

Noize MC: Mediatized Political Protest

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In the Moscow rush-hour on February 25th, 2010 an armored vehicle carrying the vice president of a major Russian oil company veered into oncoming traffic and crashed into a compact car killing two female passengers. This accident and the resulting trial, in which the blame for the accident was placed on the victims, while critical video evidence mysteriously disappeared, became the symbol of corruption and lawlessness effectively sponsored by the Russian state. In the nearly total state media blackout accompanying the crash and the trial – most in the general public found out the details through an internet-based music video, dedicated to the tragedy, written and performed by Russia's famous rapper – Ivan Alekseyev, mostly known by his stage name - Noize MC. With over a million views, Noize MC's music video became one of the most effective ways to relay a political message of outrage to a generally apolitical and apathetic public, in effect replacing traditional media.

In this paper I will argue that in the cases when traditional media fails to communicate critical information Internet video becomes one of the few outlets for political protest, specifically, for protest music. New video and music technologies provide the opportunity for a rapid song recording and rich ground for direct or ambiguous dissident messages. In "Mercedes S666" author of the music video successfully combined the elements of innovative graphic design with lyrics and powerful musical soundtrack in order to code a political message into a single YouTube track. In my work I rely on theoretical constructions of Karl Marx, Philip Auslander and Kiri Miller to support my argument that mediatization, often being conceptualized as subjugating original music, paradoxically, provides freedom of speech and freedom of expression in controlled media states.

Introduction: Historical Context

Since the break-up of the Soviet Union and the brief period of political unrest in the early 1990's political activity has declined to a stagnant state by the late 2000s. This can be seen both directly through the dropping level of voter participation in presidential and parliamentary elections and indirectly through anecdotal evidence of political apathy and disdain for any form of an active political position. According to statistical data collected by the Institute for voter participation has steadily declined from approximately 75% to below 65% in the most recent elections. At the same time the social consensus among the population quickly disintegrated from hopeful optimism to stable pessimism about representative government. The most common response this author heard from young Russians when asked about the current state of political affairs was "*Ya ne interesuyus' politikoi*" – I am not interested in politics. These trends were seen as a potential challenge to the legitimacy of power, prompting authorities to eliminate the

minimum 50% turnout requirement originally written into the Russian law and removing the popular “against all” option in the ballot.

At the same time, Internet use in Russia has been rising steadily reaching 57% in 2012, according to data published by the independent Levada-Center statistics bureau. Yet, despite availability of internet communication, the Russian internet culture itself is much different in Russia than in regions where availability of internet-sourced information, in particular social networking was able to serve as a catalyst of social change, such as Arab countries, where YouTube, Twitter and Facebook made history as enabling mechanisms of political change. In Russia, the Internet is still mainly as source of entertainment, rather than a channel of communication, information distribution and social organization. According to the same Levada Center survey only 12% of respondents used the internet for access to news and 6% of respondents indicated that they use online media to gain a better understanding of national or international affairs. At the same time a combined 26% of respondents indicated that they use the internet for access to music and video content, with an equal amount using it to gain access to “entertainment”, (which in opinion of this author would indicate the same thing it would indicate anywhere else, where “internet” and “entertainment” are used in one sentence”) Other uses included communication 6%, access to specific information (27%) and shopping (6%). Perhaps, most telling was the response that indicated that 95% of respondents could not name a single influential blog, with 2% indicating non-existent blogs of the president and vice president as being the most influential.

Despite the still-prevalent political apathy both in the real and virtual world of Russian society certain slow shifts seem to be activating. This comes into focus when portraits of Internet users are created based on their demographic classification and political preferences. According to Levada Center, a portrait of a person who uses internet in order to follow the latest news is likely to depict a male under 40 years old who lives in capital Moscow, has a college level of education; either a student or specialist, business owner or manager, who has a high consumption status and is in general opposition to the ruling party. A portrait of a person that relies on the internet to access music or watches videos is similar and different at the same time: it is also male under 40 years old who lives in Moscow and has high consumption level, who is likely to be a student, business owner or a manager, and has high school level of education and is more politically conservative, supporting one of the main-stream Kremlin parties. Thus, it becomes somewhat apparent, that, Internet users that rely on Internet for news monitoring and political analysis compose one of the main opposition groups and may be seen as a counter-public. Yet, at the same time, those accessing the Internet as a way to gain access to music and video can be seen as a *potential* counter-public, as they may be influenced by the music and video they see. This was the case with car crash involving Lukoil Vice President, which saw limited coverage in mainstream media, causing activation of alternative news media formats, including YouTube, blogs, and social networks. Intentionally or not, the Mercedes S666 video was able to target the broadest of all possible audiences of the Russian Internet world. While initially, the video was created as a rapid response to a specific tragedy, serving to attract attention and witnesses of the crime, it quickly became a political message spread through internet video sharing portals and social networks.

