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1,375 DELEGATES REPRESENTING 8,239,131 COMMUNISTS ASSEMBLED FOR THE TWENTY-FIRST PARTY CONGRESS.

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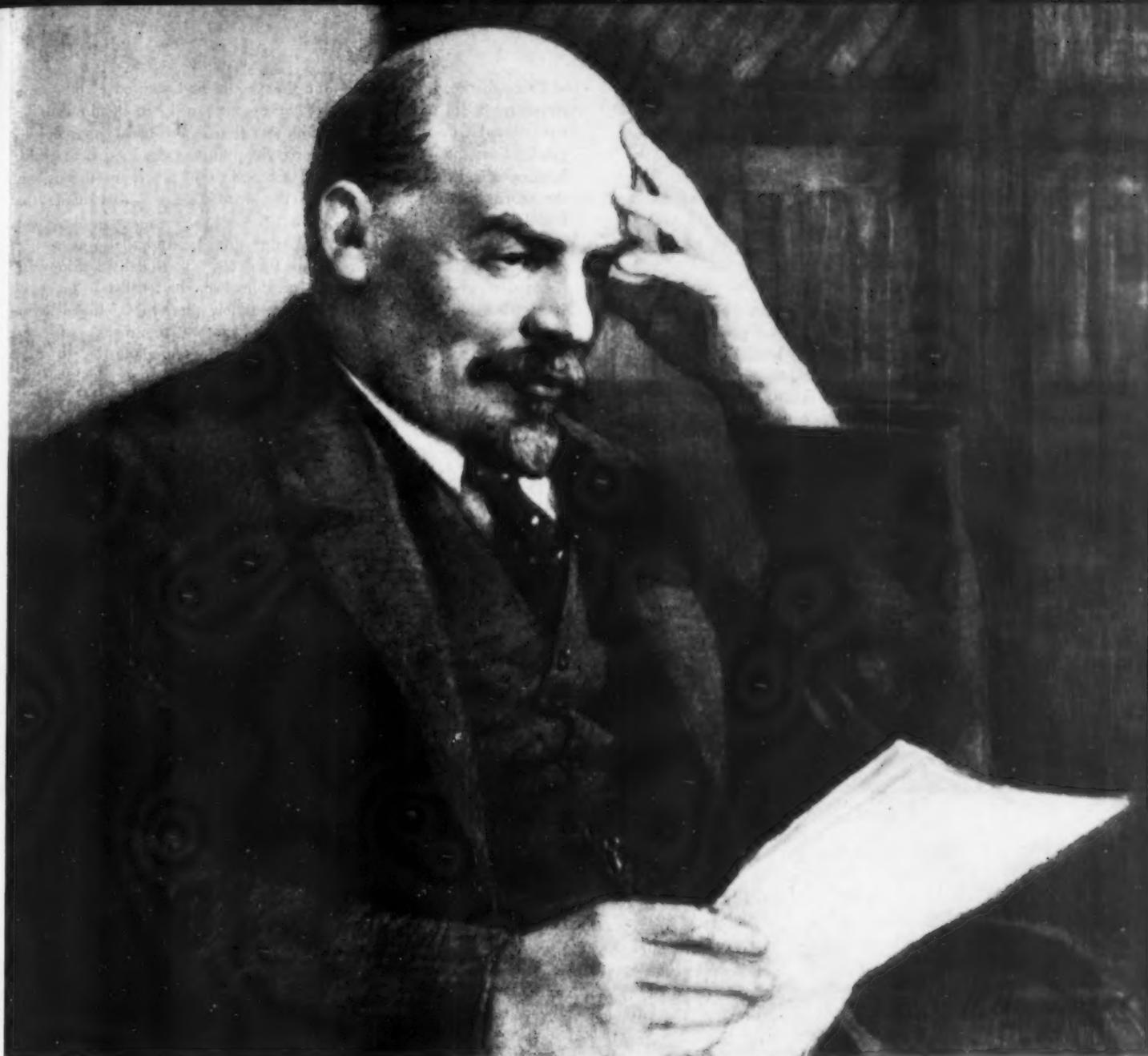
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Lenin Is Always With Us

By Yuri Libedinsky

AS the years pass the people of my country have the feeling that we are coming closer and closer to Lenin. He is no longer with us, but we know that our life today is the embodiment of his ideas, a testimonial to his ability to see far into the future, past the hunger and poverty of czarist Russia. Lenin seems to be walking with us, and the wisdom with which he charted our road to progress is evident in all our achievements.

Yuri Libedinsky is a well-known novelist. His career as writer began almost with the founding of the Soviet Union as reporter for a local newspaper in the Urals. He has written four novels—A Week, Mountains and People, The Glow and Dawn of the Soviets, the last three making up a trilogy. All his books have as background the October Revolution and the early years of Soviet power.

The first days of the Revolution are sharply etched in my mind. I remember them with the vividness that one remembers his youth. A few months before the October Revolution, in April 1917, I sailed from Ufa to Nizhni Novgorod—now called Gorky—along the great Russian rivers, the Belaya, Kama and Volga. It was spring and the rivers were in flood. In these endless waters, drifting ice, turbid whirlpools and inundated woodlands I saw a picture of our country, gripped for so many centuries in the frozen vise of czarist winter, beginning to thaw and stir.

The steamer passed villages where boats rode along the flooded streets, passed huge rafts tossed about by the turbulent rivers, passed other steamers and grimy tugs. From all of them fluttered the red flag. Everyone in these villages and river towns we steamed by wore a red ribbon. It seemed as though everything and everyone was afloat, everyone astir.

Lenin Is Always With Us

The People Choose Lenin

In these days of popular upheaval, among the many political figures talked about who had just returned from exile or prison, one name kept cropping up most often—Lenin. Why was Lenin's name repeated so persistently? How was it, that from among the many varied, contradictory and hostile social groupings, the masses of Russia, millions of workers and peasants, selected Lenin and his Bolshevik Party to lead them in October 1917?

What the people wanted was an end to the war. They had shed rivers of their blood to no purpose. The opposition to the useless butchery was universal. The prerevolutionary rulers of Russia had pushed the country into this unjust war and the Provisional Government which came to power after the February 1917 Revolution at once announced that it was determined to continue the bloodshed.

Lenin's Bolshevik Party was the only one pledged to end the war, to conclude a democratic peace. The people therefore rallied around Lenin and his party. It was the word "Peace" that made the Revolution.

Through the years of the war the people had starved. The czar's government did not dare to curb the speculators in food, nor did the Provisional Government which followed it take the necessary steps to get food for the workers of the hungry capital and the industrial cities. Lenin pledged the steps that would get food to the cities. So that it was the word "Bread," coupled with the word "Peace," that made the Revolution.

But it was the land from which came bread. And that was owned by the landlords and gentry. Only the Bolsheviks led by Lenin were pledged to give that land to the peasants who had tilled it for ages past. That pledge was redeemed immediately after the October Revolution. Soon afterward the forests and waters, the means of communication, the banks, mills and factories were all made the property of the people. Stripped of all rights in the past, now the working people became the country's masters.

Peace, Bread, Land!

There was nothing mysterious or mystical about the influence which Lenin and his party won. The Bolshevik program was the one the people wanted—"Peace, Bread, Land."

Lenin had told the people time and again that they must take the government out of the hands of incompetent and exploiting rulers and place it in their own. He had mapped out a clear-cut, easily comprehended plan for the structure of a new type of state, based on revolutionary Soviets, to be created by the workers and peasants themselves.

A New Film

about

Lenin

By Genadi Sibirtsev

ALTHOUGH Vladimir Ilyich Lenin has been portrayed on the Soviet screen innumerable times, the story of the man and his work seems inexhaustible. His life was so rich and many-sided, his humanity so embracing, that film-makers keep returning to

the founder of the first socialist state for theme and inspiration.

Sergei Eisenstein's picture *October*, released in 1927, contained the first film portrait of Lenin. It was shown in the United States and elsewhere under the title *Ten Days*

LENIN WITH HIS WIFE NADEZHDA KRUPSKAYA AND HIS YOUNGER SISTER, MARIA ULYANOVA, AT BREAKFAST.



in which the many peoples of Russia could live together in equality and friendship. The people listened to Lenin, believed in his plan, fought for it and then built the country by it.

The first decree of the Soviet Government, signed by Lenin the day after the Revolution, called for peace. It was an appeal to the governments and the peoples of all belligerent countries to open immediate negotiations for a just peace without annexations or indemnities. Much has occurred in the years since, but this policy of peace with all nations that Lenin enunciated four decades ago immutably frames the Soviet Union's foreign relations.

The military intervention with which the foreign powers answered this appeal rallied the majority of the Russian people to Lenin and the Soviet Government he headed. And if the poorly-armed and hungry workers and farmers smashed the well-armed counter-Revolutionary forces and drove the armies of fourteen invading foreign countries off the soil of Russia, it was because of the trust and unreserved support they gave their government.

His Guiding Hand

After getting through school in April 1918, I worked in Zlatoust, an important metallurgy center in the Urals. I was a newspaper reporter and so had ample opportunity to see the willingness and enthusiasm with which working men and women—young, middle-aged and old—tackled the job of reconstructing the country.

We were thousands of miles from the capital, yet we felt the fraternal

guiding hand of Lenin, his sure faith in the creative potential of people. It was an ever-recurring wonder to see—in small village and big city—how the people formed local Soviets, how they administered factories, how they organized schools and hospitals. Lenin's belief in the creative ability of the people always has been, and will always remain, the guiding principle of Soviet life.

In the first few difficult years after the Revolution, he kept reminding the people about the need for developing the country's natural and human resources in order to overcome its economic and cultural backwardness. He talked of the Kursk Anomaly, a fabulous mineral deposit buried in one of the most impoverished regions of Russia. The "Kremlin dreamer," as H. G. Wells called Lenin when he visited Russia in 1920, dreamed of exploiting that mineral treasure, making it available for the country's industry.

And now these great Kursk ore deposits will be tapped in the next seven years and this "dream" of Lenin's will be realized as was that earlier one of electrifying the country, which Wells considered sheer fantasy when Lenin spoke of it.

A photograph taken during the talk shows Lenin, his hand to his cheek, listening attentively to Wells, but with a certain tolerance. It is almost a commentary on history, this photograph taken in the Kremlin in 1920 of two men debating two world viewpoints. It was a battle of ideologies which ended in a victory for Lenin when the Soviet Union took its leading place with the great industrial powers of the world. Wells, himself, had the grace and probity to acknowledge after Lenin died that he had lost the debate.

that *Shook the World* and was followed by the films *Lenin in October*, *The Man with the Gun*, *Lenin in 1918* and others which have been running for twenty years or more to audiences at home and abroad.

These films are epic in scope and show

Lenin directing the course of that great social transformation generated by the October Revolution. A new film, *Stories of Lenin*, directed by Sergei Yutkevich, was recently screened. This is a more intimate portrait, based on recollections of Lenin's relatives and friends.

The film presents Lenin as the leader, thinker and philosopher, but more than that, it gives the dimensions of Lenin, the man—his boundless sympathy for people, his infectious enthusiasm for life, his unaffected simplicity. This is Lenin delighting in the fragrance of a new mown hayfield, skipping pebbles on the still surface of a lake like a schoolboy on holiday.

Lenin was, in truth, just such "a most human human," as the Soviet poet Mayakovsky called him. And the essence of that humanity is most persuasively characterized by Maxim Shtraukh, who plays the part.

Stories of Lenin is actually two film sequences. The action of the first, *The Feat of Soldier Mukhin*, takes place in the summer of 1917 shortly before the October uprising, when the counter-revolutionary Provisional Government held power in Petrograd and the political situation was explosive.

We are shown Lenin at home surrounded by his family. This is a warm, affectionate home, evident in the small details of living—in the way Lenin greets his wife and sister at breakfast, in the way they offer him the rolls he was so fond of.

In one scene the maid is sent out to buy a copy of the newspaper *Pravda*. She returns empty-handed. It is not being sold, she claims. Lenin chides her—how can that be, he himself left the *Pravda* offices at three in the morning when the first issue had gone to press. But it is soon apparent that the newspaper was confiscated early in the morning and that the police are hunting for him. It is imperative that he leave immediately to escape capture. But before he can leave he must go

HOUNDED BY THE PROVISIONAL GOVERNMENT, LENIN HID IN RAZLIV AND CONTINUED TO WORK AND WRITE.



Lenin Is Always With Us

"Learn and Teach Others"

His Writings

Thirty-five years after his death, we still turn to Lenin's writings for guidance in solving present-day problems. Most characteristic in his writing is his objective approach to history, his realistic point of view on economics—this in spite of the judgments of enemies and even of honest men like Wells who characterized Lenin as a dreamer and Utopian.

He began to study history and economics in his youth, continued during his years of revolutionary activity, in prison and exile. His study was not narrowed to the Russian scene but embraced the whole of the economic world. He devoted particularly close attention to the American economy and wrote several analyses of it.

In a series of articles written not long before he died, Lenin outlined the program for the transformation of Russia through development of heavy industry, electrification, reorganization of agriculture and mass education. This is the basic program which has built the Soviet Union of today.

At the Third Young Communist League Congress in 1920, Lenin talked to the young people. "We are confronted with the task of regenerating the whole country," he said, "of rebuilding both agriculture and industry along modern lines, on a pattern based on modern science and technology, by electricity. You can understand perfectly well that illiteracy and electrification do not suit each other, that even the ability to read and write is insufficient. It is not enough to understand what electricity is, we must know how to use it for industry and farming. We must learn this ourselves and be able to teach it to the whole of the younger generation of workers."

And the Soviet people buckled down to the job of learning. They learned from everyone, including Americans. The first tractor plant to be assembled in Stalingrad was bought from the United States. American workers and engineers helped us to put the plant together and to operate the new machinery. Veterans of our tractor industry still recall that help with gratitude. Since then we have developed our own giant industry and have mechanized our agriculture. We have started the exploration of the cosmos. It is Lenin's urgent admonition that we keep in mind always to learn and to teach others.

I live in a part of Moscow where the university and many of the institutes are located. On my way home one day recently I stopped to listen to a group of young people. I thought then how pleased Lenin would have been to hear his grandchildren talk of higher mathematics, of atomic physics, of computer mechanisms.

A New Film about Lenin

to the maid and apologize for scolding her.

We see him eluding the police of the Provisional Government at Razliv, near Petrograd. There he directs the preparations for the revolution and writes his book *State and Revolution*, with occasional moments stolen from his improvised desk to walk in the countryside he loved so well.

The police find his hiding place in Razliv. The detachment detailed to arrest him includes the soldier Mukhin, a peasant lad. Mukhin had talked to Lenin's relatives when their Petrograd apartment was being searched. He comes to the realization that the man he is hunting is not the enemy, but the man fighting for the happiness of just such other millions of Mukhins as himself.

He learns that Lenin is hiding in a hut and sets out to warn him. Lenin, in the meantime, has received information from other friends that the police are on his trail and Mukhin finds him gone. But this is no futile endeavor. In the process of tracking Lenin down, the simple peasant lad has discovered what side he belongs on.

The second sequence, *The Last Autumn*, shows Lenin in the final months of his life. Mortally ill, his dominant concern is the country's progress.

The scene is laid at Gorki, near Moscow, in the fall of 1923. Thanks to the devoted nursing of his wife Nadezhda, his sister Maria, and his nurse Sasha, Lenin's health is

a bit improved. Although the doctors still forbid him to read, write or even listen to the radio, they allow him to walk in the park.

We see him walking with the young nurse. She tells him she is in love with a man in Moscow. But times are hard—how can they

get married? Even with hard times, Lenin insists, she must marry the man she loves. He tells her of his own love and marriage, speaking to her with the kindness and understanding of an older friend.

The doctors insist upon absolute rest. They

LENIN WAS ALWAYS CLOSE TO THE PEOPLE, LEARNING ABOUT THEIR LIVES, THEIR WORK AND THEIR WISHES.



The Country Remembers

Lenin died in January 1924 when he was only 54, in the prime of life. It is hard for anyone who did not live through the period to imagine the grief which his death occasioned. No one could stay at home, people wanted to find consolation with friends and neighbors. Men and women flocked to their offices and factories, crowded the streets. Strangers talked together as if they were old friends—sorrow brought everyone closer.

