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SUMMARIES

STEFAN DENCHEV: THE SNATCHER OF THE LOST FILM *BULGARAN IS GALLANT* *Peter Kardjilov*

The so-called *Centenary of Bulgarian Film* has been in fact marking the 100th anniversary since the premiere of the earliest Bulgarian feature film, *Bulgaran Is Gallant*, the production of which is still veiled in mystery. No less mysterious is the story of the movie, following its premiere in January 1915. There are a few versions, 'taking it away' from Bulgaria; there are 'professions' of its copy (probably a single one) being lost for good, but also hopes that it has been after all kept elsewhere... Whether reasonably or not, the story of *Bulgaran Is Gallant* was associated in the 1920's with the personality of Stefan Denchev, a Bulgarian actor, journalist, publisher of film magazines in Bulgaria and an adventurer, who tried his luck abroad, reaching as far as Hollywood, where he is said to have made a successful career *by dint of* this very movie he has snatched, *Bulgaran Is Gallant!* The myths and legends surrounding the personality of Stefan Denchev have proved to be quite different from the reality. Differentiation between the former and the latter, using the information offered by specialised movie journals of the age is essential to this publication.

RESISTANCE AND EXPERIMENT – BULGARIAN ART-CINEMA FROM THE 1950'S *Ingeborg Bratoeva-Daraktchieva*

This paper explores the first attempts of Bulgarian directors to create art-films, made in the end of the 1950's in a very complicated political context. The key titles in the process are „The Live Is Going Slowly By...“ (1957) and „On a Small Island“ (1958), crafted by their directors Binka Zhelyazkova

and Rangel Vulchanov in neorealist style.

After a historical review of the establishment of socialist realism as the official artistic style in Bulgarian cinema in the 1940's, the study focuses on the moderation of political pressure in 1956, which gave Bulgarian directors the illusion of artistic freedom. In this context Binka Zhelyazkova and Rangel Vulchanov, exploiting the neorealist style, put with their works the beginning of the non-conformist films in Bulgaria. Their artistic attempts provoked a massive confrontation with the communist censorship, which resulted in suspension of the films from domestic display, from international distribution and from festival competitions. However, in our time, „The Live Is Going Slowly By...“ (1957) and „On a Small Island“ (1958) are considered milestones in the development of Bulgarian feature cinema, and, at the same time, the Bulgarian (albeit very modest) contribution to the entire neorealist artistic tradition.

NONLINEAR NARRATIVE IN BULGARIAN FEATURE FILMS *Elitza Gotzeva*

The article explores the phenomenon of “nonlinear narrative” in Bulgarian feature films and its historical development from the 1960s to the present day. It is based on the critical analysis of the movies “Detour” (1967), Directors: Grisha Ostrovski and Todor Stoyanov; “The White Room” (1968), Director: Metodi Andonov and “The Sinking of Sozopol” (2014) directed by Kostadin Bonev. The study makes a historical comparison between the nonlinear movies created before 1989, when Bulgarian films were entirely state-funded and those made after the collapse of the socialist regime, which are subsidized by the National Film Center and by independent producers. The aim of this review is to give a new

meaning to the aesthetic heritage of socialist realism in the nonlinear movies in Bulgarian cinema as compared with the intellectual quests of contemporary art-film. The article explores the development of the plot, the intertwining of the storylines and the specific ways of screen narrative of the above mentioned directors.

BULGARIAN SHORTS (1948–1991) *Petya Alexandrova*

The article renders systematic the feature shorts of the period 1948–1991. *Feature short* is an operational term for a film the running time of which is less than one hour and on a rare occasion, for a film built on certain dramaturgic and aesthetic principles. Several models are being considered concerning the structure and the thematic orientation of the works. The most spread type is a feature film of several short stories, filmed by the same director, but with storylines in their own right, united by a common creative manner and more often than not using a dramatic glue to hold the narrative thread together (e.g. *The Penleve Case* and *Men on a Business Trip*). Often it is the genre that binds them together: in Bulgarian practice, this model is most popular with comedies and children's flickers (*Porcupines Are Born without Bristles* and *Children Play Out-of-Doors*). Yet another model is a combination of short films by different directors, united by the same idea or subject. This is again made predominantly in genre films, for instance in the comedies *Marital Jokes* and *Divorces, Divorces...*. Aesthetically, more interesting are those experiments where individual stories are not bound together at a purely thematic level, but rather at a deeper one: *Armando. The White Horse, A Moment of Freedom* (*The Old Man* and *I Want to Live*), *At Dawn*, and especially *Colourful World*. Still, a risk of an unbalanced

proportion between the short films in terms of their artistic qualities is possible here.