Artist's Biography

Ivan Alekseev, who assumes the stage name of Noize MC, was born in 1985 in Smolensk, Russia. Unlike, his “tough” rapper image may suggest, Noize MC is actually a classically trained guitarist, who has won top honors in classical guitar competition (1st place in 1998 and 2nd in 2000). He was known as a rocker, before he became a rapper, forming his first band at age 13 and citing works by the bands Nirvana and the Prodigy as inspiration. Alekseev achieved top honors in high school and was admitted to Russian State Humanities University in Moscow. In September 2006, his new band “Protivo Guns” won the national “Urban Sound” competition and in April of 2008 Noize MC was signed as a recording artist with a Russian subsidiary of Universal Music Group. However, in 2009 Alekseev broke off the contract with Universal, citing concerns of artistic freedom, and invested into his own label. His songs, initially critical of the recording industry began to tilt toward political criticism with Mercedes S666 being the first among them. Today, he continues to record and voice his political and social positions on the Internet and during live performances across Russia and internationally.

Theoretical Framework

While, the YouTube music video phenomenon is commonly seen as strictly a 21st century technological breakthrough and the debate over internet video distribution, royalties and censorship as a debate only relevant in the digital age. Yet, it is critical to see that the same debate that currently surrounds internet-hosted media content dominated the discussion from the early days of recorded media history.

Music became a mediatized genre with the invention of the phonograph by Thomas Edison in 1877. As recording technology advanced, recorded music became a commodity and with appearance of mass-produced records the debate over distribution channels and methods took center stage. In the first “format war”, over a century before the debate over MP3, cylindrical phonographs of Edison competed with disc phonographs of Victor. Despite having a more capable format where recording was possible, the cylinders lost the battle and the war to mass-produced discs, which were backed by big name artists and big-dollar studios. In his work “Music without Musicians” D. Suisman points out that cylinder phonographs, despite being marginalized by the recording industry created an “underground economy of off-color recordings in the 1890’s (121)” and according to the author this indicated that “some people wanted records that the industry did not offer and would, given the opportunity, make them themselves (121)”. But, the market for such recording was limited and as cylindrical phonographs faded the recording industry was able to assume full control over mediatized music, as the only individuals, who were able to record a song needed access to a recording studio. This changed somewhat with the appearance of tape recorders in the latter half of the 20th century, but the quality and scale of distribution remained unmatched against the mass media outlets. The digital age and the appearance of the YouTube format did not change the debate over recorded music distribution but its appearance and gained popularity tipped the scales in favor of non-traditional media.

In its intended use, the YouTube format of music and video distribution provides a channel for new and unknown artists to compete on the same stage as bigger, industry-backed artists. At the same time, YouTube provides a channel of information distribution that circumvents mainstream controls on traditional media, such as radio and television.

Anyone with an initial investment into a computer system and an Internet connection can make a media product competitive with multi-million dollar studios. And while in countries with relatively liberal systems of government YouTube serves the primary purpose of “discovering” artists in countries with repressive regime it became a parallel media channel for prohibited artistic expression and political speech, sometimes the only source of information that a national government cannot control.

Mass media has become not only a tool of distribution of knowledge, entertainment and information, but also a powerful tool of political influence, especially when mass media outlets are under the tight control of a repressive government. One well hidden, yet fatal attribute of mass media is frequently overlooked is the fact that controlled media has an “off” switch. Any mass media outlet, including radio and television can be filtered, partially blocked or completely turned off – in a matter of seconds. This was the case in East Germany under control of the DDR Communist Party, in Egypt, under the tight control of President Hosni Mubarak and is currently the case in Vladimir Putin’s Russia. Of course, in all cases the degree of control and dissent vary, but one universal rule holds true – each repressive regime had, or currently has the potential to direct a complete media outage, or more commonly enforce selective coverage of news, as well as cultural and artistic developments.

Today, Russia ranks 154th place out of 178 in the Corruption Perception Index and 140th out of 178 in the Press Freedom Index. Though, nominally the right of free speech is guaranteed by the Russian constitution and censorship is prohibited, a complicated network binds media and government interests. For example, Russia’s largest gas company “Gazprom” is controlled by the government, at the same time its subdivision “Gazprom Bank” has a controlling stake of “Gazprom Media”, which in turn is a parent company controlling multiple media channels including TV, newspapers and radio. This results in “self-censorship” where mainstream media outlets routinely ignore “inconvenient” news stories, especially those considered to cause reputational damage to the government.