People who had known Lenin wrote about him, described him to great audiences at memorial evenings. To hear and to read about Lenin was to assuage some of the grief of his loss. My friend, the poet Sergei Esenin, wrote of him:

*Shy, simple and dear,
He stood like a sphinx before me.
I know not what power he had
To shake the world,
But shake it he did.*

I remember the endless line filing by slowly to pay its last respects, an aged woman sobbing uncontrollably as she passed the coffin. But the note dominant was not death, it was "Lenin will live on," expressed everywhere and in every form, painted into pictures and written into verse and song.

When word of Lenin's death reached the factory where I was then employed, one of the workers, Sergei Manzulov, asked for an applica-

tion for Communist Party membership, signed it and then silently turned it in. It was for Lenin. And it was Lenin's party he was joining. Hundreds of thousands of workers joined the party in the days that followed and each card said once again, "Lenin will live on."

Lenin Lives On

Lenin saw a long way ahead and pointed the way for the future to follow. All his life, from his early youth to his death, he devoted to building that great force, the Communist Party, which is leading the country along the path he marked out, toward the abundance of material and cultural values for all, toward communism.

The party has consistently and steadfastly adhered to Lenin's precepts on the need for a creative approach to all the problems of communist construction, on the importance of being able to single out at every given stage the main, decisive link in the whole chain of historical development, to see ahead, mobilize the masses, and boldly and resolutely discard what is obsolete, routine and impedes our forward movement.

The period that has gone by since the creation of the first socialist state headed by Lenin is characterized by the continued growth of the party, the strengthening of its unity and the still greater solidarity of the Soviet people in their support for the party.

April 22, Lenin's birthday, is a national holiday in our country. But it is our everyday life that is a constant reminder of the man. Lenin lives on. He is always with us.

refuse him the newspapers and radio. Lenin resorts to all sorts of strategies, many of them ingenious, to learn the news. He finds out that the enemies of the party have been taking advantage of his illness and insists upon returning to Moscow. It is to be his last journey.

In the final scene a group of workers have come from the Urals to visit Lenin. They are shown leaving his room in Gorki. He is half reclining in an armchair. His wife is reading to him and Sasha sits close by listening. There is a sudden apprehensive

silence and Nadezhda looks up from the book. She jumps up. The book falls unheeded to the floor, open to the title page, *Love of Life*, by Jack London. Her cry, "Volodya!" mingles with the music, rising like a great song to a new world.

DISOBEYING DOCTOR'S ORDERS, LENIN ADDRESSES A MEETING OF WORKERS.



MANY LETTERS CAME TO GORKI EXPRESSING THE WISH FOR LENIN'S RECOVERY.





Kremlin Chimes

Excerpt from a play by Nikolai Pogodin

SCENE V

The Kremlin embankment and boulevard. Night. Dim lanterns at rare intervals. Rybakov sits on a bench under a tree. At first he is whistling, then he begins to sing.

RYBAKOV (*painstakingly*): The songbirds sing on every tree, Their merry music fills the air; The joy of spring is everywhere—But not for me, but not for me. (*Sits lost in thought, then gets up.*) If I can spot Mars . . . yes;

if not . . . no. (*Scans the sky, humming to himself.*)

A beggarwoman enters.

BEGGAR: Young man, spare a cigarette for a poor, sick, old woman.

RYBAKOV: Help yourself.

BEGGAR: Thank you, young man. (*Exit.*)

Lenin appears. He recognizes Rybakov.

RYBAKOV: Vladimir Ilyich?

LENIN: Sasha Rybakov! What are you doing here?

RYBAKOV (*coming to with a start*): You're

alone? Why aren't your guards with you?

LENIN: I gave them the slip.

RYBAKOV: How did you manage that?

LENIN: Oh no, that's something I won't tell you. The secret of an old-time conspirator. I had a terribly long meeting and now I've slipped away for a breath of fresh air. But I forgot my watch on the desk. My presence here is quite in order, so to speak, but what about you? What are you doing here alone, at midnight? Star-gazing?

RYBAKOV: Uh-huh . . . I won't deny it.

LENIN: You've fallen in love, Comrade Rybakov.

RYBAKOV: I have.

LENIN: Come and walk with me. (*They stroll along together.*) It's a hard time we're living in, a cruel time that would seem to leave love out of the picture. But don't let it worry you. Since you have fallen in love, just go on loving to your heart's content. But let me give you a piece of advice. Don't try doing it in any new-fangled way. Love in the old way, Comrade Rybakov. I've heard of these new ways. So far all they lead to is revoltingly loose behavior.

RYBAKOV: Yes. I've seen some of it myself. LENIN (*Suddenly stops, takes Rybakov by the elbow and speaks gently*): It's good to love, isn't it? A wonderful feeling?

RYBAKOV: Yes, Vladimir Ilyich, wonderful. *Lenin and Rybakov walk on. Three streetcar workers—Bearded worker, Apprentice and Senior worker—appear, pushing a wheelbarrow.*

SENIOR WORKER: Flash the light, let's see what's doing here. Good, let's push on.

APPRENTICE: Did you see? It was Lenin. BEARDED WORKER: We've eyes of our own. Learn to hold your tongue. You want to be more careful.

Lenin and Rybakov reappear.

LENIN: Comrades, can you tell us the time?

SENIOR WORKER (*to the Apprentice*): Flash the light. (*Takes out a watch and chain.*) Quarter past two.

LENIN: Thank you.

SENIOR WORKER: Before the Kremlin clock used to chime, now it's silent.

LENIN: Yes, and that's very bad. The Kremlin clock should never be silent. Sasha, find a clockmaker—but someone who can deal with ancient timepieces.

RYBAKOV: I'll find one, Vladimir Ilyich.

LENIN: It's a harder job than you think. Plenty already have tried to repair the chimes and given it up.

RYBAKOV: There must be someone who can do it.

BEARDED WORKER: Comrade Lenin, don't rush away. Spend a few minutes with the working class.

SENIOR WORKER: I warn you, he's a great one for joking.

LENIN: You still have the heart to joke?

BEARDED WORKER: Why not? We've crushed capitalism.

LENIN: Crushed capitalism doesn't keep your belly full.

BEARDED WORKER: Now we'll begin to build socialism.

LENIN: Do you know how?

BEARDED WORKER: The world's full of kind people. Someone will tell us.

LENIN: There are plenty of kind people. But I wouldn't advise you to trust them all.

BEARDED WORKER: Oh, we're choosy. We'll trust the ones you do.

LENIN: Why, do you suppose Lenin has never been mistaken in people? He's made mistakes too.

BEARDED WORKER: The important thing is we haven't been mistaken in Lenin.

LENIN: It's much easier to destroy capitalism than to build socialism.

BEARDED WORKER: Not really, Vladimir Ilyich?

LENIN: We're the first to try, nobody can show us how. And to make it worse, we're poverty-stricken for the time being.

BEARDED WORKER: That's true enough. We've grown poor.

LENIN: We'll have to do all the building ourselves. . . No one will help us.

BEARDED WORKER: There's nothing Soviet power can't do. In the Bible, the people of Babylon wanted to build a tower to the skies. It was no go. Why? Confusion of languages, it's written. But I tell you it was because they didn't have Soviet power then.

LENIN: That's a good one.

BEARDED WORKER: No joking, Vladimir Ilyich. Soviet power can do anything it has a mind to.

LENIN: What makes you so sure of it?

BEARDED WORKER: Let me tell you something. Not in a hurry, are you?

LENIN: No, no. Sit down.

BEARDED WORKER: Here you see three men. Moscow streetcar workers, on night shift. The proletariat. Neither saints nor sinners . . . just people. Under what other power would they work all night for a miserable crust of bread? (*Takes crust from pocket.*) Not any. But as it is, we stumble along. If we fall, we lie there a while, then get up and get on with the job. That's why I believe in the might of Soviet power.

SENIOR WORKER: Don't you think we've bothered Lenin enough? It's time we were moving on. We've plenty to do yet.

BEARDED WORKER: Sorry. I talk my head off trying to say what I feel.

SENIOR WORKER: Good night, Comrade Lenin.

LENIN: Good night.

The workers go off.

Do you love the Russian man, Comrade Rybakov?

RYBAKOV: Of course, I do.

LENIN: When you've lived as long as I have, then you'll really come to love him. If Tolstoy hadn't spoiled things by inventing Tolstoyism, there'd be nobody to match him for his portrayal of the Russians. But the old fellow had no understanding of the workers. I don't feel like going home. You're in love . . . but what do you suppose is wrong with me? If you want to know, I'll let you in on a secret. Sometimes I like to dream. . . I roam about alone dreaming of unheard-of things. We shan't build towers to the skies, of course, but with a people like ours we can dare things, we can dream. (*Aside*) There's somebody coming. . .

RYBAKOV: Who's there?

Beggarwoman appears.

BEGGAR: Me.

LENIN: And who are you if you don't mind?

BEGGAR: A beggar. Please help a poor old woman.

LENIN: Have you anything on you, Sasha?

RYBAKOV: Not a kopeck.

LENIN: Nor I. (*To the beggar*): Sorry.

BEGGAR: Look at you! All dressed up in a good coat . . . but actually you're worse off than us beggars.

RYBAKOV: Better go home to bed, granny.

BEGGAR: I don't sleep at night . . . that's my time for working. I go begging in the bars and the railways stations.

LENIN: You call it work?

BEGGAR: My work's as good as any other.

It's all one now . . . everyone goes around as hungry as a dog. You, for instance, seem to be a brain worker . . . tell me, did you have a square meal today?

RYBAKOV: Let's walk on, Vladimir Ilyich.

LENIN (*to Rybakov*): Wait! (*To the beggarwoman*) What did you do before the Revolution?

BEGGAR: The same thing.

LENIN: Then what are you complaining about? You haven't lost anything.

BEGGAR: Oh, no, my dear sir, our beggar class has lost most of all.

LENIN: How's that?

BEGGAR: Before the Revolution I was sitting on top of the world! I played the weak-witted pious beggar then. And I had three and a half thousand in gold put away in the bank.

LENIN: Wherever did you get that much?

BEGGAR: I had permanent clients. Besides. I never descended below the homes of rich merchants! Now where's my profit? Who gives us anything now? Lenin's ruined all Russia. And they say he himself is half starving there in the Kremlin. He doesn't live decently himself and he won't let others. You shuffle along, and I'll go about my business. (*Goes off.*)

LENIN: What do you say to that, young man?

RYBAKOV: Just a cheeky old woman, that's all.

LENIN: It's not the woman who matters, Comrade Rybakov. There's a grain of truth in what she says. If we were to rise above the earth now in some flying machine, we'd see below us a black, unlit expanse like a great desert. To what dire ruin Russia has come! The village has gone back to the beginning of the nineteenth century, to using spalls for lighting. In the Ural factories, Zlatoust, for instance, men have to set the machinery in motion by hand. The Donets coal mines were flooded by the Whiteguards. (*Prolonged pause.*) Are you good at dreaming, Comrade Rybakov?

RYBAKOV (*stammering a little*): I? Dreaming?

LENIN: One must dream. . . Must. But does a Bolshevik, a Marxist, have the right to dream? Eh? I think he has this wonderful right, and he simply must dream if he understands dreaming as the growth of the new tasks of his party, his people. And another thing, Sasha, don't worry if your dream diverges from reality. Not if you sincerely believe in it. Study life closely and work ceaselessly, work passionately, work like the very devil to make your dream come true. Back in the nineties we in our party were already dreaming of Russia's future and drawing up plans for electrification. We are forced to cut down rations now, to economize strictly on absolutely everything, to live poorly, sparingly, but we will carry out the electrification of Russia. There is no other way. Otherwise they'll crush us and there will follow a century of disgraceful slavery, of foreign oppression. What do you think, Sasha, can electrification go through now?

RYBAKOV: Vladimir Ilyich, you can see a thousand miles ahead. What can I say?

LENIN: With a people like ours we can dream and dare!



Nikita S. Khrushchev takes a moment from the serious business of the Congress to note that the sun is pouring through the windows of the Kremlin Palace hall to greet the Communist Party Congress.

AT THE TWENTY-FIRST CONGRESS OF THE COMMUNIST PARTY



Delegates range the vocational spectrum: locomotive engineer Arkadi Motov; lathe operator Nikolai Kuzmin; another engineer, Victor Blazhenov; spinner Serafima Kotova; and actor Mikhail Czaryov.



Yekaterina Furtseva, member of the Presidium of the Party's Central Committee, greets some of the 222 women delegates representing the fifteen Union Republics.



Delegates in the same line of work exchange addresses. Makar Posmitny manages a collective farm in the Ukraine; Alexander Semyonov heads a state farm near Leningrad.

Time off between sessions to greet friends and trade impressions. These three delegates were once Young Communist Leaguers. They are now party members.



Delegate Pavel Milenin, a mechanic at a precision instrument plant in Moscow, reports in detail to his shopmates on the Congress proceedings.

WHO WERE THE CONGRESS DELEGATES



WHO were the delegates to the Twenty-First Congress of the Communist Party? They were people from every walk of life, men and women of the most diverse origins and backgrounds—a true cross section of the country's 200 million people.

Many had traveled to Moscow from regions thousands of miles distant from the capital—from industrial towns built beyond the Arctic circle and from Eastern farm country newly turned to the plow. There were representatives from every one of the republics, many who addressed the Congress in their native Tajik or Lettish or one of the many other languages spoken in this multinational country. There were people in business suits and others in colorful Eastern robes.

Gathered in the great hall of the Kremlin they embodied the collective experience and wisdom of the nation's millions of Communist Party members. They had been elected to present the considered judgment of the communists they represented on the seven-year plan, charged with the responsibility of translating the wishes of their constituents into the target figures that would determine the direction of the country's economy, aware that on their return they would be required to report back to the people they were representing.

How They Were Elected

The delegates were elected at conferences on the regional and republic level. Representatives to these conferences had been elected at meetings of the local party organizations, including those in the armed forces. As provided for by the party's rules, all elections were by secret ballot with decisions by majority vote.

The Communist Party of the Soviet Union now has 7,622,356 members and 616,775 candidate or probationary members. One Congress delegate with a vote was elected by every 6,000 full members and a delegate without vote by every 6,000 candidate members. There were thus 1,269 voting delegates and 106 delegates with voice but no vote.

The delegates represented 52 Soviet nationalities, with the largest delegations from the most heavily populated of the republics. The number of delegates from the Russian Federation was greatest, followed by the Ukrainian delegation of 195 and the Kazakh delegation of 48.

They Came From All Fields of Endeavor

There was no significant industrial or farm area that was not represented. Industrial workers and collective farmers comprised one of the largest vocational groupings. This is consistent with the party's emphasis upon leadership by working people. The number of delegates from these vocational areas indicates that a larger proportion of the more than one million new members who joined the party between this Congress and the previous one held in 1956 are industrial workers and collective farmers.

There was a considerable representation from the sciences, the managerial levels of industry and agriculture and the vocational skills.

These delegates contributed a background of practical experience which guided the Congress in its deliberations.

A total of 580 delegates are working in some one of the cultural, scientific, industrial or farm fields and range from steelworkers and tractor drivers to academicians. This reflects the vocational composition of the party. More than 2,300,000 party members are specialists in one or another field of work. It is worthy of comment that a very large majority of the delegates were college educated.

They Spoke for the Country

Those delegates who were party functionaries or held government posts were not merely administrative heads. Their reports and speeches at the Congress gave evidence of a thoroughgoing familiarity with the more general aspects of the national economy and a particularized grasp of problems that would have done credit to a specialist.

In discussion the delegates spoke not only for their geographical and vocational constituents but as citizens of the Soviet Union working on a common national project that would affect the welfare of every section of the population and every region of the country.

Nor did the speakers confine their discussion to their own areas of work. Miners presented their ideas on the new proposals for recasting the school system, farmers spoke on the plan for development in industrial chemicals, engineers contributed to the discussion on the nation's agriculture.

Men and Women, Young and Old

Among the 1200-odd delegates were 222 women. They ranged the vocational spectrum—factory workers, plant managers, farmers, scientists, teachers, doctors. Women work alongside men in practically all fields and now make up about 46 per cent of the country's total working force of industrial and office workers and professional people. There are 1,605,000 women who are members of the Communist Party.

Represented at the Congress are people who had made distinctive and noteworthy contributions in the building of the country. Many delegates had been honored by the government with such titles of merit as Hero of the Soviet Union and Hero of Socialist Labor or had been awarded one of the Lenin or Stalin prizes.

Communists of different generations met at the Congress. Present were veterans who had fought in the October Revolution of 1917 and young men and women who had only recently enrolled as party members. Approximately half had joined the party before 1930, more than 20 per cent had joined since 1946.

Chronologically this was a gathering of relatively young people. About 70 per cent of the delegates were under 50.

