлечение;
entitle – озаглавливать, давать название; давать, присваивать титул, звание;
entrance ticket – входной билет;
entrepreneur – бизнесмен, предприниматель, владелец частного театра;
epic – эпическая поэма; фильм на историческую или библейскую тему; пышный постановочный фильм; киноэпопея; эпический; героический;
epical – эпический;
episode – эпизод, случай;
episode picture – фильм, состоящий из нескольких миниатюр; серия (телефильма);
episodic – эпизодический;
epoch – эпоха, век, эра;
equipment – аппаратура, оборудование;
equipment room – аппаратная;
escapist – уводящий от действительности;
esoteric – тайный, скрытый;
espionage – шпионаж, разведка;
established authority – признанный авторитет;
evergreen – неувядаемая популярность;
evolve – раскрывать, выявлять; развиваться;
exaggerate – преувеличивать;
excellent – превосходный, отличный, великолепный;
exchange – прокат кинофильмов, кинопрокат, распространение кинофильмов;
exciting – захватывающий, увлекательный;
exclusivity – монопольное право на эксплуатацию (прокат) кинофильмов;
execute – исполнять роль;
execution – мастерство исполнения; приведение в исполнение;
executive – руководитель, администратор;
executive production manager – администратор съемочной группы;
exhibit – выставлять, выражать, проявлять; демонстрировать кинофильм;
exhibition – демонстрирование кинокартины; эксплуатация кинотеатра;

exhibitor – владелец кинотеатра, получивший право проката фильма;
expanded cinema – кинофильм с интермедиями (с живыми актерами, музыкантами и т. п.);
expedition film – экспедиционный кинофильм;
experiment – проводить опыты, экспериментировать;
experimental film – экспериментальный фильм;
expert – консультант; специалист, эксперт;
exposed – экспонированный;
exposed film – экспонированная пленка (до проявления);
exposure – выдержка, экспозиция; появление;
exterior set – натурная кинодекорация;
exterior shooting – натурная съемка, съемка на открытом воздухе;
exterior shot – кадр, снятый на натуре;
extra – добавочный, дополнительный;
extra player – статист, актер массовки;
extra scene – вставной эпизод или сцена (не предусмотренные в сценарии);
extraordinary – необычайный, замечательный, выдающийся;
extras – массовая сцена, «массовка»;
extras' room – помещение (фойе) для киностатистов;

F

fable – басня; миф, легенда;
face powder – пудра;
face-paint – румяна, грим;
face-painter – гример;
facility – способность;
fade, fading – затемнение;
fade-in – постепенное возникновение изображения; съемка «из затемнения»; постепенное усиление звука;
fade-out – постепенное исчезновение изображения; съемка «в затемнение»; постепенное затухание звука;
fade-over – наплыв;
fader – регулятор громкости звука;
fail – неудача, провал; терпеть неудачу;
failed- неудачный, неудавшийся;
failure – неудача, неуспех, провал;
fairy feature – кинофеерия, кинобалет;
fairy-tale film – фильм сказка;
fake – притворяться, подделывать;
false start – ошибочный выход актера (при киносъемке);
fame – слава, известность;

famed – прославленный, известный, знаменитый;
fameless – неизвестный, незначительный;
famous – знаменитый, прославленный, известный;
fan – разг. любитель, поклонник кино (искусства);
fan mail – письма к знаменитостям; письма поклонников;
fan sheet – журнал по вопросам кино;
fancy dress – маскарадный костюм;
fancy-ball – костюмированный бал, маскарад;, карнавал;
fan-magazine – журнал для любителей кино (с подробностями из жизни кинозвезд);
fantasy – воображение, фантазия;
far distance shot – план дальний;
fascinate – очаровывать, приводить в восхищение, пленять;
fascinating – очаровательный, обворожительный;
fascination – обаяние, очарование, прелесть; привлекательность, притягательность;
fast motion effect – эффект ускоренного движения;
fatal – фатальный, роковой, неизбежный;
fate – судьба, рок;
feature – полнометражный фильм; основной фильм кинопрограммы;
feature film – игровой кинофильм, полнометражный (художественный) фильм;
feature-length – полнометражный;
fee – гонорар, платеж, внесение платы;
feisty – отважный;
female – женский;
female lead – главная женская роль;
festival – празднество, праздник; фестиваль; показ, демонстрация;
fiction – вымысел, выдумка;
field – область, сфера деятельности;
fill-in light – свет выравнивающий;
film – пленка; кинопленка; (кино)фильм, (кино)картина; кино, киноискусство; снимать (кино)фильм, производить киносъемки, снимать на кинопленку; экранизировать (литературное произведение); сниматься в кино, быть киноактером;
film analysis – исследование с помощью киносъемки;
film appreciation – киноведение;
film archives – фильмотека, киноархив;
film art – киноискусство;
film break – излом кинопленки;
film buff – кинолюбитель;
film cabinet; film car – операторский автомобиль;

film carrier – кассета, пленкодержатель;
film crew – съемочная группа;
film critic – кинокритик;
film direction – кинорежиссура;
film distribution – кинопрокат, прокат фильмов;
film drying – сушка пленки или фильма;
film editor – редактор;
film expert – киноспециалист, специалист в области кино;
film fan – разг. киноман;
film festival – кинофестиваль;
film host – монтажный кадр (план), монтажный кусок;
film in four reels – фильм в четырех частях;
film industry – кинопромышленность, киноиндустрия;
film joining – склеивание кинопленки или фильма, производства монтажа кинофильма, киномонтаж;
film length – метраж фильма, длина фильма;
film library – фильмотека; хранилище киноматериалов; киноархив;
film loop – петля;
film magazine – пленочная кассета, кассета для пленки или фильма; киножурнал;
film medium – выразительные средства кино;
film noir – фильм нуар, «черное кино»;
film phonograph – кадр на кинопленке, кадр кинофильма, кинокадр;
film processing – обработка кинопленки в лаборатории;
film production – производство пленки или фильма;
film projector – кинопроектор;
film research – киноведение;
film restoration – реставрация фильма;
film run – ход пленки или фильма (в аппарате);
film rupture – обрыв фильма;
film set – съемочная площадка с установленными декорациями;
film technician – киноспециалист технического профиля;
film test – кинопроба будущего актера или актрисы;
film trap – кадровое окно кинокамеры или проектора;
film treading – зарядка кинопленки в фильмовый канал;
film unit – съемочная группа;
filming ground – съемочная площадка натурная;
film-maker – создатель кинофильма, кинорежиссер;
film-making – производство, создание кинофильма;
film-slide – диафильм, серия диапозитивов на кинопленке;
film-strip – диафильм;