“Mercedes S666” was posted on YouTube on February 28th, in response to an incident that occurred on February 25th, indicating it was written, performed and recorded in less than three days. In the message accompanying the video the artist asked all the witnesses to come forward by calling the indicated phone number or writing to the indicated e-mail address, clearly also created as a part of the response effort (stop_auto_murder@mail.ru). The last sentence of the message reads: “Those guilty should be punished regardless of their material and social status” (The message was written in Russian and can be found below the original video posted on February 28, 2010). The rapid timeline of the creation and posting of the music video, as well as its clearly stated political message, may be seen as direct evidence of the role of this video as a form of political protest.

“Mercedes S666” as a political protest provides an interesting example from the perspective of Marx concept of commodity. However, first, it must be established that YouTube video is in fact a commodity. Here, it would be appropriate to refer to the discussion of the MP3 format by Sterne, specifically, concerning “thingness” of digital formats, which would cover digital video. Although it may appear that YouTube video is a transient phenomena and no physical content is stored, it still takes up bandwidth and storage space on the YouTube. Therefore, YouTube video is similar to an MP3, which

“exist in the form of configurations of electromagnetic signals” and “are measured in terms of bandwidth they require when played back” (7). Additionally, the materiality of YouTube videos becomes apparent when views are converted into currency, truly making a YouTube video into a commodity for the artist, the host and the Internet provider. As a video becomes popular, the author can accept the agreement of adding advertisement and receive a portion of generated profits (Noize MC video includes ads) shared with YouTube, additionally, more time spent on YouTube converts directly into Internet access fees, charged by the internet provider. According to Miller, “many YouTube users already earn a financial return by signing up to have YouTube display targeted advertising with their videos” (157). Thus, musical video on YouTube can be considered as a commodity and Marx’s notions of use value and exchange value are applicable.

Though Marx was interested in exchange value of commodity as it contained the social aspect of it, the social aspect of “Mercedes S666” as a commodity hides in its use value; while functioning as news and news critique or critique of their mediatization, it provides an opportunity for political opposition and voices for an oppressed social class. At the same time, as the video is almost free for the consumers, even if its price is counted as the percentage of their monthly internet payment, “Mercedes S666” may be considered as a reverse of Marx’s relation between exchange value and use value and be conceptualized as an illustration of his class theory in general.

Lyrics, Graphics and Music in “Mercedes S666”

To send a serious message across, Noize MC relies on the use of comedic irony in much the same way that is described by Miller in her analysis of ambiguous messaging embedded into the world of “GTA San Andreas”. There, dialogues, billboards and game radio stations are filled with similar “self-aware references to out-of-control consumer culture and to gangsta rap” (47). For example, Miller brings up a fictitious diamond commercial on “Radio Los Santos” declaring “Nothing says ‘I love you’ like a lump of carbon mined by wage slaves in Angola” (47). According to Miller, this comic ambiguity sparks a great deal of serious discussion of race and economic inequality and may trigger a positive social outcome. In “Mercedes S666” lyrics performed by an assumed identity of the Lukoil Vice President, a ruthless and selfish vulture capitalist, act to reveal the extent de-facto legalization of corruption among the economic elite.

In the lyrics, Noize MC criticizes income and status stratifications of contemporary Russian society by comparing them with ancient Rome

Out of the way, plebes, away from the wheels;
pitiful lowlifes, tremble, patricians are on the road,
we are late to hell, give way to the chariot¹ (Attachment 2).

This metaphor is reflected in graphic design: right after the real pictures of the car of the victims after the accident and Barkov’s car, images of a chariot and patricians threatening people with spears appear (Attachment 3, images 20, 21, 22). Furthermore, the video

¹ This passage is lost in the lyrical translation to English, which lists the same lines as
Out of the way, plebeian. Get out of my way
Behold, all people, when kings are on the road

points that class gap expanded to the extent that economic elite became untouchable by popular anger over any of the crimes, concluding: “And if your public opinion comes at me in the press, I can effectively shove all their ambitions up their ass” (Attachment 2). Throughout the song the lyrics are arranged as if the song is being performed by the main antagonist, Vice President of Lukoil himself, showing the irony the author used in order to stress even more on the level of corruption. The song begins with the words:

Let me introduce myself first, I am Anatoly Barkov
I have no demonic wings, I have no vampire teeth /
Considering my position as a top manager
I could not care less about all those phony gadgets (Attachment 2).

One of the images accompanying this part of the song depicts female vampire with huge demonic wings with Barkov’s face drawn under them. Depicting his face on the same image as a vampire reflects the author’s reference to Barkov as belonging to a demonic side. The position of the image of his face under a vampire wing could be interpreted as “real” demons hiding behind fairy demonic characters and their “phony gadgets” (Attachment, image 14). Depicting Barkov as the devil across the song shows the use of metaphor, while at the same time the irony puts into question the existence of metaphor: the song states there is no point in comparing Lukoil Vice President with a fictitious devil, as Barkov, according to Noize MC, is the “real” devil (Attachment 3, image 12).

