

SECTION 3  
INDEX #1-15

# USSR

SOCIAL SCIENCES

SPUTNIKS  
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# USSR

ILLUSTRATED MONTHLY

1706 Eighteenth Street, N.W.  
Washington 9, D. C.  
ADams 2-3426

The magazine *USSR* is published by reciprocal agreement between the governments of the United States and the Soviet Union. The agreement provides for the publication and circulation of the magazine *USSR* in the United States and the magazine *Amerika* in the Soviet Union.



AN ARTIST'S CONCEPTION OF SPUTNIK I AS IT APPEARS FROM THE SKY DURING ITS GLOBE-CIRCLING FLIGHT.

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<b>Subscription Rate:</b>	
6 Months .....	\$1.00
1 Year .....	1.80
2 Years .....	3.00

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Published by the Embassy of the Union of Soviet Socialist Republics in the USA.

Second Class mail privileges authorized at Washington, D.C., with additional entries at Milwaukee, Wis., and Chicago, Ill.

Printed by The Cuneo Press, Inc.







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# Sputniks Underscore Man's Scientific Progress

THE age of cosmic exploration was announced on October 4, 1957, with this terse statement: "The first satellite was successfully launched by the Soviet Union." Sealed into the 23-inch brightly polished aluminum alloy sphere traveling in an elliptical orbit around the earth were more than instruments to record celestial data. The first earth satellite carried the substance of an old dream—interplanetary flight. Man was no longer earth-bound. He had made the first long step toward the stars.

Sputnik I was shot into an orbit extending from north to south. The altitude of this elliptical orbit ranged approximately from 170 to 560 miles above the earth. If the many revolutions of Sputnik were reproduced graphically, it would appear as though the earth were covered by a web of lines, because the earth itself rotates from east to west within its orbit. Every 96 minutes the satellite made a revolution of the globe.

The hermetically sealed sphere carried two radio transmitters and power sources. To the outer surface were attached four long aerials, eight to ten feet long. For three weeks the radio transmitters emitted the characteristic beep-beep signals heard everywhere on the globe. Sensitive elements altered the strength of the signals and the ratio between their length and pauses to transmit changes taking place on Sputnik. When received, they were recorded for subsequent analysis.

To catapult the 184-pound ball required a three-stage rocket of extraordinary power. Sputnik I was placed in the nose of the rocket and sealed behind a protective cone.

The carrier rocket with Sputnik I inside was launched vertically. Shortly after take-off, the rocket, following design, was arranged to gradually deviate from the vertical. Just previous to Sputnik's alignment in its orbit, at a height of several hundred miles, the rocket moved parallel to the earth at a speed of 26,000 feet a second.

When the rocket engine burned out, the protective cone separated from it and the satellite then moved independently in free flight. Both the carrier rocket and the protective cone accompanied Sputnik to revolve around the earth at approximately the same altitude. But the rocket moved faster than Sputnik and the distance between them gradually increased each day.

Sputnik's orbit enabled it to be observed from all continents in a variety of latitudes. It would have been easier to launch a satellite on an orbit closer to the equatorial plane, using the speed of the earth's rotation on its axis to give extra impetus to the rocket, but it would have considerably scaled down the area from which such a satellite could be seen.

Observers in all continents tracked Sputnik and the carrier rocket. In the Soviet Union numerous scientific centers followed them by telescope, radar and direction finders and photographed them in flight. Members of radio clubs and thousands of amateur astronomers reported on Sputnik regularly. All data were collected and systematized to define the orbit and to chart the satellite's passage.

The development of Sputnik I drew on the ultimate in scientific and engineering knowledge. The problems that had to be solved were quite new in principle. The greatest difficulty was in designing a carrier rocket. Powerful engines capable of working under extremes of heat had to be devised. A precise and efficient system of automatic control had to be developed to align the satellite in its orbit.

That Sputnik I reached its orbit testifies to the accuracy of scientists in plotting the speed of the rocket's flight and its direction of movement. Any variation from the projected speed or departure from the direction of movement by as little as one degree would have meant failure.

On November 3, before the data gathered from the flight of Sputnik I had been fully evaluated, a second artificial earth satellite was launched in the Soviet Union.

Sputnik II contained numerous instruments for studying solar radiation in the short-wave ultraviolet and X-ray regions of the spectrum in addition to instruments for measuring cosmic rays, temperature and pressure. To help determine the effect of cosmic space on life processes, the satellite also carried an airtight container with a dog, an air-conditioning system, food for the animal and instruments for recording and transmitting to the earth the scientific data obtained. The equipment of the second satellite included two radio transmitters and the necessary power sources. The total weight of Sputnik II was 1,120 pounds, more than six times that of Sputnik I.

The maximum distance of the orbit of Sputnik II from the earth's surface was approximately 932 miles. Traveling at a speed of 26,240 feet a second, it circled the globe in 102 minutes.

The creation of the earth's first artificial satellites was a natural link in the chain of achievements in science and engineering in the Soviet Union. To recall Russia forty years ago is to gauge the magnitude of this achievement. It telescopes the tremendous changes which have taken place in the way of life of an entire nation.

Education was a key which unlocked the door to a veritable treasure house of talent that had lain dormant. Two generations have produced an army of engineers and metallurgists, chemists and electronic engineers, physicists and mathematicians capable of working out all the intricate problems connected with launching an artificial earth satellite, and a highly developed industry ready to produce the most complicated apparatus their thinking could conceive.

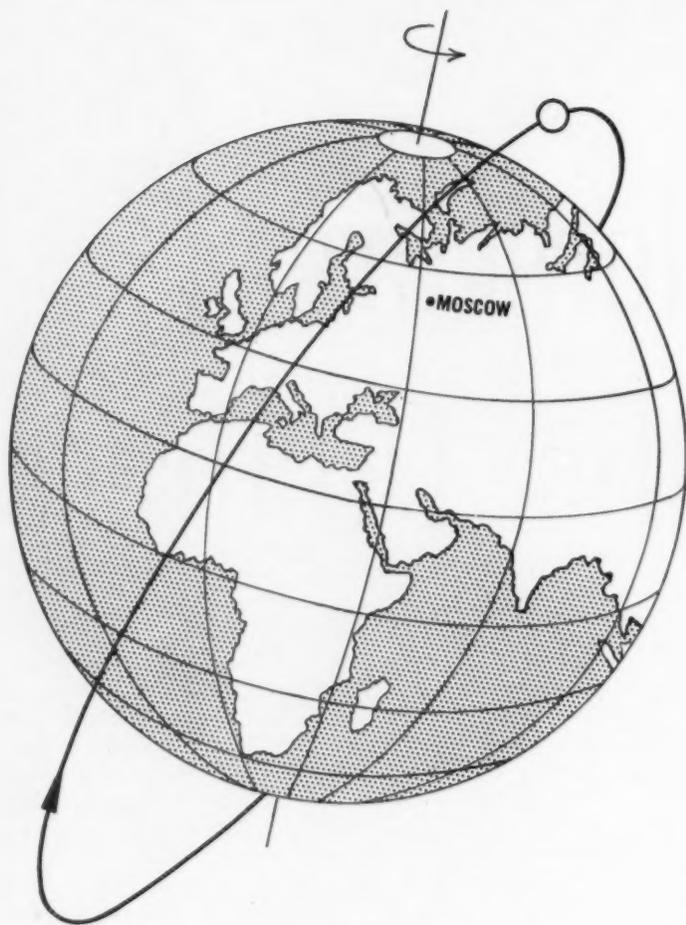
The satellites are not only a symbol of the achievements of one country, they are symbolic of the cooperation of the scientists of all countries to give man greater control of the forces of nature. As such, they are a favorable portent for the future.

During the course of the International Geophysical Year many other satellites will be rocketed into space to provide more material for science. It is impossible to overestimate the importance of such space laboratories for relaying information on temperature, pressure, density

*Continued on next page*

# SPUTNIKS

Continued



of atmosphere and other data never before obtained by scientists, information that will help solve many of the unknowns of our earth and the heavens.

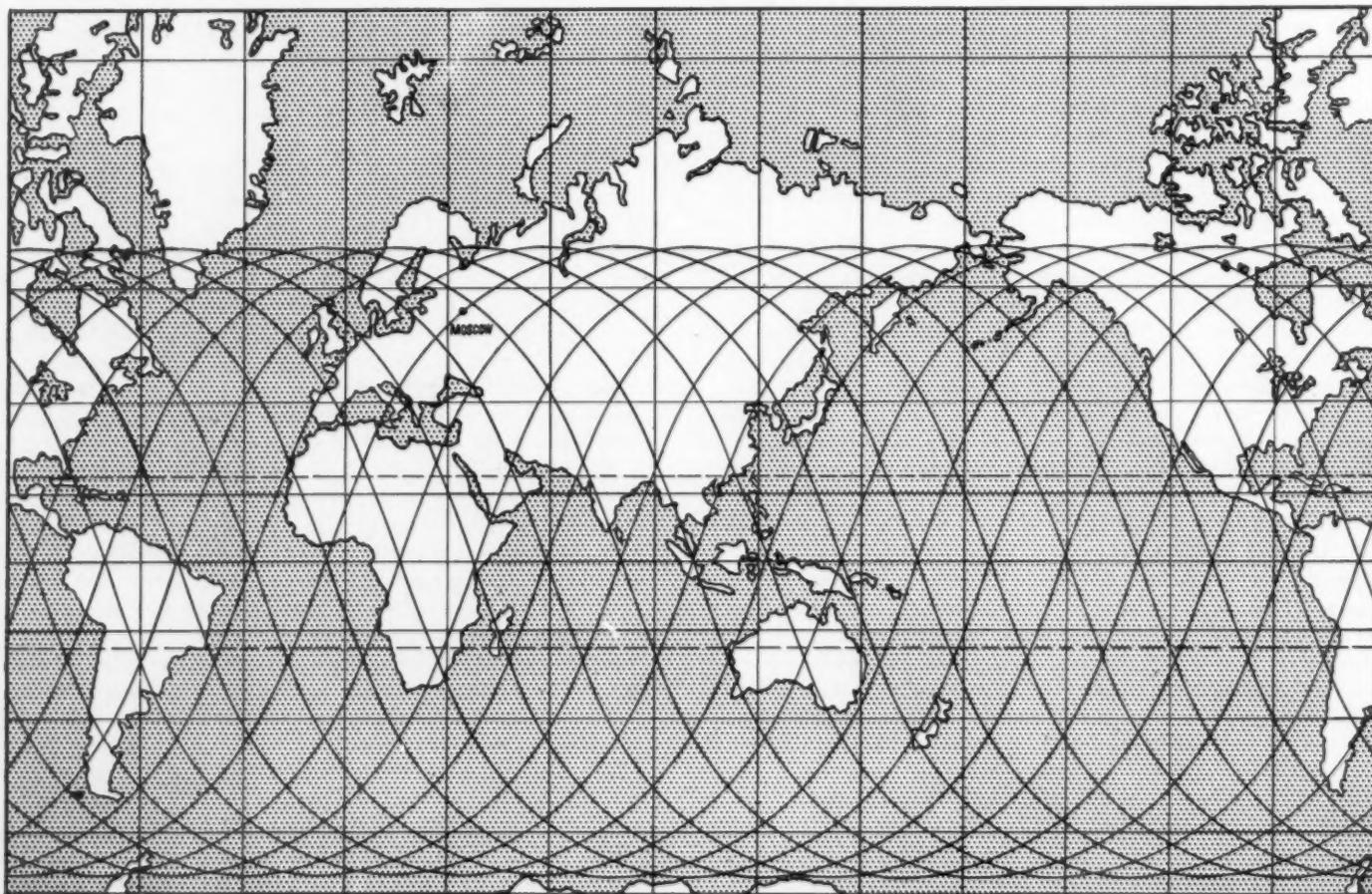
We live at the bottom of an ocean of air that envelops the earth. This ocean of the earth's air lets through only isolated and narrow sectors of electromagnetic oscillations emitted by the heavenly bodies. Science has always dreamed of an observatory outside the atmosphere from which to study cosmic rays born in remote galaxies, ultraviolet rays, X-ray solar radiation, radio emissions. Artificial satellites will provide us with such observatories to investigate the physics of the upper atmosphere.

Satellites move within a field of terrestrial gravitation. In its turn this field is determined by the distribution of masses inside the earth and in the earth's crust. By studying the satellites' motion we can draw vitally important conclusions about the structural composition of the earth whose crust we live on.

At an altitude several hundred miles above the earth the atmosphere is extremely rarefied. Nevertheless, the air has some resistance and therefore influences the satellites' motion. Study of this motion will give us data now unknown about the character of the top layers of our atmosphere. It will provide us with inestimably valuable knowledge on electrostatic fields of the atmosphere, on celestial microparticles, meteors and a host of other problems of both theoretical and practical bearing.

By far the most dramatic of horizons which the satellites open up, one which has stirred the imagination of the world—interplanetary travel—Sputnik I and II have moved out of the realm of fantasy into the laboratory of the scientist and engineer. The next step is in clear outline—a rocket to overcome terrestrial gravitation, to steer a course for the moon. ■

DIAGRAM SHOWS THE 24-HOUR MOVEMENT OF SPUTNIK I AS IT TRAVERSES THE GLOBE. SPUTNIK II, 370 MILES HIGHER UP, CIRCLES THE EARTH IN 102 MINUTES.





HIGH PUBLIC INTEREST IN THE LAUNCHING OF THE FIRST SATELLITE SENT THOUSANDS OF PEOPLE TO LIBRARIES AND PLANETARIUMS TO LEARN MORE ABOUT COSMIC FLIGHT.

# KONSTANTIN TSIOLKOVSKY, COSMIC TRAIL BLAZER

By Oleg Pisarzhevsky

ON an obelisk in the Russian town of Kaluga is carved the phrase: "Mankind will not remain bound to the earth forever." Under the obelisk, Konstantin Tsiolkovsky lies, the man whose long lifetime of research proved the theoretical possibility of cosmic flight by rocket.

Tribute to Tsiolkovsky, the pioneer, is, in a sense, tribute to the many scientists of many nations whose work over half a century or more combined to shape the theory behind the first earth satellite and the instruments it carried. As Sputnik passed over the countries of the world, it might well have flown as testimony to the global nature of knowledge, its international character, and its impelling motive—to serve man.

Tsiolkovsky was devoted wholly to that service. Early in the century, his life hard, his work unrecognized, he wrote: "The basic motive of my life is to do something useful for mankind . . . That is why I was interested in what gave me neither bread nor strength. But I hope that my work will, perhaps soon, perhaps in the distant future, bring men mountains of bread and vast power."

The house in Kaluga that he lived in most of his life is now a national museum. On display are the plane models he carved, the wind tunnel he built to test them, skeletons of birds, photographs. He developed the theory of the all-metal dirigible and the all-metal airplane years before the first designs were worked out abroad. But the most prophetic and advanced of Tsiolkovsky's work was his research into rocket dynamics. In this he was far indeed in advance of his time.

## Groundwork for Interplanetary Travel

As early as 1883, when scientists and inventors were working on the design of the first propeller planes, Tsiolkovsky in his book *Free Space* showed the possibility of jet propulsion for flying. In 1903 he published his monumental work *Exploration of Cosmic Space by Jet-Propelled Instruments*, in which he outlined the theory of rocket flight and laid

*Continued on next page*



PULKOVO ASTRONOMERS USED SPECIAL INSTRUMENTS TO TRACK SPUTNIK.

RADIO HAMS HEARD SPUTNIK'S BEEPS THE WORLD AROUND. SOME TAPED THEM.



## KONSTANTIN TSIOLKOVSKY, COSMIC TRAIL BLAZER

*Continued*

the groundwork for interplanetary travel—the first man of science to establish the theory and to present the technical approaches by which it could be achieved.

At the museum in Kaluga one may see the model of the rocket which Tsiolkovsky built in 1903. It was the precursor of those to come more than half a century later, earliest ancestor of the rocket which thrust Sputnik into its orbit above the earth.

Tsiolkovsky was more than a scientist, he was a dreamer of great dreams phrased in the language of mathematics and physics. In *Dreams of the Earth and Sky* which he wrote in 1895, he developed the idea for a permanent artificial satellite whirling in a fixed orbit around the earth to serve as a space station for launching cosmic rocket ships.

It was only after the major part of his life had been spent in hardship and obscurity that he won recognition and relief from the cares of a livelihood. This came after the October Socialist Revolution of 1917. And it brought something more important to him—sufficient funds and equipment to pursue his work wherever it might lead him. His books were published in large editions and Soviet engineers began to work out his daring technical projects.

In 1933 at the age of 76, two years before his death, Tsiolkovsky spoke at the May Day celebration. Addressing not only the people of the Soviet Union but the people of the world, he spoke of interplanetary travel. "The dream that I proved theoretically will come true . . . It took me 40 years to develop the jet engine, and I had thought that a flight to Mars would be possible only after many more centuries of work. But time has shrunk."

Tsiolkovsky supplemented all his theoretical deductions—unusual though some of them were—with such serious and detailed practical considerations that some of them have found extensive practical application in all countries where rocket engineering is being developed. Though he did not live to see his idea of "jet trains," as he called the multistage rockets, take practical shape, his work has been continued by the generation of scientists and engineers which followed him.

### Space Explorations

Rockets have been used for many years by the USSR Academy of Sciences for extensive exploration of the upper layers of the atmosphere. They have been shot up as high as 125 miles with complex instruments and animals which returned safely to earth. During the International Geophysical Year alone, Soviet scientists expect to send up more than 100 rockets in the area of Franz Josef Land in the Arctic Ocean, in the middle latitudes of the country and in the area of the research station Mirny in Antarctica.

Sputnik is the first step toward man's flight into outer space. But first the effect of such flights on animals will have to be studied. They will be sent up on satellites, as they have been on rockets, and the data gathered on their return will give a detailed idea of the physiological processes in space.

The Soviet Union plans to launch other satellites during the International Geophysical Year. They will be larger and so will be able to carry complex instruments to record temperature, pressure and density readings of the air at altitudes never before reached. Photographs of the planets and their satellites taken beyond the optical turbulence caused by the earth's atmosphere will be magnified to whatever extent necessary to make accurate astronomic observations. Artificial satellites will reveal the nature of solar and cosmic rays, so important for making correct forecasts of both the weather and conditions for radio communication.

In time artificial satellites may also serve as ultra-short-wave relay stations, especially for telecasting over long distances. Television apparatus installed on a satellite will be able to broadcast to earth pictures of space as seen from the altitude of the flight.