final cut – окончательный, итоговый, конечный монтаж;
final print – окончательная копия кинофильма;
final sound recording – окончательная запись звука;
final title – заключительная надпись, надпись «конец»;
fine cut – монтаж окончательный;
finished colour print – окончательная цветная копия (кинофильма);
first answer print – монтажная копия (кинофильма), режиссерский экземпляр кинофильма;
first assistant cameraman – первый помощник кинооператора;
first audition – первое прослушивание, первый тур (в конкурсе);
first cut – первый монтажный кадр;
first night – премьера;
first projectionist – главный киномеханик;
first run of the film – премьера кинофильма, выпуск кинофильма на экран;
first trial composite print – первая пробная совмещенная копия (кинофильма);
flack – агент (фирмы, кинозвезды); реклама, паблисити;
flag – «флаг», экран или затемнитель для регулирования освещения;
flagpole – флагшток;
flash – очень короткий монтажный кадр;
flash title – условное название кинофильма;
flashback – перерыв последовательности действия; возвращение к прошлому, ретроспекция; короткий «обратный кадр», короткая ретроспективная сцена;
flash-forward – кинематографический прием перенесения действия фильма в будущее (сцена осуществленной мечты и т. п.);
flat-lighted scene – плоскоосвещенная сцена;
flicker – тряска, мелькание (изображения);
flicks – разг. кино, фильм;
float – передвижная сцена (декорация), передвижной щит;
flood-light – прожектор (заливающего света); свет общий;
floor, studio floor – съемочный павильон, киноателье;
floor-secretary – секретарь кинорежиссера на съемках;
flop – брак (при производстве кинофильма), брак по кинокартине; провал кинофильма в прокате; потерпеть неудачу, провалиться;
flourish – процветать, преуспевать;
focus puller – помощник оператора по наводке на фокус;
follow shot – съемка с движения;
fool – разг. шутка, трюк;

footage – длина пленки или фильма в футах, метрах; отснятый материал фильма; материал фильма немонтированный;
foreground – передний план;
forehead – лоб;
foreign release – заграничный прокат (кинофильмов);
foreign version – иностранный вариант (кинофильма); кинофильм, дублированный на иностранный язык;
foreign version release print – копия массовой печати иностранного варианта (кинофильма);
frame – отдельный кадр, «кадрик»; устанавливать в рамку;
frame frequency – частота киносъемки; частота проекции;
frame-by-frame exposure – киносъемка покадровая;
framework – структура, основа;
framing – кадрирование;
frank – откровенный, искренний, открытый;
free lance – свободный художник, независимый; внештатный; работать не по найму;
free list – список лиц, имеющих право бесплатного посещения театра;
free of charge – бесплатный; бесплатно;
free to all – бесплатный вход (для всех);
fresh print – новая (не бывшая в эксплуатации) фильмокопия;
fringe – цветная кайма (контуров изображения);
frown – выражать неодобрение, осуждать;
full shot – среднеобщий план (в кадре; актеры во весь рост);
full-length – полнометражный;
funny film – комический кинофильм, кинокомедия;

G

gaffer – главный осветитель, бригадир осветителей (на киносъемке);
gain – достигать, добиваться, приобретать;
gang – смена, бригада;
gangster film – боевик;
general release print – прокатная копия кинофильма для демонстрации на «большой премьере»;
genre – фр. жанр;
gift – дарование, талант, способность;
gifted – одаренный, талантливый, способный;
glass-shot – кинокадр, снятый с дорисовкой декорации на стекле, комбинированный кадр;
glasswork – дорисовка на стекле, диапроекция;
glory – слава, триумф;

glue – клеить, склеивать, приклеивать;
go on tour – отправиться на гастроли;
go to the films – стать киноактером;
good cast – сильный состав;
gorgeous – пышный, великолепный, прекрасный;
grab an audience – держать аудиторию в напряжении;
grease room – гримерная для киностатистов;
great masters of the film – мастера кино;
grind – снимать (кинофильм), производить съемку кинофильма, производить киносъемку;
grip – рабочий постановочного цеха;
grip department – отдел «передвижки» (подсобный постановочный отдел киностудии);
grotesque film – киногротеск, фильм-гротеск;
ground angle shot – съемка с низкой точки;
guest actor – приглашенный, гастролирующий актер;
guide track – рельсы для операторского транспорта;
gum – склеивать, приклеивать;
gyro-tripod – штатив кинокамеры;

H

hair dressing department – мастерская париков;
hairdresser – парикмахер;
hand camera – кинокамера ручная;
hand-coloured film – цветной кинофильм, раскрашенный от руки;
hand-held shot – съемка с рук;
handmaiden – служанка;
happy end feature – кинокомедия, комедийный кинофильм;
happy ending – счастливая развязка, счастливый конец;
hard light – «жесткий» свет;
head cameraman – главный оператор кинофильма, главный кинооператор, шеф-оператор;
head office – дирекция и все административные отделы (киностудии);
heavy parts – трагические роли;
heavy villain – (мрачный) злодей;
herald – объявлять;
hero – герой, главное действующее лицо (фильма);
heroin – героиня, главное действующее лицо (фильма);
hidden – скрытый;
high shot angle – кадр, снятый с верхней точки;

high-angle shot – съемка с верхней точки;
high-intensity arc lamp – осветительный прибор с дугой интенсивного горения;
high-light – основной момент, факт;
high-speed shooting – киносъемка скоростная;
hilarious – оживленный; веселый, шумный;
hire – нанимать, приглашать на работу;
historical film – исторический фильм;
hit – боевик (фильм);
hollow – впадина, ввалившийся; пустой, полый;
Hollywood – Голливуд, центр американской кинематографии, кинопромышленность;
home projector – домашний кинопроектор;
home shooting – производство съемки в домашних условиях;
Honoured Artist Of Russia – заслуженный артист России;
horror film – фильм ужасов;
horse opera – вестерн, фильм ковбойский;
hose – шланг;
hostility – враждебность;
houselights – освещение зрительного зала;
humorous – юмористический; смешной, комический;
hunting film – охотничий кинофильм;

I

illumination – освещение;
image area – площадь кинокадра;
image, film image – изображение, киноизображение
imageable – вообразимый, мыслимый;
image-building – искусственное создание репутации, престижа, образа (кинозвезды и т. п.);
imagination – воображение, фантазия;
imaginative – одаренный богатым воображением;
imagine – воображать, представлять себе;
immortal – бессмертный;
impact – воздействие; влияние;
impactful film – впечатляющая картина;
impoverished – доведенный до бедности, нищеты; неимущий, бедный; жалкий, убогий;
impress – производить впечатление;
impression – впечатление;

impressive – производящий глубокое впечатление;
improve – улучшать, совершенствовать;
in advance – заранее, заблаговременно;
in-betweener – художник фазовщик;
incandescent lamp – лампа накаливания;
incidental sounds – шумы шумовые эффекты;
include – включать;
independent – независимый;
indoor – интерьер, съемка интерьера, съемка в помещении;
indoor set – павильонная кинодекорация;
industrial film – технический кинофильм, промышленный рекламный кинофильм, коммерческий демонстрационный кинофильм;
in-flight movies – кинофильмы, демонстрирующиеся в полете;
ingenious – изобретательный;
inky – чернильный, покрытый чернилами;
insert – монтажная перебивка;
insistent – настойчивый;
instructional film – инструктивный кинофильм, учебный кинофильм, учебное кино;
insurance shot – вставной кадр, эпизод или сцена, не предусмотренные в киносценарии;
interior – интерьер, внутренний вид помещения; павильонная кинодекорация внутреннего вида помещения; сцена кинофильма, действие которого происходит в помещении;
interior shooting – съемка в помещении;
intermittent projector – кинопроектор с прерывистым движением фильма;
interplay – взаимодействие;
invention – изобретение;

J

jerky – отрывистый, нелепый, двигающийся толчками;
join – склейка;
joining – склеивание кинопленки или фильма, производство монтажа, монтаж (кинофильма);
juice gang – «электрическая команда», бригада осветителей (на киносъемке);
juice hand – осветитель на киносъемке;
jumping – неустойчивость (изображения или кадра);

junk – фильмовые отбросы (материал, не вошедший в кинофильм);
jury – жюри по присуждению наград, призов;
juvenile – актер, играющий роль молодого героя;

