oviet documentaries of the 1960s responded to changing boundaries of ideological control during the so-called “Thaw” period. Many of the Soviet filmmakers worked and filmed in various “socialist-friendly” countries in Africa and their footage shows a genuine curiosity about the “otherness” of African reality. My film does not aim at duplicating the official propaganda discourse; my idea is to deepen the poignancy of Soviet newsreels and documentary films by exposing the propaganda clichés and by offering a new way of seeing them by exposing and highlighting their message. My review offers a fast-paced survey of the entire corpus of Soviet films about Africa in which I identify the most important and frequently recurring themes and motifs. In the process of this research, I trace how Soviet views of Africa evolved over three decades, and later sank into oblivion. Alexander Markov

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