Artificial satellites will explore the universe and bring information of the dangers to future space flyers from meteors. Until now a direct study of even the smallest meteorites was made only during the flight of a few special rockets.

Micrometeorites with a diameter of about one micron have not been

studied yet. The noise of such meteorites striking the hull of artificial satellites will be recorded by microphone and transmitted to the earth. Future satellites will carry gauges which will make it possible to determine the distribution of micrometeorites, their impulse and electric charge.

From the point of view of astronautics, however, artificial satellites acquire the greatest importance as potential interplanetary stations. In order to reach Moon, Venus and Mars, the celestial bodies nearest us, a space ship will at the start have to develop a speed more than 30 times greater than the speed of sound. The solution of this problem can

be greatly facilitated by using an artificial satellite as a transfer station, enabling cosmic journeys to be broken up into stages, much as long-distance travel on earth.

In the last years of his life, Tsiolkovsky worked with a contagious absorption on a project for a space station built of expanded rockets whose fuel supply had been used up in flight. He envisioned the station with all its many necessities provided for. Given proper use of solar energy, he wrote, it would be possible to grow food in the station and subsist in space. He saw man leaving his terrestrial boundaries, soaring to the moon. ■

WITH AN ARTIFICIAL SATELLITE ACTUALLY ROTATING AROUND THE GLOBE, THESE STUDENTS, WHO ONE DAY MAY FLY TO THE MOON, TOOK A LIVELIER INTEREST IN SCIENCE.



PHOTOGRAPH BY UN

# Celebrating *THE NEW YEAR*

FIR TREE PARTIES LIKE THIS ONE IN MOSCOW'S HALL OF COLUMNS TAKE PLACE ALL OVER THE COUNTRY FROM THE LAST WEEK OF DECEMBER THROUGH LATE JANUARY.



To add to the glitter of the holiday season, temporary booths with a festive look are set up in all the stores to take care of wrapping customers' purchases of New Year tree decorations and gifts for family and friends.



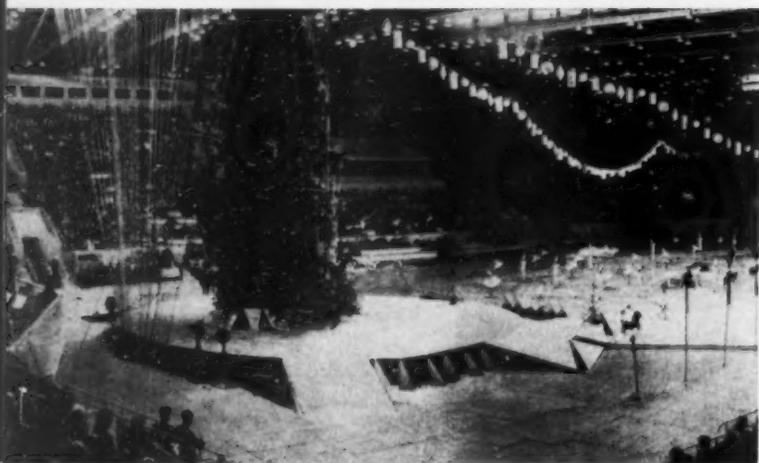
The holiday really begins with shopping for the fir tree. It has to be big and full to satisfy the youngsters, and to please mother it must be freshly cut so that falling needles will not clutter up the living room floor.

The tree is decorated with colored lights, gold and silver beads, glass balls in every color imaginable, toys, figures of animals and birds, homemade paper chains, candies and nuts hung on threads and glistening tinsel.



## Celebrating *THE NEW YEAR*

*Continued*



Celebrations of every kind and for every age are planned for this time of year which is a two-week winter holiday for school children. There are dances for young people, costume parties for the little ones, indoor ice shows and outdoor skiing and skating parties, special performances at children's theaters and puppet shows galore.





Grandfather Frost, the Russian counterpart of Santa Claus, is the center of every children's party. His entourage consists of fairy-tale characters, and his main mission is to amuse the youngsters with his antics and songs and to present them with gifts.



Home New Year's parties are gala affairs. The hostesses outdo themselves in preparing tasty delicacies for their guests.

The size of the outdoor trees is limited only by the sky. They are usually huge and set up in the favorite gathering places of the younger set.

# Two Famous Soviet Musicians Come to Perform for American Audiences

Emil Gilels returns to the United States in January to play for audiences in New York, Boston, Los Angeles, and other cities. He last appeared here in the fall of 1955.



## EMIL GILELS

...“an event of importance in the world of music.”

WRITING of an interview with Emil Gilels when the noted Soviet pianist visited the United States two years ago, Victor Serov tells this story in his article in the American literary and music weekly, *Saturday Review*: “Arthur Rubinstein, speaking of the young generation of pianists, told me in the early forties that when he was in Russia in 1931, he had heard one that left an unforgettable impression on him. ‘I was in Odessa,’ Rubinstein said, ‘and I was asked by a piano teacher at the local conservatory to hear her pupils. You know how boring such an ordeal usually is,’ Rubinstein went on, ‘but by God there was a boy—I remember as if it happened yesterday—short, with a mass of red hair and freckles who played . . . I can’t describe it . . . All I can say is—if he ever comes here I might as well pack up my bags and go,’ Rubinstein gallantly concluded.”

Emil Gilels remembers the scene too. He is not likely to forget it. It was something to remember and to treasure, particularly for a fifteen-year-old who had been acknowledged as a fellow artist by one of the great men of the piano.

It was two years later, in 1933, that Emil Gilels was one of a number of young pianists competing at a national music festival held in Moscow. It was late in the evening when his turn came to play. Both judges and listeners were fatigued with the long day’s music. But almost from the

first bar, the young pianist gripped his audience, held them completely captive with his rendition of the Liszt *Fantasy on the Marriage of Figaro*.

When he played the last note and dropped his hands from the keys, there was a second or two of that intense and almost tangible silence that follows a consummate performance and then, in the words of one of the foremost Soviet critics, “The whole hall rose to its feet, perfect strangers speaking to each other, exchanging rapturous comments and indulging in fiery argument when it seemed that another’s praise was not high enough. A glance at this buzzing, gesturing human beehive made it unmistakably clear that an event of importance had occurred in the world of music.”

Gilels was born in Odessa in 1916. He began studying music at six and made his debut when he was thirteen. He insists, nevertheless, that he was no child prodigy. “One wonders what Mr. Gilels really thought a prodigy was,” commented one of the newspaper men who interviewed him during his brilliant tour of American cities in 1955.

He studied at the Moscow Conservatory from which he was graduated with high honors and a wife. Farizet Gilels—her first name is Georgian—was a student of composition at the Conservatory on a scholarship awarded her by her native republic when they met. Gilels was urged

to go into concert work immediately upon his graduation, but he thought himself insufficiently prepared. He did further study under Professor Genrich Neugaus, an inspiring teacher and a fine musician, who helped him find his own style.

Then began his concert performances, a series of musical triumphs. At the International Contest in Brussels in 1938 he created a sensation. In the years following, his concerts in London, Paris, Vienna and other cities "set the musical world ablaze with enthusiasm," as one English critic phrased it.

In the fall of 1955 he was invited to give a series of American concerts. He was the first major Soviet musician to play to audiences in the United States since the 1920's when Sergei Prokofiev had visited. Gilels played to packed houses in New York, Philadelphia, Chicago, Boston and Cleveland, and evoked such critical huzzas as "a great pianist," "a virtuoso in the grand line," "one of the phenomenally gifted artists of our time." His performance as soloist with the Philadelphia Symphony Orchestra under Eugene Ormandy was hailed as fantastically beautiful playing.

Emil Gilels will make a tour of major American cities for seven weeks beginning January 7. He will give concerts in Boston, New York, Brooklyn, Philadelphia, Washington, Pittsburgh, Cleveland, Detroit, Lafayette, Chicago, Minneapolis, St. Louis, San Francisco and Los Angeles. He will be soloist in a number of Beethoven concertos and his program, it is expected, will include several of the Scarlatti sonatas, Schumann's *Grand Sonata*, Brahms' *Intermezzo* cycle, music from Stravinsky's *Petrouchka* ballet and the *Third Piano Sonata* by the young Soviet composer Moisei Weinberg.

International music rumor has it that concert hall managers have been besieged for months with requests for advance reservations for the Gilels concerts. Among these provident music lovers are undoubtedly many who were crowded out when Gilels played to standing room audiences on his first American tour.



EMIL GILELS IS LISTENING TO HIS DAUGHTER LENA PRACTICE HER PIANO LESSON.





Leonid Kogan arrives in the United States  
in January for a six-week concert tour that will  
take him to the major cities from coast to coast.

## LEONID KOGAN

*...“as though Paganini himself were playing.”*

**L**eonid KOGAN, gifted Soviet violinist, will make his first concert appearance on the American stage in January. He will perform in Boston, New York, Philadelphia, Cleveland, Detroit, Chicago, St. Louis, San Francisco and Los Angeles. His tour and that of Emil Gilels were arranged by impresario S. Hurok. The Metropolitan Opera stars Leonard Warren, baritone, and Blanche Thebom, mezzo-soprano, will give a series of exchange concert performances in Soviet cities.

Kogan has an astonishing command of his instrument and a repertoire which moves with equal ease and mastery from the classicism of Bach to the sparkling folk rhythms of the Khachaturyan *Violin Concerto*. He possesses, critics have said, quoting Chaikovsky, "that vein of virtuosity which forms the essence of the magic action exercised by outstanding players upon the public."

The most perceptive comment on Leonid Kogan's virtuosity is perhaps the one made by the French music critic, Mme. Helen Jourdin-Morange, when she heard the violinist play Paganini's *First Concerto* in Paris. She wrote that it seemed "as though Paganini himself were on the stage playing his own concert."

The vivid emotional contrasts and the warm and glowing tones of Kogan's interpretations are very reminiscent of that great virtuoso of romanticism. So is his technical mastery of the difficult harmonics, pizzicati and complex fingering which Paganini's music demands from the performer. In his own time envious performers spoke of Paganini's skill as "witchcraft" and complained that his music, particularly his *Twenty-Four Caprices*, required almost superhuman skill from the player. In 1949 Kogan played all of the Paganini *Caprices* in one evening, an astonishing musical tour de force which few Moscow listeners are ever likely to forget.

Some twenty years ago the famed French musician Jacques Thibaut heard the young violinist play in Moscow. He was struck by the rich talent of the twelve-year-old boy and predicted a great future for him. In 1951, Thibaut, pleased at his foresight, was a member of the jury that awarded Kogan first prize at the Brussels Music Festival.

Leonid Kogan was born in the Ukrainian city of Dniepropetrovsk in 1924. His father, a photographer by trade and a music lover by inclination, began to teach the boy to play the violin when he was seven. Three years later he moved the family to Moscow so that Leonid could have the best teachers available. The boy studied with a specially talented children's group at the Moscow Conservatory.

He was graduated from the Conservatory in 1948 and was given the post of assistant to his teacher, Professor Abram Yampolsky, and then taught his own classes. He still combines his teaching with extensive concert work both in the Soviet Union and abroad. He has played in England, Austria, Belgium, Italy, France, China, Argentina, Uruguay, Chile and Canada.

In addition to his solo work, Kogan forms a trio for chamber music with Emil Gilels and Mstislav Rostropovich, cellist. With his wife Yelizaveta, a sister of Gilels and a gifted violinist herself, he plays suites for two violins. Their interpretation of Bach's concerto for two violins is particularly well liked by Soviet audiences.

Kogan gives a fresh and thoughtful interpretation of Bach's sonatas and suites. He does not play the work of the great cantor as though it were "learned music." In his interpretation you listen not to the Bach of the period of the clavichord, but to a Bach related in emotion to today's listener.

His reading of the sonatas of Beethoven and Mozart are also richly individual. There is a delicate finish of detail in his playing through which he manages to catch the basic emotional "tone" of a composition, whether in conveying the elegant tunefulness of Mozart, the romantic grandeur of Brahms, the rhythm and lilt of Lalo's *Spanish Symphony* or the scintillating musical images of Prokofiev's *Second Concerto*.

The programs of his American concerts will include Prokofiev's *Sonata for Violin and Piano*, Bach's *Violin Sonata in C Major*, Ernest Bloch's *Baal Shem*, Sarasate's *Caprice Basque* as well as Mozart's and Brahms's concertos. He will be soloist with the Boston Symphony Orchestra.



THE VIOLINIST SAYS HIS CHILDREN DEMAND AS MUCH TIME AS HIS MUSIC.

LEONID KOGAN, HIS WIFE YELIZAVETA AND THEIR CHILDREN, NINA AND PAVEL.



## What Do Systematic Price Reductions Mean for the Family Budget?

	1947	1956
A Given Quantity of Food Cost a Family:	100 rubles	38 rubles
Consumer Goods in a Given Amount Cost:	100 rubles	53 rubles
An Identical Amount of Money Would Purchase:		
Bread	1 lb. loaf	2.9 lb. loaf
Meat	1 pound	2.8 pounds
Butter	1 pound	3 pounds
Sugar	1 pound	2.3 pounds
Milk	1 quart	1.4 quarts

## NATIONAL INCOME AND THE FAMILY BUDGET

By Pavel Maslov

SUCH terms as national income and per capita income are useful statistical terms. They are measures of a country's national wealth and may serve as a mathematical index of the average standard of living of its citizens. Whether the terms will also measure the realities of the personal income of the citizen and his individual standard of living will depend upon how much of that national income is distributed among those who produce it.

In the Soviet Union with its socialist economy, the national income is shared by those who produce it, and that is why it is a real measure of individual income. With the producing economy both owned and operated by the country's workers, whatever profits accrue come back to these same workers in the form of higher real wages and more social services.

Sharing the national income does not imply that wages and earnings of every kind of worker are equal without regard to the kind

and character of work. Earnings in the Soviet Union are regulated by the amount and kind of work done. There are no such things as unearned increments or dividends which derive from the labor of others, and no opportunity therefore to amass great personal fortunes.

### More National Income Means More Personal Income

This pyramiding of personal wealth with its vast inequalities in the distribution of national income was the economic picture in pre-revolutionary Russia. Real wages were at the lowest and most exploitive level. Social services were at the barest minimum. The average worker struggled hopelessly to make wages and prices meet. If his wages were higher, prices were always higher still. If prices fell, his wages fell with them.

To a Soviet worker, all this is the economic

history of the Russia of forty years ago. It has no relevance to his economic life today. There has been a constant rise in wages during these years—an increase in every man's personal share in the general income of the nation. As the country's economy has grown to produce more and better goods, wages have proportionately increased.

Along with that, retail prices have been systematically reduced as more goods have been produced. With every ruble a worker earns, he can buy more of the goods, both necessities and luxuries, that he needs. Real wages, therefore, have been boosted from both ends. The worker can buy more for his wages and he has more wages with which to buy.

But the picture of the rising living standards of the fifty million Soviet workers and the well-being of their families would be incomplete if we considered only rising wages and declining retail prices. The Soviet citizen

gets back a large share of the national income he produces in manifold services, over and above his wages. These services are as much a part of personal income, let us say, as the additional 5 per cent increase in wages which Soviet industrial and office workers received in the past twelve months.

Individual income has been raised by such items as the 50 per cent increase in old age pensions voted into law last year which affects 17 million Soviet citizens; by the rise in the guaranteed minimum wage; by the elimination of all college tuition fees; by lengthening maternity leave with full pay; and by reducing working time on Saturdays and on the eve of holidays by two hours without reduction in pay.

These very material benefits are all matters of law which the Soviet citizenry, through the agency of their government, have given themselves. They are not things which one or another employer or administrator can diminish or take away. They are rights which the nation, now grown secure and productive, can afford to give itself.

#### Invisible Income

For the Soviet worker, there is not the driving necessity to put away savings for a secure old age, or for rearing a family, or for disabling illness. When he falls ill, in addition to receiving free medical care he is paid during the period of disability. If the disability proves permanent, he receives a pension. When he reaches retirement age, he retires on a pension which may range from 50 to 100 per cent of his full average wage.

All kinds of medical and dental services,

the sick benefits and the disability and old-age pensions are financed entirely by the state. The worker makes no contribution whatsoever.

If the worker is an expectant mother, she is entitled by law to 112 days of maternity leave with full pay at state expense. Special grants-in-aid are paid by the state to mothers of large families and to widowed mothers.

Not only is schooling free from the ele-

mentary grades through college and graduate work, but the state financed educational system offers a multitude of other opportunities. Workers may avail themselves of on-the-job training or take vocational courses to improve their skills. Millions of workers take advantage of these free services each year.

When a worker takes his annual vacation, he not only draws his regular wage, but is generally able to stay at a vacation resort or sanatorium at rates reduced by 70 per cent, the remainder being paid out of the state financed social insurance fund.

If he is the parent of a young child, he sends his child to a nursery, kindergarten or summer camp at about 25 per cent of the cost. The remainder is paid for by state subsidies allocated in the national budget.

All of these benefits are legal rights and privileges and are unalterable except at the will of the people through legislative action, the same legislative action that granted them.

They are paid for out of national income. Thirty-one per cent of the national budget is allocated for social and cultural measures. An interesting comparative figure is the amount of national revenue that derives from taxes—only 9 per cent.

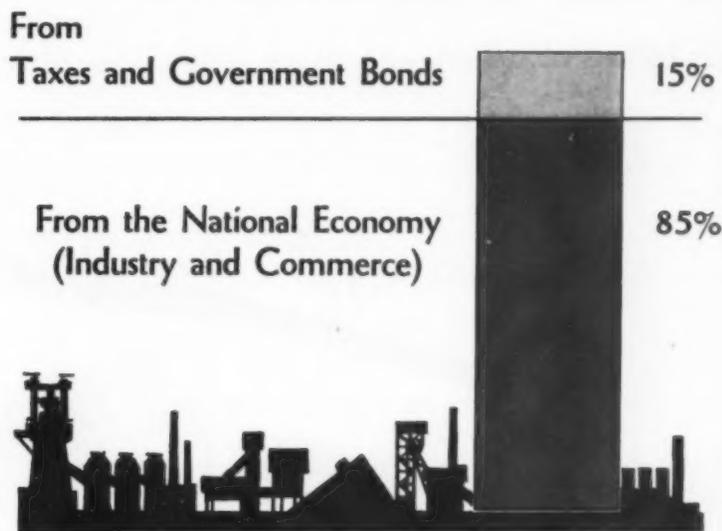
It is not taxes paid out of personal income, but the profits made by the country's industrial and commercial establishments that pay for sick benefits, old-age and disability pensions, annual vacations, health and vacation resort accommodations, free education and medical services, and the like.