K

kill a set – отснять кинодекорацию;
kinetic – подвижный;
kitsch – сентиментальщина (о фильме, романе);
kitschy – сердцещипательный (о фильме, романе);

L

lack of sharpness – нерезкость;
lamp – осветительный прибор, лампа;
lamp man – осветитель (на киносъемке);
landscape – ландшафт, пейзаж;
landscape film – видовой кинофильм;
lantern slide projector – диапроектор, проекционный аппарат для демонстрирования диапозитивов;
lap dissolve – наплыв, переход наплывом, смена одного монтажного кадра другим при помощи наплыва;
large screen film – широкоэкранный фильм;
lead – главная роль; исполнитель или исполнительница главной роли;
leading actor – ведущий актер;
leading lady – ведущая актриса на первых ролях, исполнительница главной роли;
leading (main) part – главная роль;
leaking noise – шумовые помехи;
lean – худощавый;
legend – либретто (киносценария);
lengthen – удлинять;
lens – линза, объектив;
lens changing – смена объектива;
lens coverage – угол поля изображения;
lens hood – бленда объектива солнцезащитная;
lettering area – площадь, занимаемая в кадре текстом кинонадписи;
library shot – фильмотечный кинокадр, кадр из киноархива;
light bulb – электрическая лампочка;

light comedy – легкая комедия;
light crane – кран с осветительными приборами;
light electrician – осветитель (на киносъемках);
light meter – экспонометр;
light shot – засвеченный кадр;
lighting – освещение; собир. осветительные установки;
lighting unit – осветительный прибор, лампа;
light-show – фантастическое представление, шоу, основанное на световых эффектах;
line test – проба рисованного движения на киноэкране;
link – соединять, связывать;
list – список, перечень;
live recording – звукозапись синхронная;
loading – зарядка кинокамеры или кинопроектора;
location – место выездных съемок; съемочная площадка, натурная;
location by nature shot – место натуральной съемки, натуральная площадка;
location man – лицо, которому поручены поиски места натурной съемки;
location shooting – съемочная площадка, натурная;
long-shot – дальний план, общий план; кадр, снятый дальним или общим планом;
loop – петля пленки или фильма (в киноаппарате);
loop film – кольцовка;
loudness – громкость;
low-angle shot – съемка с низкой точки;
low-budget – низкобюджетный, малобюджетный;
low-quality – низкого качества;
low-speed shooting – замедленная киносъемка;
lung man – второй режиссер (при постановке кинофильма);
luxury – роскошь;

M

magnetic film – пленка магнитная;
magnetic recording – магнитная запись;
magnificent – великолепный, пышный;
magniphone – мегафон (используемый кинорежиссером на съемках);
main light – свет основной, рисующий;
main title – заглавный титр, титульный кадр, надпись с названием кинофильма;
majestic – величественный, величавый;
make up – гримировать, красить, пудрить; одевать к выходу (акте-

ра); грим, косметика, аксессуары; гример;
make-up department – гримерный отдел (цех);
make-up man – (кино)гример;
make-up room – уборная (актера);
man of extraordinary genius – выдающийся талант;
management – дирекция, управление;
manager – заведующий, директор; импресарио, менеджер;
managing direction – дирекция производства, администрация (киностудии);
macro-cinematography – макрокиносъемка;
marionette film – объемная мультипликация, кинофильм, снятый методом объемной мультипликации;
martial – военный, воинственный;
marvelous – удивительный;
mask – каше; маска;
masked shot – кэшированный кадр;
masking – кэширование кадра;
massacre – резня, бойня;
master negative – контрольный (архивный) негатив кинофильма;
master print – контрольная копия кинофильма;
master shot – контрольный снимок;
master sound track – контрольная фонограмма, фонограмма на одной пленке;
mature – взрослый, зрелый;
media – средство выражения;
medium close-up – среднекрупный («итальянский») план;
medium long shot – среднеобщий план;
medium shot – средний план;
melodrama – мелодрама;
merchandiser – торговец;
microphone boom – выдвижной штатив для микрофона, «журавль»;
microphone, mike – микрофон;
miniature – миниатюра, миниатюрный;
minority – меньшинство, меньшая часть;
miscast – давать актеру неподходящую роль; неправильно распределять роли;
mischievous – озорной, непослушный;
mixer – микшер, микшерский пульт; тонмейстер; техник звукозаписи; звукооператор;
mixing – микширование перезапись фонограммы;
mixing booth – аппаратная звукозаписи; кабина звукооператора;
mixing console – микшерский пульт; звукооператорский пульт;
mob scene – массовка;
model – модель, макет;

model maker – макетчик (на киностудии);
model shot – кинокадр, снятый с использованием макета, комбинированный кадр; съемка макетная;
moderate skills (abilities) – средние способности;
modern – современный, новый;
modernize – модернизировать, придавать современный характер;
monitor – микшер, звукооператор;
monitor man – звукооператор (кинофильма), звукооператор перезаписи, тонмейстер, микшер;
monitor room – аппаратная звукозаписи;
montage – монтаж;
motion picture – кинофильм, кинокартина; кинематограф, кинематография, кино; картина; фильм;
motion picture industry – кинопромышленность, киноиндустрия;
motion picture institute – киноинститут, институт кинематографии;
movable – подвижный, переходящий;
movie – кинокартина, картина; кинотеатр, кино; фильм, кинофильм;
movie astrologer – киножурналист, сотрудник журнала по вопросам кино
movie-house – разг. кинотеатр;
movieland – амер. мир кинематографа, кинематографистов; кинопромышленность;
moving – волнующий, трогательный;
moving object – движущийся объект (съемки);
multidimensional motion picture – панорамный кинофильм со стереофонической записью звука;
multilayer colour film – многослойный, цветной кинофильм;
multiple – многократный; составной, повторяющийся;
multiple exposure – экспозиция многократная;
multiple reel – кинофильм, кинокартина в нескольких частях;
multiple-star – разг. «многозвездный» (кинофильм с участием большого числа «кинозвезд»);
multiscreen – полиэкранный, с одновременной демонстрацией нескольких сюжетов на одном экране;
multistar cast – «многозвездный» актерский ансамбль;
music composer – композитор;
music recording – звукозапись музыки;
musical – фильм музыкальный;

musical comedy – музыкальная комедия;
musical film – музыкальный кинофильм;
musician – композитор, автор музыки (фильма);
mute – безмолвный, молчаливый, безгласный;
mystery – тайна, загадка, детектив;