It was a Congress representative not alone of the party membership but of all the people, keenly aware of the responsibility entrusted it of plotting the country's future.

VLADIMIR KARASEV

from Leningrad

Vladimir Karasev, who is a lathe operator at the Kirov Plant in Leningrad, was born in 1900. His early life was dramatic, although hard. When he was eleven he quarreled with his stepmother and ran away from home. For several years he roamed the country. In Petrograd (now Leningrad) he was befriended by a Tatar, Yakum Gaibitullin. With Gaibitullin and the revolutionary sailors of the Kronstadt naval base, he stormed the czar's Winter Palace during the October 1917 Revolution. He saw Lenin and heard him speak.

In 1918 Gaibitullin died in his arms during a battle against the counter-revolutionary forces. Karasev took Gaibitullin's name as his patronymic, in memory of the man who had been a father to him.

After the Civil War Karasev returned to Leningrad and took a job at the Kirov Metal Plant where he has been working ever since. At the Twentieth Congress of the Communist Party he was elected a candidate member of the Central Committee.



IT WOULD SEEM as though the delegates to the Twenty-First Congress of the Party met to discuss some very prosaic business—the target figures for the next economic plan. But these are more than figures, actually they reflect the people's confidence in the future.

There was a time when those who didn't like the Soviet Union laughed at our economic plans and called them pipe dreams. But they have long ago stopped laughing. Now they wonder where we get the strength and energy to move ahead so quickly. They sometimes talk as though we have a magic formula we refuse to share with them.

The formula is a simple one—in our country there is equal opportunity for everyone to get ahead, to develop his talents and abilities as far and as fast as he wants to. Our strength lies in our collective spirit, in our teamwork, in the idea of one for all and all for one.

I'll give you an example. Before I left for Moscow last December to attend a meeting of the Central Committee of the party, I had a talk with Alexander Maksakov, he is a member of an inventor's team we have at the plant.

"Can you go to Moscow a couple of days earlier?" he asked me.

"What for?"

"I'd like you to pass along the new cutting tool our team invented to a Moscow plant that might find it useful," he said.

All of us thought it was a fine idea and after considering a couple of possibilities we decided to make the gift to the Likhachov Auto Plant. When I arrived in Moscow I demonstrated the invention to a big gathering of the auto workers and presented it to them in the name of our team. They were glad to have it.

The point of the story is that even before the invention had been registered, it was being shared with others who could use it. That's what I mean by the collective spirit. To us the primary thing is not personal profit but the common good.

That is the spirit with which we have begun working out the seven-year plan outlined by the Congress. Every person is making his contribution to the common cause.

Time and again, in people I meet, I see this proprietary interest in everything that bears on the common good. That is where our strength lies, in collective work, in creative collaboration, in proprietary concern for our country's prosperity.

Could we have launched the sputniks or put the cosmic planet into orbit without creative collaboration between mechanics, engineers and scientists? You have to look far and wide nowadays to find the lone wolf Soviet inventor or scientist.

The Communist Party has no patience with those who think of themselves as the sole and solitary experts in any field of science or technology and therefore try to monopolize it.

or with those who try to straightjacket initiative with outmoded rules and regulations. It's the men who lose contact with the people, who refuse to look beyond their own narrow fields of vision, for whom one can have no patience.

Lenin, the founder of our socialist state, called on party leaders to make a thorough study of life at the factories and mills, the mines and construction projects, to maintain the closest contact with the masses, to listen to the voice of the rank and file workers. That is the best way to avoid mistakes and oversights.

I want to say a few words about Nikita S. Khrushchev. Though he is a busy man he finds time to visit factories and collective farms, to talk with workers and farmers, to look into problems of science and of school education. He travels a great deal about the country and seeks the advice of the people.

During the Congress sessions the Kremlin was open to the public—and that included foreign tourists—just as it had been before. I saw people walk in and out, take pictures of whatever they wanted and nobody even as much as looked at them crosswise. During an intermission I saw a delegate from Kazakhstan greet a Kazakh couple who were spending their vacation in Moscow and had come to see the Kremlin just as they would have at any other time.

The seven-year plan has gotten off to a good start and, as the saying has it, a good beginning is half the battle.



ALEXANDER GITALOV

from the Ukraine

Alexander Gitalov is a Ukrainian farmer who went through a farm mechanization school in the 1930's and has been working as a tractor driver since. For the past few years he has led a tractor team at a collective farm and has introduced many technical improvements to cut down on farm chores.

In 1958 he was nominated and elected by the collective farmers of the region to the USSR Supreme Soviet.

That year, too, he visited the United States and worked on the farm of Iowan Roswell Garst where he studied American methods of mechanizing corn growing.

I AM a farmer and the son of farmers. I have been driving a farm tractor for twenty-five years now, so that my working life covers several of the previous five-year economic plans. From this perspective I am in a good position to gauge the improvement in farm living standards that came with each of the economic plans as it was fulfilled.

But when we were first going over the draft of the new seven-year plan and discussing its application to our collective farm—this was some months before the plan was finally adopted by the Twenty-First Congress of the Communist Party—we all came to the conclusion that here was a working blueprint for a standard of living we wouldn't have dared to dream about ten years ago, let alone twenty-five.

The target figures were daring, no question about that. By 1965, they called for a grain harvest 20 to 25 per cent bigger than the bumper crop of 1958, double the output of meat, and nearly double the output of milk.

But those of us who had worked to meet the bold target figures of previous plans and had seen them not only reached but exceeded are not inclined to be daunted by large numbers. We see them as the arithmetic for an economy of abundance. We didn't spend much time talking about whether these figures were possible. The question we did spend time on was whether our collective farm couldn't hit the target figure sooner than 1965.

That isn't by any means an impossibility,

considering the amount of capital investment that's to go into farm production in the next seven years—500 billion rubles, a lot of money from whatever angle you look at it. It means more heavy farm machinery to cut hand jobs to a minimum, more mineral fertilizers and the application of scientific growing methods to do a faster, better job. We collective farmers see this 500 billion rubles converted by 1965 into enough foodstuffs and to spare for every family table in the country and into the raw agricultural products used by industry.

In addition to participating in a good many discussions we had at the collective farm on the draft of the seven-year plan, I was invited to a plenary meeting of the Central Committee of the Communist Party held in Moscow a month or so before the Congress opened. I was one of a number of collective farmers, specialists and scientists, both party members and non-party people, who were invited to attend.

Nikita S. Khrushchev spoke on the development of farm production for the five years past and the tasks ahead. His emphasis throughout, as well as that of other speakers, was that the country now has the know-how, labor power and natural resources to give every man, woman and child in the Soviet Union a standard of living higher than that of any other country in the world.

I had the opportunity at this Central Committee meeting to give my ideas on mechan-

ization of farm labor, ideas which had grown out of my twenty-five years of experience working with farm machinery which I thought could be applied nationally.

I also spoke of my trip to the United States and the time I had spent working on the farm of Roswell Garst, an Iowa farmer. For me it was an instructive and pleasurable experience. I carried back with me not only a good many ideas which we found useful in our collective but a very warm and cordial memory of the many kindnesses of Mr. Garst and his wife, John Christoll and others. Nikita Khrushchev took a moment at the meeting to extend the thanks of the Soviet Government to the Garsts for their hospitality to me.

I am convinced that the widest possible exchange between our two countries in practically all fields—agriculture, industry, science—will be profitable for both our peoples and will surely promote better understanding and friendship. And this is of equal importance to all of us.

John Christoll's parting words have stayed in my mind ever since the trip. We had been talking of peace and he said, "I know you don't want war. Believe me, I don't want it either."

To us, peace means not only the absence of death and destruction but the chance to grow and produce more, to give everyone a chance at a better, richer life. That's why we Soviet farmers think of the seven-year plan as a plan for both peace and plenty.

ALEXANDER STRAUJUMS

from Latvia

Alexander Straujums was a bookkeeper in a cooperative society in Ludza, his native town, when Latvia joined the Soviet Union. He fought in the Second World War and was severely wounded.

When his Republic was liberated, he returned home, became head of a district finance department and then was promoted to a position with the Ministry of Finance. He has served as deputy from one of Riga's districts to the city council. In 1958 Straujums was elected to head the Riga City Committee of the Communist Party.



THERE were people from all corners of the country at the Party Congress but the feeling you got coming into the great high-ceilinged hall of the Kremlin Palace was that this was a family gathering.

Around me were Georgians, Tajiks and Lithuanians speaking their native language. Here was a delegate from Georgia, to judge by his accent, and there a man from one of the Asian republics in his colorful Eastern dress.

But regardless of language, facial characteristics and dress, we were all people of the Soviet Union gathered to discuss the country's future. A Ukrainian stepped to the podium. He was followed by a Russian, a Tatar, an Estonian, an Uzbek. Each one spoke of his own republic—but his republic as a member of the united Soviet family of nations.

We Latvians are not likely ever to underestimate the meaning of this unity. It was what drove the Nazi invaders from our soil and restored our war-wrecked economy in so short a time. That fraternal help has made it possible for us to develop Riga's industries to the point where they now produce as much in one month as they used to in a year in pre-Soviet times.

Our modern factories manufacture machine tools, precision instruments, electronic com-

puters, transistor radios, textiles, footwear, furniture, and a long list of other goods sold at home and abroad. Eleven Riga factories were awarded prizes for quality goods at the Brussels World's Fair.

Latvia's industry is intimately linked with that of the rest of the country. Our textile mills spin Uzbek cotton. We get our oil from Azerbaijan, our coal from the Donbas, steel from the Urals, machine tools from Moscow and Leningrad, tractors and cars from Minsk, Gorky and Chelyabinsk. These are the more visible and tangible threads which tie our Republic to others.

These contacts are not limited to an exchange of goods. First and foremost, they are contacts between people who are working shoulder to shoulder on a common task: to advance the country's economy and improve the people's living standards. At the Congress I met an old friend of mine, Nikolai Chugunnikov, who was a delegate from the Communists of the Russian city of Yaroslavl. Close ties exist between our two cities. A delegation from Yaroslavl visited us recently, and a Riga group paid a return visit. During the Congress we agreed on a program of broadening and strengthening the ties between the two cities. I also met delegates from the Byelo-

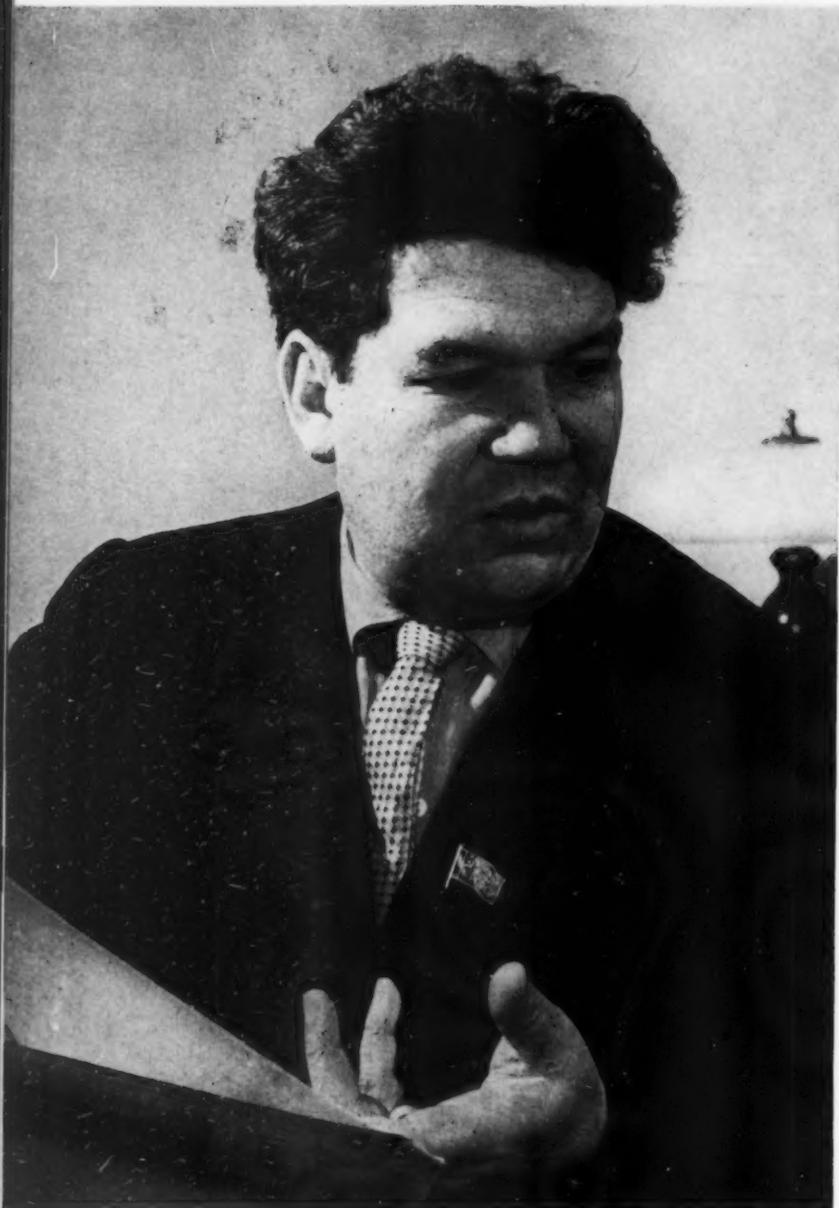
ussian capital of Minsk, with which the people of Riga have ties of close friendship.

During these friendly chats we also spoke about how we Latvians, Russians, Byelorussians could help each other in order to be able to fulfill the seven-year plan well ahead of the time limits set in the target figures approved by the Congress.

With the help of the country, Riga, and Latvia as a whole, will be pushing forward fast with the seven-year plan. Machine tools, instruments and chemicals are slated for particularly rapid expansion. Automation is to be introduced widely in Riga factories. Industrial output will be doubled.

Old Riga is undergoing a face-lifting job, the city is dressed up with new schools, theaters, new apartment houses, with more to come as the seven-year plan, joint product of this family of peoples, gets into full swing.

Our Latvian people have a deep understanding of the meaning and significance of the seven-year plan in the life of the country and the life of each of its Republics. Their attitude toward the gigantic economic program was well put by Janis Berzins, a Riga factory worker. "This is our common program and we will do everything in our power to carry it out ahead of time for the benefit of all."



MUSTAI KARIM

from Bashkiria

Mustai Karim was born in the village of Klyashevo in Bashkiria in 1919. He studied literature at the Bashkir Teachers Training College and in 1941, after graduating, he selected writing as a career. During the war he served as correspondent for army newspapers with combat units.

His books *Flowers on a Rock*, *Spring Voices*, *Selected Poems*, and his stories for children have won him a large body of readers and have been translated into other languages spoken in the Soviet Union.

In 1951 he was elected Chairman of the Union of Writers of Bashkiria. He is a deputy to the Supreme Soviet of the Russian Federation.

JUST as a magnifying glass collects sunrays and focuses them on one point, the Twenty-First Congress of the Communist Party of the Soviet Union collected and focused the thoughts and wishes of Bashkir oil workers, Donbas miners, Moscow machine builders, Uzbek cotton-growers, Baltic fishermen and Georgian grape growers. Everybody in the country, whether member of the party or not, took part in the preparatory discussion for the Congress.

On the way to Moscow with other delegates, we all got to talking about the work each one of us was doing. Galya Gizatulina, a housepainter, described her job in interesting terms. "It's like being a good tailor who sees everybody around him wearing his well-cut, attractive clothes," she said. "It gives him a real sense of pleasure and accomplishment. We painters dress the houses and streets that people live in. It makes us feel good to surround people with attractive and pleasing colors. I'd like to see the whole country dressed up that way."

Nikolai Buduyev, a delegate elected by

Communists at the Beloretsk Steel Mill, who still carries pieces of Nazi shrapnel in his body to remind him of the war, said, "I get a picture sometimes of the steel I handle being built into a future space ship. Wouldn't that be something—Beloretsk steel flying through outer space!"

"The way things are moving along, very likely we'll see both pretty soon," I said, "the whole country dressed up the way you want it and space ships made of Beloretsk steel." I was thinking of the progress my native Bashkiria has made in my own lifetime.

When I was a child it was a primitive region, its people threatened with extinction. Today, it's a healthy, prosperous, modern region, with power stations that generate more electricity than the whole of Russia did before the 1917 Socialist Revolution. Bashkiria is now an important producer of chemicals, machinery, metals and coal. It holds a leading place for oil extraction and refining. In recent years it has put 1,250,000 acres of virgin land under cultivation.