The estimate is that these social and cultural services add no less than 30 to 35 per cent to cash wages. In families with a comparatively low income, they add as much as 60 per cent.

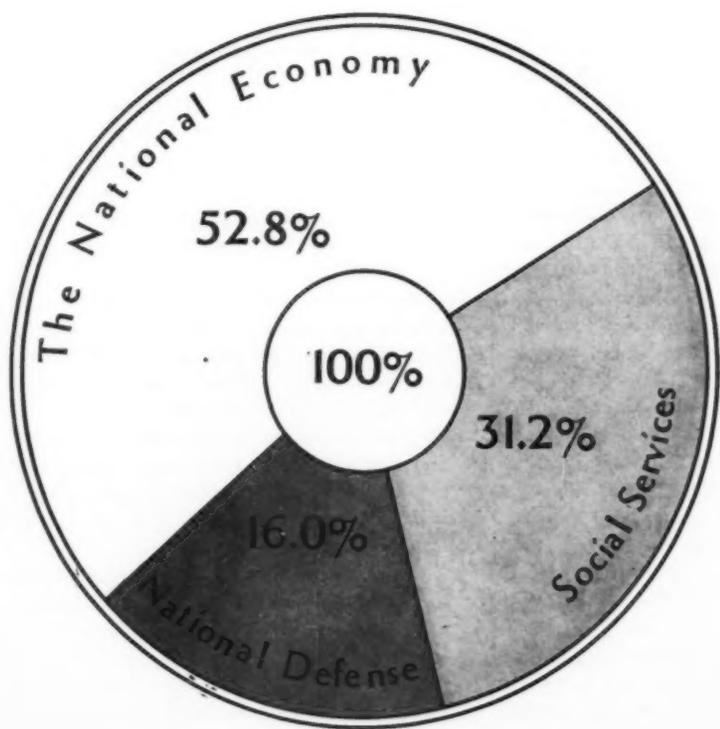
These services can be called invisible income since they do not appear in the worker's pay envelope. But being "invisible," this income is obviously a very real one and it makes all the difference when it comes to family budgeting.

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## Where Does the National Revenue Come From?

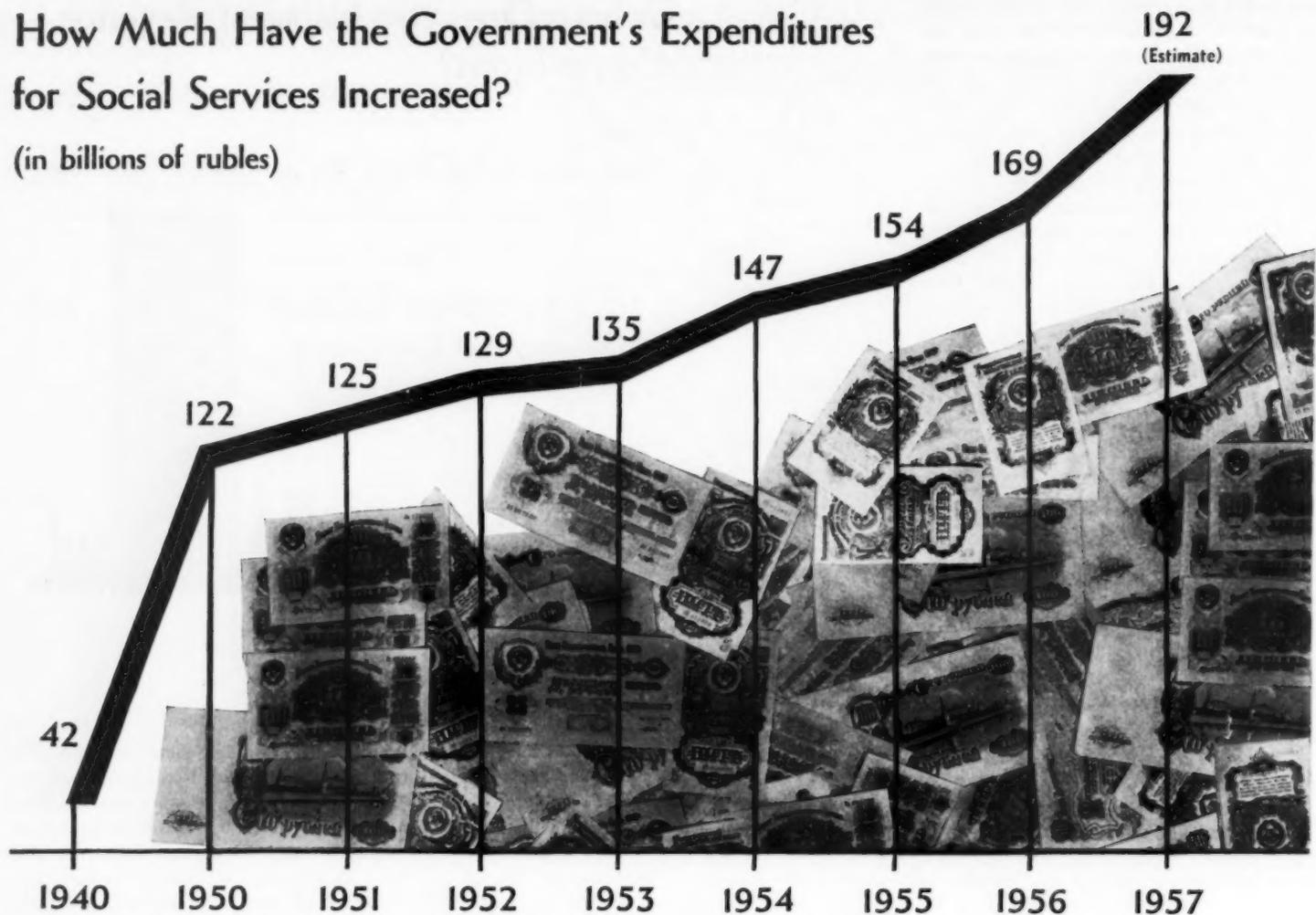


## How Is the National Revenue Spent?



## How Much Have the Government's Expenditures for Social Services Increased?

(in billions of rubles)



### NATIONAL INCOME AND THE FAMILY BUDGET

*Continued*

This case history, we might call it that, of the typical worker's family of Siberian miner Semyon Dedelov is illuminating. He and his wife Tatyana have seven children—a large family.

#### Social and Cultural Services and the Family Budget

When the Dedelov youngest daughter was born, they received 1,250 rubles in a lump sum and 100 rubles monthly. This is a grant-in-aid from national funds given to parents of large families.

The time spent in kindergarten by all the Dedelov children totals eighteen years. The annual maintenance of a child in an urban kindergarten costs about 3,000 to 3,260 rubles annually. The Dedelovs paid only 1,000 to 1,200 rubles annually. The difference was paid for out of national funds, not out of family income.

Like millions of other Soviet children, the Dedelov children went to free secondary school

—this is the equivalent of the combined elementary and high school in the United States—and to college. The cost for each of the 29 million Soviet school children amounts to 660 to 727 rubles annually. The cost for each of the 2 million students in colleges and universities comes to 5,700 rubles annually exclusive of maintenance stipends paid by the state to those with satisfactory grades, and 2,680 rubles annually for each of 2 million students in specialized secondary schools.

Of the seven Dedelov children, two—Vladimir and Nikolai—went to secondary school for 10 years; two—Valentin and Lydia—have been going for 7 years; Anatoli is in his ninth year; Galina has just begun her fifth and Lyubov, her third. The cost of their education thus far comes to some 30,000 rubles.

In addition, Vladimir graduated from the Tomsk Polytechnical Institute and is now an engineer; Lydia from a teacher's college. Neither paid tuition. Both received a stipend for maintenance—Vladimir 400 rubles a month and Lydia 150 a month. The cost of their college training would total 90,000 rubles.

Invisible income, of course, but quite a strain on the Dedelov budget if education through the university and professional school were not free in the Soviet Union.

Free medical service may also be a good example. Paid for out of personal income, it would come to a low 190 rubles on the average per person annually. The estimated cost for one day spent in a hospital is 37 rubles. This

is very tangible, even if invisible, income.

In any fair calculation of a family's budget under these circumstances it is necessary to take the total expenditures for living costs and deduct them from the total income figure that must include the direct and indirect or invisible income.

#### Rent and Income

Housing is another example. In old Russia workers paid 20 to 25 per cent of their income in rent for housing. The landlord, it must be kept in mind, covered in the rent he charged not only a proportionate cost of house, land and maintenance but a part of his own income.

The Soviet worker, for considerably better housing, pays no more than 4 to 5 per cent of his income for rent and utilities. With the exception of cooperative apartment houses and small houses owned by the families in occupancy, all housing in the country now is national property. The cost of housing construction and maintenance is defrayed from national funds. The profit element is, of course, eliminated.

Public ownership implies subsidized housing. The annual construction and maintenance cost of a square meter of housing (10.7 square feet) is approximately three times its maximum annual rent. The schedule—it is legally fixed and determined by the tenant's earnings—comes to 15 rubles and 84 kopecks

a year per square meter. The space taken by kitchens, halls and bathrooms is not included in the rental calculations.

The lower a tenant's earnings, the lower his rent, with families of four to six dependents entitled to 5 to 15 per cent reductions. Savings on rent, a significant and oftentimes critical item, is another source of invisible income.

#### Full Employment and Rising Standards

There are other elements, even less tangible than invisible income, which cannot be calculated in terms of cash or direct services, but which nevertheless must be considered in reviewing the living standards and the real income of the worker.

There is no unemployment in the Soviet Union and there has been none now for twenty-five years. As a matter of fact, working hours have been cut with no reduction in pay. The gradual transition to a seven-hour workday in all branches of the national economy began this year, with a six-hour day for miners and workers in other confining and hazardous trades. In money terms, this signifies that for every hour of his labor the worker receives more pay and a higher real income.

But this is the smaller factor; the much greater one is the psychological effect of unemployment as a destructive reality. No one who has lived through an economic crisis will underestimate it. What it does to a worker who sits with willing but empty hands, what happens to a nation when its factory chimneys stop smoking, cannot be calculated in terms of money.

The right to a job is safeguarded in the Soviet Union both by law and by the nature of the planned socialist economy, which is expanding from year to year and which produces for plenty but not for profit. So are proper working conditions, the constant improvement of safety engineering, the health of workers particularly in hazardous occupations, the special provisions for young workers

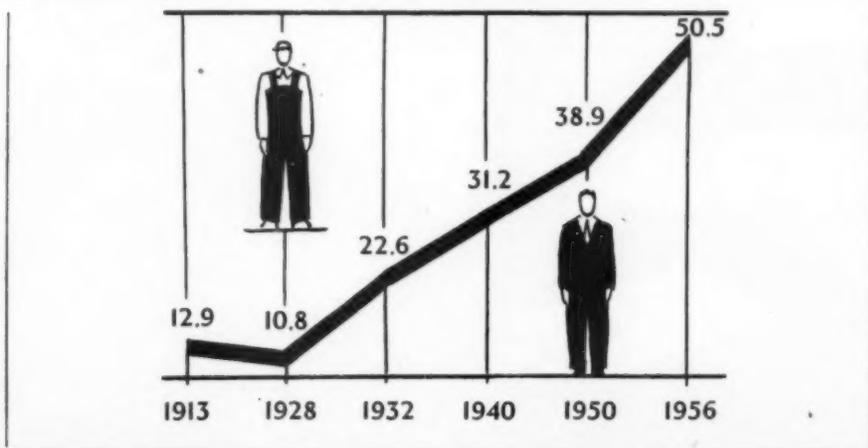
## What Has Been the Increase in Purchasing Power and Consumption of the Family?

(Figures for 1956 with 1940 equaling 100)

	Meats and Fats	188
	Fish	169
	Milk and Dairy Products	214
	Eggs	176
	Sugar	200
	Woolen Textiles	346
	Silk Textiles	1831
	Leather Footwear	178
	Furniture & Household Goods	328
	Books, Newspapers, Radios, Musical Instruments, Watches, etc.	891

## What Has Been the Increase in the Number of Industrial and Office Workers?

(in millions)



and women—all these are enforced by law to make work less difficult and less onerous.

All of these elements contribute to a rising standard of living.

This rising standard is reflected most objectively in comparative figures for longevity. Netherland was long considered to have the lowest death rate—7.8 deaths yearly for every thousand of the population. The present death rate in the Soviet Union is 7.7 a thousand, a figure that has yet to be bested. Compare the death rate in pre-revolutionary Russia—30.2 per thousand!

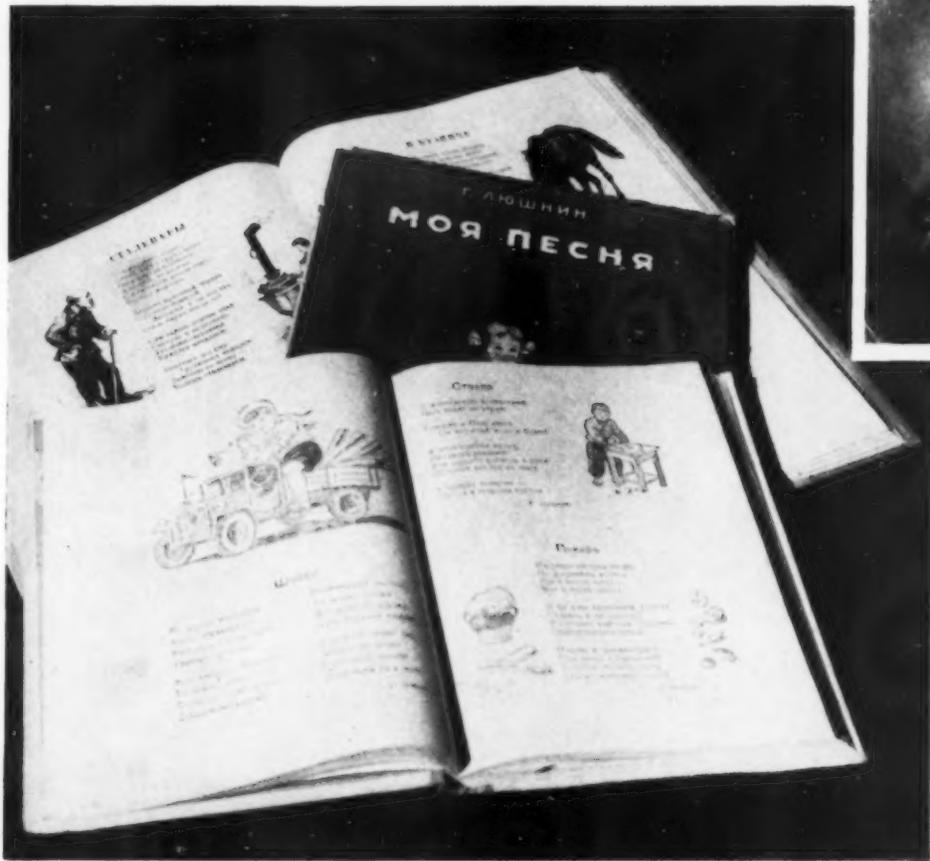
How explain this startling reduction? To some degree, of course, it is the result of advances in medical knowledge. But for the most part it is due to a rising standard of living, not in statistical terms of average income alone, but in the very real terms of a constantly growing share of national income for every worker that a socialist economy makes possible. ■



# WELDER-POETS and ENGINEER-ESSAYISTS

YURI MATVEYEV, THERMAL WORKER, READS HIS LATEST STORY AT A MEETING OF THE LITERARY CIRCLE AT THE HAMMER AND SICKLE METALLURGY PLANT IN MOSCOW.





Grigori Lyushnin, welder-poet of the factory, is the author of the juvenile best-seller *My Song*. His verses, backed by his day-to-day familiarity with the workers, acquaint youngsters with the lives and jobs of youths who took up steel-smelting, baking, carpentry or truck driving.

### By Alexei Grigoriev

A RATHER special literary anthology is to be published this year by the Moscow Publishing House, a collection of poems and stories by welders, mechanics, fitters and rolling mill operators—all members of the literary circle at the Hammer and Sickle Metallurgy Plant.

This literary workshop is not unique. Such groups of amateur writers are to be found in many factories and offices, in Soviet army and navy units and even on collective farms. The Hammer and Sickle circle happens to be one of the oldest in the country, founded twenty-eight years ago.

Some of today's well-known Soviet literary figures submitted their first efforts in prose or poetry for discussion and criticism by their fellow would-be writers in this literary circle. One is the former fitter Yakov

Shvedov, poet and song writer. His songs, *The Eaglet*, *Dark Beauty* and *The Maple at the Edge of the Grove*, are sung everywhere in the Soviet Union. Another is Nikolai Mikhailov, a former rolling mill operator at the plant and an active member of the writing circle, now Minister of Culture of the USSR. Still another is the former fitter Sergei Shvetsov, now editor of the humor magazine *Krokodil*.

Most of the presently active members of the writing workshop still work at the plant. In some cases, their work has been widely published but they prefer to think of themselves as amateurs who devote only their leisure time to poetry or prose.

Alexander Filatov now is leader of the literary circle. Filatov lost his parents at an early age. He was brought up in the children's home founded by the plant workers and there learned the trade of lathe operator. He was 17 years old when he sent his first poems off to a Moscow newspaper. They were

published and attracted the interest of Maxim Gorky.

Gorky invited the young poet to his home. It was a great occasion for Filatov and a frightening one at the same time—to be asked to the home of the great writer. But Gorky proved to be anything but terrifying. He met the bashful young Filatov at the door with the open-hearted greeting, "Come in, come in, my young poet." That first meeting with Gorky, which lasted well into the small hours, left a profound impression upon Filatov which he recalled later in his poetry.

The plant subsequently published its own newspaper, called *Martenovka*, and the workers organized a literary circle where they studied writing technique with the help of professional writers. The plant newspaper printed the best of the poems, essays and short stories. Themes at first were chosen out of the life of the factory, but then they widened out to larger areas.

*Continued on next page*

## Welder-Poets and Engineer-Essayists

*Continued*

The Hammer and Sickle group, like literary circles in other factories, operates as a workshop, with the members' work submitted for group discussion. Criticism is sometimes far from gentle, and on occasion tempers flare and feelings are hurt, but that is an inevitable by-product even of constructive criticism. And amateur writers are no less sensitive than old professionals when it comes to their own hard-conceived work.