N

narration – рассказ, повествование; дикторский текст кинофильма;
narrative – «повествование», киносценарий (сценарный материал, в котором больше описания, чем действия);
narrator – ведущий, диктор; актер, читающий текст от автора;
national epic – национальный эпос;
native ability – врожденный талант, природная способность;
natural colour film – кинофильм в натуральных цветах, цветной кинофильм;
natural vision – система стереоскопического кино, стереокино;
nature – натура, естественность, правдоподобие;
nature film – натурный кинофильм, кинофильм, снятый на натуре;
negative – отрицательный тип, отрицательный герой;
negative assembling – монтаж (подборка) негатива кинофильма;
negative cutting – монтаж негатива;
news film – кинохроника, документальная кинематография; хроникальный кинофильм, киноновости, кинорепортаж;
news-reel – кинохроника, хроникальный кинофильм, киножурнал;
news-reel cameraman – кинохроникер, оператор кинохроники;
news-reel shooting – хроникальная киносъемка, документальная киносъемка;
news-reel shot – хроникальный кинокадр;
news-theatre – кинотеатр хроникально-документальных фильмов;
newsworthy – достойный освещения в печати, интересный;
nickelodeon – синематограф; дешевый кинотеатр или дешевое варьете;
night shooting – ночная съемка;
non-competition film – фильм, показываемый вне конкурса;

non-inflammable film – негорючая кинопленка, кинопленка на ацетатной основе;
non-professional actor – непрофессиональный актер;
notability – знаменитость, известность;
notable – замечательный, видный, выдающийся;
noted actress – знаменитая актриса;
noteworthy – достопримечательный, заслуживающий внимания;
novel – роман;
novelize – облекать в форму романа;
novelize a film – написать роман по кинофильму;
number board – нумератор, доска с обозначением названия фильма и номера кадра; нумерационная табличка (сцен снимаемого кинофильма); «хлопушка»;
number of the scene – номер (снимаемой) сцены (фильма);
nursery-tale film – фильм сказка;

O

off-camera – при выключенной камере; за пределами кадра;
offer – предлагать;
off-screen – закадровый;
off-screen voice – закадровый голос;
on the set – на съемочной площадке;
one shot – съемка одного исполнителя крупным планом; покадровая съемка, мультсъемка;
open air theatre – кинотеатр под открытым небом;
opening – первая демонстрация фильма, премьера, первый экран;
opening night – премьера;
operating room – монтажная, монтажная комната (киностудии);
operator – киномеханик, кинооператор;
ordinary – заурядный, посредственный;
original – оригинал, подлинник; творческий, незаурядный;
original version – первоначальный вариант (киносценария);
Oscar – амер. «Оскар», премия (в виде золотой статуэтки) за кинофильм, исполнение роли в кинофильме и т. п.; награда, медаль, значок и т. п. за творческие достижения;
outdoor – находящийся на открытом воздухе;
outdoor scene – натурная сцена (сцена или эпизод фильма, снятый на натуре);
outdoor shooting – натурная съемка;
outstanding – выдающийся, знаменитый;

overcome – преодолеть;
overcrowded – переполненный;
overdub – накладывать одну (магнитофонную) запись на другую; перезапись дорожки при многоканальной звукозаписи;
over-exposure – передержка;
overhead – дирекция, руководство, администрация (киностудии);
overhead light – свет верхний;

P

pan shot – панорамный план;
panning – паномирование (при киносъемке);
panoramic – панорамный;
panoramic camera – киноаппарат для панорамной съемки;
pants – футляры для киносъемочных объективов;
parallel action – параллельное действие (в кинофильме), параллельное развитие двух или нескольких сюжетных линий;
parallel editing – параллельный монтаж;
part – роль;
participate – участие;
participate effect – эффект присутствия (иллюзия, испытываемая кинозрителем при просмотре панорамного или широкоформатного фильма);
passion pit – амер. кинотеатр на открытом воздухе (в котором публика смотрит фильм из своих автомобилей);
People's Artist of the USSR – народный артист СССР;
perception – восприятие, ощущение;
perforations – отверстия по краям кинопленки;
performance – исполнение актерское, игра; киносеанс, представление;
performer – исполнитель, актер;
period film – фильм исторический;
perspective – перспектива;
photo-test – актерская проба на фото;
physical punch – «физический удар» (сильно действующие на зрителя кадры, в которых преобладает действие, движение);
picture – кинофильм, кинокартина; кинокадр; the pictures – кино; кинематография;
picture composition – композиция кадра;
picture contrast – контрастность изображения;
picture cutting – монтаж немого кино;
picture dancing – дрожание изображения, неустойчивость кадра;

picture editing – монтаж изображения;
picture frequency – частота кадров;
picture making – кинопроизводство;
picture negative – негатив изображения;
picture palace – кинотеатр;
picture play = photoplay – режиссерский киносценарий;
picture print – позитив изображения;
picture ratio – формат изображения (отношение ширины кадра к его высоте);
picture set-up – композиция кадра;
picture-size – формат кинокадра, изображения;
picturesque – живописный;
picturization – экранизация;
picturize – экранизировать;
pilot film – пробная серия многосерийного телефильма;
pin-up – фотография кинозвезды, вырезанная из журнала и приклеенная на стенку;
pivotal – основной, главнейший, центральный;
plain – незамысловатый;
play – исполнять, играть; демонстрировать (фильм); идти на экране; игра актера, исполнение роли в кинофильме;
play-boy – амер. молодой актер;
player – актер; исполнитель роли;
playing – игра;
plot – фабула, сюжет (киносценария), интрига;
poleman – микрофонщик на киносъемках;
police thriller – остросюжетный детективный фильм;
pop = popular – популярный, пользующийся известностью;
popularity – популярность;
popular-science film – научно-популярный фильм;
portable projector – портативный кинопроектор;
positive assembling – монтаж (подборка) позитива кинофильма;
poster – афиша, плакат;
post-scoring – последующее озвучивание (кинофильма), тонировка;
post-synchronization – последующая синхронизация, последующее озвучение (отснятого и смонтированного) кинофильма;
precursor – предшественник;
premise – предпосылка, экспозиция (вступительная часть киносценария или кинофильма, дающая начальные характеристики действующих лиц);
pre-release – разг. предварительный показ или общественный просмотр фильма (до выпуска его на экран);

presentation – демонстрирование, представление, показ (кинофильма);
presentation technique – техника демонстрирования кинофильма;
press agent – представитель (фирмы, кинозвезды);
press-show – предварительно показывать кинофильм представителям прессы; проводить закрытый просмотр кинофильмов;
preview – предварительный (закрытый) просмотр кинофильма; анонс, рекламный показ отрывков из кинофильмов, предназначенных для демонстрации в ближайшие дни;
preview copy (print) – копия кинофильма для первого (предварительного) показа;
price – плата;
principal – «звезда», ведущий актер или актриса;
print, film print – копия кинофильма, фильмокопия
private – закрытый, не являющийся доступным для всех;
private view – закрытый просмотр кинофильма;
prize – награда, премия, приз;
processing – лабораторная обработка кинопленки;
produce – производить (съемку кинофильма); осуществлять постановку (фильма);
producer – режиссер-постановщик; продюсер; лицо, финансирующее производство фильма; амер. владелец киностудии;
production – производство кинофильма, постановка или съемка кинофильма, кинопроизводство;
production department – производственный отдел (киностудии);
production manager – директор кинокартины; директор производства киностудии, заведующий производственным отделом (киностудии);
production script – постановочный киносценарий;
production still – фотография рабочего момента (съемки кинофильма);
professional – профессиональный;
professional and amateur companies – группы актеров-профессионалов и любителей;
programme picture – «плановый» (рядовой) кинофильм, снимаемый без особых затрат;
project – проецировать (демонстрировать) кинофильм; создавать;
projection – проекция изображения;
projection booth (box) – аппаратная проекционная, аппаратная кинотеатра, будка киномеханика;
projection room, projection theatre – просмотровый зал;