Bashkiria today is in touch with most parts

of the modern world. Our factories produce goods for export to India and Rumania. Frenchmen, Chinese and Vietnamese come to Bashkiria to study our extraction methods. We have American visitors coming to our oil fields to see Soviet-designed turbodrills in operation.

Many of our people are taking trips abroad nowadays, on business and pleasure. Groups of citizens from our capital city, Ufa, and the Rumanian city of Bakeu have exchanged visits. A few weeks ago two fellow writers left for a tour of India. I myself have visited China and Vietnam. Bashkir singers and dancers have performed for audiences in dozens of foreign countries, and books by our authors are published abroad. In all sorts of ways our people have moved out of our ancient isolation into the mainstream of life today.

It is this dynamic movement forward that our writing tries to portray. Our Bashkir authors will have much to write about as our people take the next seven-league step called for by the Party Congress.

ASLAN OSMANOV

from Azerbaijan

For fifteen years Aslan Osmanov has been working as a bricklayer in Sumgait, one of the newest of Azerbaijan cities. He raised the walls of its tube-rolling mill, its synthetic rubber plant and schools and houses by the score. He leads one of the best building teams in the country and construction men from other cities come to Sumgait to see how Osmanov operates. He has been honored for his work with one of the nation's highest awards—Hero of Socialist Labor.

Osmanov was 19 when he left his native mountain village in the spring of 1944 to help build the new city. While working he studied in a secondary school for which he laid the bricks; he lives in a house which he helped build.



THE Communists of Sumgait chose me as their delegate to the Twenty-First Congress of the Communist Party, an honor of which I was very proud, but a responsibility too, of course. Before I left for Moscow I kept asking them and myself: What shall I tell the delegates from all over the country? We came to the conclusion that I could do no better than to tell them how our new city of Sumgait had been built and what we have in mind for its future.

Sumgait is called the gem of Azerbaijan, but fifteen years ago there was nothing but wasteland where you now see broad tree-lined streets of houses, schools and factories.

Nature had obligingly provided us with our building materials—limestone deposits close at hand. This ancient limestone which once formed the sea bottom is as handsome and as durable as granite after our machines saw it into building bricks. When I calculate the millions of these limestone bricks that I must have laid in these past fifteen years into Sumgait houses, I sometimes feel as though I had moved a whole mountain.

Some of the delegates at the Congress talked of builders as altruists. The word is a little fancy, but the fact is that we construction men do feel something quite special when we watch people moving into houses we've put up.

People ask me how many buildings I've helped erect. I don't know the exact figure but it must be pretty high. We've done a lot of building, especially of dwellings, in these past fifteen years and we're scheduled for a lot more in the next seven. We're going to be putting up another 15 thousand apartments. Besides this big housing program, Sumgait is planning a new synthetic fibers plant and additions to its steel-rolling mill and synthetic rubber plant.

The seven-year plan schedules the Sumgait area for a fivefold increase in gas extraction and as a major chemical industry center. This will affect our work directly since the chemists will be providing us with new building materials.

We are making greater and greater use of prefabricated ferro-concrete large block assemblies. My team does the assembling. It's

made up of twenty-five men—bricklayers, carpenters, tower-crane operators and others. These names are purely conventional, however, for each of the men is a jack-of-all-trades.

The Party Congress gave me a real feeling of the enthusiasm and vigor with which the country tackled the job of getting the seven-year plan finished in even less time than scheduled.

The people of Azerbaijan realize that the new economic program discussed and approved by the whole population and accepted by the Congress concerns every man, woman and child. Its implementation will influence every place in the country, including our city of Sumgait, by boosting the living standards, ensuring further cultural progress, making life still more meaningful and interesting both for our generation and the ones to come.

My particular part of the seven-year job is to see that every family in our city gets good, new housing as soon as is humanly possible—sooner, if my team has anything to say about it.

LET WORLD LAW

By Zinaida Lebedeva, Secretary of the USSR Parliamentary Group



BRAZIL'S PARLIAMENTARY DELEGATION TO THE SOVIET UNION WAS HEADED BY MADAME IVETA VARGAS.

IT IS hardly necessary to prove the point that personal contact between members of legislative bodies can contribute significantly to better understanding. Our parliamentary delegations visiting other countries have brought back not only a more intimate knowledge of foreign governmental systems and their economies but a keener insight into the hopes and aspirations of the people of the country. The same report would undoubtedly be given by the many foreign parliamentary delegations that have come to our country on exchange visits.

At almost every session of the Supreme Soviet, our legislative body, we discuss ways and means of widening contacts with other countries. We hear reports from those of our deputies who have visited abroad, and are always pleased to have foreign colleagues who are guests speak before our parliament.

In 1956 the Supreme Soviet addressed a message on disarmament to the parliaments of all nations. It met with a favorable response by many of the legislative bodies. A year earlier the Supreme Soviet sent a resolution it had adopted to the peoples and parliaments of all countries expressing the earnest desire that relations between states, great and small, be based on friendly cooperation that would contribute to peace and good will. The resolution noted that direct contact between parliamentary bodies, exchanges of parliamentary delegations, addresses by legislators to the

lawmaking bodies of other countries were all very desirable ways by which better understanding could be achieved.

This initiative had most fruitful results. It was welcomed by parliaments and statesmen abroad who expressed active interest in working toward such contacts. The resolution helped significantly in stimulating the exchange of parliamentary groups.

Visits Exchanged

Delegations of deputies from the Supreme Soviet have been guests of the parliaments of some thirty countries, as have such Soviet political leaders as N. Khrushchev, Chairman of the Council of Ministers; A. Mikoyan, Deputy Chairman; K. Voroshilov, President of the Presidium of the USSR Supreme Soviet; and S. Rashidov, President of the Presidium of the Supreme Soviet of the Uzbek Republic. Soviet legislators have been guests of the parliaments of Britain, Finland, Austria, Burma, India, Pakistan and other countries and have addressed many of the lawmaking bodies.

Parliamentary delegations and heads of governments of thirty-four foreign countries visited the Soviet Union during the past five years. Among the countries represented were Britain, Finland, India, Sweden, Japan, Belgium, France, Austria, Brazil and Greece.

The foreign legislators toured the country, met with ordinary citizens and with leading political figures in all fifteen Soviet Republics and were usually interviewed on radio and television. Our guests had long talks with deputies of national, republic and local bodies and were present at many of the legislative sessions.

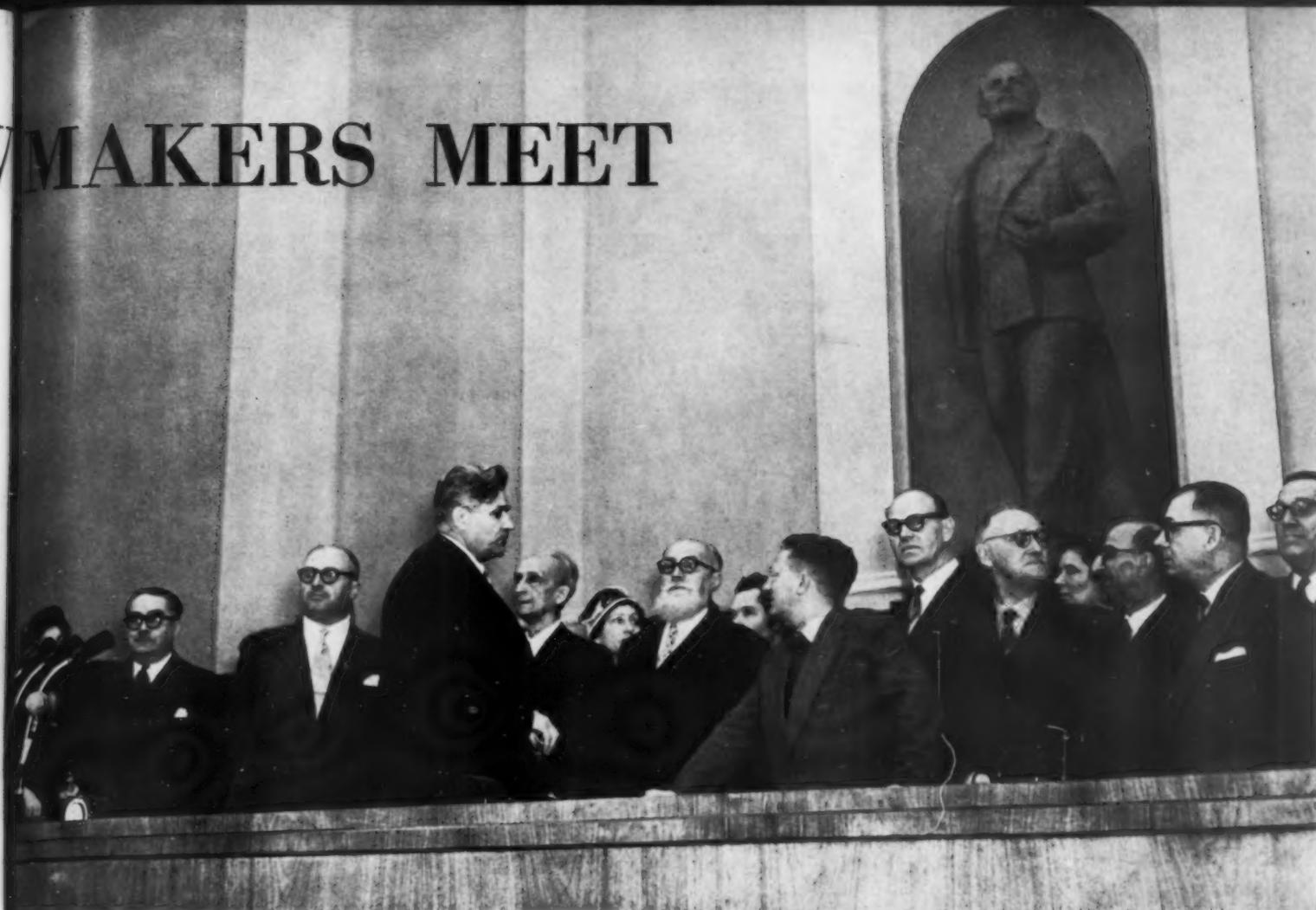
Lord Hinchingbrooke, member of the British House of Lords, speaking over the Soviet radio after visiting many parts of the country, said he and the members of his delegation had been received very warmly by their parliamentary hosts and by the people everywhere. He had observed, he said, a universal, deep and unmistakable desire for the friendliest of relations with Britain.

Another member of the British parliamen-

MIKHAIL TARASOV, VICE PRESIDENT OF THE USSR SUPREME SOVIET'S PRESIDUM, GREETS DANISH LEGISLATORS.



WMAKERS MEET



MEMBERS OF THE BELGIAN LEGISLATURE SEE THE USSR SUPREME SOVIET. PARLIAMENTARY GROUPS FROM 34 COUNTRIES HAVE VISITED THE SOVIET UNION SINCE 1955.

tary delegation, Conservative Member of Parliament C. Osborne, remarked that he had been greatly impressed by the common wish for peace expressed by the man on the street and by public officials everywhere he went. Laborite E. Davis spoke of these sentiments as most encouraging for the world's peace.

A visiting member of the Norwegian parliament, E. Wikborg, commented in an interview on the invaluable importance of these exchanges. Seeing the Soviet Union had helped him immeasurably to understand its way of life, he said.

Deputy Pierson of the Belgian parliament, giving his impressions of a trip through the country, said that it was impossible for him to conceive that the Soviet Union or the Soviet people wanted war, not when he saw hospitals, schools, colleges and houses by the millions that had been built on the ruins the last war had left, not when he heard of the country's plan for construction for the future that would require every available hand and brain for generations to come.

Learning at Firsthand

Insights like this can best be provided by personal contacts and observations. I can bear witness to that myself. In recent years my colleagues from the Supreme Soviet and I have visited many countries—England, France, Switzerland, Brazil, Thailand and

India, among others. I met and talked with people of diverse occupations, social positions, and political convictions. We invariably found a common tongue and a basis for common understanding.

Two years ago on a trip to Britain with a group of Supreme Soviet deputies I met an engaged couple at a farm in Wales. They were very interested in the way our young

people lived and I, in turn, asked them a hundred questions about English young people. We were both learning from each other and are still learning. We have been corresponding ever since and have become fast friends.

Again in the summer of 1957 I was a member of a Soviet parliamentary delegation that attended a conference of the Inter-Parliamentary Union held in Rio de Janeiro. On the

A GROUP OF POLITICAL FIGURES FROM CAMBODIA VISITED A SUMMER CAMP FOR CHILDREN NEAR MOSCOW.





INTER-PARLIAMENTARY UNION HEAD IN MOSCOW.



FRANCE'S EDGAR FAURE CALLED ON PATRIARCH VOSGEN, HEAD OF THE ARMENIAN CHURCH, DURING HIS VISIT.

LET WORLD LAW MAKERS MEET

eve of our departure for home we had a memorable discussion with a group of members of the Brazilian parliament. They told us they were in the midst of drafting a plan for the economic development of their country. They knew of the Soviet Union's successful planning of its economy and since our economic plans are considered and approved

by the Supreme Soviet, they were interested in our procedures. We, of course, were pleased to answer all their questions as best we could.

Although exchange contacts between American and Soviet delegations and individuals have been developing commendably in many fields, there is one area which has been insuffi-

ciently stressed—meetings between members of our legislative bodies. The exchange agreement our two countries signed in 1958 makes reference to such meetings. They can be worked out with no more difficulty than exchange of scientists, artists, educators or the many other kinds of delegations that have traded visits with mutual benefit.

SOVIET DEPUTY JUSTAS PALECKIS IS RECEIVED BY PRESIDENT PRASAD OF INDIA.

INDONESIA'S DEPUTIES APPEARED BEFORE MOSCOW'S TV AND RADIO AUDIENCES.





SUPREME SOVIET DEPUTIES PASS A RESOLUTION TO EXPAND PARLIAMENTARY CONTACTS AS A WAY TO ACHIEVE COOPERATION AND BETTER UNDERSTANDING BETWEEN NATIONS.

The Inter-Parliamentary Union at Work

We joined the Inter-Parliamentary Union in 1955 at its 44th conference in Helsinki. Nikolai Mikhailov, Minister of Culture of the USSR, who headed the Soviet parliamentary delegation, was then elected a member of the Executive Committee of the Union and Justas

Paleckis, President of the Presidium of the Supreme Soviet of the Lithuanian Republic, and Konstantin Gubin, editor of the Soviet newspaper *Izvestia*, were both elected members of the Council.

Through the Inter-Parliamentary Union we have been able to meet with members of the parliaments of other countries and to exchange

thoughts and ideas on international problems. I first met Henry O. Talle, secretary of the United States parliamentary group, at the Helsinki conference and we had a most interesting exchange. When I met Mr. Talle at later conferences of the Union in London, Bangkok and Rio de Janeiro, we spoke as friends working together in a mutual effort at international understanding.

Our Soviet legislators are active in the Union's work. At the 47th conference held in Rio de Janeiro, I delivered a report on cultural exchanges between nations and their great value in fostering better relations. Following the report the Union adopted a unanimous resolution that called on all member groups to promote such exchanges in the interest of world peace and friendship. The resolution expresses the delegates' hope that the members will persuade their governments to take steps to implement the resolution.

The Union, at the request of the Soviet group, has included in its program of work questions of such vital world concern as disarmament and the banning of war propaganda. The organization, we believe, serves a most valuable function in providing the means through which parliaments and legislators can establish contacts.

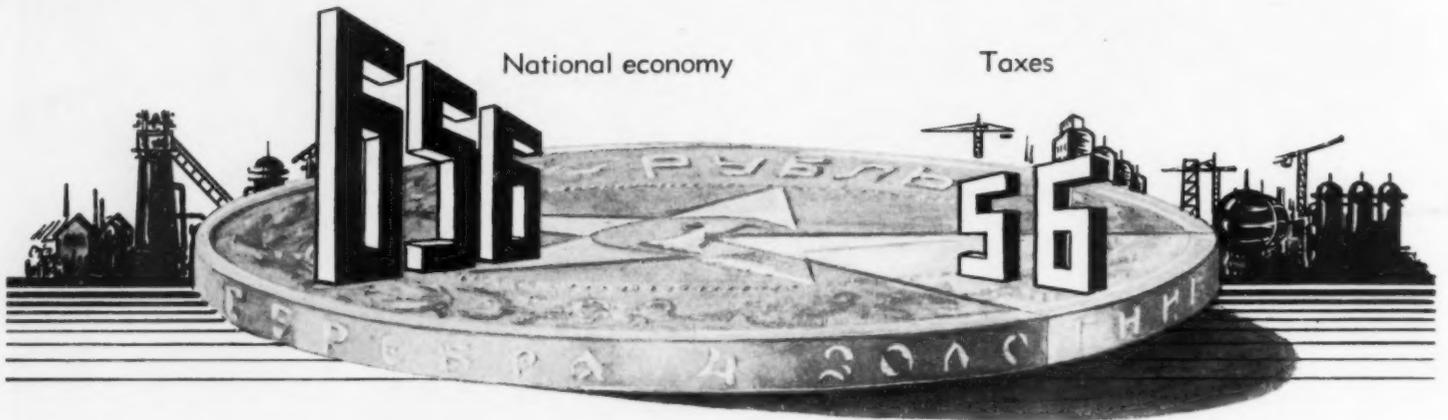
IVAN KAIROV (LEFT) IS VICE CHAIRMAN OF THE SOVIET DELEGATION TO THE INTER-PARLIAMENTARY UNION.