All of these satanic similes is a pile of crap, I should mention
Any resemblance to the actual devil is out of the question
Because a real demon has nothing to do with a clown
Let those be those who wear the heavy metal gowns
I am a different kind of character, of the higher tribe
I really don’t see a problem that can’t be solved with a bribe (Attachment 2).

Similar to the GTA advertisement on the fictitious billboards, that player rapidly passes by barely noticing the content, the graphic design in the video of “Mercedes S666” contains about 10 images per second that hardly can be recognized. While watching the video, the only elements of graphic that the eye is noticing are the portrait of Barkov, his car, images of the crime scene and images of the devil. However, after close examination multiple additional attributes and symbols were found, reflecting and complementing the lyrics. Use of color, image morphing through shading and multiple rapid images flashing all act to deliver a single message: corruption is legitimized evil.

The graphic design is made in white, black and red colors, with some addition of yellow. While other colors are used for distinct shapes and forms, yellow is an ambiguous color: it is used in drawing of hell flame, gold, saint halos – all linked to images of the bribe. It’s use reveals the concept of money (gold) covering any problems connected with morality, making a saint out of a criminal.

Images are morphed using the technique of shading, showing a transition of an image of Lukoil Vice President into images of a devil or cartoon capitalist. The presentation of an image of capitalist as synonymous to devil depicts that “Mercedes S666” critiques not only corruption in the contemporary economic elite and oil business

in general, but also it critiques the capitalism as economic system. Shading as a graphic technique contains ambiguous meaning by itself: while it provides the reflection of metaphor to devil used in lyrics, it shows the idea of shade economics and its realization in the realities of contemporary Russia. As the face of Barkov is constantly shaded in the video, blurring its features, the video presents a hint to the fact that not only Lukoil Vice President is to be blamed in corruption but everyone who participates in it. Noize MC addresses particular corruption – developed in the oil business. During singing the words “Considering my position as the top manager”, the video shows the image taken from Lukoil company site with pictures of its top managers with the description of their duties and Barkov’s picture among them. The cartoon image of happy guy bathing in a pile of money is overlapped on the image with the pictures of Lukoil vice-presidents, obviously, meaning that corruption exists in Russian oil business in general. Additionally, authors of the video make a connection between the oil business and the government by including the image of the Kremlin with superimposed Lukoil logo (Attachment 3, image 13). It seems that in one particular transformation, Barkov’s face is merged in shading to the image of Russian president, Vladimir Putin, a relationship between the two is also commented on in the lyrics: “100% safe wherever destiny puts me / And besides, I’m a good friend of Mr. Putin²” (Attachment 3, image 2). Finally, the authors suggest that Russian corruption may extend beyond the borders, as the image with a map of Europe with inscription “Lukoil global outreach” implies (Attachment 3, image 15).

For his background music Noize MC introduces a drumbeat over a recurring violin theme from Nina Simone’s hit single – “Feeling Good”. The choice seems to be intentional – original “Feeling Good” lyrics provide an interesting dissonance between the positive message and the very dark melody that seems to overshadow the meaning: “It’s a new dawn / It’s a new day / It’s a new life / For me / And I’m feeling good”. Tellingly, this song was previously used as the theme song in the drama “Six Feet Under”, focused on operations of a family-run funeral home. Noize MC may use the song as an ironic reference to those who are in fact “feeling good” in modern Russia, those like Barkov driving through the capital in an armored vehicle while imposing a dark reality on those not fortunate enough to be “connected” with the upper echelons of power. While it is not possible to decipher the exact intentions of the artist, the choice of musical background seems to be very appropriate for the message delivered in the music video.

In many rap recordings music plays a secondary role, simply a beat to synchronize and meter the rapper’s lyrics. In “Mercedes S666” music video music acts as a bounding medium for lyrics and graphics. Nearly all of the images used in the graphic design of the “Mercedes S666” can be grouped by the metaphor to which they are related. While lyrics provide most metaphor content, the music defines the rhythm for lyrics and therefore it defines the rhythm for image appearance and flashing. In this sense music binds the lyrics and graphic design together, providing the common rhythmic field to enhance the meaning of direct and indirect messages. At the beginning of the video, when music plays without lyrics, groups of images change in accordance with the rhythm of the

² In the English translation the relationship to Vladimir Putin is unambiguous, as he is referenced as “Mr. Putin”, yet in the Russian original this line reads as “I am long-time friends with Vova”. “Vova” is the usual shortening of the name Vladimir among close friends, and its use in the Russian lyrics adds even more ambiguity, as even though the connection to the president can’t be proven, for the Russian public the reference is evident.

music, basically, every 2 counts. At the same time a group of images contains about 5-7 images that can't be noticed by the eye, and in spite of that the speed of image flashing increases when the song begins as images change each other in accordance to the rhythm of rapping in order to reflect the lyrics. In multiple instances throughout the video changing images act as a sort of visualizer output popular in the computer music scene. Furthermore, as the rhythm of image flashing increases with beginning of rapping it may even act as a kind of flashing warning lights indicating urgency and need for attention.