The group meets every Wednesday evening and is frequently visited by such prominent Soviet writers as Ilya Ehrenburg and Boris Polevoi who participate in the discussion of the work under criticism. The group has also had the friendly assistance and advice of poets Alexander Zharov, Yaroslav Smelyakov and Alexander Bezymensky. Other visitors have been the French poet Paul Eluard, the Turkish writer Nazim Hikmet and the Japanese writers Tokunaga Sunao and Ivakami Dzuniti, as well as writers from the Ukraine, Leningrad, the Don and Siberia.

The twenty-eight years of the literary circle have been most fruitful. As of today, the Hammer and Sickle workshop has a total of 55 published books to its credit—poetry, fiction and essays.

Lev Podvoisky, one of the plant engineers, is a regular contributor to leading magazines and newspapers. His *Notes of an Engineer*, originally published by the literary magazine *Novy Mir*, were so well received that they were reprinted in book form and have been translated into a number of languages.

The poetry of foundryman Kiril Chirkov has won wide recognition. He did the words for the very popular *March of the Metal Workers* set to music by the composer Vano Muradeli. A group of lyrics by the fitter Alexander Nikiforov are to be published by the Soviet Writers Publishing House this year under the title *Pine Tree*. Nikolai Flyorov, a designing engineer, is the author of five published books of poems. Mikhail Teslenko, who works in the plant newspaper editorial office, has had several collections of short stories and essays published.

The welder Grigori Lyushnin writes children's poetry. His second collection of poems is being published this year by the Children's Literature Publishing House. Lyushnin is indebted to Samuel Marshak, the internationally read children's poet, for his guidance and help.

Lyushnin read one of his children's poems at the Second USSR Writers' Congress. The charm of the poem survives even the hazards



THE MECHANICAL ENGINEER, LEV PODVOISKY, IS THE AUTHOR OF THE POPULAR NOTES OF AN ENGINEER.

of translation. The poet talks of his trade as an electric welder:

*I thought I'd be an astronomer  
So that by nineteen fifty-two  
Far above the atmosphere  
I'd find a star that no one knew.*

*I'd call that star the firebird  
Because no brighter star there'd be  
But in that year I went to work  
In quite another faculty.*

*And welding away in the star-lit dark  
Above the city's ruddy light  
I cast away great sheaves of sparks  
Far brighter than the stars of night.*

The forthcoming anthology will in a sense summarize the first 28 creative years of the factory literary circle. The fairly large collection will not only present poems and stories already familiar, some very well known to Soviet readers, but also new works by the mechanic Vladimir Sergeyev, the joiner Ivan Bednov, the technician Mikhail Komarov, the foreman Viktor Rozhnov and other workers who represent the fresh crop of poets and storytellers in the circle.

It is not at all improbable that these new names will some day be familiar to large numbers of readers. It has happened more than once in the twenty-eight-year history of the Hammer and Sickle factory's literary circle. ■



INTRODUCING

## Alexander Grass, a Riga Worker

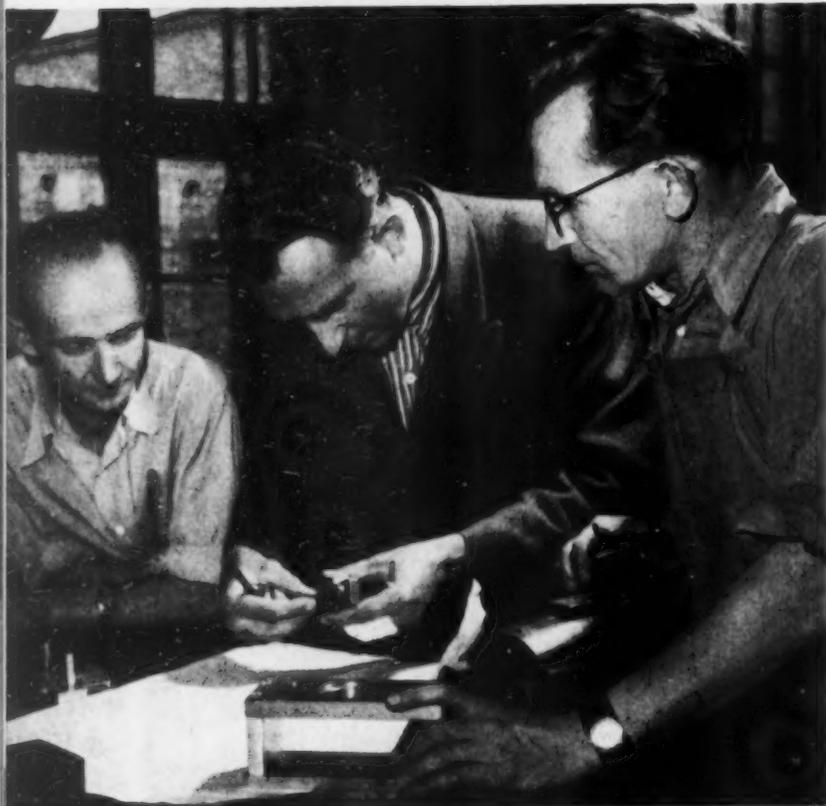
**A**LLEXANDER GRASS, senior mechanic at the WEF Works in Riga, capital of the Latvian Republic, began his career as an apprentice in the shop. The big plant produces radio sets, phonographs, telephone apparatus and other electrical and communication equipment. Grass' work won the respect of his fellow citizens and they elected him a deputy to the Supreme Soviet (Parliament) of the USSR.

Through the years Grass and his family have lived in a suburban house near Riga, tending a yard and garden that is their special hobby. Members of the family are Alexander, his wife Aida, their daughter of the same name and his parents. The senior Grass is a pensioner, having retired some years ago, after a life of labor.

*Continued on next page*

## A Riga Worker *Continued*

A machining short-cut developed by Grass is discussed with shop-mates. He has an inventive mind and likes to find labor saving angles.



A new model radio phonograph is played by Grass as he puts on his favorite record, the old waltz tune *Danube Waves* for a family friend.



After the family is put to bed at night, Grass spends many hours studying and reading to keep up with his work and the many duties of a member of the Supreme Soviet of the USSR.



The garden at the Grass home has lots of fruits and berries. Neighbors and their children are often invited to share them.



Little Aida Grass practices on the piano in the evening after completing her school lessons. Mother would like her to be a concert pianist.

THE GRASS FAMILY AND THEIR NEIGHBORS ENJOY SITTING ON THE BANK OF THE DAUGAVA RIVER NEAR THEIR SUBURBAN HOMES TO WATCH THE SUN GO DOWN.



PHOTO BY  
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# When Farmers Meet

By Lev Petrov

A GROUP OF THIRTY-FOUR FARMERS FROM ILLINOIS WHO TOURED THE SOVIET UNION LAST SUMMER PAID A VISIT TO THE VOROSHILOV COLLECTIVE FARM IN THE UKRAINE.



ASK any man on the street what comes to his mind when he hears the phrase Soviet-American relations and nine chances out of ten he will talk of diplomatic conferences. That would have been my response, too, a few months ago before I accompanied a group of thirty-four farmers from Illinois on a visit to a collective farm in the Ukraine. Here was a heartening and promising give-and-take between American and Soviet dirt farmers that gave genuine meaning to that nebulous phrase.

During the ten-day trip, the American farmers managed to get in the sights of Moscow, Leningrad and Kiev and to visit a number of the farms and machine and tractor stations. I went along with them on the trip to the Voroshilov Collective Farm.

From Kiev we traveled by Intourist bus. It was smooth-going on the hard-surface road out of Kiev until we got onto the road leading to the Voroshilov Farm. There we bumped along between fields of wheat, rye, barley and sugar beet that stretched as far as the eye could see.

We were met by Ivan Kabanets, the chairman of this big cooperative farm, who told us a little of its history.

It was organized in 1930 by small farmers from the village of Krasnaya Sloboda. It had been almost completely destroyed by the Nazis. They shipped the livestock to Germany and burned down all the houses, barns and outbuildings. Everything had to be rebuilt after the war.

Three of the collective farms in the vicinity merged to form the present Voroshilov Farm. "Thanks to that and to government assistance, we got the farm going again," Kabanets explained. "Now we have 8,240 acres of cropland and 2,120 acres of wood lots, meadows and ponds."

We came to a pond and stopped to watch boys fishing from the shore. "We have two sizable ponds," the chairman told us, "together they take up about 220 acres. We breed



IVAN KABANETS, CHAIRMAN OF THE VOROSHILOV COLLECTIVE FARM, SHOWED THE VISITORS AROUND.

carp in this one." The American farmers listened, asked questions, made notes, took pictures.

We stopped in front of a small whitewashed house with combine harvesters and tractors lined up in front of it. It was the house the tractor drivers and mechanics live in during the summer. They were out in the fields when we visited and we were shown around by the girls on duty.

The Americans went through the kitchen, dining room, the big living room with its newspapers, magazines and radio, and the dormitory. Hugh Funderberg, director of the Land Bank at Belvedere, Illinois, commented on the comfortable arrangement.

Near the house stretched the big wheat fields. The Americans sampled the kernels, looked at the soil. "How much land do you

*Continued on next page*

AT THE FARM'S ANIMAL HUSBANDRY DIVISION THE ILLINOIS VISITORS LEARNED THAT POTATOES ARE USED TO SUPPLEMENT FEED CORN TO GET MORE MILK AND MEAT.





FIELD HOUSE WHERE THE TRACTOR OPERATORS STAY TO BE CLOSER TO THEIR WORK DURING THE BUSY SUMMER SEASON ON THE 10,360-ACRE COLLECTIVE FARM.

## When Farmers Meet

*Continued*

people have under wheat?" Russell Hammer, a farmer from Polo, Illinois, asked.

"About 1,700 acres," Kabanets answered. "The rest is in oats, corn, potatoes and vegetables."

"Seems like too little corn," Francis Hickey, one of the visitors, observed. "Corn is our big crop back home."

"You see why that is, Mr. Hickey," Kabanets explained. "We raise corn mainly for feed. We need 10 to 12 tons a year for every cow, so that our 700-odd acres in corn is enough for us. Besides corn, we feed our animals potatoes, just as you do."

"You're wrong there, Mr. Kabanets," Hickey said. "We don't feed our animals potatoes. We feed them corn only. That's why they give us so much milk and meat. That's a tip for you people, if you expect to catch up with us in our milk and meat yield." He laughed.

"That's just what we expect to do, Mr. Hickey," Kabanets laughed with him. "But maybe you can increase your own yield by using potatoes and make it that much harder for us. Anyway, why don't you have a look at our cows and see for yourself whether the

combination of corn and potatoes is good."

When we got to the livestock division of the farm, there was a crowd to greet us. Everybody who could get away had come to say hello to the American visitors. We were shown practically the entire herd of 1,028 cows. Many of them were pedigreed animals that gave 3,100 to 3,700 quarts a year.

The collective farmers told us what they had done to improve livestock through artificial insemination, selection and improved feeding.

The visitors went from barn to barn and in every one they were greeted and made welcome by white-smocked girls. They stopped to talk to one, Pelageya Voroshchak, and asked her how she liked working at the farm.

"I like the work," she smiled, "and I like the money I make." Pelageya had been working at the farm five years. Last year her share of the collective farm's income amounted to 14,436 rubles.

The milkmaids on the farm, she told the American farmers, had pledged themselves to raise the average annual milk yield to 4,700 quarts per cow in order to catch up with American dairymen.

"More luck to you," the Americans banttered, "if you think you can do it."

Andrei Grichan, the farm's animal husbandry specialist, asked afterward, "What do you think of our corn and potato fed cows?"

William Detig, a farmer from Rochelle, Illinois, said, "I can't say they are the finest

looking cows I've ever seen, but they aren't bad."

Hugh Funderberg added, "Your cows look pretty well fed, but I wondered why you need so many milkmaids on your farm. I don't think you're very economical about use of your manpower."

When the Illinois visitors got through with the dairy, they looked over the horses. The farm has 150 horses and as many oxen used largely for auxiliary hauling in the fields and for transportation. In response to a question, Andrei Grichan explained that the very rich black soil, called chernozyom, was ideal for cereal crops, but that in the spring, when the snow melted, the ground became so loose that it was like walking on butter. "One can hardly walk on it," said Grichan, "let alone use an automobile. That's when our horses and oxen stand us in good stead."

"And how many automobiles does the farm own?" Les Davis, the head of the delegation, wanted to know.

"Fifteen. Fourteen trucks and one car."

The visitors then went to have a look at the pig farm. One of the pig farmers, Matryona Bogomol, showed them around the pens. "We have 1,586 pigs," she said, "that we raise for pork. Last year we had an average litter of 19.8 sucklings per sow. We are making improvements now that we hope will bring the yearly average up to 25 young per sow."

"What do you feed your pigs?" Richard Shade asked.

"Corn, potatoes, buckwheat straw, millet and alfalfa. Our pigs like variety."

"A personal question, Mrs. Bogomol," Hugh Funderberg asked. "How much do you earn on the farm?"

"Last year my son and I earned 19,387 rubles. We managed quite well on that. This year, with the farm making more money, our income will be a good bit higher."

We went through the big granaries, talked to some more of the farmers and then drove to the collective farm village. Krasnaya Sloboda is a big village of 902 houses. Almost all of them were built after the war and they were designed with space and light in mind.

In the village square are the white two-story schoolhouse and the village club. Nearby is a 250-acre orchard with fruit trees, berry patches and beehives. Tea with honey is a popular local drink and honey is one of the many farm products which every collective member receives as his share of earnings in kind in addition to earnings in money.

Before the Americans left, the Soviet farmers had some questions to ask. "Tell me, gentlemen," asked Ivan Kabanets, "now that you have seen our farm, do you think we can increase our production of meat, butter and milk in the next few years fast enough to match your yield in Illinois?"

Mr. Funderberg said, "You people have tackled quite a big job there. So far as pork goes, it seems to me possible, but very difficult. So far as beef production goes, I don't think

you can increase your herds of beef and dairy cattle that fast."

Theodore Thomas of Oregon, Illinois, added, "Your pigs look pretty good. We breed about the same type of pig for pork in the USA. Since you say that for the first half of this year you got 12 sucklings for every sow, you ought to be able to push your pork production pretty high at that rate of increase."

"And what do you think of the farm itself and of our people?"

Edward Brown of Caledonia, Illinois, answered the question. "It's clear that yours is a producing farm, not a special farm for demonstration. You have to increase production by improving your farm all the time, pretty much what we have to do at home."

Robert Dobler of Durand, Illinois, said, "So far as you people are concerned, we think you're fine. Wherever we've been, we've felt at home. We've been greeted with a smile and a handshake. We asked questions about life in your country and answered a lot of questions about life in our country."

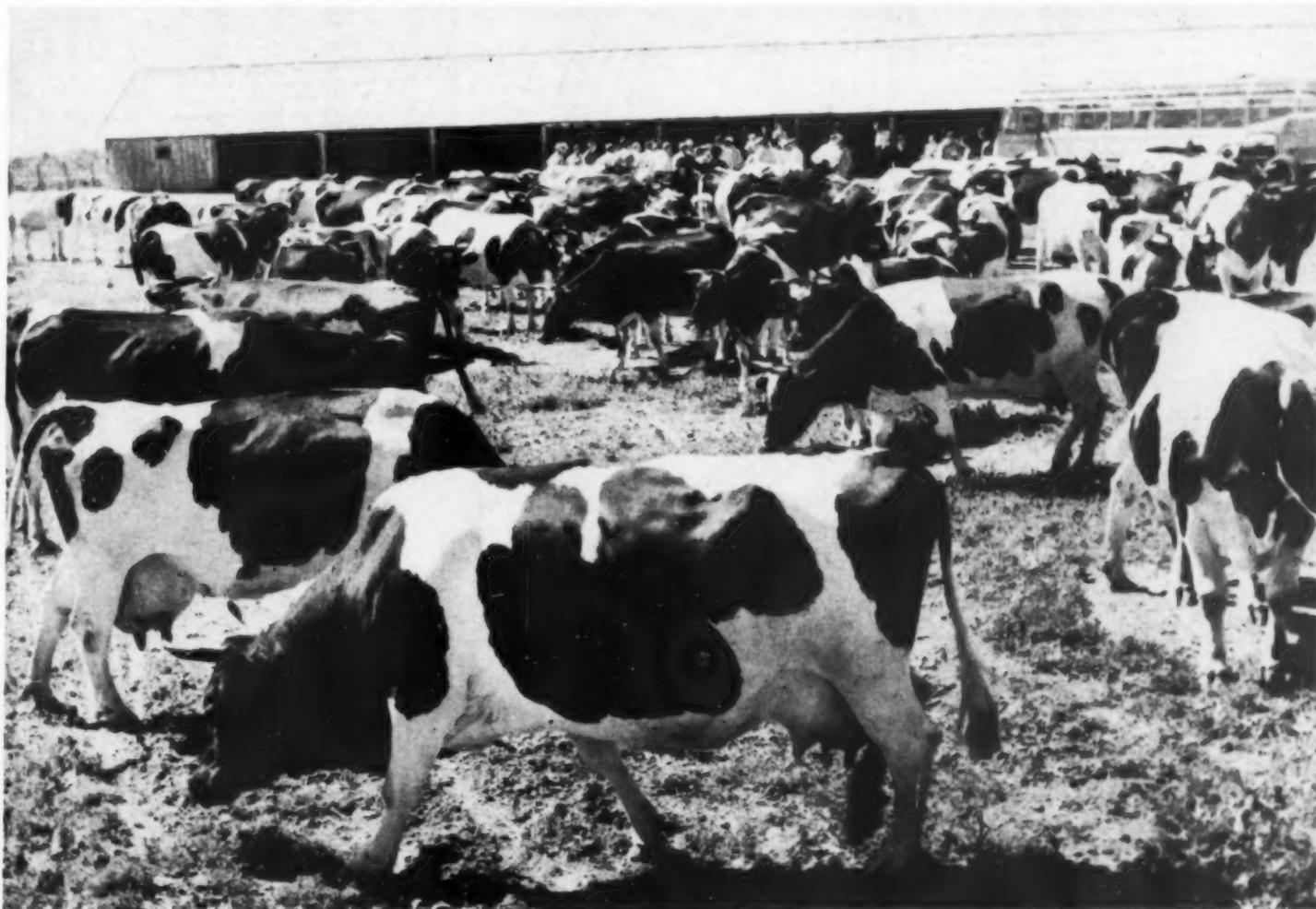
William Kauffman, a big poultry man from Waterman, Illinois, delivered the parting word. "What I want to tell you," he said, "is this. Let's compete. That should help you and us both, that kind of peaceful competition. But I warn you that we're not going to be standing still either."

To judge by the laughter and the applause, that was fine with the Voroshilov Collective farmers. ■



Russell Hammer and Alfred Brown pronounced this a fine stand of grain. The American farmers examined the soil and sampled kernels of wheat.