TAXES TO BE ABOLISHED in the near future

By Efim Manevich
Institute of Economics
USSR Academy of Sciences

Revenue of the National Budget for 1959
in billion rubles



THE TAXES paid by Soviet citizens make up a very insignificant part of the revenue of the national budget. Within the next few years the Soviet Union proposes to abolish taxes on individual income altogether. This is one of the targets which the current seven-year plan is aiming at.

When industry and agriculture were nowhere near their present levels, the proportion of individual taxes in the budget was rather substantial. They were needed to help meet the costs of the country's economic growth and for scientific and cultural development. But as productivity increased and national wealth grew, an increasingly larger part of the budget came from the incomes of publicly-owned enterprises and a correspondingly reduced part from taxes paid by private citizens.

Each year the part of the national budget derived from individual taxes has become smaller. Today it constitutes only 7.8 per cent of revenue and all of it goes back to the taxpayer in the form of free benefits and social services.

This has been the conscious and calculated tax policy even though individual incomes have systematically risen. Savings bank deposits are a good index of individual income levels. From 7.3 billion rubles in 1941 these deposits grew to 87 billion in 1958. Forty million people—one out of every five—have money in the bank.

The trend toward a tax-free future is already reflected in the national budget for 1959 that will finance the first of the seven planned years. This is a balanced budget, of course—there is no problem of budget balancing in a socialist economy run to plan—and is directed, as all previous budgets have been, at

developing the country's economy and raising the living and cultural standards of its people.

Budgetary Expenditures for 1959

The greater part of budgetary expenditures are being used for financing the further development of industry, farming, transport and construction. All told, more than 308.9 billion rubles will go to the national economy. In addition to these budgeted funds, another 175.6 billion rubles from the accumulated earnings of the industrial and farm enterprises themselves will be spent on their own development.

Almost one-third of budgetary expenditures will be used on social and cultural services, all of which are completely financed at state expense. The amount to be spent for these purposes during 1959 is 232.2 billion rubles compared with 215 billion rubles spent in 1958.

The amount allocated for government administration this year is reduced, as it has been in previous budgetary years. From the 11.9 billion rubles of 1958 it is cut to 11.5 billion. More significantly, the amount budgeted for defense expenditures has not been increased but has been reduced from the 96.3 billion rubles of 1958 to 96.1 rubles. This reduction follows the pattern set in the past few years.

Where the Money Comes From

At present the Soviet budget is financed almost entirely out of incomes of the national economy. The seven-year plan provides for a steady rise in these incomes. Eventually—and that means the relatively close future—

they will finance all national expenditures.

More than nine-tenths of the budgetary funds for 1959 are expected to come from this source. Compared with last year the income of the national economy is expected to increase by 85 billion rubles to a grand total of 656 billion. By comparison, the total revenue to be derived from individual taxes will not exceed 56 billion rubles.

Although the percentage of the budget to be met from taxes is smaller than last year's, the total amount of tax revenue will be 6.2 billion rubles more than in 1958. But that is due to the larger number of persons employed in 1959 and to increased earnings.

Income Tax

At present, there are three kinds of personal taxes—income tax, agricultural tax, and tax paid by people who do not have children.

The procedure for collecting taxes is very simple. As a rule they are withheld once a month from wages or salary. All exemptions specified by law are taken into consideration by the accounting office at the place of employment, which is responsible for collecting taxes. The taxpayer is not required to file any tax return forms.

The most general of the taxes is the income tax, which is paid mainly by city people. The amount of this tax depends on the source and the size of the income.

The income tax of factory and office workers runs from 1½ to 13 per cent of earnings. This category also includes teachers, doctors, lawyers, scientists, writers, musicians, artists—all those who are employed at one or another enterprise or organization.

Artisans and handicraftsmen united in cooperatives pay a somewhat higher income tax than do factory and office workers. A still higher tax is paid by physicians, lawyers and other professionals who have a private practice. The highest income tax is paid by those persons who are self-employed.

The law provides for considerable deductions from the income tax for dependents. If the wage-earner has more than three dependents, for example, his tax is reduced by 30 per cent.

In January 1957 a tax-free minimum wage was fixed, so that the unskilled and therefore lowest paid workers pay no tax at all. In March of the same year taxes were reduced for another group of factory and office workers with small incomes.

Pensioners pay no taxes. Neither do servicemen during their tour of duty, except for commissioned officers and men who decide to re-enlist after their required period of service.

There is no tax on money awards paid to inventors, unless the amount is in excess of 10,000 rubles. Interest from savings bank deposits or government bonds is tax-free, as are winnings from government lotteries. No tax is paid on gifts, grants to mothers of large families or on money inherited.

Agricultural Tax

The agricultural tax, as its name implies, is paid by the rural population. Collective farmers pay no tax on the income they earn as members of the cooperative. But most collective farmers have separate plots of land for their personal use, and they pay a tax on the profits they derive from these plots. The amount of the tax varies with the size of the plot.

Factory and office workers and members of producers' cooperatives who reside in the countryside and have plots of land pay the agricultural tax at the same rates as collective farmers. The tax on individual peasant households is double that paid by collective farmers.

All farmers, whether they work alone or in collectives, are exempt from the agricultural tax in the event that a member of the family is doing his tour of army service and there are dependent children but no able-bodied persons other than the wife or mother. No tax is paid by families of war invalids with only one able-bodied member. Farmers who have reached the age of 60 for men and 55 for women pay no tax, nor do teachers, agronomists and medical personnel who work in rural areas.

Other Taxes

People without children are required to pay an additional tax. Male factory and office workers between 20 and 50 years of age, regardless of whether they are single or married, and married women from 20 to 45 years of age pay a tax of six per cent if they have no children. Certain groups of people are exempt from this tax—single factory and office workers who make no more than the tax-free minimum wage, servicemen and non-commissioned officers and their wives, and college students.

There are, besides government taxes, some local levies. They include such things as license fees paid for cars, taxes on livestock and buildings, and ground rent. All of these local taxes are very small—owners of livestock, for instance, pay from 10 to 50 rubles a year per head. The money collected remains in the local budgets and is used entirely for local needs.

Less Tax and More Benefits

Although the revenue from personal taxes year by year makes up a smaller share of the national budget, the allocations for social and cultural services annually grow very much larger. This can be seen graphically by comparing the 56 billion rubles expected this year as tax revenue with the figures in the charts below.

In 1965, according to the seven-year plan,

the budgetary expenditure for social and cultural services will reach 360 billion rubles. Averaged out for the population generally, it will amount to some 3,800 rubles a year which every worker in the country will be getting in various services over and above his earnings. In addition, more than 800 rubles per worker a year will be spent for the construction of housing, schools, public utilities and medical institutions.

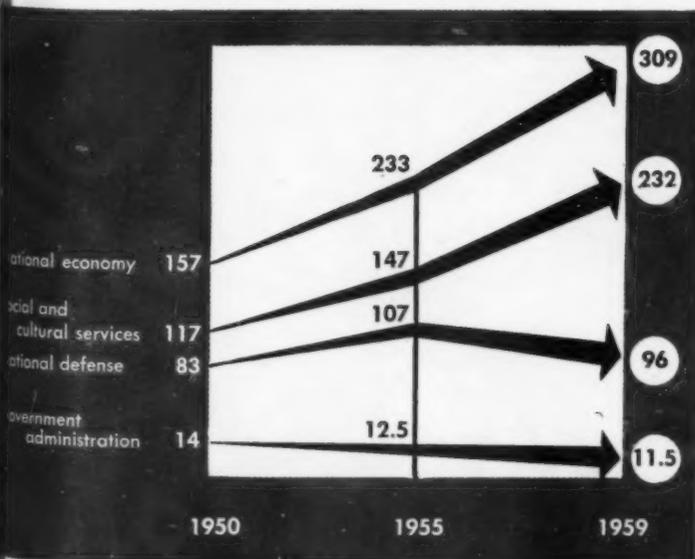
The larger part of what the Soviet Union produces in the way of material values is still distributed as wages and varies with the quality and quantity of work a person does. But an ever-increasing portion of the values produced are distributed without regard to the kind of work performed.

About half of the 200-odd million Soviet people are workers and farmers. The other half are dependents—children, the aged, the disabled. A very small part of the funds for maintaining the dependent section of the population comes from individual taxes, and that part will be getting smaller and smaller as time goes on.

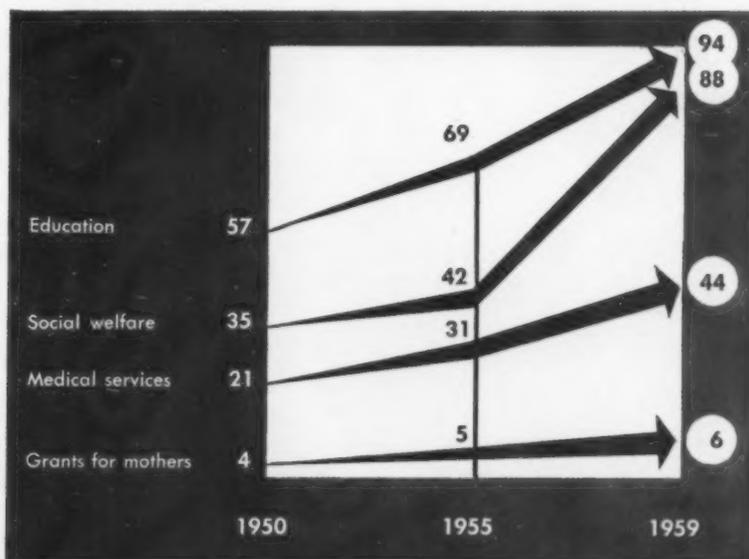
At present some 20 million pensioners are being maintained out of government funds. The nurseries, kindergartens and children's homes care for 5 million children. More than 30 million people are getting their education without cost and those in trade and technical schools receive stipends and free dormitory accommodations. An additional 3,300,000 students in universities, colleges and technical schools are also paid a maintenance allowance. About 8,600,000 children and adults go annually to vacation and health resorts free of charge or at reduced rates. Government grants are paid to 7 million mothers.

Many more such services will be made available to every Soviet citizen as the seven-year plan matures and the country's productivity multiplies. The ultimate goal is to provide for the needs of everyone from birth through a secure old age from the national wealth created by this greater productivity. This goal is within sight, and one of its milestones is a tax-free future.

Expenditures of the National Budget for 1959
in billion rubles



1959 Budgetary Expenditures for Social and Cultural Services
in billion rubles



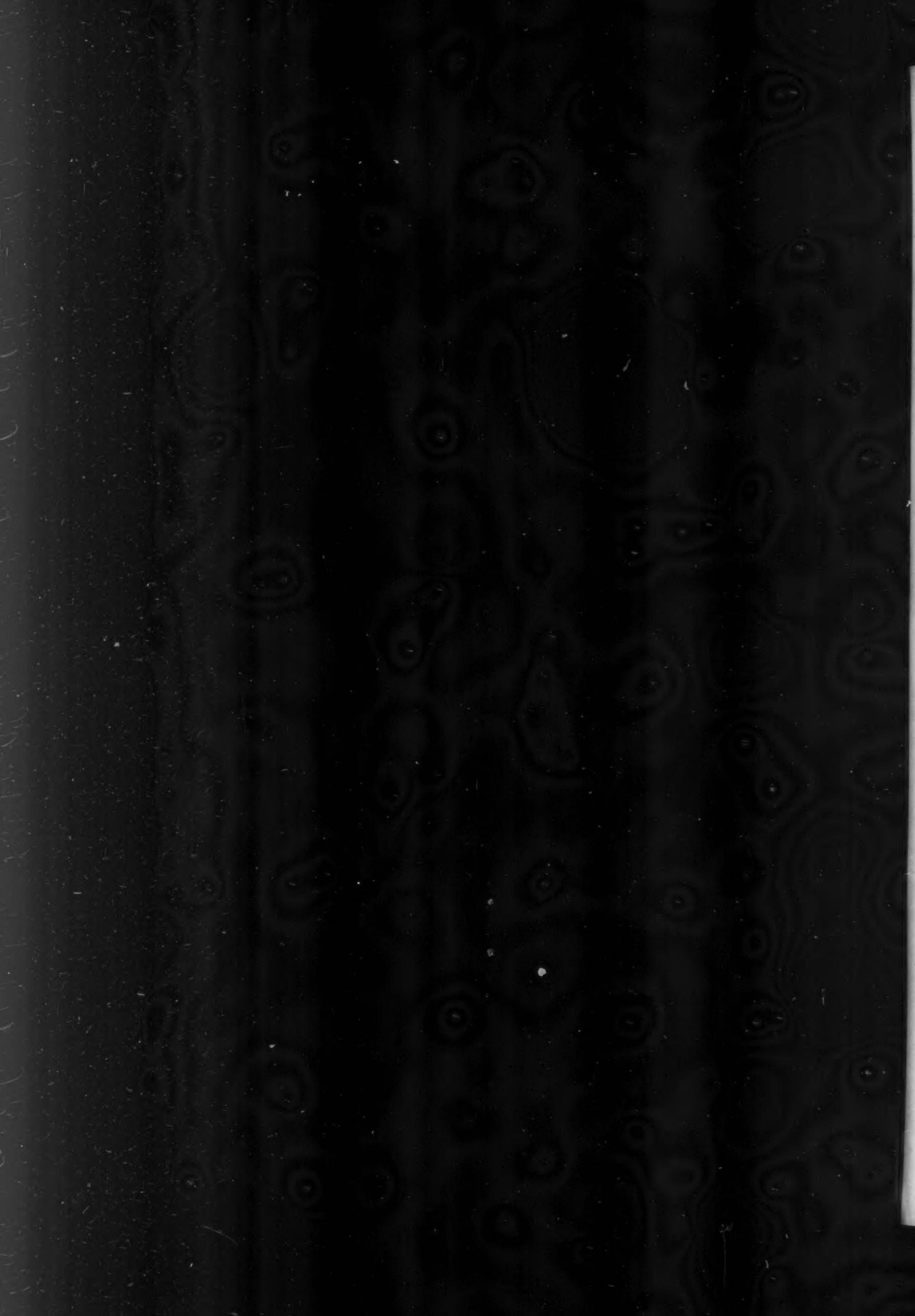
1926

The Soviet Union, following the economic program blocked out by the 14th Congress of the Communist Party, starts on the job of transforming the essentially agrarian country into an industrial giant. Here is one of the thousands of construction projects and some of the people who built them.





10/2/02



This is the third in a series of articles on the history of the Soviet Union. The first was published last November, issue No. 11(26), and described the events of 1917 leading to the establishment of the Soviet state. In February, issue No. 2(29), the period of civil war, foreign intervention and reconstruction was covered. This article takes the reader through 1941, and the article in the next issue will deal with the period of the Second World War.

SOCIALISM Constructed to Plan

By Alexander Grunt
Historian

JANUARY 1, 1926, ushered in a new period of Soviet history. The day previous, the Fourteenth Congress of the Communist Party had concluded its sessions with the adoption of a decision outlining the general direction of the country's development based on industrialization. Thus did the Soviet people launch the construction of the economic foundation for socialism.

The trying years of the First World War, the Civil War and foreign intervention were over. The ruined factories had been rebuilt, the trampled fields resown, and the national economy as a whole had regained its prewar level of 1913. But that was the level of a backward country, essentially agrarian with a feebly developed industry and low productivity.

Socialist Industrialization

To build socialism the young Soviet Union had to overcome the economic backwardness inherited from czarist Russia. Speedy industrialization was imperative to ensure all-round economic progress with the accompanying rise in living standards.