Overall, "Mercedes S666" music video uses all available three sensory stimulants – sound, direct verbal communication and visual stimulation. Lyrics, graphic design and music provide an opportunity for ambiguous messages; where meaning operates between images, words and sound, all working to deliver the author's message.

Conclusion

Internet music videos carrying a political message operate outside of the music industry in controlled media states. Availability of new technologies and independent mode of operation makes creating music and musical videos increasingly personal, as theoretically no one but the artist is needed: no song-writers, no bands, and no managers to promote the song or organize the concert. Noize MC's "Mercedes S666" serves as a prime example of this new mode of artistic operation outside of the music industry, as it binds the composer with his songs and his audience through the songs. If the song carries a political protest message, like "Mercedes S666", it may act to appeal to unrealized voices of opposition and trigger a social response.

In realities of political oppression mass media become a weapon used by the oppressing force – traditional media become a force of censorship, propaganda and denial. In this system, activists and independent journalist are forced to rely on media formats outside of the mass media establishment, such as unregistered radio stations and leaflets in the past and the vast resources of the Internet network today. In modern Russia, Noize MC's music video, distributed exclusively through the Internet, paved the way for subsequent use of internet-hosted politically charged music and performance. In the winter 2012 protest demonstrations against the rigged elections Russian opposition forces were able to utilize the same media channels explored by Noize MC in the response to the Lukoil crash and successfully operate in an "information vacuum" designed by government controlled mass media. The resulting protests were the most massive since of the fall of the Soviet Union and helped bring about some political reforms and concessions by the government.

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Suisman, David (2009) *Selling Sounds: The Commercial Revolution of American Music*. London, England: Harvard University Press.

Visual materials:

Original musical video “Mercedes S666”:

http://www.youtube.com/watch?v=XX5NPcg_FxE

“Mercedes S666” with English subtitles: https://www.youtube.com/watch?v=-JGFWG_kfH8

Attachment 1, “Mercedes S666”, Lyrics in Russian

Разрешите представиться, меня зовут Анатолий Барков
У меня нет ни кожистых крыльев, ни вампирских клыков
При занимаемой должности мне не сдались и даром
Подобного рода, знаете ли, пошлые аксессуары
Вице-президент Лукойла - это вам не хухры-мухры
Надо выглядеть солидно - без лишней мишуры
Все эти сатанинские приколы - сплошное ребячество
Сходство с реальным дьяволом тут отсутствует начисто
Настоящему демону клоуном быть не пристало
Оставим маскарады звездам тяжелого металла
Я - персонаж другого плана, существо высшего порядка
Мне не знакомы проблемы, не решаемые взяткой
Мне не известны люди, чьи жизни важнее моих интересов
Меня не парит, что там обо мне напишет пресса
Если ты встал на пути моего мерседеса
При любом раскладе - ТЫ виновник дорожно-транспортного замеса!
Мерседес эс шестьсот шестьдесят шесть
Прочь с пути, плебей, под колеса не лезь!
Жалкая чернь, трепещи на трассе патриции!
Мы опаздываем в ад, дорогу колеснице!
В преисподней я буду вариться в соседнем котле с Евсюковым
Но сейчас я жив, здоров и по полной упакован
Застрахован на все сто от происшествия любого
Помимо прочего, мы давно знакомы с Вовой
Обладаю умением изменять пространство и время
Выходят из строя разом все камеры наблюдения
Если на них засняты улики моего преступления
И засуньте себе поглубже свое народное мнение!
Людишки погалдят-погалдят и угомонятся
Моська лаает, слон остается при чистой репутации
Я, признаться, уже и не помню толком,
Кто такие Вера Сидельникова и Александрина Ольга
Мерседес эс шестьсот шестьдесят шесть
Прочь с пути, плебей, под колеса не лезь!
Жалкая чернь, трепещи на трассе патриции!
Мы опаздываем в ад, дорогу колеснице!