projectionist – амер. киномеханик;
projector – кинопроектор, проекционный аппарат;
prologue – короткометражный кинофильм, демонстрируемый перед началом киносеанса;
prominence – выдающееся положение, известность;
prominent – известный, выдающийся; знаменитый;
promoter – импресарио; агент (актера);
prop department = property department – реквизиторский отдел, бутафорская, реквизиторская (на киностудии);
prop rush – бутафор, реквизитор (на студии);
propaganda film – пропагандистский кинофильм;
properties, props – бутафория, реквизит;
pro-scoring – озвучивание предварительное, музыкальное;
public – публика;
publicity – известность, слава; реклама, рекламирование (кинофильма);
publicity agent – агент по рекламе;
publicity film – фильм рекламный;
publicity still – фото рекламное;
publicity trailer – ролик рекламный (выпускаемого фильма);
punch – «удар», ударный момент (напряженный драматический момент в развитии действия кинофильма или киносценария);
punk – помощник кинооператора, ассистент кинооператора;
puppet – марионетка, кукла;
puppet film – фильм кукольный;
put a play on the screen – экранизировать (какую-либо) пьесу;

Q

qualitative analysis – качественный анализ (кинофильмов, снятых с исследовательскими целями);
quantitative analysis – количественный анализ (кинофильмов, снятых с исследовательскими целями);
quickie – «скороспелка» (дешевый кинофильм, снятый «на скорую руку»); короткометражный кинофильм, «короткометражка»;
quit the films – уйти из кино;
quota – квота (установленное законом количество дней или недель обязательного демонстрирования кинотеатрами кинофильмов национального производства);

R

radiomovies – телекино, телевизионная передача фильмов;
rain – «дождь», царапины на изношенных фильмах;
rain effect – царапины продольные, «дождь»;
rainy – изношенный (о фильме);
raw material – материал фильма несмонтированный;
real – настоящий, истинный, подлинный;
realization – постановка (съемка) кинофильма, производство кинофильма;
recast – новое распределение ролей; перераспределять роли;
recent – недавний, последний; новейший, свежий, современный;
record – записывать;
record office – киноархив, фильмотека;
recording – запись;
recording director – главный звукооператор;
recording room – аппаратная звукозаписи;
recording truck – звукозаписывающая установка перидвижная;
recordist – звукооператор;
reduction print – копия уменьшенного формата кинопленки;
reel – рулон (кинопленки, кинофильма); часть (кинофильма); короткометражный кинофильм, «короткометражка»;
reelage – метраж кинофильма;
reeler – (как компонент сложных слов) two-reeler (three-reeler) – фильм в двух (трех) частях;
reflecting screen – экран отражательный, подсвет;
register pin – контргрейфер;
rehearsal – репетиция;
rejected take – бракованная съемка, неудавшаяся часть материала, снятого в течение съемочного дня;
release – выпуск фильма (на экран); фильм, только что выпущенный на экран; кинопрокат; выпускать (фильм на экран);
release print – прокатная копия кинофильма;
releaser – кинопрокатная фирма или организация, кинопрокатчик;
relief projectionist – сменный киномеханик;
remake – переделывать, делать заново; римейк, что-либо переделанное, переработанное (особенно о фильме);
remedy – исправлять;
renter – кинопрокатчик, кинопрокатная организация (фирма);
renting – кинопрокат; прокат фильмов;
repair – восстановление;
replace – заменять, замещать;
replicate – копировать, повторять;
reporter – репортер;

re-recording – перезапись фонограммы;
responsibility – ответственность, обязанность, надежность;
restrained – сдержанный;
resume – возобновлять, продолжать;
retake – дубль съемочный повторная съемка, пересъемка; переснятый кадр;
retro – стиль «ретро», использование старых приемов в новом фильме; «ретроспектива», показ старых фильмов одного режиссера, актера или фильмов, посвященных одной теме;
reverse action – эффект обратного движения;
review – кино ревю, кинообозрение;
revival – возобновление (фильма);
revue film – кинообозрение, киноревю, фильм-ревю;
rewind – перематывать (кинопленку);
rewinder – моталка;
rewinding – перематывание, перемотка (кинопленки);
rewinding room – перемоточная (при киноаппаратной);
ribbon – кинопленка;
rigger – студийный электромонтер;
rival – соперник, конкурент;
rock-steady picture – неподвижное устойчивое изображение (на экране);
role – фр. роль;
role specialization – амплуа;
roll – ролик, катушка (пленки или фильма);
romance – романтический эпизод; любовная история;
rough cut – монтаж черновой; подборка снятого материала;
run – демонстрирование, показ, просмотр (фильма);
running time – продолжительность демонстрации фильма;
running title – надпись движущаяся;
rush – продукция одного съемочного дня, первичный монтаж, предварительный (черновой) монтаж кинофильма;
rushes – «потоки», текущий съемочный материл (кинофильма) срочно обработанный; короткометражные кинофильмы, снимаемые в один день и на другой день демонстрируемые в кинотеатрах;

S

sales theatre – просмотровой зал для прокатчиков (отбирающих кинофильмы);
sample print – пробная (рабочая) копия кинофильма;

scenario – киносценарий, литературный сценарий фильма;
scenario editor – редактор киносценария, заведующий сценарным отделом;
scenario writer – сценарист, киносценарист;
scene – сцена кинофильма, монтажный кадр;
scene-designer (scene-painter) – художник-декоратор;
scenic film – видовой кинофильм; натурный игровой кинофильм;
schedule – график, план;
school projector – школьный кинопроектор;
science-fiction film = sci-fi film – научная фантастика;
scientific film – научный кинофильм;
score – иметь успех; музыкальное сопровождение кинофильма;
scoring – озвучивание кинофильма; запись звука, предшествующая съемке изображения; звукозапись музыки;
scoring stage – тон-ателье, павильон звукозаписи;
scratch – предварительная кинонадпись, предварительный текст надписи; временная кинонадпись или временное название кинофильма;
scream – пронзительный крик, вопль;
screen – экран; кинематография (the screen), кино; экранизировать; демонстрировать на экране;
screen adaptation – экранизация, сценарий или кинофильм, созданные на основе литературного произведения или пьесы;
screen brightness – яркость экрана;
screen credit – заглавный титр кинофильма с перечислением участников его постановки;
screen fan – любитель кино;
screen illumination – освещенность (проекционного экрана);
screen luminary – «светило» киноэкрана, кинозвезда;
screen personality – прославленный киноактер или киноактриса; выдающийся кинодеятель, киноактер;
screen play – режиссерский киносценарий, постановочный сценарий фильма;
screen reporter – оператор кинохроники;
screen right – право на экранизацию;
screen time – демонстрация фильма, продолжительность сеанса;
screen version – экранизация;
screen well (badly) – иметь успех (не иметь успеха) в кино;
screening – проекция фильма, кинопроекция; экранизация;