For this enormous undertaking the Soviet people could depend only on their own efforts and resources. Not one of the foreign powers was willing to extend financial help. Every ruble available had to be used for building power stations and metal plants, railroads and coal mines.

Construction was spurred throughout the country. The Volkhov Hydropower Plant near Leningrad, the first large project of the kind in the country, began providing electricity a year after the Fourteenth Congress. Work on what was to be the largest hydropower station in Europe started in 1927 on the banks of the Dnieper River near the Ukrainian city of Zaporozhye.

That same year the first miles of rail of the Turkestan-Siberian Railroad were laid to link the wheat regions of Siberia with the cotton regions of Central Asia. This railroad was to play a major role in the economic development of the eastern part of the country.

The first tractor plant began to go up on the banks of the Volga on the outskirts of Tsaritsyn (now Stalingrad) in 1927, and plans were prepared and surveys made for three giant iron and steel centers—Krivoi Rog in the Ukraine, Magnitogorsk in the southern Urals and



The Turkestan-Siberian Railroad to link the Siberian wheat fields with the cotton regions in Central Asia was begun in 1927. The road was crucial to the development of the East, an area with immense stores of natural resources which had barely been tapped under the czarist regime.



The backbone of a socialist economy, Lenin had said, is heavy industry—coal, steel, electric power. In 1928 construction work was started on the great metallurgy centers—the Kuznetsk complex in western Siberia, Magnitogorsk in the south Urals and Krivoi Rog in Ukrainian Republic.

1929



The year of the great break-through in the farm collectivization program. The advantages offered by large-scale mechanized farming were by then plain to be seen and millions of peasant households pooled their plots of land, stock, tools and their labor to form collective farms.

1930



In 1930 Soviet-made tractors began to come off assembly lines in quantity at the newly built Stalingrad plant. Once a rarity, tractors soon became commonplace. Agricultural specialists were sent by the government to the collective farms to teach scientific growing methods.

SOCIALISM Constructed to Plan

Kuznetsk in western Siberia. By 1928 gross industrial output as compared with 1923 had risen by 32 per cent.

This greatly accelerated construction and industrial development required planning capable of seeing ahead for longer periods than the annual plans followed up to that time.

It was the founder of the Soviet state, Vladimir Lenin, who worked out both theoretically and practically the basic principles of socialist planning. His name is closely associated with the first Soviet long-range economic plan adopted in 1920. Known as GOELRO, it was a national plan for the electrification of the country with the aim of rebuilding the entire economy on the basis of modern large-scale machine production. In advancing the vast program of socialist construction, Lenin stressed the vital role of heavy industry in raising the general industrial level of the country, as well as in providing up-to-date farm machinery for the reorganization of agriculture.

These concepts of Lenin's were the backbone of the five-year plans by which the Soviet Union has guided its economic growth. These plans have set the rate of industrial and agricultural expansion, ensured the required proportions between various branches of the economy, established time limits for construction projects, outlined programs of social and cultural services for the population.

The first five-year plan was worked out at the end of 1928 and, after nationwide discussion, was approved in 1929 by the Fifth Congress of Soviets, the country's legislature of that time. Its main task was to build basic industries as the core of the socialist economy. The plan provided for total capital investments of 64.6 billion rubles, with 19.5 billion allocated for industrial construction, including electrification, and 10 billion for the development of the transport system.

When the target figures were published abroad, they were laughed off. "Sheer fantasy," "delirium," "Utopia"—read the foreign press comments. But as the months and years passed these "Utopias" became structural realities. Great rivers were belted with the dams of new power plants. New industrial centers grew up in both central and outlying regions.

In 1929 for the first time in the country's history gross output of industry exceeded that of agriculture. The transformation of the Soviet Union from an agrarian to an industrial country had begun to take visible shape.

Collectivization of Farming

The year 1929 has gone into the country's history as the year of sweeping victories of socialist industrialization. It is also characterized as the year of the great break-through in agriculture.

Industry was now based on the socialist principle of national ownership, opening vast possibilities for the rapid and uninterrupted growth of productive forces. In the countryside, however, there was an ocean of individual peasant households. A very considerable number of these small farms were hardly more than self-supplying.

Thus an obvious discrepancy developed between large-scale socialist industry that scored new successes year after year and individual peasant farming that continued to lag very much behind.

The nationalization of the land and turning it over to the peasants right after the Revolution was a great stride in transforming the life of the countryside. But the scattered character and general backwardness of agriculture still remained, and this hindered the progress of the entire national economy.

It was beyond the reach of tiny individual farms to use modern equipment and advanced agricultural methods. As a result productivity was still very low, and the rapidly growing need of the nation for farm products could not be met. This also made remote, if not impossible, a real improvement in living conditions of the peasantry.

The key to the solution of the problem was suggested in Lenin's plan for cooperation of individual peasant households, a plan of large-scale collective farming to permit the widest introduction of machinery and science in agriculture. This was the socialist way of farming based on the peasants' joint ownership of their collective farms and on common labor for the common good.

The Fifteenth Congress of the Communist Party held in December 1927 charted the program for extending and consolidating the network of collective farms which had already been organized by the peasants themselves. The advantages of pooling land, equipment and labor became more and more obvious to millions of peasants.

The year 1929 was marked by mass collectivization. Peasants by whole villages, and even whole regions, began to set up collective farms. The movement attracted not only the poor but also the middle peasants. Only the kulaks, an insignificant portion of the peasantry that had accumulated their wealth through the merciless exploitation of poor peasants were against collectivization.

An important role in collectivization was played by the machine and tractor stations that were set up by the government to provide newly formed collective farms with machinery and advice. The construction of plants for the manufacture of farm machinery was accelerated. Soon tractors, harvester combines and other machines were being produced in quantity for the first time in the country's history. The government advanced credit to the collective farms for the establishment of their economy and sent farm experts to teach the peasants how to grow their crops scientifically.

By the spring of 1930 half the peasant households had formed into

collective farms. This was the beginning of complete collectivization. The vast majority of the country's peasantry wholeheartedly welcomed it as the way out of age-old poverty and ignorance toward a prosperous and secure life. Thus the new social system established itself firmly and irrevocably in the villages as it had in towns and cities.

Five Years in Four

As early as 1929 it was evident that the five-year plan could be completed ahead of time. The people coined a slogan that caught on everywhere in the country—"Knock a year off the five-year plan, finish in four."

The workers in the factories and the peasants in the collective farms examined the possibilities of speeding up the fulfillment of their plans. Factory challenged factory and workers challenged each other to engage in socialist competition for better production achievements. It was the energy of millions of people united by the common goal of building a new life that explained the rapid progress of the country.

By the end of 1932 the first five-year plan was completed. In the four years the Soviet Union had boosted its industrial output 2.7 times over as compared with 1913. The share of industry in the country's economy had topped 70 per cent.

The Soviet Union had built 1,500 large enterprises, thus creating an industrial complex technically advanced for that period. It had developed branches of industry altogether new to the country's economic scene—tractor, automobile, aircraft, machine tool and heavy engineering. Modern power stations, iron and steel, chemical and farm machinery plants had been built and many new industrial centers had appeared, chiefly in formerly backward outlying regions.

In agriculture great social transformations were accompanied by sweeping technical reconstruction made possible by the widest introduction of up-to-date farm equipment and machinery. By the end of 1932 collectivization of farming had been nearly completed in all main agricultural regions. The country now had large-scale mechanized agriculture.

The speedy progress of industry and agriculture reflected itself in improved living standards. Unemployment had disappeared, the work-day had been reduced, real wages had increased. There had also been an increase in budgetary allocations for the national program of social welfare and pensions, for free medical services and education. In 1935 the government abolished the system of food rationing which had to be instituted in 1928.

Contacts with Foreign Countries

As far back as the mid-twenties most of the foreign countries had established diplomatic relations with the Soviet Union. On October 10, 1933, the Soviet government received a message from President Roosevelt with the proposal of the United States to end the abnormal relations which had obtained until that time between the two nations. On November 7 formal negotiations started in Washington and on November 16 Soviet-American diplomatic relations were established by an exchange of official letters.

But even before that time there had already been numerous contacts between the two countries. Many American industrialists were carrying on a profitable business with the Soviet Union. In 1930 alone they had sold 114 million dollars' worth of goods. General Electric, DuPont, Ford and other companies had signed technical aid contracts, and some 2,500 American technicians were working on the installation and servicing of the purchased equipment in 1930-31.

Economic relations between the two countries were further strengthened by the agreements of 1935 and 1937. By that time Soviet exports to the United States had mounted to 134.4 million rubles and imports to 244.3 million.

The diplomatic and trade relations between the Soviet Union and foreign countries which developed fairly well in the thirties were not the only areas of contact. Scientists, writers and public figures, as well as ordinary citizens met as tourists and as unofficial ambassadors of good will.

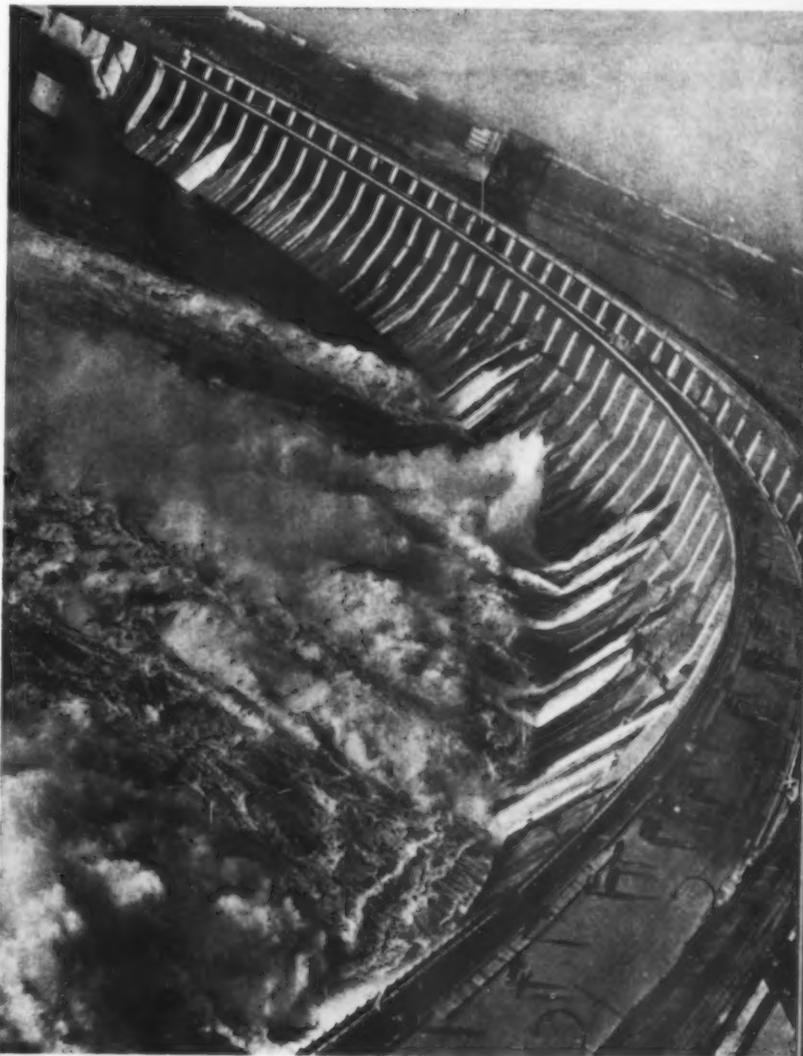
One such visit of good will was a record-breaking USSR-USA non-stop flight of three Soviet airmen, Valeri Chkalov, Georgi Baidukov and Alexander Belyakov, in June 1937. Their plane took off from an airfield near Moscow and in 63 hours and 25 minutes, after crossing the North Pole, landed at Portland, Oregon. Another Soviet plane manned by Mikhail Gromov, Andrei Yumashev and Sergei Danilin

1931



The Gorky Automobile Plant was completed this year and the first Soviet-made cars began rolling off the conveyors. The auto industry was one of many new ones created by the first five-year plan, an almost inconceivably ambitious plan that was dismissed by foreign economists as fantastic.

1932



In 1932 the first five-year plan was completed ahead of time, to rank the Soviet Union with the most advanced industrial countries. Among many other projects, the Dnieper Hydropower Station was finished this year. At the time it was the largest power station in Europe.

1933



It was not only new industry being built. People were being equipped with the hundreds of new skills the times called for. Specialists in every field of endeavor were being trained in the technical schools and colleges that had been set up by the score in every one of the Republics.

SOCIALISM Constructed to Plan

1935



Great tasks engender great movements. Socialist construction brought to the fore workers who set new production records in industry and agriculture that their workmates tried to emulate and to better. The movement spread to every field of work and to every part of the country.

1934



Nor was progress confined to industry and agriculture. Research and exploration was being done in the sciences, the humanities and the arts. Here are the Arctic explorers of the Chelyuskin expedition, rescued when their ship was crushed by floating ice, getting a hero's welcome at home.

made the run across the North Pole from Moscow to California three weeks later.

At that time these were daring flights. For the Soviet aircraft industry, they were especially significant. Old Russia had had no aircraft industry at all and now this very young Soviet industry had broken a world record.

Great Transformations

Life was moving fast in the Soviet Union. In every area of national endeavor men and women were working with great enthusiasm. The people saw that their labor was bringing more and more prosperity to their families. They were proud of being the collective owners of the increasing wealth the nation possessed, and gradually, almost imperceptibly, the whole concept of work was changing.

The workers and farmers were not content merely to complete the production targets—they made counter-proposals to exceed the plans and then went about devising new methods of work to guarantee their fulfillment. Socialist competition had reached a higher level. First in industry and then in agriculture a new type of worker was emerging, a hero of labor who had earned and received the gratitude and respect of the whole nation.

It was people of that indomitable stamp who paced the second five-year plan that was fulfilled in 1937—in four years and three months. Its main task had been to complete the technical reconstruction of the entire national economy, and its fulfillment put the Soviet Union first in Europe and second in the world for leadership in volume of industrial production.

New large plants to the number of 4,500 had been added to the 1,500 built during the first five-year plan. New industries had been established, such as nonferrous metals, synthetic rubber, mineral fertilizers.

The two five-year plans fundamentally changed the economies of all

the Soviet Republics. In 1937 the Ukraine alone began to turn out as much industrial goods as had the whole of prerevolutionary Russia. Large-scale industrial and railroad construction was under way in the Central Asian Republics, in Siberia and in the Far East.

The progress of industry had reached a point where the Soviet Union was no longer dependent on supplies from foreign manufacturers. It was now not only able to stop importing some industrial goods but began exporting them. The country could now be supplied with home-manufactured tractors and other farm machines, with locomotives and coaches, ballbearings and many kinds of machine tools.

Everybody to School!

It was not only the economy that was being changed, the people themselves had undergone a transformation. From czarist times the Soviet Union had inherited a population that was 75 per cent illiterate—only one person out of four was able to read and write. Among the numerous national minorities, illiteracy was almost total.

Everybody to school! This was the slogan raised immediately after the Revolution. And everybody went to school. Between 1917 and 1920 alone seven million people were taught to read and write. By the end of 1932 illiteracy had dropped to ten per cent. Universal free elementary education was compulsory. Both children and adults were studying.

"How many of your people study?" asked an Italian professor visiting the construction site of the Dnieper Hydropower Plant in 1930.

"Ten thousand," answered the engineer who was showing him around.

"But then who does the work?" exclaimed the professor in surprise.

"Those who do the studying," was the answer.

Compared with prerevolutionary times the number of students in Uzbekistan had increased 68 times over; in Kirghizia, 43 times; in Turkmenia, 33 times. Education for these peoples, depressed economically, socially and culturally under the czar, was one of the roads to full equality.

But the country in process of building needed more of people than the ability to read and write. Trained specialists were in demand in every field—engineers, technicians, scientists, agronomists, doctors, teachers. During the first five-year plan alone the Soviet schools equipped 170,000 specialists with a college education and 310,000 with a technical secondary education. Before the Revolution there were only sixteen cities in the country with colleges, by 1939 there were 140.

Here was a new generation of educated young men and women—the children of illiterate laborers and peasants to whom education had been an impossible dream under the czar.

The New Constitution

By 1936 more than a decade had passed since the adoption of the first Constitution of the Union of Soviet Socialist Republics in January 1924. Both the country and the people had grown and changed in those dozen years. Socialism had in the main been built, and the old Constitution was no longer adequate to the new times.