A PORTION OF THE FARM'S HERD WAS GRAZING NEAR THE SUMMER PASTURE SHELTER WHEN THE ILLINOIS VISITORS ARRIVED TO LOOK OVER THE DAIRY AND BEEF CATTLE.



# FIFTEEN UNFORGETTABLE DAYS OF 1957

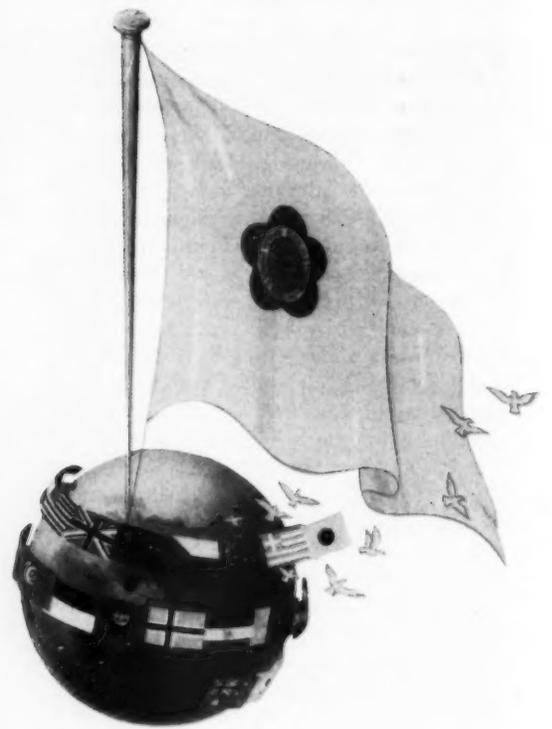
## Sixth World Youth Festival

It Drew 34,000 Young People from 131 Countries to Moscow



Muscovites packed the streets along the 12-mile parade route as the Festival visitors started for the city's huge Lenin Stadium for the opening ceremonies. Thousands pressed close to shake hands with delegations from countries large and small.

It took five full hours for the procession of visiting youth delegations to creep through the streets of Moscow. A crowd of two million cheered the city's guests. Here is one of the trucks that carried the guests from the United States.



Moscow literally took its young guests into its arms. Here a Russian woman warmly embraces a young visitor. Heartfelt greetings and sincere responses swept the city. Friendship and a swelling good will marked the entire 15-day event.



This is a general view of the parade. Gaily decorated trucks carried the 34,000 visitors to the opening ceremonies. The Festival flag was raised in Lenin Stadium with 100,000 in the stands. It was the world's largest gathering of youth.





Khesya Kop of the Netherland Ballet group said: "I'll never forget how the national flags attached to balloons flew over the stadium, with little Holland's flying next to those of the Great Powers."

## YOUTH FESTIVAL *Continued*

When the French and Soviet delegations first met, Jeannette Tarbeaux was warmly greeted by Irghash Akhunov of Uzbekistan. Young people found the language barrier an easy hurdle with a desire for friendship.



◀ The appearance of the delegation from the People's Republic of China brought a storm of applause from the jam-packed stands, and they waved back their gay response. The thundering welcome given each country's group signaled the crowd's friendship.

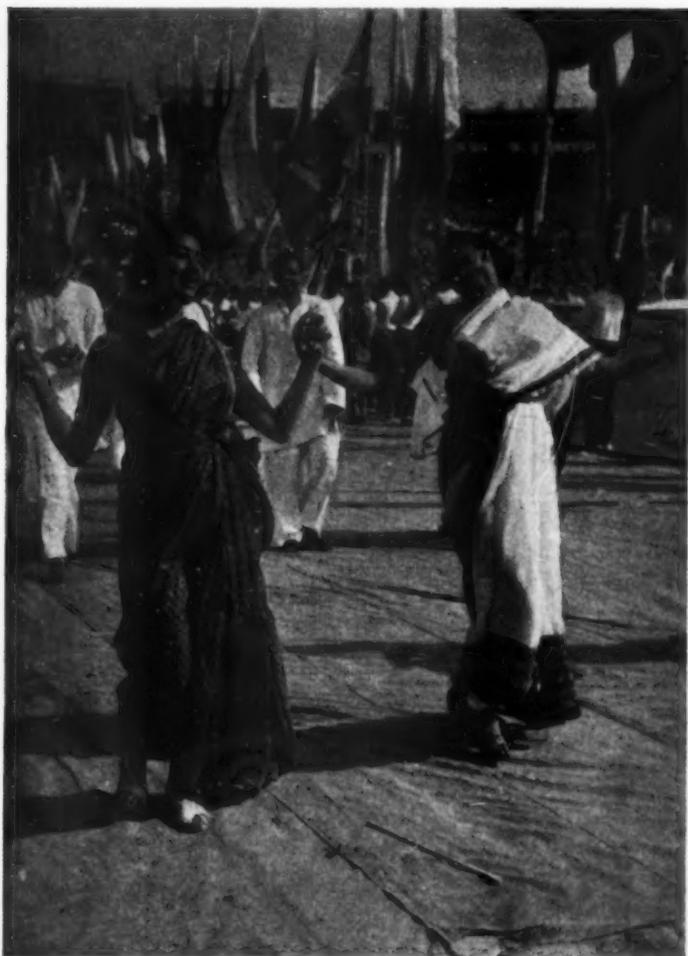
Equipped with palms and their native drums, the visitors from Central Africa march past the throngs. They seemed to enjoy every minute of the Festival. Young envoys from five continents came to Moscow for this gay holiday of youth.



Delegates of the Soviet Union joined in the march past the stands. There were representatives from each of the fifteen Union Republics including all the national groups of the country.



India's delegates won the crowd with their warm smiles and friendly manner. The 131 countries represented participated in the almost continuous program arranged for the guests.



As the Latin American groups paraded before the stands, Orlando Rodrigues, head of the Chilean delegation, swept off his sombrero. He said the Moscow Festival defied comparison.





Guy Carawan of the USA sings American folk songs to Zinaida Lvova of the Soviet group. They met at the ball held in the Kremlin. Guy and his partner Peggy Seeger won a Festival gold medal for their singing performance.

Thousands of the visitors brought their cameras along and uncounted rolls of film were exposed taking shots of new acquaintances, historic scenes and the fun of the Festival. This delegate is getting set up for what he expects to be a treasured photo.



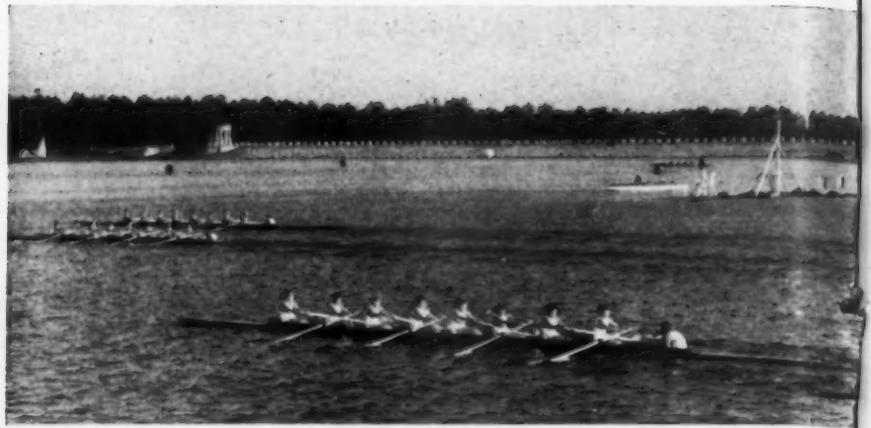
A place in Moscow was set aside for Friendship Park to be planted by members of the various delegations. Here, in the good rich soil prepared by young people from all over the world, the tender shoots will grow to maturity, a lasting symbol of youth's devotion to peace and good will.



Here the Mexican dancer, Elsie Kota, is surrounded by a group of Muscovites eager to have her autograph as a souvenir of the meeting.

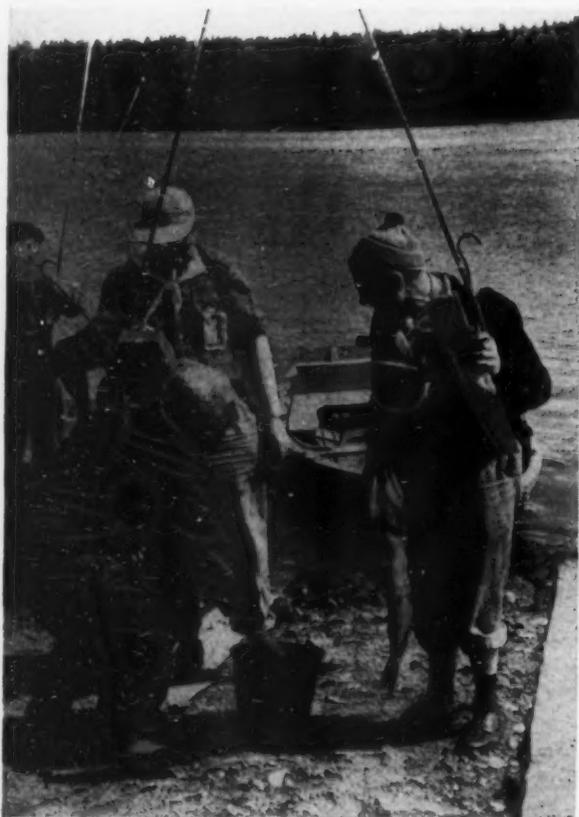


Carnival time at the Festival. Gorky and Sokolniki Parks were turned over to the gaily costumed delegates. Dancing and singing continued far into the night.



The aquatic games on the Moscow River drew thousands of contestants while the embankments were crowded with spectators. Racing shells were only one feature of the Festival's sports program. The events drew 10,000 participants.

**YOUTH FESTIVAL** *Continued*



Even during the busy Festival program the real anglers among the delegates found time to fish. Here is a group that found a spot in the Moscow River where the big ones like to hide.



With hundreds of events going on throughout the day there was no want of attractions. The 3,000-meter hurdles with this water jump was won by Semyon Rzhishchin (left) of the Soviet Union in 8 minutes 50.2 seconds.

Festival delegates met many interesting people on hand for the sessions. There were noted artists and writers as well as promising newcomers in many fields. Ilya Ehrenburg, Soviet writer, gives his autograph to Kass Marian, a member of the Austrian delegation.





Architects Yuri Arndt of the Soviet Union and Roman Halter of Britain have their own language. Halter sketches an idea on the ground while Arndt and others look on.



Fifteen hobby sessions attracted 1,700 Festival delegates, including amateur movie-makers, choir leaders and stamp collectors. Cameras were the subject of this discussion.



Members of more than 50 national students' unions took part in lively discussions held at the International Students' Club. At a meeting with the Soviet Minister of Higher Education the guests asked all of 256 questions.



There were many group sessions bringing together Festival visitors of like occupations and interests—workers of various trades, office employees, farm youth, students. This group found the fast-moving dance line a most enjoyable diversion.

#### YOUTH FESTIVAL *Continued*

A cab driver from Paris, Niquet Hugot wore a shirt weighed down with more than 100 badges given to him by young people from all over the world. They are tokens of his own attendance at Berlin, Budapest and Moscow Youth Festivals.



When the Americans visited the Luch Collective Farm, a dance in their honor was held on the patio of the farm's clubhouse.



Wherever Festival visitors met, they organized impromptu song and dance sessions that swiftly got the young people better acquainted.

As the 15-day Festival drew to a close camera-equipped delegates took their last shots of Moscow, mementos of an interesting experience.

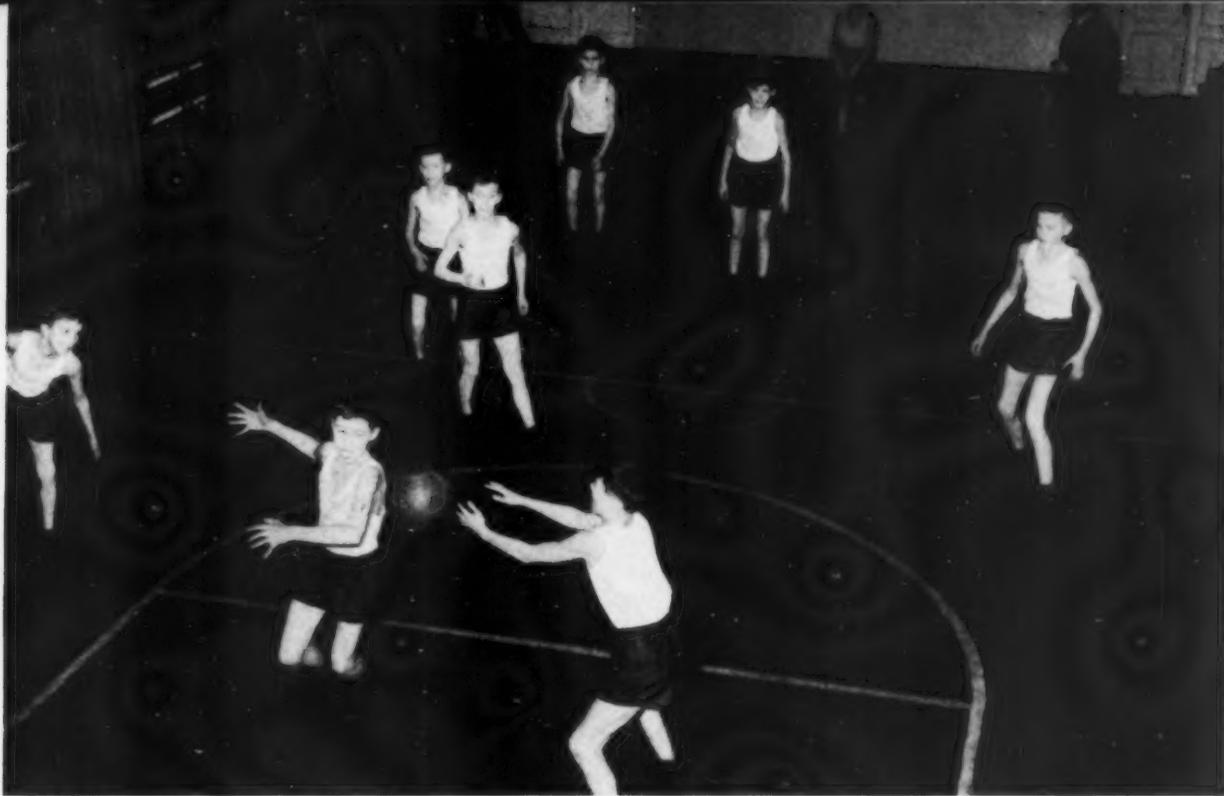


Homeward bound! Moscow's young people turned out in force to say farewell as the delegations boarded planes and trains for their return journey. Here is the Italian delegation departing from Kursk Station in Moscow.





# After School Hours



GYMNASIUMS ARE FOUND EVERYWHERE. THERE IS A NEW EMPHASIS ON INTERSCHOLASTIC AND INTRA-MURAL COMPETITIONS AT ALL LEVELS.



In the winter, flooded athletic fields in parks and at big apartments draw skaters out for a round of fun.



Skiing is an enormously popular sport for youngsters and they have many ski contests throughout the season.



Boys with a special interest in the sea and ships pursue their hobby.

*Continued on next page*

Hiking or ski excursions, according to the weather, draw older students into fine outdoor companionship in the wooded countryside near school.



Youths with aeronautical interests find their fun in building model planes. Many set world records in contests for both long distance and speed.



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U



ALTHOUGH WORKSHOP LESSONS AS WELL AS SPORTS, SINGING AND DRAWING ARE IN THE SCHOOL PROGRAM, MANY YOUNGSTERS GO IN FOR THESE IN AFTER-HOURS GROUPS.

## *After School Hours* Continued



The girls naturally prefer needlework. But many of them take an active part in a wide variety of hobbies.



Boys with natural mechanical bent want to know the operation of a lathe. Under the guidance of their school instructor they learn the performance of the tool and safety measures.



They learn to produce beautiful decorative pieces on the scroll saw.



Even this one is not too little to know what he likes. An after-school metal-working class develops a lad's skill.



Future meteorologists and weather forecasters, these youngsters learn to read all the signs.

*Continued on next page*

MANY BOYS LEARN RADIO THEORY AND CONSTRUCT THEIR OWN SETS WHICH THEY EXHIBIT AT AMATEUR SHOWS. SOME OF THEM ARE GOOD SHORT WAVE HAMS.



PHOTO BY U



Children of all ages and both sexes are interested in learning how to grow and cross plants.



High school students fascinated by biology and the natural sciences they learn in school want to extend their knowledge in after-hours hobby groups.

## After School Hours

*Continued*



Many a champion first learned to play chess in just such a set-up. The youngsters practice and then test their skill in frequent tournaments.



Art instruction is offered everyone who likes to paint. The group is provided with a well-lighted studio, good equipment and helpful criticism.



Quiz contests are a popular diversion. A normal competitive spirit is all the drive needed to learn innumerable facts. A teacher acts as moderator.