Attachment 2, Mercedes S666, Lyrics in English

Let me introduce myself first, I am Anatoly Barkov
I have no demonic wings, I have no vampire teeth
Considering my position as a top manager
I could not care less about all those phony gadgets
Lukoil's VP is something to be reckoned with
You need to look respectable, no razzle dazzle to see
All of these satanic similes is a pile of crap, I should mention
Any resemblance to the actual devil is out of the question
Because a real demon has nothing to do with a clown
Let those be those who wear the heavy metal gowns
I am a different kind of character, of the higher tribe
I really don't see a problem that can't be solved with a bribe
I don't know people whose lives are above my interests
I could not care less what's there about me in the press
So if you are on the way of my shiny Mercedes
It is for sure: you are to blame for everything that there is

Mercedes S-666

Out of the way, plebeian. Get out of my way
Behold, all people, when kings are on the road
We're late to hell, get out, behold

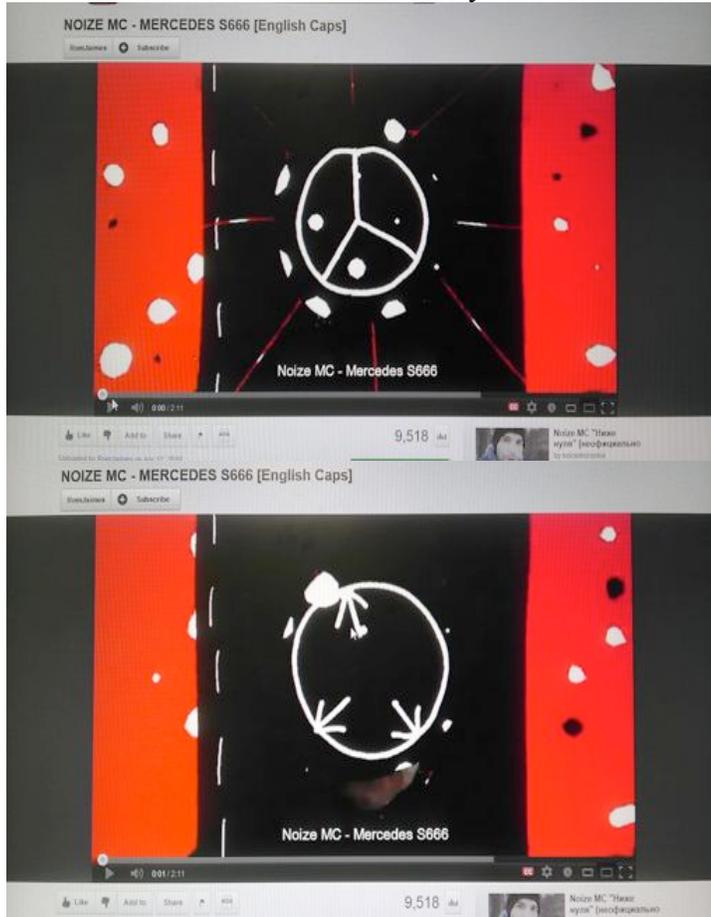
When get to Hell I'll serve my eternity with Evsiukov
But for now I'm ensured, protected and surprisingly well off
100% safe wherever destiny puts me
And besides, I'm a good friend of Mr. Putin
I have the power to change the conditions of space and time
Can make cameras go down whenever I commit a crime
And if your public opinion comes at me in the press
I can effectively shove all their ambitions up their ass
That pathetic dirt will bark a little and then settle down
There is no way they can go after those with the crown
Honestly speaking, I no longer recall who were called
Vera Sidelnikova and Alexandrina Olga

Mercedes S-666

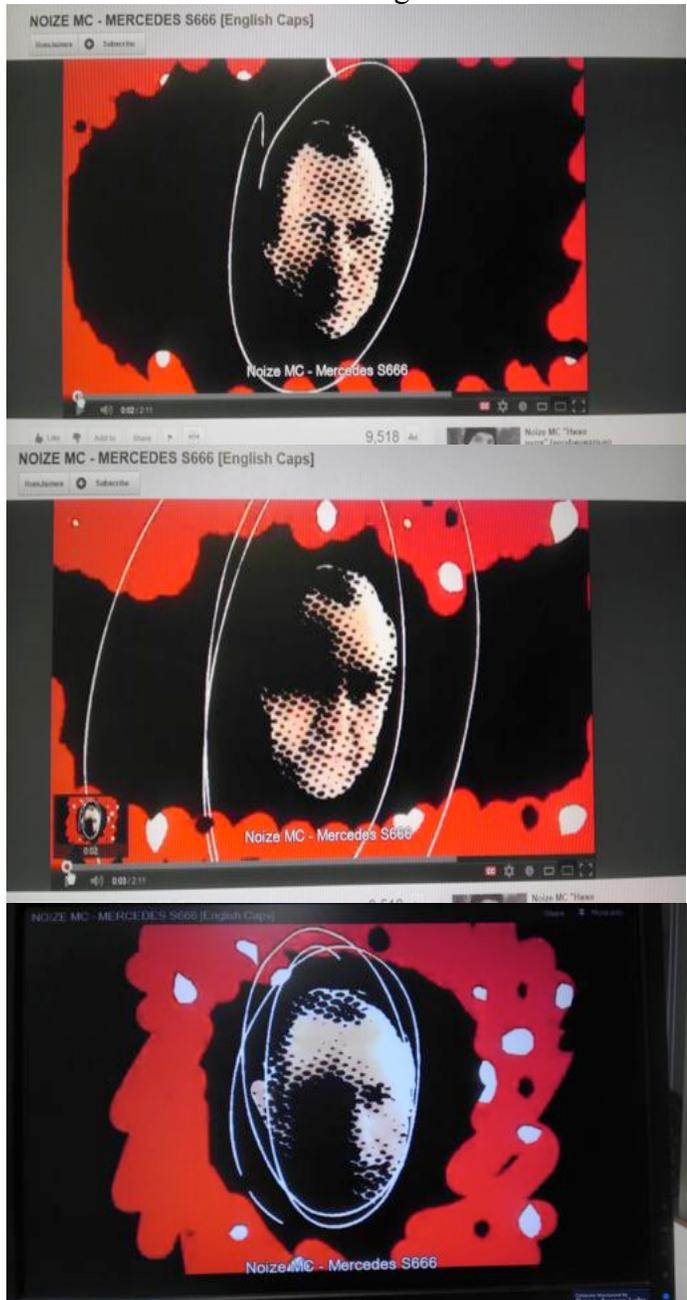
Out of the way, plebeian. Get out of my way
Behold, all people, when kings are on the road
We're late to hell, get out, behold