On December 5, 1936, the Extraordinary Eighth Congress of Soviets, the national legislature, unanimously approved the new Constitution. In the five and a half months of public discussion which preceded the parliamentary session, an estimated 50 million people, more than half the adult population of the country, had a word to say in the framing of the Constitution.

The 1936 Constitution defined the Soviet Union as a socialist state of workers and peasants, with socialist ownership of the means of production as its economic base. It vested all power in the working people in city and village, to be delegated by them to their elected representatives in the Soviets of Working People's Deputies.

The new Constitution established universal, equal and direct suffrage by secret ballot. Every citizen was guaranteed the right to a job with equal pay for equal work without regard for sex, age or nationality, the right to paid vacations, to education, material security in old age and in the event of illness or disability. Guaranteed were freedom of speech, press, assembly and other rights.

The Soviet Union is a multinational state, and the Constitution guaranteed equal rights to citizens belonging to all of the country's nationalities and national groups. These are united now in fifteen sovereign Union Republics, each having its own Constitution, its own Supreme Soviet and Council of Ministers located in its own capital.

The highest legislative body of the whole country is the USSR Supreme Soviet, with deputies elected for a four-year term. Its two



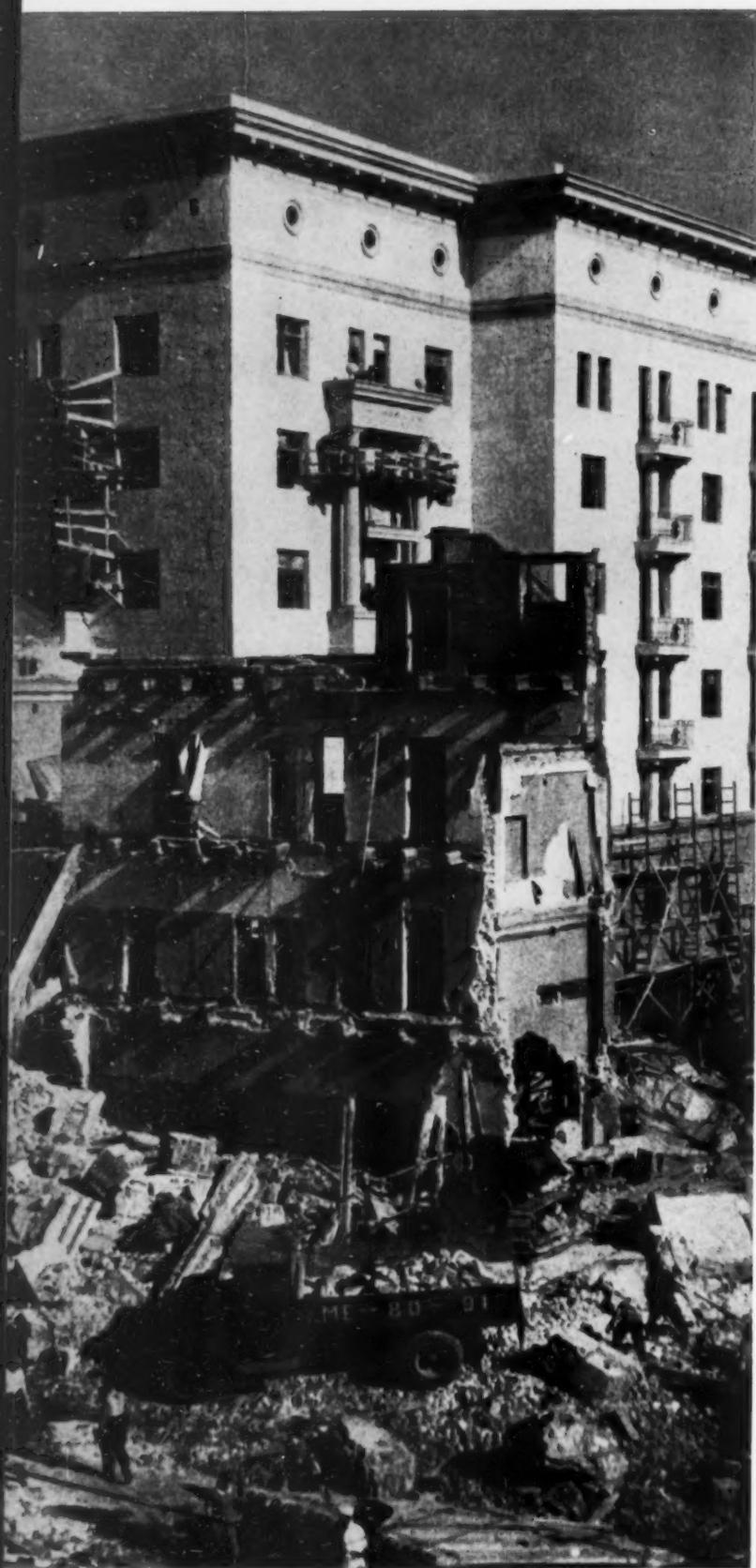
CONSTITUTION
 * FUNDAMENTAL LAW *
OF THE UNION
OF SOVIET SOCIALIST
REPUBLICS

The country had grown and changed vastly since the first constitution had been adopted in 1924. To sum up the achievements of socialist construction and to define the rights which it had brought, a new constitution was adopted in 1936 after nationwide discussion.



This year Valeri Chkalov made the first USSR-USA nonstop flight over the North Pole. Unofficial envoys of good will, the flyers brought with them to the United States the warm greetings of the Soviet people. Here they are being welcomed on their return home by Nikita S. Khrushchev.

1938



In 1938, with the foundation of heavy industry laid, the Soviet Union had launched the third five-year plan. It was a plan to start building abundance in town and country, a blueprint for an unprecedented housing program and for great expansion of consumer goods production.

SOCIALISM Constructed to Plan

28

1939



This rolling mill operator vacationing at a southern health resort was now the typical Soviet worker to whom unemployment was unknown. The 1936 Constitution guaranteed him an annual vacation with pay, free medical service, education without cost and a pension when he retired.

chambers—the Soviet of the Union and the Soviet of Nationalities—have equal rights and respectively reflect the common interests of all the country's peoples and the specific interests of its national groups.

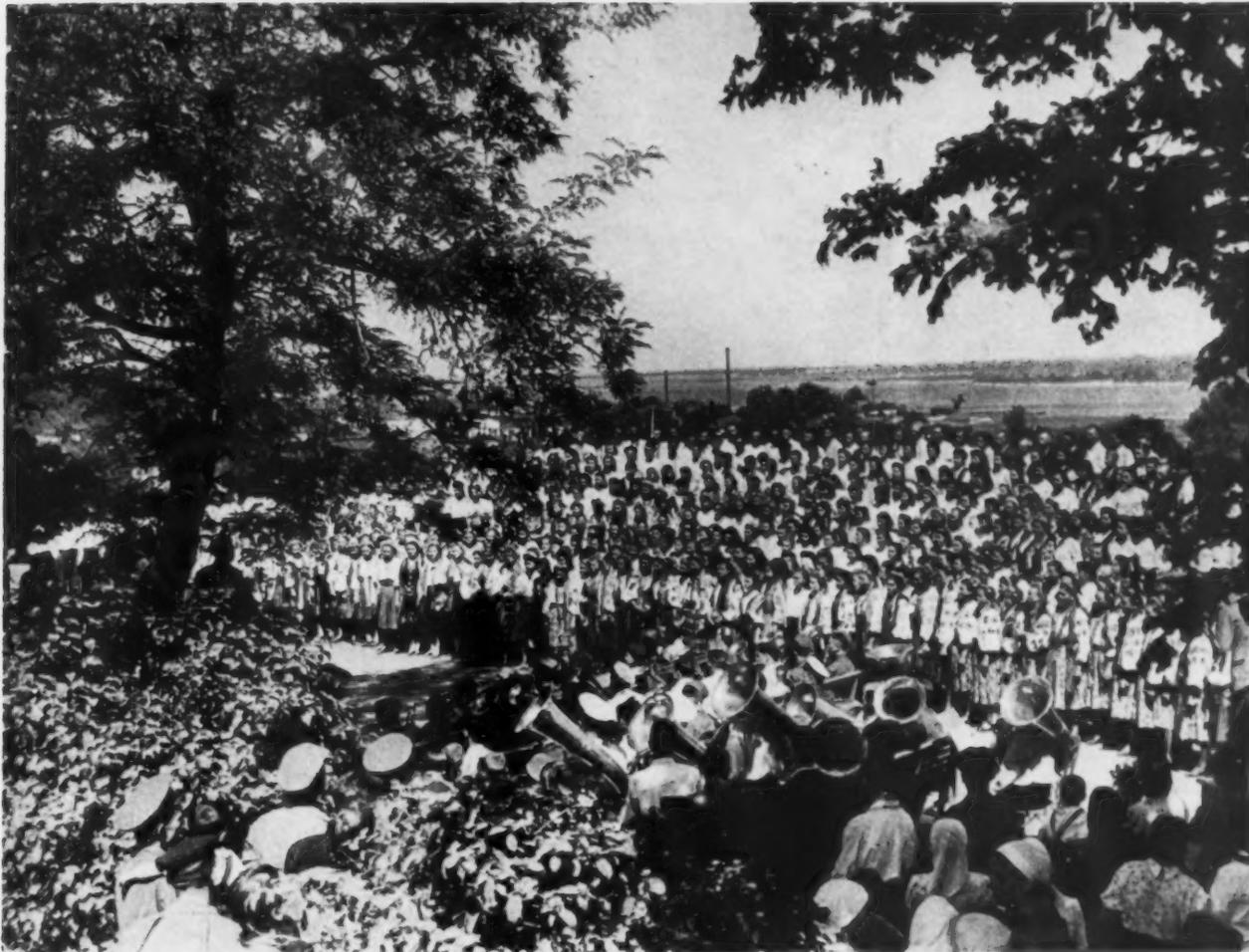
The first elections after the adoption of the new Constitution took place in 1937. The Communist Party nominated candidates in a bloc with non-party people and called for support of the joint list. In response to this appeal 90 million voters—98.6 per cent of those who went to the polls—cast their vote for the bloc of Communists and non-party candidates, and this unanimity was a new phenomenon for the world.

The Major Economic Task

The 1936 Constitution recorded the fact that the Soviet Union had entered a new period in its history. It was a period of the completion of the building of socialism and the gradual transition from socialism to communism.

By the end of the thirties the Soviet Union had gathered the experience of ten years of planned construction, and now the time was at hand to start building an economy of abundance of material and cultural values to meet the rapidly growing requirements of the people.

In its first two five-year plans the Soviet Union had moved up to a position where it had surpassed all European countries in absolute volume of production, technology and rate of industrial growth. But it had not caught up in per capita production. The Eighteenth Congress of the Communist Party held in March 1939, in outlining the country's major economic task, had set a target to surpass the most advanced countries of the world in per capita production in the historically shortest period of time.



The country's cultural life had broadened immensely. The world treasury of music, art and literature had been opened and made freely available to whole nations of people who for centuries under the czars had known only discrimination and poverty, ignorance and superstition.

The third five-year plan (1938-1942) had as its goal the further development of all branches of the national economy and a further rise in living standards. The amount of capital investments was to be 192 billion rubles, much larger than for the previous five-year plan. These were tense prewar times, but the plan was being successfully carried through. Its first three years saw the construction of 3,000 new industrial enterprises. Life was becoming fuller and easier.

But the Soviet people were not able to fulfill the third five-year plan. At dawn of Sunday, June 22, 1941, Nazi planes dropped their bombs on Soviet cities, invading armies crossed the Soviet frontiers from the Baltic to the Black Seas, and the Soviet radio announced to the world: "Germany has attacked the Soviet Union without declaration of war."

The Soviet Union has had to spend almost half of its forty-one years in fighting invasion and rebuilding an economy ruined by war. Although the havoc wrought by the Second World War was tremendous, the country recovered much more quickly this time than it had after the ruin of the First World War, the Civil War and intervention.

There were the achievements of the first five-year plans to build on and the very basic transformation they had made in factory and farm and in the people who worked them. Reconstruction was not limited to the mere restoration of what had been destroyed. The old factories were modernized and new ones built, more new industries were created, and tremendous new areas of the country began to develop both industrially and agriculturally.

The prewar economic level was very soon reached and shortly afterward surpassed, and the country entered its present period of development with the current seven-year plan for 1959-1965 adopted at the Twenty-First Congress of the Communist Party held last January.



On June 22, 1941, the Nazi armies invaded the Soviet Union and the great work of constructing a new way of life was abruptly halted. Like these young men waiting to enlist, the whole nation put down its building tools for the war's duration and rose to the defense of the country.

Swan Lake has become a permanent feature of the Bolshoi Theater's repertory, which includes the classics and modern ballets by Soviet composers.



Maya Plisetskaya is Odette, the Princess who has been turned into a Swan, and Yuri Kondratov is the Prince whose love can lift the magic spell.



BOLSHOI B.

The ballet company of the Bolshoi Theater will visit the United States for eight weeks in what is going to be a major event of the Soviet-American exchange program. The group coming to America will include the Bolshoi's most talented dancers, among whom are Galina Ulanova, Raisa Struchkova, Nina Timofeyeva, Yuri Zhdanov and Nikolai Fadeyichev.

The visit will open with Sergei Prokofiev's *Romeo and Juliet* to be given at the Metropolitan Opera in New York on April 16. Tchaikovsky's *Swan Lake*, Adam's *Giselle* and Prokofiev's *The Stone Flower* will also be presented to American audiences along with two colorful concert programs featuring scenes from *Chopiniana*, *Shuraleh* and other ballets.

After its performances in the United States the visiting company of the Bolshoi Ballet will go on to Canada.



Tchaikovsky's ballet which was first produced in the seventies, laid the foundation for Russian classical choreography. In Soviet times, the never-ending search for new and different interpretations has made *Swan Lake* equally popular with both audiences and dancers.

BALLET

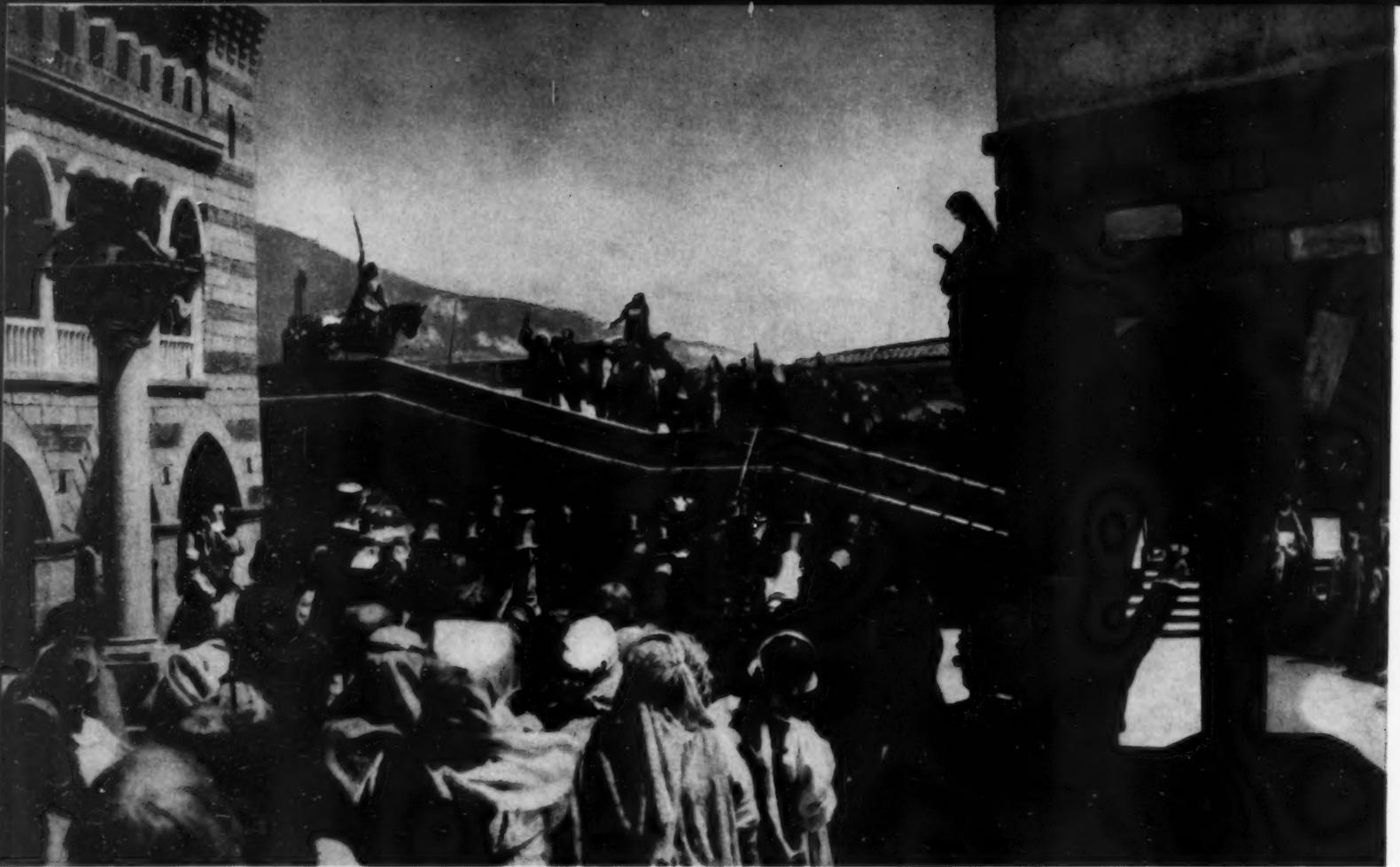
THERE is a vast difference in tone and emphasis between a contemporary Bolshoi production of a classical ballet and one which a Bolshoi troupe might have given in pre-Soviet times. The new element is in the search for realism, the attempt always to probe for the historical mood and temper of a time or period.