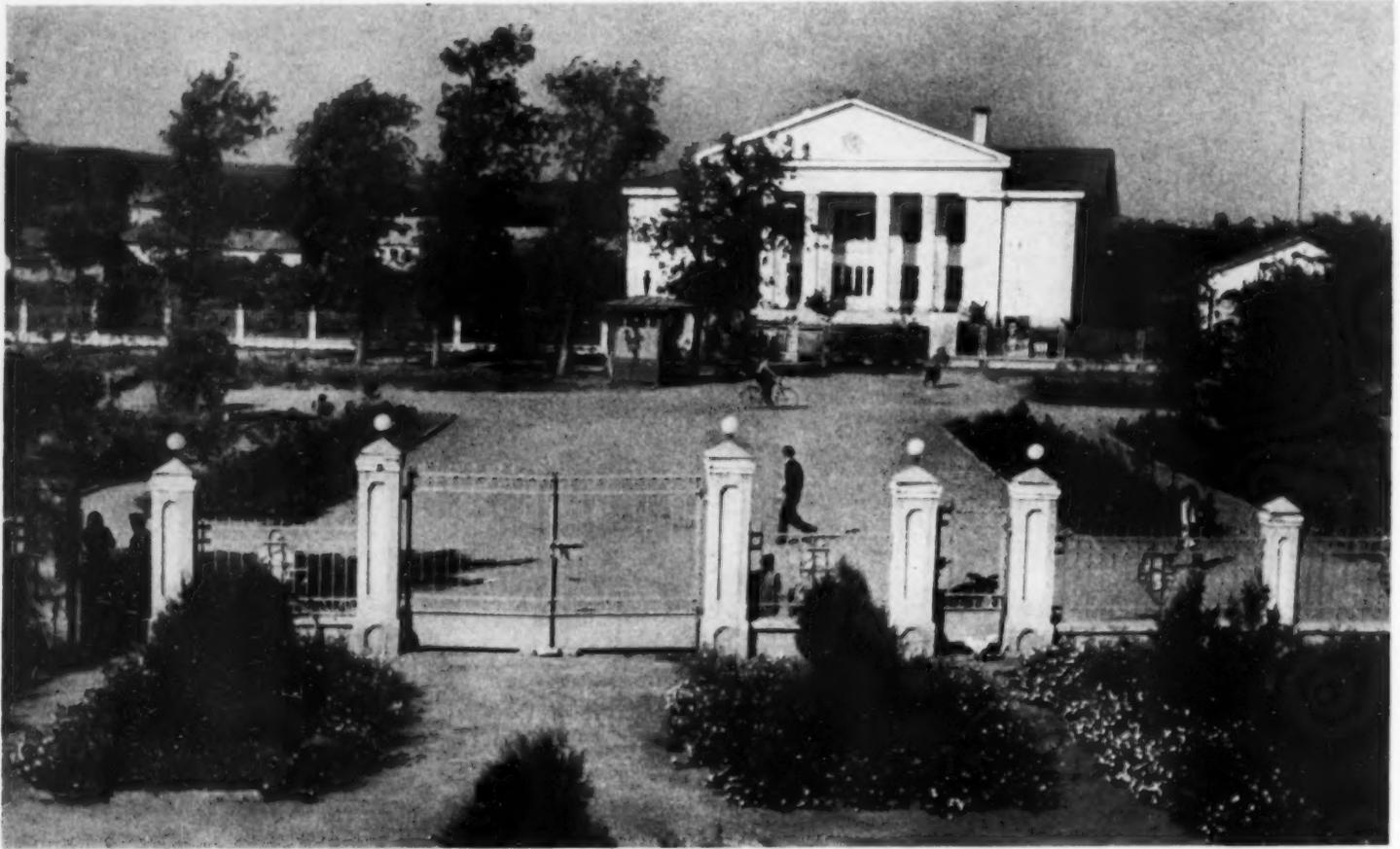
Folk dancing is a hobby with many of the youngsters, and there is enough material in the multinational country to keep them learning to a ripe old age.



THE SCHOOLS HAVE MOVIE PROJECTORS AND FILM LIBRARIES WITH REELS ON A VARIETY OF SUBJECTS. CHILDREN'S GROUPS ARRANGE FREQUENT AFTER-SCHOOL SHOWINGS.

ANYONE WHO ENJOYS SINGING AND CAN CARRY A TUNE IS WELCOME TO JOIN THIS GROUP. A QUALIFIED INSTRUCTOR ACCOMPANIES THE CHILDREN AND TEACHES THEM.





THE SOCIAL LIFE OF THE COLLECTIVE FARM VILLAGE OF ZOLSKAYA IS CENTERED IN AND AROUND THIS NEWLY CONSTRUCTED RECREATION CENTER ADJOINING THE PARK.

## HOUSING FOR FARMERS

*By Mikhail Alexandrov*



The Zolskaya village's kindergarten is fully equipped with everything to keep youngsters happy. They have specially trained teachers, and the buildings have been carefully planned to delight them.

SQUINTING down the sun-lit street lined with poplars and acacias, 60-year-old Nikita Kurilov, a veteran resident of the village of Zolskaya in Stavropol Territory of the Russian Federation, rubs his gray-streaked head and says:

"I've never before seen so much construction in this community."

The recollection of the old-timer points up the changes that have come to the village with remarkable speed.

Whole blocks of new houses with glass porches and fretwork balconies sprang up in a very short period, giving homes to about 500 farm families. All the houses were erected with the help of the collective farm and now are owned by the individual families.

One of the most attractive of the new structures is the farm's recreation center with its auditorium seating 400, a well-stocked library, and special rooms and facilities for amateur art circles and sportsmen.

Another new building that draws immediate attention is the maternity home with its bright, cheery rooms. It also houses the kindergarten

that has been finished with care and furnished to delight the youngsters who stay there under experienced teachers while their parents are working.

The aged individuals of the village were not forgotten in the building activity. Those who find themselves alone in their declining years may live in a special home built for them and fully maintained by the collective farm.

All of this construction work, however, did not complete the task of the building crews. Wherever one looks, there are scaffoldings and new jobs under way. By the year's end some 200 additional families will hold housewarming parties, and the target for 1960 calls for completion of another 900 new houses.

Among the projects already laid out are a new hospital and school. Trucks are busy hauling materials to the sites. Adjoining the granaries and flour mill, a starch and molasses factory is going up alongside a feed concentrate establishment. Two new cowsheds, three pig pens and five sheep shelters are nearing completion.

Special crews of building workers recruited from the ranks of the collective farm membership carry out this construction. They number around 150—carpenters, cabinet makers, brick masons, plasterers and concrete workers. Their operations are guided by Pavel Kulikov, an engineer. This team of constructors is furnished with all the tools, machinery and equipment necessary, including workshops, a brick kiln and tile factory. Present plans call for the addition of frames for the



The guest house at Zolskaya village is popular as a place to put up visitors who come to see the collective farm with its 20 million ruble income. A new hospital and school are under construction.

preparation of reinforced concrete sections to further facilitate the building program.

Construction projects on such a scale involve heavy outlays of money, but the peasants of Zolskaya village can meet these expenses. During the last three years the collective farm's income has jumped from 7.4 million to 20 million rubles. This has been due to the constant rise in productivity and the marketing ability of the farmers coupled with the substantial increase in the government's purchasing price for agricultural produce. This rise in prices paid to the country's collective farmers, incidentally, has in no way touched prices charged retail consumers. Retail prices remain unchanged.

The high income of the collective farm gives

it money to invest in industrial construction projects. In 1957 these projects required an outlay of 5 million rubles. And approximately the same amount of money is being spent by the individual peasants for their own housing from private means.

Individual farmers who lack sufficient funds of their own to finance a house may obtain loans through the collective farm's mutual insurance fund. These loans cover building materials, manpower and transportation costs and are for seven to ten year terms at interest rates not exceeding two per cent per year. Should a home builder default in payments, he is required to pay a penalty of one per cent per annum on the amount in default.

*Continued on next page*



There are many new houses in Soviet Estonia. This one belongs to the family of a fisherman.



In the sunny and warm climate of the Crimea, farm villages take on an almost tropical appearance. Distant mountains shelter the cottages and gardens. Each family has its own house and plot of land.

## HOUSING FOR FARMERS

*Continued*



Collective farmers stroll the street in a Byelorussian village. The new housing program has benefited farmers in every Soviet Republic. One-family house construction reached 750,000 in 1957.



Modern methods and skilled labor enabled this Latvian village to erect housing with every convenience. In the next three years 2,550,000 houses will be built in the Soviet Union's rural areas.



An Uzbek village in Central Asia recently acquired this modern maternity home. There is free medical care and hospitalization for the mothers and pediatric attention for the infants.

Failure to have the loan paid off on the due date will not deprive the builder of title to his house.

The village of Zolskaya with its many new houses and facilities for the farmers is not an exception. In the period from 1946 through 1956 the country's rural population has erected 5,700,000 houses, and the figure does not include dwellings set up for the workers on state farms, machine and tractor stations and other establishments. On the eve of the Second World War, collective farms, which unite almost all the nation's peasants, had 18.7 million households. Thus, in the last ten years alone almost one-third of the collective farm families have moved into new houses.

Housing construction has been gaining in scope in the farming areas every year. Whereas in the past decade the construction of one-family houses amounted to an average of 570,000 annually, in 1957 the preliminary estimates show it will reach 750,000 and in the next three years (1958-1960) 2,550,000 houses will be completed and turned over to new occupants.

Today's collective farmer wants to live in a modern house with all conveniences. He wants his village to be built with wide streets and many trees, spacious squares and civic buildings to meet the community's needs. And he has all the material possibilities of realizing these desires at this time because of the strengthened and growing economy of the collective farms. In the three-year period from 1953 through 1956, for example, the income of collective farms has almost doubled.

Many villages have been rebuilt or are under reconstruction in accordance with architectural plans and the pace of this work is being increased. This effort has brought new tasks to the institutions and organizations directing rural construction and the designing institutes and offices. They are busily drawing up typical residences, nurseries, hospitals and schools as well as plans for the reconstruction of old villages to meet modern requirements. These plans are varied according to the locale in which they are to be used and to meet the national preferences of the regions involved.

Industrial enterprises are at work supplying the countryside with more earth-moving equipment, cranes and other machinery. They assist the collective farm managements in building brick kilns and tile factories and increasing the production of locally available materials. All of this will combine to lower costs and make it possible for the peasants to build better houses more rapidly.

Nikita Kurilov, the old peasant from Zolskaya, was so right when he said:

"I've never before seen so much construction going on in this community."

And what Kurilov said for Zolskaya could be repeated for village after village across the breadth of the entire Soviet Union. ■



THE CITY OF NOVGOROD TODAY. IN THE CENTER STANDS THE KREMLIN, NEAR WHICH THE ARCHAEOLOGISTS HAVE EXCAVATED THE "NATURAL MUSEUM" OF ANCIENT LORE.

## TRACING *an* ANCIENT CULTURE

By Boris Kolchin, *M.Sc. (History)*

*USSR Academy of Sciences*

**I**N the 12th century, not long after the Normans conquered England and a good 300 years before Christopher Columbus discovered the Americas, a six-year-old boy named Onfim was studying the Russian language in his native town of Novgorod.

This is not a world-shattering fact in itself. But some of the circumstances under which young Onfim performed his tasks are shedding startling new light on the ancient and medieval history of the old cultural center known to historians as Novgorod the Great.

For instance, Onfim "wrote" his exercises on birchbark and preserved his work in a birchbark notebook.

And like all boys of all historical ages, when he got bored with copying letters and combining them into syllables, he would "illuminate"

his notebooks with drawings of himself on horseback leading a great army to victory.

Onfim's Novgorod elders also used birchbark for correspondence, and the things they wrote open new avenues to revelation of the nature of the civilization in which they lived.

One 14th century citizen of Zlostyitsy, a neighboring village, wrote on birchbark to one Yuri Ontsforovich, a powerful man in the feudal republic of Novgorod.

This man, the letter reveals, owned the flour mill. It was rumored he was thinking of appointing a new miller. The man who wrote the letter was the current miller and his birchbark note is an eloquent plea that he be retained in his job because he is old and needs the money he earns.

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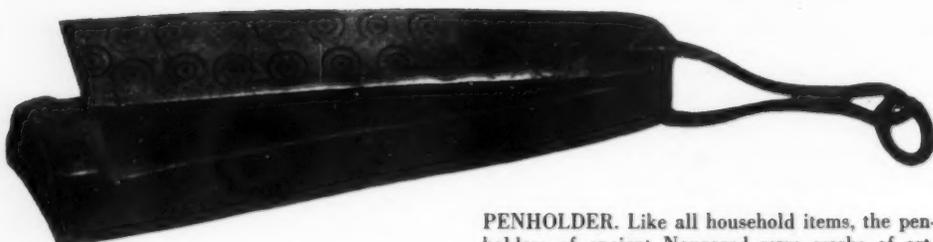
**BIRCHBARK NOTEBOOK.** This 12th century discovery is a birchbark "page" from the notebook of a six-year-old Novgorod boy. When he got tired of his exercises, he drew pictures.



11th CENTURY COLUMN carved in wood. Later similar columns were reproduced in stone.



ANCIENT PAVEMENT. Velikaya and Kholopya streets in the Novgorod of the middle ages were paved with fitted wooden planks. So well built were they that several layers have been safely preserved.



PENHOLDER. Like all household items, the penholders of ancient Novgorod were works of art.

## ANCIENT CULTURE

*Continued*

In the 13th century one Pyotr, an ordinary citizen of Novgorod, "birchbarked" a letter to his wife Maria urgently pleading for help. Pyotr, it seems, had bought a strip of meadowland near Novgorod. But the other peasants, believing they owned the land, took all the hay from it. Pyotr asks his wife immediately to make a clear copy of the deed recording the sale of the land to him so he can show it to the peasants who took his hay.

A century before Pyotr was having his troubles over the pasture lands, a certain Gostyata in a letter addressed to a Novgorodian named Vasilvi complained bitterly that his father, a widower, had remarried and had driven him out of his house and taken away all his property. He pleaded with Vasilvi to

come and assist in a fair settlement of the dispute.

In the yard of a Novgorod artisan of the 13th century, archaeologists have uncovered the most ancient Russian alphabet known. The 36 letters were engraved on the polished surface of a small board. The other side of the board was covered by a thin layer of plastic wax. From this find the archaeologists learned that the children who followed our six-year-old Onfim of the birchbark notebook had a working device that served the same purpose for which slates were used in other parts of the world.

The children of Novgorod of that century, who like Onfim were learning to write, could do their exercises on the wax surface. If they needed to refer to a letter, all they had to do was turn the board over and look it up. When the exercise was finished and approved, they could "erase" their work by simply rubbing the waxed surface, in the way school children using slates wash them clean of chalk.

These discoveries about the writing habits



**BONE DRAGON.** Intricate ornaments like this carved badge were favorites in ancient Novgorod.



**CANE HEAD.** This 12th century relic once adorned a Novgorod dignitary's walking stick.



**BONE PLATE.** This 12th century plate with a dragon was used by a Novgorod householder.



ГРАМОТА: Ш ТЗЖЗНОМНРА: КЗМНІСОУМЕ:  
 КОУПНАЗЕСН: РОБОУ: ПЛЗКОВЕ: АНЗІНЕМА:  
 ВЗТОМЗАЛАКЗНАГЗІНН: АНЗІНЕСАДРОУ  
 ЖННА: ПОМАПОРΟΥ: УНЛА: АНЗІНЕКА: ПТОСЗ  
 ЛНКЗТОМОУ: МОУЖЕВН: ГРАМОТОУ: ЕЛН  
 ОУНЕГОРБА: АСЕТНХОУОУ: КОНСКОУПН  
 ВЗ: НІКЗНАЖЗМОУЖВЗСАДНВЗ: ТАНАСЗ  
 БОДЖАТЗІ АТФЕЕСНН: ВЗЗДЛЗКОУНЗ:  
 ТЕХЗ: АНФЕМЛННН: ЧЗТЖЕОУНЕГО:

**BIRCHBARK CORRESPONDENCE.** It concerns a female servant purchased by a Novgorodian. She had been stolen from a princess who wanted her back.

of long dead Novgorodians are the partial results of the excavations recently made under the flourishing Russian city.

A special archaeological expedition of the USSR Academy of Sciences has discovered in the heart of Novgorod, which was founded in the 10th century, a naturally created museum for the study of the habits and social organization of the ancient and medieval inhabitants of the region.

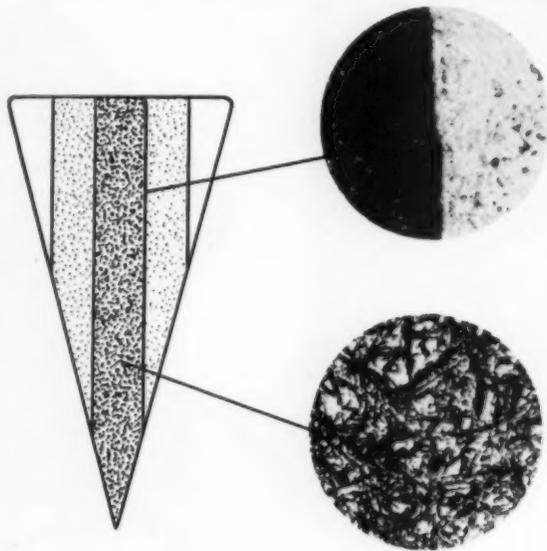
Near Novgorod's Kremlin, the "frozen history" goes down into the earth, layer under layer, to a thickness of about 30 feet. In this so-called "cultural layer" are found the remains of buildings, streets, implements, wood, bark, fruit, grain, fabrics, leather, tools, household equipment and dozens of other items of daily life. Many of these items on most archaeological sites have been destroyed by time. But because of special qualities of the soil they have been preserved at Novgorod.

The Novgorod excavations cover an area of 86,000 square feet. They have uncovered three ancient streets paved with neatly fitted

*Continued on next page*



LAMINATED KNIFE. 10th century Novgorodian used this knife made of several layers of different metals. Magnified diagram of blade cross-section shows structure of steel edge and iron sections.



## ANCIENT CULTURE

*Continued*

and finely leveled boards and more than 750 ancient buildings including shops, homes, "factories" and meeting places.

Most of the homes were two stories high and were made of logs. The upper floors contained living quarters and the ground floors shops, workrooms and storerooms.

In the 10th to 12th centuries, the streets of Novgorod were 16 to 19 feet wide. When the boards used for paving became worn, new boards were placed over them. So well preserved were these streets that several layers, one on top of the other, have been uncovered.

The Novgorod of those Dark Ages also had water mains made by well seamed wooden pipe wound around with birchbark. The pipes, some 20 inches in diameter, carried surface water and rain to the Volkhov River on which Novgorod is situated. Students have found no counterpart for this product of Russian artisans in any other part of Medieval Europe.

In the middle of the 12th century the buildings of Novgorod were surrounded by orchards of apples and pears and raspberry bushes. Two such orchards have been uncovered in the heart of the city. Inside the homes were many carved wooden ornaments, some of them depicting household gods. The homes were adorned with friezes, porches, gates and window frames of elaborately carved wood. There were floral ornaments and figures of dragons, griffins and centaurs.

Practically every household utensil had some ornament. Cups, spoons, forks and knives were elaborately carved. A gentleman of Novgorod in those days went walking with an intricately carved figure on his walking stick.

More than 1,000 spindles have been exca-

vated, many of them with elaborate poker-work adornments. Boats, sledges and children's sleds bore the work of artists.

Russian craftsmen in those far-distant ages were already making steel tools for woodworking, bone carving, masonry and metal working. The Novgorodians wore colorful fabrics and highly finished leather footwear. The excavators have found leather masks for clowns, and leather balls used to play *lapta*,

a Russian game similar to modern baseball.

The birchbark letters and records of business and commerce were pressed into the bark or scorched into it by special instruments made of smoothly polished bent bone. The excavators have found more than 250 of these birchbark manuscripts. There are letters written by one artisan to another, by a weaver to a merchant, peasant to feudal lord, sisters to brothers, and businessmen to other businessmen.