screening of rushes – просмотр рабочий;
screenplay – сценарий, киносценарий;
screenwriter – сценарист киносценарист, автор киносценария, кинодраматург;
scrim – экран диффузный;
script – писать сценарий; постановочный или режиссерский киносценарий; сценарий;
script department – сценарный отдел (киностудии);
script girl – секретарь кинорежиссера; помощник кинорежиссера; ведущий запись съемки, «скрипт-герл»;
scriptwriter = script-writer – сценарист, киносценарист;
sequel – продолжение;
sequel to a film – вторая серия фильма;
sequence – несколько сцен, составляющих эпизод, эпизод; последовательный ряд кинокадров;
sequence of pictures – серия кадров;
sequence pictures – последовательные кадры (кинофильма);
serial – серийный; фильм в двух или нескольких сериях;
series – многосерийный фильм, в котором каждая серия составляет законченный эпизод;
serviceman – кинооператор, звукооператор;
set – декорация; съемочный павильон, съемочная площадка; кадр;
set construction – постройка декорации;
set decorator – кинодекоратор, художник кинофильма;
set design – эскиз декорации;
set designer – художник-декоратор, художник кинофильма;
sets – комплекс кинодекораций (установленных в съемочном павильоне);
setting – художественное оформление, постановка (кинофильма); декорация, костюмы;
set-up – мизансцена, мизанкадр;
shadow – тень, полумрак;
shadow-box – затененный экран для телевизора или дневного кино;
sharp image – резкое изображение;
sharpness – резкость изображения;
sheet cue – монтажный лист (с текстом диалога);
shift – изменение;
shoot – снимать фильм, производить съемки;
shooting angle – угол съемки;
shooting day – съемочный день;
shooting range – съемочное расстояние;

shooting schedule – график киносъемок;
shooting script – режиссерский сценарий;
shop – мастерская, цех;
short – разг. короткометражный фильм;
short film (motion picture) – короткометражный кинофильм;
shorten – укорачивать, сокращать;
short-focus lens – объектив съемочный короткофокусный;
shortie – амер. короткометражка, короткометражный фильм;
shot – киносъемка; кинематографический план; кадр, съемочный кадр, монтажный кадр;
show – киносеанс; показывать;
show business (showbiz) – индустрия развлечений (в том числе кино, телевидение);
show-girl – статистка;
shutter – затвор объектива;
side light – свет боковой;
significance – значимость, значительность, важность;
significant – значительный, важный, существенный; знаменательный;
silent – немой (фильм);
silent movies – немое кино;
silent projector – кинопроектор для демонстрирования немых кинофильмов;
silent version – немой вариант (кинофильма);
simultaneously – одновременно;
sing-along – «пойте вместе с нами» (короткометражный фильм для обучению хоровому пению);
singing film – кинофильм с пением, музыкальный кинофильм, музыкальная кинокартина;
single picture – кадр (отдельный снимок на кинопленке);
situation comedy (sitcom) – разг. комедия положений; многосерийная постановка, в котором каждая серия является законченным эпизодом;
sketch – киноскетч, короткометражный комедийный кинофильм;
skill – талант, дар, способности; мастерство;
skin flick – порнографический фильм;
skin house – кинотеатр, демонстрирующий порнографические фильмы;
slapstick = slapstick comedy – комедия с элементами грубого, дешевого фарса
slate – нумерационная табличка (снимаемых сцен кинофильма), нумератор;
slide film – серия диапозитивов на кинопленка, диафильм;
slot – щель, щелевое отверстие;
slow motion effect – эффект замедленного движения;
slow-motion photograph – киносъемка с повышенной частотой

(с целью достижения на экране эффекта замедления движения);
small part – маленькая роль;
small projector – узкопленочный кинопроектор;
smash – хит
smash-hit – потрясающий успех, особенно кассовый; фильм, пользующийся потрясающим успехом;
snap – временная работа; краткосрочный контракт;
sneak preview – закрытый предварительный просмотр фильма;
soap – сентиментальная пьеса, мелодрама;
soap opera – мыльная опера, «мыло», сериал;
sole agent – фирма, имеющая монопольное право на прокат кинофильма;
solution – решение; разъяснение;
sound – звук;
sound area – часть кинопленки или фильма, занятая звуковой дорожкой;
sound assistant – ассистент или помощник звукооператора;
sound attachment – звуковой блок киноаппарата;
sound booth – аппаратная звукозаписи;
sound director (editor) – звукооператор;
sound editing – звуковой монтаж кинофильма; монтаж фонограммы кинофильма; монтаж звукового кинофильма;
sound effects – звуковые эффекты, звуковое сопровождение кинофильма; шумы;
sound engineer – инженер звукозаписи; звукооператор; звукоинженер;
sound installation – монтаж звукового оборудования (в кинотеатре), звуковая кинотеатральная установка;
sound library – фонотека;
sound mixer – звукооператор;
sound negative – негатив фонограммы;
sound positive – позитив фонограммы;
sound recording – звукозапись;
sound stage – звуковой киносъемочный павильон; павильон звукозаписи;
sound track – звуковая дорожка;
sound track area – ширина звуковой дорожки; часть кинопленки или фильма, занятая звуковой дорожкой;
sound track film – фонограмма на кинопленке;
sound-box – кабина звукооператора;
sound-camera – синхронная киносъемочная камера; звукозаписывающий аппарат;

sound-man – амер. звукооператор, звукорежиссер; оформитель звуковых эффектов;
sound-proof box – бокс звукозаглушающий;
space opera – научно-фантастический фильм;
spark cinematography – искровая киносъемка;
speak voice-over – говорить за кадром; читать дикторский текст;
speaker – диктор (чтец текста в звуковом кинофильме); рупор, громкоговоритель;
special effects – трюковая или комбинированная съемка; специальные эффекты – эффект дождя, тумана, снега, пожара и т. п. (при павильонных киносъемках);
special effects department – цех или отдел комбинированных киносъемок;
spectator – зритель, кинозритель
speed – скорость;
speeded-up action – эффект ускоренного движения;
spin – вращать, крутить, вертеть;
spine-chiller – фильм, от которого мороз по коже продирает;
splice – склейка (кусков) кинопленки; место склейки двух кусков кинопленки; склеивать концы кинопленки;
splicing – склеивание (концов кинопленки); монтаж кинофильма;
splicing block – склеечный пресс;
splicing gauge – пресс для склеивания пленки;
split picture – раздвоенное изображение;
split reel – ролик, склеенный из нескольких коротких кинофильмов;
split-screen process – метод деления поля кадра (один из способов комбинированной киносъемки, позволяющий одному актеру исполнять две роли);
split-screen shot – комбинированный кинокадр;
sponsored film – заказной кинофильм (поставленный по заказу фирмы, государственного учреждения и т. п.);
sports film – фильм о спорте;
spot – осветить прожектором (актера, деталь сцены); высветить;
spot lamp – прожектор, кинопрожектор;
spotlight – кинопрожектор, осветительная лампа узкого направленного света; свет направленный; прожектор для подсветки; ярко осветить (часть кинокадра);
spread – распространяться;
sprocket hole – перфорация;
staff – участники постановки кинофильма, съемочная группа, члены съемочного киноколлектива;
stage – киносъемочный (студийный) павильон;