The last model is that of one-piece shorts. Some of these have never been offered for screening in whatever combinations and have remained almost unknown. These works offer the greatest variety of sub-genres: poems, satires, experiments, impressions, etc.: *Vaskata*, *The Dash*, *Looking for a Remembrance*, *Jesse James vs. Lokum Shekerov*, *A Shooting Day* and *Where We Have Met?*.

In the 1980s, filmmakers viewed shorts more pragmatically as a chance to make their debut or make it into TV. Thus new directors with new films appeared on the stage: *A Woman for Monasi*, *Unnecessary Entr'acte* and *Night Rate*.

PREVENTION AND CENSORSHIP. THE ROLE OF THE STATE SECURITY SERVICE AND THE A WOMAN AT 33 CASE

Deyan Statulov

This article explores the role of the State Security Services (DS) in the censorship machine of the communist authorities and institutions, running and implementing production processes as well as in the distribution of Bulgarian feature films in the period 1948–1989. Using archival documents of the Central Committee (CC) of the Bulgarian Communist Party (BCP) from the repository of the Central State Archives, the influence mechanisms of the DS are traced out. In the course of this study it becomes clear that the State Security Service would not deal with the concrete artworks directly as a censorial overseer, but rather the operative work of the security agents often directly influenced the future suppression of both films and scripts and of authors.

Using newly found archival items from the repository of the Central State Archives, the article traces out stage by stage the story of the movie *A Woman at 33*, from its premiere to its public condemnation and banning from theatrical distribution.

THE SKY OVER VELEKA: A CHRONOLOGY OF DREAMS WRECKED

Wassja Ivanova

The Sky over Veleka was Eduard Sachariev's feature film debut, based on the eponymous novel of Diko Fuchedjiev. Along with cinematic methods typical of the 1960s, Eduard Sachariev established his own manner, both visually and socially. Very much like Lubomir Sharlandjiev's *The Prosecutor*, Eduard Sachariev's experiment with *The Sky over Veleka* to try and review the period of the coercive methods of collectivisation of the farms in the early years of socialist government failed. The 1960s were among the most dynamic periods in the history of Bulgarian socialist film. The ups and downs of liberalisation of the part of the Communist Party brought forth some of the most emblematic Bulgarian films such as *Monday Morning*, *The Prosecutor*, *The Attached Balloon*. Despite all their superior art qualities and innovative cinematic language, these works remained 'locked', becoming ghost movies, repository films. *The Sky over Veleka* was one of them. Archival materials kept in the film's dossier allow following the chronology of the making and the destruction of the movie. *The Sky over Veleka* was not officially banned by censorship: the Central Committee of the Bulgarian Communist Party had already adopted and skilfully honed other methods for destroying people's lives and careers and robbing Bulgarian cinematic art.

FROM A SURGE TO A NEW CRISIS AND... RENEWED HOPES FOR BULGARIAN FILM

Krasimir Kastelov

The article deals with problems facing the newest Bulgarian feature film. Key titles are under consideration related to the latest achievements in attracting audiences as well as the reasons for diminishing interest in

national movies following the undoubtedly renewed buoyancy in the late 2000s.

Renewed hopes are aroused by such works as *Alienation* (2013) and *The Lesson* (2014), showing prospects for a successful future development. The former shows the way for renewal of the so-called art-film, while the latter, of the realistic and critical line.