To archaeologists these discoveries represent a deeper meaning than simply the human facts that little boys in the Dark Ages got tired of their writing exercises and drew fantasies of themselves as great military heroes. To us they open a vast area of new evidence.

Novgorod was an important economic, political and cultural center of ancient Russia. It was known for its skilled artisans, artists, fine shipbuilders and famous warriors. High social development was flourishing in this feudal republic.

Discovery of the many implements and particularly of the birchbark manuscripts has made it possible for us to study a period that had been thought closed forever to historians. It had been believed that no early written records of the Russian language, for instance, were in existence.

Until recently it had been thought that reading and writing in those days were confined to priests and noblemen. Now we know that even peasants knew how to read and write and that education and culture were at a high level at that time.

Discoveries on this expedition have been so rewarding that the work is progressing at an increased pace and new important findings are anticipated. ■



HOUSEHOLD GOD. Wooden carvings like this one adorned most of the homes of ancient Novgorod.



EARLIEST ALPHABET. Discovered in Novgorod, this board contains the 36 letters of the Russian alphabet. Reverse side had a waxed surface used by children for a slate.

# SKI JUMPING

By Victor Kuprianov

**M**OST of us have envied the birds soaring in space. Some of us have attempted to imitate them, employing wings and motors. Still others have experienced the feeling of free flight without the accompaniment of cumbersome equipment. All that's required is a pair of skis and a bit more than an average share of nerve and optimism.

Once up on the jump and shoved off, it's easy. You ski down at express train speed, then push off and you're hurtling through space. At this point you must remember to double up like a jack-knife for otherwise landing might be an embarrassment. The whole theory is to land on your skis, not on anything else!

One well-known athlete, asked about the sensation of ski jumping, put it this way: "It's something like bailing out with a parachute as the wind whistles by and the earth rushes up at you. But with a 'chute you hold onto the straps and they to you. So you feel you're not exactly alone in space. When you jump in skis, you are absolutely alone. But the longer you soar the better you like it."

Ski jumping in our country dates back to 1906 when the first jump was erected. The first Nordic combined tournament was held in 1912 and the first national ski jumping championship in 1926. But it was not until 1934 that the real beginning of ski jumping can be reckoned. That was when the large jumps were equipped in various parts of the country. Since then facilities have been increased and expanded and by 1937 the Soviet Union was ready to hold jumping championships annually.

Now ski jumping is not restricted to any one locality. First-rate facilities exist in all the snow-blanketed parts of the country and the sport is being popularized in many sports clubs at factories, schools, farms and institutions. They all provide coaches, the skis and jumps, so that the cost of the equipment is never a deterrent to the novice.

Ski jumping is a sport that requires skill. It's one thing taking the jumps on hillocks near home, and quite another braving the regulation ski jumps. Here the skier doesn't merely try for distance (some of them manage over 200 feet) but is also rated for form in the air. That is why the man who jumps farthest isn't necessarily the winner. He may lose points for bad posture or faulty landing techniques.

When hundreds or thousands of fans are watching the bird-like soaring of the jumper, everybody admires his perfect timing, his graceful movements as he shoots off the plat-

*Continued on page 53*





THE JACK-KNIFE POSTURE AND BALANCING WITH OUTSTRETCHED ARMS WHILE SOARING THROUGH THE FROSTY AIR HELPS THE JUMPER ASSURE HIMSELF A "HAPPY LANDING."

STEEL-TRUSSED SKI JUMP AT LENINGRAD. JUMPS SUCH AS THIS HAVE BEEN BUILT IN THE SNOW-COVERED AREAS AND ARE CROWDED BY SPORTS FANS ALL SEASON LONG.



# SKI JUMPING

Continued from page 51

form with the speed of a bullet, bends far forward with his outstretched arms beating the air for balance. The attainment of this perfected skill is the result of months and years of hard training and a good many bruising tumbles.

The ski jumper is usually busy 12 months of the year, not just in the wintertime. During the summer he keeps in trim with gymnastics, swimming, diving, rowing or track and field sports if he chooses. Or he may elect to keep his ski form by going in for mountain skiing. When winter returns the jumper not only jumps, but also is trained in the slalom, in downhill techniques, the turns, posture and correct form while continuing his gymnastic drills. The jumper also gets coaching in the theory of skiing. It helps, say both coaches and jumpers.

One nice thing about ski jumping is that even if you fail to break records, you at least build up your body. That's why it is so popular. The number of devotees in the Soviet Union runs well into the tens of thousands with a very high percentage being college men.

The ranks of the jumpers are replenished regularly from among the more ambitious and daring of the cross-country skiing fans. Each year national competitions in this sport find literally millions entered in the preliminaries. And, of course, there are millions of others who ski for a day's pleasure without any thought to entering any kind of competition.

Soviet jumpers have been building up skill gradually and they have been making strong



MEMBERS OF SEVERAL SOVIET SPORTS SOCIETIES ASSEMBLE FOR THE START OF A BIG JUMPING COMPETITION.

bids for top honors at international tournaments. When in 1952 Moscow played host to top-notch jumpers from European countries, our jumpers were able to show that they had reached international class. Nikolai Trusov even managed to place second.

The World Championships in 1954 and the Olympic Games in 1956 showed that although our jumpers have acquired the knack of putting distance into their jumps, landing techniques remained their weak point. And in many cases the longer jump of a Soviet entry merited a lower rating than the shorter jump.

During last winter there seemed to be an upturn in our performance. The Soviet Union was entered in six international contests and won three first place awards. Nikolai Kamen-sky and Nikolai Shamov were two names that

figured among the leaders. However, the showings were not stable and from one tournament to another there were setbacks.

But our jumpers were not discouraged by these setbacks. Although at some contests we won no medals, they provided us with the experience on which any first-class performance must be built. And this is very important because we are still seriously handicapped by the lack of experienced coaches.

Preparations are now under way for the world championships to be held in Finland next year. Sports experts here are optimistic and expect the Soviet Union to do better than it did at the Olympics when Nikolai Shamov placed sixteenth. It is too early to make forecasts at this writing. We shall have to see the international warming up tournaments in Austria, Germany and elsewhere first. ■





THE DOORS OF JAANI KIRIK IN TALLINN ARE OPEN TO ALL WHO WISH TO ENTER.

# Church Doors Are Open

By V. Sepp

A TYPICAL SUNDAY MORNING SERVICE IN ONE OF ESTONIA'S LUTHERAN CHURCHES.



**J**AANI KIRIK, with its slim spire, stands glistening on one of the central squares of Tallinn, capital of the Estonian Soviet Socialist Republic. Its name means Church of Jaan.

I strolled in through the wide open doors of this Lutheran house of worship one Sunday as the morning service was about to begin. The pews were occupied, mostly by elderly women with a scattering of men. Pastor Leib, Dean of Jaani Kirik, delivered the sermon. When he finished, Juho Vaarandi played a hymn on the big organ. There was a prayer, then a hymn sung by the congregation accompanied by the organ and the service was over.

I stopped to talk with Pastor Leib. "Freedom of conscience is very real in the Estonian Republic," he said. "No one is compelled to go to church, but our doors are open to everyone."

Pastor Stilverk, Dean of Puhavaimu Kirik, told the same story. During World War II he had fled to Germany but in 1949 he returned and took up his pastoral duties in his Tallinn church.

Archbishop Jaan Kiivit, head of the Lutheran Church in Estonia, told me, "The Lutheran Church is perfectly independent and maintains contact with other churches of the country, including the Russian Orthodox Church. Of course we are in close touch with the Lutheran churches of our neighbor Latvia and those of Finland, Germany, Great Britain, America, and other countries where there are Protestant churches."

The Archbishop remembers visits to Finland and, in 1956, to the USA as being a help toward better understanding. He hopes there will be many more such visits.

"Maintenance of close ties with the clergy of other countries," he said, "is sure to strengthen friendship and agreement among the nations and serve the interests of a firm peace the world over. This is consistent with the teachings upon which the activities of our church are based."

It is no secret that the overwhelming majority of the country's population believes that morals and ethics may better be served through mediums other than religion. But evidence throughout Estonia and in other parts of the country proves once and again that the government makes no effort to suppress religion. In fact it often supplies funds for the restoration of old churches which are architectural masterpieces or represent a specific historical period.

As Archbishop Kiivit pointed out, there are as many churches in Tallinn now as before the war. There are 170 Lutheran parishes in Estonia. Their pastors are trained in the Consistory, where the Bishop resides. Many Lutheran organists are graduates of the Tallinn Conservatory.

The Archbishop cited, as an example of government help, the work now being done on Toomkirik Cathedral in Tallinn. Three sides of this ancient edifice were founded on solid rock. The fourth side, although resting on heavy foundations, was built upon sandy earth. Subterranean waters have eaten away this sand and the cathedral is listing, causing cracks to appear in its masonry.

Workmen are now shoring up the weak foundation and placing under it a firm bed upon which it can rest without further danger of sinking. Standing on Toompea Hill in Vishgorod, the old part of Tallinn, one can watch the workmen of the State Construction Trust completing the job.

Restoration work is also being completed on Niguliste Church, one of the best examples of Gothic architecture in Tallinn. When the job is finished, the entire edifice, inside and out, will look just as it did in the fifteenth century. ■



Archbishop Jaan Kiivit, head of the Lutheran Church in Estonia, believes that the clergy can be an aid toward better understanding among nations.



Pastor Leib, Dean of Jaani Kirik, delivers a sermon. His church is one of the 170 Lutheran parishes that exist in the Estonian Republic.

Juho Vaarandi leads the congregation in hymns during the service. Organists receive training at the Tallinn Conservatory and church schools.





SPRING

## Amateur Photographer



ALEXEI PEREVOSHCHIKOV lives in Kir-ovo-Chepetsky, a small town in the western part of the Urals. For the past several years he has traveled a good deal in his native region, a camera his constant companion.

One easily recognizes the artist's style in some of the photographs we have produced here.

In his genre photographs, Alexei Perevoshchikov's manner is subtle and warm, he shows great professional skill in capturing what is most

typical in his models and in stressing characteristic features of human relations. *Grandson's Wife*, portraying Alexei Perevoshchikov's 84-year-old mother, his son Igor and his daughter-in-law Elvira, is in itself a small story about a worldly wise old woman who has just made the acquaintance of the new member of her family.

The artist has been very successful in his story photographs of children, who are revealed in all their childish spontaneity, as in *The First Lesson*, an especially eloquent picture.

Perevoshchikov's poetical landscapes are highly attractive and show that he was truly enamored of the loveliness of nature in his native northern region whose beauty he can subtly feel and penetratingly observe.

Perevoshchikov's works, 160 photographs in all, were recently shown at the Art Museum in Kirov, the chief center of the region where Perevoshchikov lives. The exhibition attracted general attention among the local amateur photographers. ■

GRANDSON'S WIFE

THE FIRST LESSON









FRESH TRACKS SPELL A TIGRESS ON THE MOVE . . . AND THE START OF OUR STORY.

THE TIGRESS IS TIED BY IVAN TROFIMOV AFTER PUTTING UP A FIERCE FIGHT.



FORKED POLES AND DOGS HOLD CORNERED BEAST AFTER IT IS DRIVEN INTO THICKET.

# CAPTURING TIGERS ALIVE

**D**EEP IN THE trackless forests a couple of hundred miles northeast of Vladivostok in the Soviet Far East professional hunters earn their living the hard way—taking tigers alive.

The veteran huntsmen move into the highlands of the upper Tudu-Vaku River and establish camps. They find the snow-covered wastes of the territory heavily populated with all manner of wild life. There are wild boar, brown and black bear, deer along with multitudes of sable, otter and many varieties of other small and large game.

Although other hunters and other dogs might be easily distracted by the abundance of game, these professionals and their dogs have a definite purpose. They want just one kind of animal—the wily and extremely dangerous tiger.

As in every other hazardous occupation, there are tricks of the trade that mean the difference between a successful hunt and failure. The



SHE TAKES AN EXTREMELY DIM VIEW OF BEING CAPTURED. THIS TIGRESS IS IVAN TROFIMOV'S TWENTIETH CATCH IN THE WILDERNESS TO THE NORTHEAST OF VLADIVOSTOK.

THE HUNT IS OVER, AND THE TIGRESS IS CARRIED TO THE HUNTMEN'S CAMP.



BOXED ON A SLEDGE, SHE CONTINUES HER TRIP ON THE WAY TO CIVILIZATION.



tiger hunters we picture here are headed by Ivan Trofimov. They are men with enough stamina to track their quarry through deep snow.

Once the dogs find a tiger, the hunt begins. Trofimov and his crew armed with stout forked limbs and a coil of heavy rope fan out in pursuit. Sometimes it is hours before the tiger tires or becomes angry enough to make a stand. When it does, the hunters close in and while the dogs hold the beast at bay, the men move in and seek to pin him down with their poles. Once that has been accomplished, the rest is relatively easy.

The tiger is securely trussed and then carried on poles to the camp site. There the animal is placed in an iron cage and the long trek back to the railroad begins. The tigers are in great demand for zoological parks throughout the world and Trofimov himself has a record of having bagged twenty tigers without firing a shot. ■

THREE SNARLING PRIZES ARE A FAIRLY GOOD HUNT FOR IVAN TROFIMOV'S TEAM.





## It Takes Skill To Prepare Caviar

By Vladimir Krasnov



After undergoing a complicated grading system, only caviar that meets high standards of taste and quality are canned by Astrakhan plants.

ALEXEI SHANDALOV, a veteran fisherman, begins pulling in his net from the waters of the Volga. The closer it comes to shore, the more tempestuous becomes the water within the net. It is as if a tornado is surging within the strands. Fourteen fellow fishermen come to his aid as the giant fish within the net fights for freedom.

After the fishermen subdue the giant, lift him by crane to a raft and examine him closely, their enthusiasm increases. Yes, this is indeed a beluga. It is 13 feet long and weighs 1,210 pounds. It carries enough roe to make 220 pounds of the finest black caviar.

This is only the beginning of the long, arduous and painstaking process by which the roe of a big fish caught in the lower reaches of the Volga River or the Caspian Sea is transformed into caviar for the buffets of the world.

In the first place the great fish must be delivered alive to the processing plant on shore. The roe of a dead fish loses its elasticity rapidly. It cracks and becomes impossible for processing. Every minute is precious. A fleet of fishing boats will pick up fisherman Shandalov's giant beluga and rush it with other fish to the Mikoyan Fish Canneries at Astrakhan, a city standing on the Volga where it empties into the Caspian Sea.

There the big fish are delivered to experts and the roe will be treated with all the care and skill developed over generations of training. Those in charge are artists whose precision rivals that of the world's greatest chefs.

The Mikoyan Canneries supply whole-grain caviar, pressed caviar and jastiq (natural caviar). The finest whole-grain caviar comes from the beluga, the variety of sturgeon which Fisherman Shandalov caught in his net. The best pressed caviar comes from the sevryuga, another species of sturgeon. The bigger the grain and the lighter its color, the more expensive the final product, provided always that the expert processors make no mistake in their intricate work.

The Soviet Union is practically the world's only country with commercial resources of beluga, sevryuga and other sturgeon. Only the Caspian Sea has such a wealth of big fish. The Volga is the sturgeon's great spawning area. Hence the black caviar processed along the shores of the Caspian is famous the world over.

But the advancing tide of civilization and industrialization is threatening the caviar supply. The development of hydroelectric plants on the Volga and other inroads of industrial progress might cut down the number of sturgeon hatched each year. This is a source of concern to the Soviet Government and every possible means for the preservation of the sturgeon is being employed.

There is good reason for this concern because black caviar, in addition to tickling the palates of millions throughout the world at cocktail parties and pre-dinner tastings, is an important source of energy food. It contains from 13 to 18 per cent oil, 23 to 37 per cent albumins, and is rich in vitamins which are almost completely assimilated by the human body. Caviar contains more calories than meat or milk. One hundred grams of black caviar supply 280 calories, more than double the average for an equal amount of meat and four times as much as milk.

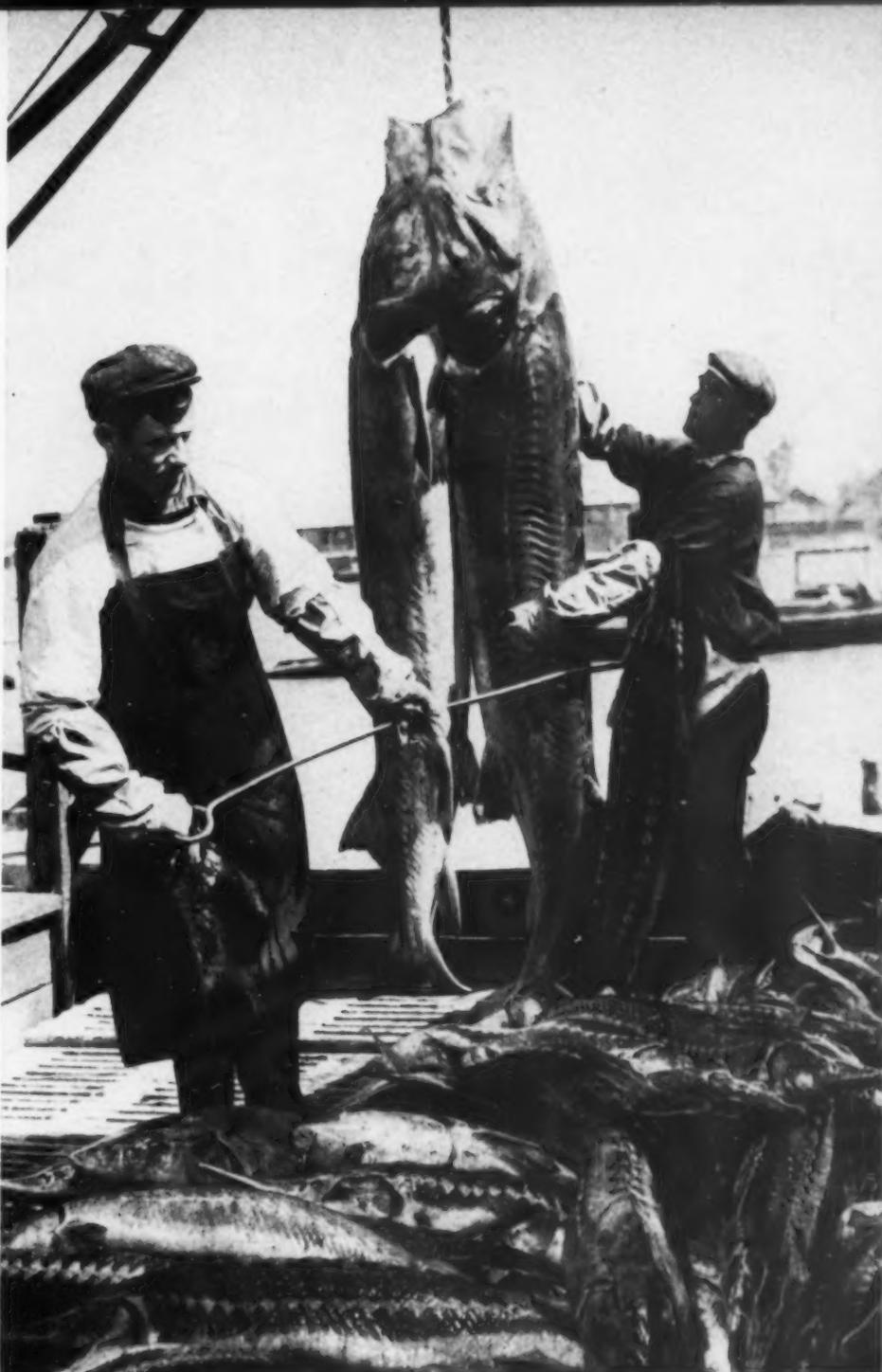
When a fishing fleet arrives at the Mikoyan Canneries with a catch of live sturgeon, the entire personnel of the plant leaps into action. Every minute counts, for the roe must be processed as soon as the fish is killed. The roe of each fish is placed in its individual container. It would never do to mix the roe of two fish. The quality, size and shade of the roe from two fish is never the same.