stage hand – рабочий постановочного цеха;
stand projector – стационарный кинопроектор;
standard film – пленка стандартная;
stand-in – дублер;
star – звезда, ведущий актер или актриса; кинозвезда; играть главные роли, быть звездой;
star-gazer – киножурналист, сотрудник журнала по вопросам кино; поклонник кино, киноман;
starlet – восходящая звезда, будущая звезда, молодая киноактриса;
start – начало (киносъемки); отметка начала части фильма на раккорде;
stationary cinema – киностационар;
stereophonic sound track – фонограмма стереофоническая;
stereoscopic film (motion picture) – стереоскопический кинофильм, стереокинофильм, стереокино;
still – кадр; студийная заставка;
still camera – фотоаппарат для съемки актерских проб;
still man – фотограф, снимающий фотопробы актеров и рекламные фотографии;
still photography – фотосъемка;
stop filming – прекратить киносъемку;
stop motion (photograph) – киносъемка с остановкой, покадровая (кино)съемка;
stop-motion camera – автоматическая камера для замедленной съемки; аппарат, позволяющий выполнять киносъемочный прием «стоп»;
stop-motion, high speed cinematography – замедленная, ускоренная съемка;
story department – сценарный отдел киностудии;
story editor – редактор сценарного отдела киностудии;
story film – фильм игровой; фильм художественный;
story writer – автор литературного сценария;
studio – студия, киностудия, киносъемочный павильон;
studio copy – студийный экземпляр кинофильма; рабочая копия фильма;
studio equipment – оборудование съемочного павильона;
studio illumination – освещение съемочного павильона, павильонное освещение;
studio interior – павильонная декорация внутреннего вида помещения; интерьер;
studio management – дирекция (управление) киностудии;
studio print – студийная копия (кинофильма);

studio work – съемка павильонная;
stunt man – каскадер, дублер киноактера для сложных трюков (заменяющий его в акробатических, опасных или утомительных сценах);
substitute – заменять, замещать;
subtitle – субтитр;
subtitling – субтитрирование, ввод субтитров;
success – успех;
sudden change of object – внезапное превращение объекта (посредством перерыва киносъемки);
superimposition – наложение, совмещение;
supernatural – сверхъестественный;
supernatural film – фильм о сверхъестественном;
supplementary feature – дополнительный кинофильм (демонстрируемый сверх основной программы);
supporting actor – актер вспомогательного состава, актер второго плана;
suspense – неизвестность, ожидание, приостановление, интерес, напряжение, «саспенс».
sustain – способствовать, поддерживать, обеспечивать;
synchronous sound recording – звукозапись синхронная;
synopsis – краткий обзор, синопсис;

T

take – киносъемка; съемочный дубль; кадр, снятый кадр, кадр монтажный;
take picture – производить съемку, снимать;
taking – съемка, процесс съемки;
taking distance – съемочной расстояние;
talent – талант, дар, одаренность;
talent scount – «разведчик» талантов, сотрудник киностудии и т. п., подбирающий способных молодых исполнителей;
talented – талантливый, одаренный;
talentless – бездарный;
talent-money – премия за (талантливое) исполнение, за хорошую игру;
talkie, talkies – разг. звуковое кино;
talking head – диктор телевидения;
tape – кинолента, кинопленка;
teaching film – учебный кинофильм;
team – съемочная группа;

technical assistant – ассистент или помощник кинооператора;
technicolour – «техниколор» – цветного кино (фирменное название); разг. цветное кино;
technique – техника;
telefilm – телефильм; фильм, передаваемый по телевидению;
teleplay – телеспектакль, телепостановка; пьеса для телевидения;
telescopic lens – телеобъектив;
telescript – сценарий для телевидения;
test picture – съемочная проба;
test recording – пробная запись (звука), контрольная запись, пробная съемка;
test reel – тест-фильм для контроля качества кинопроекции;
test strip – проба операторская;
theatre – кинотеатр, кино;
theatre circuit – киносеть;
theatrical photograph – съемка театральных спектаклей;
theme – тема (киносценария), сюжет киносценария;
three-dimension feature – стереоскопический игровой кинофильм, стереокинофильм;
three-dimensional film, 3-d film – фильм стереоскопический, стереофильм;
thriller – триллер;
throw, projection throw – проекционное расстояние;
tilt – вертикально перемещать кино- или телекамеру;
time – время, период;
time lapse filming –замедленная киносъемка;
tin – коробка для хранения кинопленок;
tip-top – первоклассный;
titillate – щекотать, приятно возбуждать;
title – надпись (в кинофильме), титр, субтитр; название фильма;
title background – фон надписи;
title board – рамка кинонадписи, рамка для заготовки надписи;
title machine – титровая машина, аппарат для съемки или печати (кино)надписей;
title on moving background – надпись на фоне действия;
title translator – переводчик надписей (кинофильма);
titler – аппарат для съемки надписей, титровая машина; станок для надписей; оператор, снимающий надписи;
title-role – заглавная роль;
topical film – документальная (хроникальная) кинематография, кинохроника, документальный кинофильм, хроникальный кинофильм, репортажный кинофильм, кинорепортаж;
top-liner – амер. популярный актер, «звезда»;
tour – гастрольная поездка, турне;
track – рельсы для операторского транспорта;
track in – наезд камеры;

track out – отъезд камеры;
track shot – съемка с движения;
trade show – первый просмотр или показ кинофильма, закрытый просмотр, коммерческий просмотр (для покупателей кинофильма);
tragedy – драматический кинофильм, кинотрагедия;
trailer – киноафиша, анонс о кинокартине, киноплакат;
trailer film – короткометражный фильм;
training film – учебный фильм, учебное кино;
transition scene – переходная сцена кинофильма;
transitional sequence – переходный эпизод или сцена кинофильма, связующий эпизод или сцена;
travelling camera – движущаяся камера;
travelling crane – операторская тележка-кран (для киносъемок с движения);
travelling projector – передвижной кинопроектор;
travelling shot – съемка с движения;
travelogue – фильм о путешествиях, географический фильм;
travesty – травести; пародия, карикатура;
treatment – разработка (киносценария), киносценарий;
trick – трюк;
trick camera – камера для трюковой киносъемки; трюк-камера; аппарат для комбинированной киносъемки;
trick department – цех комбинированных съемок;
trick effect – трюковой эффект;
trick photography – комбинированные съемки;
trick picture – трюковой снимок, комбинированный кадр;
trick room – павильон для трюковых съемок;
trickery – съемочный трюк, трюковой кадр;
tripod – штатив;
trolley – операторская тележка;
truck shot – съемка с движения;
turmoil – шум, суматоха; беспорядок;
two-feature schedule – двойной киносеанс, демонстрация двух полнометражных кинофильмов в одном сеансе;
two-part film – двухсерийный кинофильм;
tycoon – амер. разг. промышленный или финансовый магнат;
type – тип;
type-cast – подбирать актеров на роли по принципу типажности; занимать актера в однотипных ролях;
types – «типажи», киностатисты, статисты, участники массовых сцен (кинофильма);

U

underactor – актер на вторых ролях;
under-exposure – недодержка;
underground film – альтернативное кино;
underpart – второстепенная роль;
underplay – артист на второстепенных ролях, статист;
underplot – побочная, второстепенная интрига;
understudy – дублер; дублировать;
under-timed – недодержанный;
under-water shooting – киносъемка под водой;
undubbed – недублированный (о фильме);
unit manager – директор картины; директор производства, заведующий производственным отделом
unlucky – неудачный;
unsuccess – неудача, провал;
unveiling – первый просмотр (фильма);
updated – модернизированный;