Attachment 3, Images and Symbols in the first 30 seconds

1. 0.00 Symbol of Mercedes brand changing to an image of 3 vectors going in different directions which can be a symbol of road intersection or separation.



2. 0.02: Picture of Barkov's face, hatched and shaded. The last image seems to be picture of a different face, as even the shape of the head is different. It bears distinct resemblance to an image of Vladimir Putin



3. 0.03: the image of Barkov's car, with highlighted real number "c 398 cc", the second image shades the car, the third one adds the flame below the car



4. 0.06: A “classical” image of capitalist: overweight man in a costume and in a top hat, with a golden chain embracing his stomach. The chain has a heart pendant, the man is in flame too. In the next image shows the close-up plan: the face is more detailed and it can be seen that the man sits in a pile of gold



5. 0.07: Close-up image of capitalist’s face: he is smiling and wears a crown over a hat; fat folds are all over his face



0.08: Image of skeleton of bull head starts to overlap the capitalists face; the full image of bull head – a traditional symbol of death.



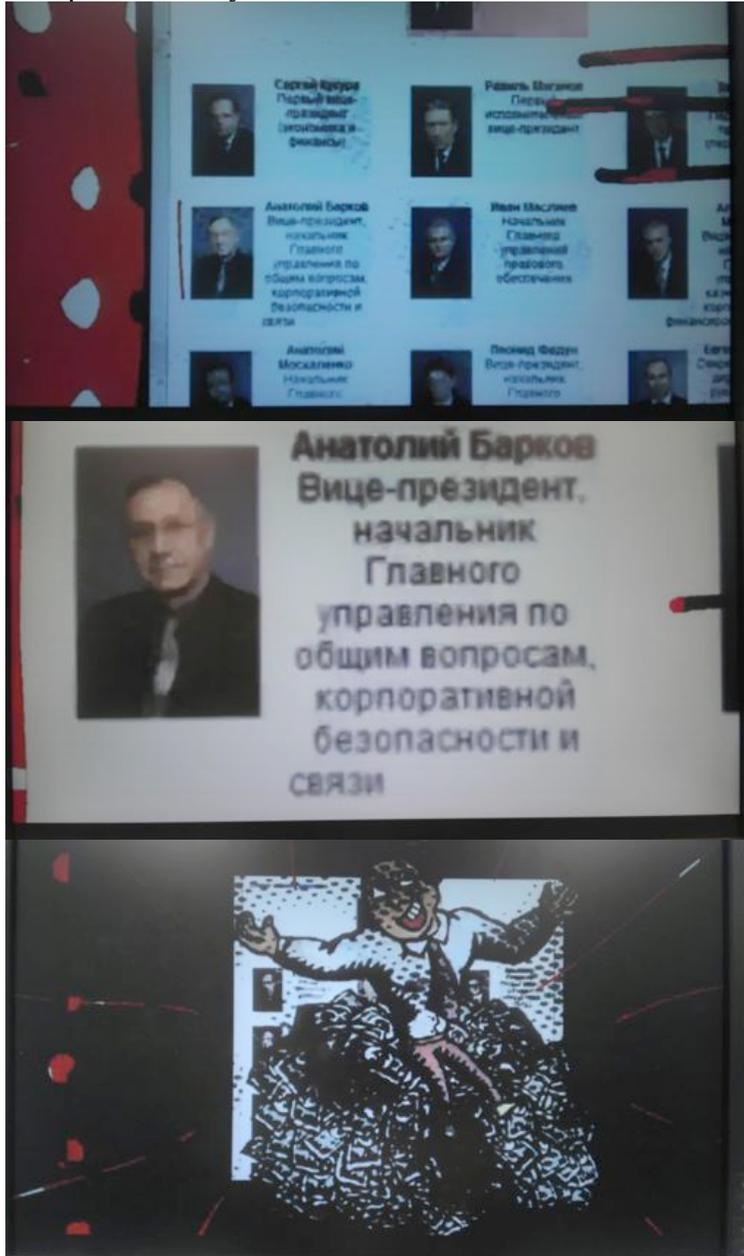
6. 0.12: Picture of Barkov with a gold crown on his head, the face is hatched; at some point the eyes are hatched; close-up view of the face that is even more fuzzy and hatched and there is a contour around his figure of thin yellow line