A QUEST OF A SUMMER-MAKING SWALLOW FOR THE NEW BULGARIAN FEATURE FILM

Iosif Astrukov

Recently, there has been talk of a 'New Wave' of Bulgarian film and more often than not, of Bulgarian feature film. Still, the processes behind the making of these movies rarely suppose fitting into the same category. New Bulgarian movies are now quite distinct from each other, built on different auteur and technological principles. To what extent is the term 'New Wave' appropriate and who are the real actors of change: private financing, new art quests, commercial genre formats or just the new technologies, are issues that would be the subject of much debate and in-depth studies.

CONTEMPORARY BULGARIAN ANIMATED FILM AND ANIMATION TECHNIQUES

Radostina Neykova

The new Bulgaria animated film and use of modern technologies could be treated in several aspects: at a level of choices of animation techniques to build a film work, at a technological level and a mode of production as well as a distribution pattern. Most directors would not leave technologies behind, but rather introduce these as an active and major component of the very essence of the film. Hence the trend of diversity and innovation in technologies comes to life in Bulgarian animated film. For the first time for years now, Bulgaria's animated domain was 'stirred up' by exhibitions on a par-

ticular film or anniversaries occasioned by events in Bulgaria's film history. The comic novel *Rabies* by scriptwriter Sybilla Koritareva and artist Ivan Koritarev broke the ice in transferring a work to various media formats and situated in a field close to animation. It was released as a glossy quadrilingual publication (in English, French, German and Bulgarian and the following editions were by Bulgarian artists as well). *Rabies* is available as computer games for iPhone, iPad and iPod, a video game soundtrack by a Bulgarian performer once again.

LEGISLATION IN BULGARIAN FILM INDUSTRY: A BRIEF OVERVIEW AND OUTLINING THE PROBLEMS

Anna Shoyleva-Chomakova

The article deals historically with the legislation in the film industry in Bulgaria. A comparative analysis is made of the adopted regulations of filming in this country over the years, focusing on the latest Film Industry Act. On this basis, ideas are developed of the future dynamics of Bulgarian filmmaking that would underlie the philosophy of the legislative initiatives in the field of film industry in this country.

KINO JOURNAL, SUCCESSOR TO KINOIZKUSTVO JOURNAL FOLLOWING 1991

Rosen Spasov

The first issue of *Kino i Photo (Film and Photo)* journal was released on 20 February 1946. In its early years, the journal has been renamed on more than one occasion: *Kino i Photo* (1946–1951), *Kino/Film* (1951–1955) and *Kinoizkustvo/Cinematic Art* (1955–1991). The vision, editorial offices, and the staff also changed over time. A number of editors-in-chief working with different teams succeeded each other. Following the political changes of 1989, a period similar to that of its early years commenced: indistinct editorial policies and financial instability, frequent reshuffles of editors and editorial boards. In 1991 the journal readopted its name of 1951. The rationales for that was a quest of authenticity in an attempt the new name to reflect the changes and gradually shake ideologization off its content.

This article traces out the dynamics within the journal following 1991. The study focuses on the fact that *Kino* is for the time being the sole independent journal specialised in film in Bulgaria. In 2006 the journal, enjoying academic status celebrated its 60th anniversary, which is the longest-running publication of its kind in Bulgaria. Over the recent decade it has continued searching for fresh audiences and meeting adequately the market

demand, remaining at the same time true to its vision and content.

PATTERNS OF BULGARIAN FEATURE FILM'S SUCCESS WITH AUDIENCES AT THE TURN OF THE TWENTY-FIRST CENTURY

Alexander Donev

The article deals with the typology of the most watched Bulgarian feature films at cinema theatres in historical and contemporary contexts. The levels of viewership success, the nature of funding and the genre specifics of the most watched Bulgarian movies in the 1970s and 1980s and beyond are compared analytically. A special emphasis is placed on the film melodrama as the most adequate genre interpretation by means of popular art in periods of social crises. The structures of the melodramatic storyline and the melodramatic characters are analysed based on the movie *Tilt*. Particular attention is paid to the social relevance of the film compared to its contemporary reality of post-communist transition. Objects of interest are also other popular recent Bulgarian feature films (*Mission London*, *Love.net*, etc.) that have revived some seemingly forgotten national and artistic archetypes, through their interaction with some popular genres in contemporary European film.

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