V

vamp – разг. играть роль соблазнительниц, роковых женщин;
vampire – вампир;
variety – варьете, эстрадный концерт;
versatile – многосторонний, многогранный, разносторонний;
version – вариант;
version recording fee – плата за дублирование кинофильма;
view – просматривать (кинофильм); просмотр, смотр;
view day – предварительный или закрытый просмотр (кинофильма);
viewer – зритель, кинозритель, телезритель;
viewing – просмотр (кинофильма); контроль изображения;
viewing angle – рассматривать изображение (на экране); угол обзора;
viewing room – кинопросмотровой зал, (кино)проекционный зал, зрительный зал (кинотеатра);
view-point – точка съемки, «точка зрения»;
villain – отрицательный герой; амплуа злодея;
visagiste – визажист, гример;
vision – видение;
vision of lens – видение съемочного аппарата;
visual arts – визуальные искусства;

visual device – оптический прибор;
visual education film – кинофильм для наглядного обучения, учебный кинофильм;
visualization – способность киносценариста мыслить зрительными образами-кадрами будущего кинофильма;
voice – голос;
voice recording – запись речи, речевая запись;
voice-over – голос за кадром; закадровый голос;
voyage – морское путешествие;

W

war film – военный кинофильм;
wardrobe assistant – костюмер (на киностудии);
wardrobe department – костюмерный цех;
warehouse – склад;
watchdog – киноцензор;
watercolours – акварель, акварельные краски;
well-known – известный, знаменитый, популярный, пользующийся известностью;
western – вестерн;
whimsical – причудливый, эксцентричный, непредсказуемый, необычный;
white hat – амер. положительный персонаж, герой;
wide angle lens – объектив широкоугольный;
wide film – широкая кинопленка, широкий фильм;
wide screen picture (film) – широкоэкранный кинофильм;
wide-screen presentation – демонстрирование широкоэкранных кинофильмов, широкоэкранная кинопроекция;
wig – парик;
win fame – добиться известности, стать знаменитым;
win glory – прославиться;
win popularity – завоевать популярность;
work – произведение; работа;
work in the movies – работать в кино;
working print – копия рабочая;
working script – рабочий сценарий кинофильма;
workshop – мастерская; студия;
world-famous – пользующийся мировой известностью; всемирно известный;

worm's eye view – съемка с низкой точки;
worship – поклоняться, почитать; почитание, поклонение;
writer – автор сюжета;
wry – неправильный, противоречивый, искаженный;

Y

year book – ежегодник;

Z

zoom away (shot) – отъезд трансфокаторный;
zoom in (shot) – давать изображение крупным планом, наезд трансфокаторный;
zoom lens – объектив с переменным фокусным расстоянием

SLANG EXPRESSIONS

animate – снимать (ставить) рисованный мультипликационный фильм;
autograph fan – коллекционер автографов кинозвезд;
barkie – 1. звуковой фильм; 2. звуковое кино (мн. ч.);
best boy – первый помощник кинооператора;
big yes-and-no man – глава кинофирмы, кинопромышленник;
bit – киностатист, участник массовых сцен (кинофильмов);
blast – амер. провал, неудача;
blind booking – покупка фильма «вслепую»;
blinker – киносъемочный аппарат, кинокамера;
block booking – покупка фильмов «оптом»;
blop – запись звука на кинопленке;
blow – забыть текст, реплику;
boom jockey – микрофонщик (на киносъемках);
bottle – киносъемочный объектив;
briefle – короткометражный фильм;
Brit flicks – английский кинофильм;
bullfrog – киноактер с низким голосом;
business – пантомима, характерные манеры или мимические сцены (в кинофильме);
bust – амер. халтура, серятина (о кинокартине и т. п.);
canned drama – кинофильм;
canned news – амер. кинохроника;
cello – «виолончель» – киноактриса с низким голосом;
celluloid – 1. кинофильм (кинокартина); 2. кинопленка;
celluloid fan – поклонник кино (искусства);
celluloid flicker – кинофильм, кинокартина;
celluloid gabber – амер. звуковой фильм;
characterization – средства и способы придания действующим лицам кинофильма индивидуальных черт;
cinema haunter – поклонник кино (искусства), киноман;
cinemagaphoner – кинорежиссер, постановщие кинофильма;
cinemexploration – кинофильм о путешествии, экспедиционный кинофильм;

cinemogul – глава кинофирмы, киностудии;
cinemotion picture – кинофильм, кинокартина;
classy – «классный», первый сорт, первоклассный;
coffee grinder – устаревший киносъемочный аппарат, кинокамера устаревшей модели;
cross fire – «перекрестный огонь»; пикировка, быстрый диалог (в кинофильме);
cut – победитель на конкурсе;
dick – киноцензор, цензор кинофильма;
dream picture – кинофильм, основное действие которого является сном главного действующего лица;
ear – звукооператор фильма;
emotion picture – амер. захватывающий, «переживательный» фильм;
eye – экран телевизора;
faking – «надувательство», технический прием создания различных эффектов (при съемке кинофильма);
fan magazine – журнал по вопросам кино, киножурнал;
feminine angle – женский подход; сюжет кинофильма, основанный на привлекательности ведущей актрисы;
filler – заполнитель (короткий кинофильм, дополняющий программу киносеанса);
filmania – киномания, увлечение кино;
flickers – кинофильм, кинокартина;
gag man – «гэгмэн», автор комических трюков и диалога (кинофильма);
grew – ансамбль киноактеров, кинематографическая труппа (актеров);
gridman – главный электрик (киностудии);
grinder – кинооператор;
grip – рабочий ателье, рабочий-постановщик;
ham – амер. 1. плохой актер; 2. плохая игра;
ham actress – амер. бездарная актриса;
heart interest – сентиментальный сюжет (кинофильма);
hokiem – старомодный, сентиментальный сюжет (кинофильма);
hoous-foous boy – помощник кинооператора;
house opera – приключенческий кинофильм из жизни «дикого Запада»;
human interest – трогательный сюжет (кинофильма);

indie – 1. независимый кинопрокатчик; 2. независимый владелец кинотеатра;
jesser – ассистент кинорежиссера;
jockey – помощник кинооператора, ассистент кинооператора;
juicer – «керосинщик», осветитель (на киносъемке);
junior – ассистент кинорежиссера;
kodaks – кинофильм, кинокартина;
lenser – помощник кинооператора;
local – место действия (сценария или фильма);
megger – кинорежиссер, постановщик кинофильма;
mob – киностатист, участник массовых сцен (кинофильма);
movie flicks – кинотеатр, кинематограф, кино;
nodder – ассистент кинорежиссера;
out – «аут», бракованная съемка;
outtakes – кадры, изъятые из кинофильма при монтаже; съемочный материал, не вошедший в кинофильм;
pic actor – киноактер, исполнитель роли;
Pic factory – киностудия;
pork-and-beans bus – автомобиль для перевозки статистов на место съемки;
program picture – «плановый» кинофильм, рядовой кинофильм, снимаемый без особых затрат;
reel boy – киноактер, исполнитель роли;
reel girl – киноактриса, исполнительница роли (в кинофильме);
road show – фильм-боевик, демонстрируемый срок в специальном кинотеатре;
scissors – киноцензор;
screen fare – кинофильм, кинокартина;
screenies – кинофильм;
spaghetti – кинолента, кинопленка;
talkertoon – звуковой мультипликационный кинофильм;
travelling phonographs – кинофильм, кинокартина, кино;
tuner – музыкальный кинофильм, музыкальная кинокартина;
yes man – ассистент кинорежиссера;
yes-and-no man – кинорежиссер, постановщик кинофильма;
zooms – кадры кинофильма, снятые с движения;

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