7. 0.14: on the left Barkov's face, on the right – a beautiful and arrogant woman-vampire with long ears and demonic wings, covering the Barkov's face



8. 0.18: A page from Lukoil website with pictures and positions of all vice-presidents of different departments of the company; close up of picture of Anatoly Barkov, with depicting his position in Lukoil: vice-president, the director of main department of general questions, corporative safety and connections; picturing again the whole page, shading it and overlapping the picture of happy guy sitting on a pile of money



9. 0.20: depicting Barkov as a devil again.



10.0.22: The image of kremlin with Lukoil's inscription on it, though – the inscription is not clear, but still distinguishable; two thick red lines are going through the image



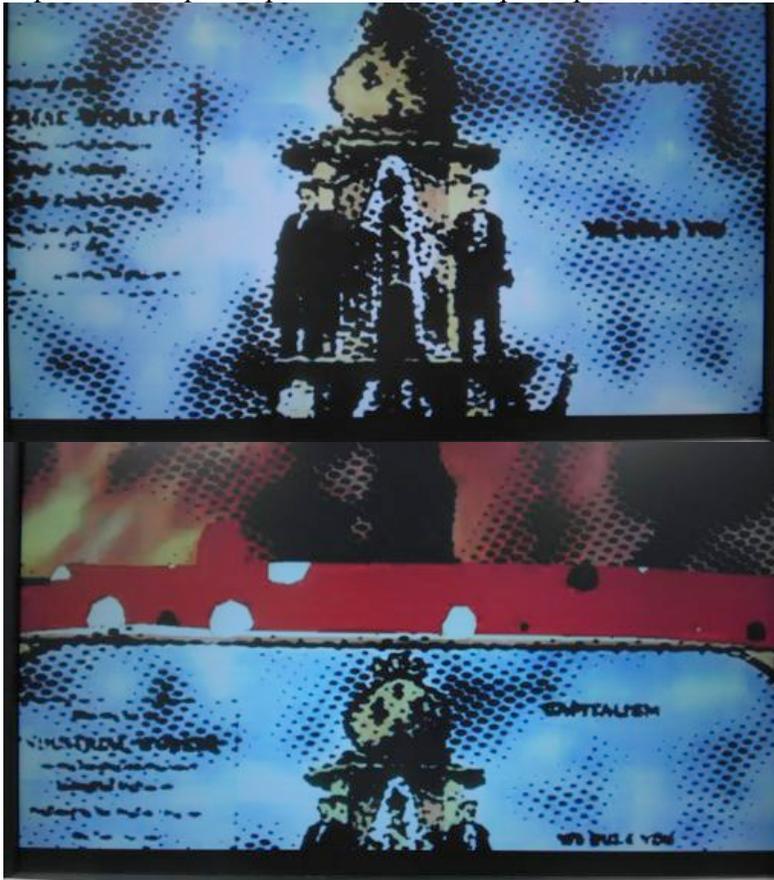
11. 0.23: Picture of oil derricks with dollar signs above them



12. 0.25: A drawn map of Europe with inscription “Lukoil Global Outreach” with red mark on the Netherlands; hint to the fact that Lukoil has a contract with Shell



13. 0.27: An image of a church with patriarch surrounded by businessmen, used to depict church participation in the corruption process



14. 0.38: An image of a jacket and yellow/golden stripe surrounding it; the upper body without head in a jacket, yellow/golden stripe is transferred to nimbus above the imaginable but absent head



15. 0.40: The nimbus becomes a stripe again and moves towards the arms that make a handshake; a pile of money is inside the arms that participate in handshaking



16. 0.45 Cartoon image of the car veering to the upcoming traffic, the car (Mercedes) is red, as is the image of devil in which image of Barkov was transformed; on the second image red lines are added that accompany all the cartoon capitalist images and Barkov's face