The contents of each container is first carefully screened. The roe drops through the sieve and a film of fat remains on the screen. The container of screened roe is then delicately washed with chlorinated cool water and drained through another sieve. After the water has been drained off, the individual containers, now given a specific number to keep its individuality alive, goes to the "caviar man."

A great deal depends upon the quick and accurate judgment of the "caviar man." Just as a chef must know exactly when a soup has simmered long enough, the "caviar man" must decide what shall be done with each container holding perhaps 200 pounds of roe. He determines whether each batch shall be converted into whole-grain caviar, pressed caviar, mildly seasoned caviar for packing in big jars, or strongly seasoned caviar for packing in kegs.

A mistake in judgment might result in the finest roe being processed for low-grade production. On the other hand, if second-grade roe is processed as fine, whole-grain caviar, inspectors at the end of the line will turn it back and it will be down-graded.

If the "caviar man" decides a batch is for whole grain caviar, it is seasoned with fine, antiseptic salt, carefully mixed for two or three minutes, depending on the judgment of



The Caspian Sea yielded this catch. It is one of the few places in the world where sturgeons are found in abundance, since they migrate to the Volga during spawning season. Once caught, they are delivered to processing plants along the Caspian shore where the roe is converted into caviar.



These boats must deliver their sturgeon alive because the roe of a dead fish deteriorates rapidly and becomes unsuitable for processing.

the "chef," and then packed. After it is gently placed in glass jars, it is pasteurized for long time storage. This highest grade product is protected in the glass jar by rubber seals, wrapped in linen bags and placed in barrels. The barrels are then packed in ice.

The preparation of pressed caviar is more complex. The roe is seasoned in brine heated to a precise temperature. This process lasts one and a half to two minutes. The foreman or "chef" must determine when it is ready.

The "ripe" caviar is then put in linen bags and placed in a press until a milky liquid begins to seep through the linen. Then it is taken out of the press and the finer grade packed in jars. The lower grade goes into kegs.

Mechanization has come to this Astrakhan

processing plant, the oldest of its kind in the Soviet Union. Machines perform the work once done by hand.

But it is the fine art of the human supervisors that has made Astrakhan famous the world over for its black caviar, and it is the delicate skill of the "chef" that keeps the quality so high. Samplings of each batch are checked in the chemical laboratories. If any quality standard has been missed, back goes the product for downgrading or rejection.

Finally, the most expert "tasters" in the world make the human test. These men and women, whose tongues and palates can distinguish any delicate variation, decide whether the product is fine enough to carry the label of "Astrakhan black caviar made in the USSR" into the far reaches of the world. ■



PRETTY LENA KRYLOVA IS PLAYED BY LUDMILA GURCHENKO, WHOSE CHARM, FINE DANCING AND PLEASANT VOICE WON WARM APPLAUSE FROM SOVIET MOVIEGOERS.

AN officious "art executive" who tries to force his stilted taste and ideas on performer and audience alike gets his just comeuppance, and joy, dancing and general merriment achieve a mighty victory in a festive New Year party at a factory club.

This ungainly creature named Serafim Ogurtsov is the kind of busybody who just can't stand anybody's having fun. He doesn't like jokes and when others laugh, he frowns. Unfortunately Ogurtsov is invested with the great power of temporary director of the factory club, and it would appear that his edicts are law. But the hilarious spirit of New Year outwits the gloomy kill-joy, and in the end everybody but Ogurtsov is happy.

It all comes about like this in the movie entitled *Carnival Night*, directed by Eldar Ryazanov from a humorous script by Boris Laskin and Vladimir Polyakov.

A group of young workers have planned a gala New Year program for their factory club. It is to be a grand revue featuring singers, dancers, magicians, clowns and comedians. The dress rehearsal is in full swing as the story opens. It is New Year's Eve and everybody is having the time of his life.

*Continued on page 64*

## *Gay Musical*

CELEBRATES

DAWN OF NEW YEAR

By Sergei Lvov

## Five Short Minutes

Words by V. Lijshitz

Music by A. Lepin

Five short minutes—have you heard my little song?  
Sing it with me with a will, you can't go wrong.  
Sing its chorus with a swing,  
It is yours, good folk, to sing,  
Just five minutes more—it won't take long.

Only five minutes more,  
New Year bells will soon be ringing!  
Only five minutes more,  
Oh, make friends, for time is winging.  
Only five—only five,  
But between just me and you  
Even in those five minutes  
There is much that you can do!  
Only five minutes more,  
New Year bells will soon be ringing!  
Oh, make friends, for time is winging.

In five minutes, some have sworn—why take a wife?  
I would rather stay a bachelor for life!  
But one minute's fluctuation  
Oft has changed the situation,  
Changed it once for all—yes, and for life!

Only five minutes more,  
New Year bells will soon be ringing!  
Only five minutes more,  
Oh, make friends, for time is winging.  
Oh, dear friend, hurry, do—  
Waste no minutes, do not wait,  
Say the word your dying to—  
Next year it may be too late.  
Only five minutes more,  
New Year bells will soon be ringing!  
Oh, make friends, for time is winging.

Now then everybody raise your voice and sing,  
Sing my song of five short minutes with a swing.  
But good gracious me, oh my,  
Those five minutes have flown by.  
Hear the New Year bells—oh, hear them ring!

New Year's day dawns at last,  
Here's a happy New Year for us!  
On time's wings we fly fast,  
Pow'rless is the old year o'er us;  
Let's smile, let's be gay—  
Join our hands in chorus, chanting.  
New Year is the very day  
Made for merry song and dancing.  
New Year's day dawns at last,  
Pow'rless is the old year o'er us!  
Here's a happy New Year for us!

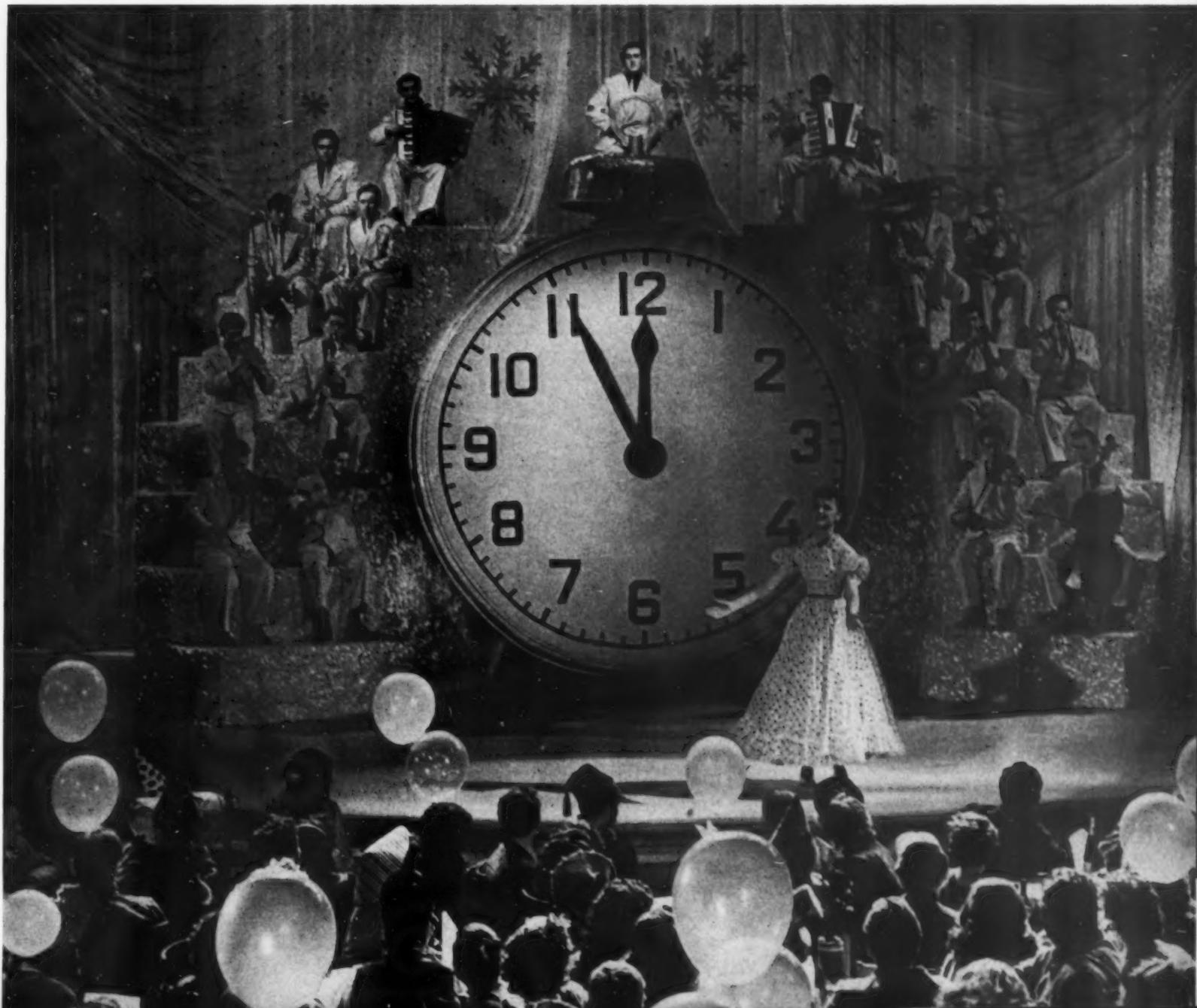
Allegretto

Canto

Piano

The musical score is written for voice (Canto) and piano. It features a tempo marking of 'Allegretto'. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

AS THE NEW YEAR PROGRAM BEGINS AT THE FACTORY CLUB, SETTING FOR THE MOVIE CARNIVAL NIGHT, LUDMILA GURCHENKO SINGS THE HIT TUNE FIVE SHORT MINUTES.





Igor Ilyinsky's portrayal of the hypocritical club director lends the final touch to this comedy. Director watches the ballet with obvious personal enjoyment but orders that the costumes be changed to hide the dancers' legs.



Determined that nothing will spoil their New Year's celebration, the cast proceeds to fill the astronomer with liquor. When he finally makes his way to the stage, the only stars he can talk about are the ones on cognac bottle.

## Gay Musical

Continued from page 62

Suddenly the shadow of Ogurtsov falls across the festivities. Everything subsides into stunned silence as the director proclaims in a tedious voice: "I don't joke myself and will allow no one else to joke."

With less joy, the rehearsal proceeds. Ogurtsov watches the ballet go through its numbers. He secretly gloats over scantily clad, pretty

Sergei Filippov, a popular comedian, plays the famous astronomer. The audience rolls with laughter at his noble attempt to deliver a serious lecture. However, the most that he can manage is a rollicking Caucasian dance.



dancers, but for the public he decrees: "Change the costumes and cut out the legs."

It's the same with the rest of the show. In a pompous lecture to the jazz musicians the director proclaims: "Music must get you. It must, so to say, carry you along. But it must not carry you too far. Understand?"

Ogurtsov would take the melody out of music, the fun out of clowns and the joy out of dancing. He demands that the jazz orchestra play classical numbers and decrees that the quartet must be enlarged into a full symphony or "mass orchestra."

The villain's final blow is an edict that the climax of the New Year festival shall be the reading of a scientific paper on astronomy by a prominent authority on the subject. It looks for a while as though every ounce of fun will be blotted out of the holiday.

But Lena Krylova, a young girl who is the spirit of gaiety, gets an idea and the cast follows her lead. They pretend that they will obey Ogurtsov's outrageous orders, although they are really going ahead with the show as originally planned.

Finally the carnival itself begins as the curtain rises. In the center of the stage is a huge clock showing it is five minutes to twelve. In the grand opening Lena sings a hit tune entitled *Five Short Minutes* with the orchestra and chorus. A lot of things, she sings, can happen in five minutes. So you better get busy and be ready for the New Year.

As the clock strikes twelve, the whole cast rises in a toast to the New Year. Dancers whirl in a cloud of confetti and serpentines. By this time Ogurtsov realizes that all his edicts are being ignored. In a hundred comic ways the actors prevent him from interfering. When he prepares to read a "report," the magician whisks it out of his pocket and when Ogurtsov reaches for it, out come flags, colored handkerchiefs and finally two doves and a squawking hen.

The famous astronomer, played by a popular comedian Sergei Filippov, succeeds in getting on the stage, but the actors have already plied him with the kind of stars that make cognac powerful. He finishes his lecture with a dashing Caucasian dance.

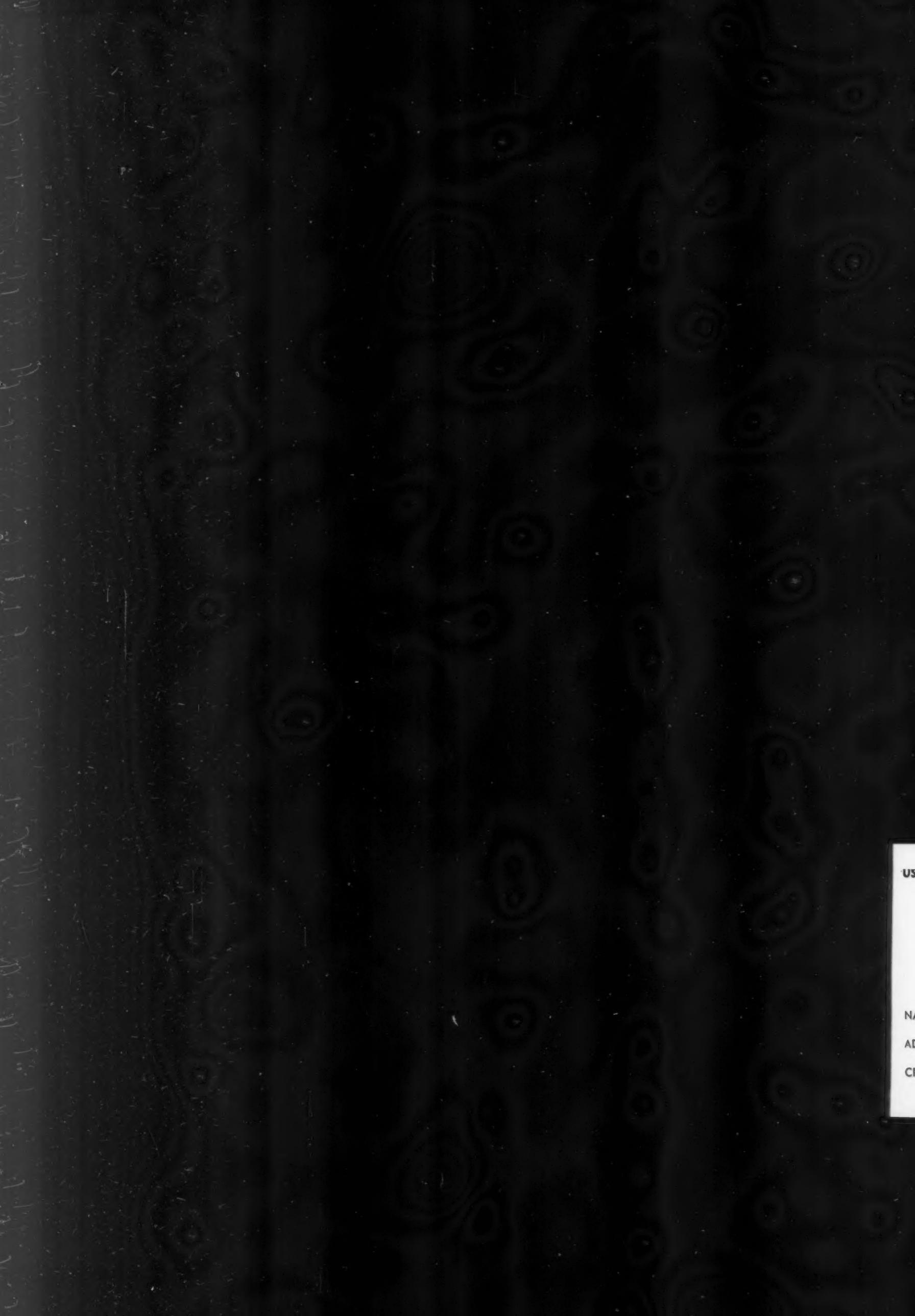
The film ends with everybody but Ogurtsov having a wonderful time.

Igor Ilyinsky, one of the Soviet Union's most popular comics, plays Ogurtsov. Ludmila Gurchenko plays Lena, the leading lady, and though this is her first film role, she has become a favorite because of her charm, fine dancing and pretty voice.

*Carnival Night* is a film about youth and in keeping with this nearly every other role is played by a young artist without previous film experience.

As the Soviet Union gaily celebrates the New Year, the film, with its carefree nonsense and musical fun, will probably be a great hit.





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DECORATING THE NEW YEAR FIR TREE IS ALMOST AS MUCH FUN FOR THE CHILDREN AS THE FESTIVE ANNUAL PARTY WHEN GRANDFATHER FROST DISTRIBUTES PRESENTS TO ALL.