To the classical ballet the Bolshoi has given a fresh and modern spirit. Even in such fantasy as *Swan Lake* the Bolshoi has searched out the elements of social and psychological truth and has given them life and meaning through gesture and movement. For the Soviet choreographer, the dance is by no means an abstraction, it is a dramatization in music and movement of a living and pulsating reality.

That direction is, of course, much more evident in the new ballets which the choreographers and dancers of the Bolshoi Theater have created in the past two or three decades and which now make up its basic repertory.

In a last futile attempt to keep the Prince and Odette apart, the magician bestows the outward appearance of Odette upon his daughter Odelia. Nina Timofeyeva dances the part of Odelia, Nikolai Fadeyichev is the Prince, and Vladimir Levashov is Rothbar, the wicked magician.





The current version of the ballet *Romeo and Juliet* is the result of many years of experimentation. First produced in the thirties, it was one of the Bolshoi's early attempts to convey human relationships and dramatic situations through the medium of the dance without resorting to pantomime.

BOLSHOI BALLET

Galina Ulanova and Yuri Zhdanov dance the title roles in the poignant love story. Like Shakespeare's works generally, it lends itself to contemporary interpretation, and the gifted ballerina has brought to her modern Juliet the courage and resolve of a young woman of our time.



Two Hundred Years Old

Russian ballet developed out of comic opera presented by serf singers, dancers and musicians as early as the middle of the eighteenth century. A group of 77 serf actors staged the first Russian comic opera, *The Miller*, written by one Sokolovsky, an unheralded violinist. Operas by West-European composers, with whatever incidental dances they called for, were also produced at the time.

Production of Glinka's first opera, *Ivan Susanin*, ushered in the Bolshoi's classical period in 1842.

But before the Bolshoi Theater could develop a Russian national classical repertory of its own, it had to wage a struggle with the ardent devotees of the Italian operas at the czarist court who looked on Russian opera as "music for coachmen."

One of the most implacable adversaries of Italomania in opera was Tchaikovsky. He fought the tendency both as critic and composer. In the seventies his ballet *Swan Lake* laid the foundation for Russian classical choreography. "Society" dismissed it as it had his operas. It was only his fifth opera, *Eugene Onegin*, that won some degree of approval for Russian music.



Soviet ballet is the artistic integration of dance, dramatic action and musical imagery. In *Romeo and Juliet* the composer Sergei Prokofiev, the choreographer Leonid Lavrovsky and the dancer Galina Ulanova have combined them with consummate skill.



Prokofiev's musical expression of the Elizabethan tragedy is typical of current ballet music. No longer relegated to the role of mere dance accompaniment, it has become the point around which the choreography is created.

Through this breach the works of other Russian composers, which had lain neglected for several decades, inched their way to the Bolshoi's stage to open a new and efflorescent period of Russian national opera and ballet.

Such Russian composers as Moussorgsky thought of music as their way of "speaking with the people." In order to give the "dramatic truth of life," their compositions, developed out of folk melodies, had to get to the roots of the Russian national character and the social and historical conflicts out of which it evolved.

The operas of Glinka, Dargomyzhsky, Borodin, Rimsky-Korsakov, Moussorgsky and Tchaikovsky contributed to that development with both text and music. Particularly did Moussorgsky's *Boris Godunov* define the Russian vocal style—that masterful blending of orotund declamation and free-flowing arias—rendered with such consummate artistry by the great basso Fyodor Chaliapin, the tenor Leonid Sobinov and the soprano Antonina Nezhdanova.

By the early 1900's the Bolshoi Theater had developed a brilliant orchestra and chorus. Its settings of extraordinary beauty were being done by eminent painters. Its ballet master Alexander Gorsky had refashioned Russian





Great moments in history, literature and contemporary life have been translated into the dance; ordinary people and everyday events are the theme of several modern Soviet ballets.

Galina Ulanova and Vladimir Preobrazhensky in Sergei Prokofiev's ballet *The Stone Flower*, an old folk legend about a craftsman whose stone carvings rival nature for their beauty.



BOLSHOI BALLET



choreography to create an artistic whole of dance, dramatic action and musical imagery. And a pleiad of resplendent talent headed by the famous Yekaterina Geltser graced the Bolshoi's ballet stage.

This illustrious heritage was brought by the old Bolshoi Theater to Soviet art.

New Ballets

The first Soviet ballet was produced in 1927—Gliere's *Red Poppy*—and is still widely performed after thirty years, the earliest of the ballets to replace fairies and princesses with the living, breathing people of today. This turn toward realism was especially evident in Asafyev's *Flames of Paris*, with the French Revolution of 1789 as setting, and choreography which embodied the fiery dances of the Basques and the French patriots. The same composer's *The Fountain of Bakhchisarai*, *Prisoner of the Caucasus* and *The Peasant Lady* as well as Gliere's *The Bronze Horseman* were based on Pushkin's poems.

These and Prokofiev's *Romeo and Juliet*, *Cinderella* and *The Stone Flower* and Aram Khachaturyan's *Gayane* and *Spartacus* are all products of the Soviet period.

New Generation of Dancers

A new generation of dancers of the Bolshoi company have been weaned on these Soviet ballets created by the theater's gifted



Maya Plisetskaya and Nikolai Fadeyichev in Khachaturyan's *Spartacus*, the story of the brave Roman gladiator who led a slave revolt 2,000 years ago.



choreographers—Rostislav Zakharov, who did *The Fountain of Bakhchisarai* and *The Bronze Horseman*; Leonid Lavrovsky, who did *Romeo and Juliet*; Pyotr Gusev and Vainonen. Today's Bolshoi orchestra of 250 is conducted by Yuri Faier and Alexander Rozhdestvensky.

The Bolshoi's pride and glory is the première danseuse Galina Ulanova. Her Juliet is an unforgettable performance. Olga Lepeshinskaya is also one of the older generation of Bolshoi stars. She is a delightful Quiteria in *Don Quixote*.

Among the younger generation of ballerinas are Maya Plisetskaya, Raisa Struckova, Nina Timofeyeva and Marina Kondratyeva. The galaxy of male dancers is crowned by Yuri Kondratov, Yuri Zhdanov, Nikolai Fadeyichev, Alexander Lapauri and Georgi Farmanyants.

The Bolshoi Theater occupies two buildings in Moscow, with two stages. In the main building the stage holds 400 performers without any crowding.

The Bolshoi season runs for ten months, from September 1 to June 30, during which it stages some sixty operas and ballets. This season it is featuring twenty ballets, including all the Tchaikovsky ballets; Glazunov's *Raymonda*; Minkus' *Don Quixote*; Adam's *Giselle*; Prokofiev's *Romeo and Juliet*, *The Stone Flower* and *Peter and the Wolf*; Asafyev's *The Fountain of Bakhchisarai* and Gliere's *Red Poppy*.

PHOTO UN



Pity, jealousy, hatred and violence are portrayed by the dynamic Maya Plisetskaya in the role of Zarema, scorned wife of the Tatar Khan Girei.



Raisa Struchkova in the role of Maria, the Polish Princess captured by the Tatar Khan Girei, danced by Alexander Lapauri, in Asafyev's *The Fountain of Bakhchisarai*. Staged in 1934, it was one of the first productions where the nymphs and dryads of the old ballet were replaced with real people.



A Ballerina's Notes

By Galina Ulanova

Premiere Danseuse, Bolshoi Theater

Galina Ulanova, considered by many critics and by balletgoers the world over as one of the great ballerinas of all time, will visit the United States this spring with a group from the Bolshoi Ballet Theater. Ulanova will include in her dance repertoire, among other ballets, *Romeo and Juliet* and *Giselle*, to which she makes reference in this article.

The notes provide the reader with a view of the dance through the eyes of the performer. Ulanova's profound knowledge of her art is a clue to the skill of her technique and the captivating quality of her interpretations.



BALLERINA GALINA ULANOVA DANCES THE TITLE ROLE IN ADAM'S *GISELLE*, ONE WHICH HAS WON HER WORLD FAME FOR ITS SUBTLE AND TOUCHING DEPICTION OF FIRST LOVE.

A BALLET dancer can interpret the beauty and feeling of a role only through mastery of dance technique. When I speak of technique, I have in mind not only the precision of movement and virtuosity that people generally imply when they talk of "a ballerina's brilliant technique" but the word in its most complete sense—the plastic molding of the dance, the harmony achieved by the dancing partners and what I like to call musicalness.

By musicalness I do not mean merely a sense of rhythm—that is something every trained dancer must have—but the added capacity for translating the substance of the music into dance forms. The more the dancer understands the music and is moved by it, the more accomplished her technique will be and the more complete the choreographic portrait she will create for the spectator.

Working out a new role the ballerina, like the dramatic actor, must get to the very heart of the character she is to dance. No matter how perfectly she delineates her character from the outside, the portrait will be lifeless unless its inner meaning is revealed.

The actor has a somewhat easier problem. If he is very skillful, he may on occasion be able to say a great deal without feeling anything at all since he communicates with the spoken word, frequently supplied him by a playwright of genius. But we ballet dancers have only music and pantomime. We must therefore learn to make our dance speak for

itself, to communicate its meaning clearly and persuasively.

How is that to be done? There is no book on the ballet nor any dancer that has ever been able to answer the question with words. The answer has been given us by ballet artists past and present who made their dancing speak with the expressiveness of language. Maria Taglioni, Anna Pavlova, many of the Russian ballerinas I have had the good fortune to see and whom I have striven to emulate, were able to give their dances profound meaning and great spiritual beauty, to make them speak.

New Themes for New Audiences

Soviet choreography, as it evolved, acquired a deeper understanding of dance characterization. It introduced new themes to the ballet stage and won a mass audience which made more exacting demands as it learned to appreciate this art form. This new audience called for new ballet productions of greater significance.

Through a tortuous learning process of trial and error, of search and real discovery, we dancers made progress. From the ultra-revolutionary *Red Whirlwinds* and the ultra-industrial *Bolt* we moved to a new poetry and a new realism in our dances.

We found new themes in the great literature of the past, in Pushkin, Cervantes and Balzac—*The Fountain of Bakhchisarai*, *Don Quixote*,

Lost Illusions; in great events, historical and contemporary—*Flames of Paris* and *The Red Poppy*. For me, personally, Pushkin's *The Fountain of Bakhchisarai* was vitally important to my growth as a dancer.

Before these Soviet ballets were composed—I am thinking of the best of them, there are a goodly number—ballet music, except for the brilliant scores by Tchaikovsky, Glazunov and some West European composers, had the function of helping the dance along by accentuating its rhythm. It had to be nothing more than dance music, easy to follow.

Now, no one denies the merit of this kind of dance music. But if the be-all and end-all of music for the ballet is no more than to help the dancer cope with her *pas*, how can she hope to re-create the "life of the human spirit" on the stage?

Soviet choreographers made music their starting point. The very fact that they now proceeded from the music itself as communication, instead of merely adapting it to the uses of the production, made for a content with depth and forced the dancer to come to grips with the problems of musical characterization.

Real People and Real Passions

Thus, a new direction was opened for ballet music, one which blended meaning and movement, which required that the dance appeal to both mind and emotion. Ballets were

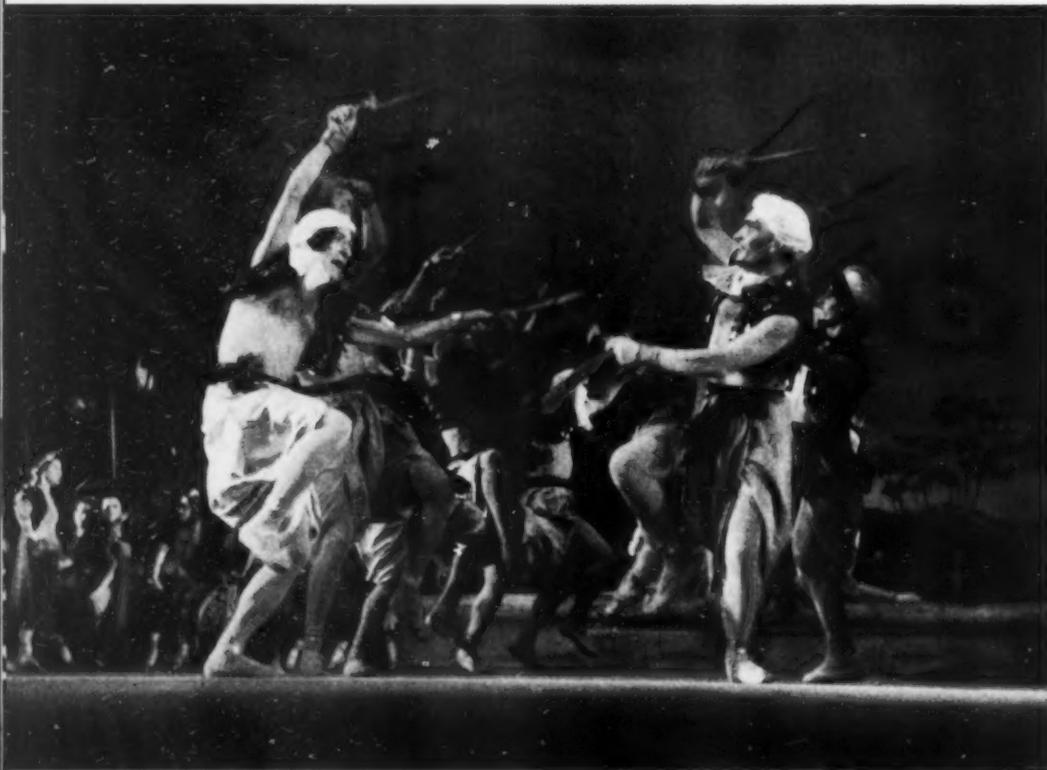
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FINALE OF BORIS ASAFYEV'S *FLAMES OF PARIS*, WHOSE THEME IS THE FRENCH REVOLUTION OF 1789.

A Ballerina's Notes

SARACEN DANCE FROM GLAZUNOV'S BALLET *RAYMONDA*, BASED ON A MEDIEVAL PROVENÇAL FOLK LEGEND.



no longer staged for the sake of the sweet melody of a waltz or gallop, but to convey in dance idiom the meaning and emotion of the music. Music could then move beyond the fairy tale image and immaterial fantasy to real people and their real world of real passions.

This is what Boris Asafyev was able to do in his music for *The Fountain of Bakhchisarai*, that sad ballad of the capture of the Polish Princess Maria by the Tatar Khan Girei. With its sharply etched musical characterizations of Maria, the Khan and the Khan's wife Zarema, with its deeply moving score so beautifully attuned to the dance, this ballet sounded a new note. It discarded the nymphs and dryads—charming creatures, it is true, but sadly lacking in intelligence.

The Fountain of Bakhchisarai, produced in 1934, is, for this reason, a landmark in the development of Soviet choreography. While we dancers were working with the choreographer Rostislav Zakharov, we were searching for the truth underlying the human relationships. It would have been impossible otherwise to reveal the message of Pushkin's ballad and re-create its lovely images.

Pushkin's characters cannot be realized by a generalized dance, carried over from one ballet to another with no more than a change of costume to mark the transition. No, his characters must be individualized, the dance movements must be intrinsically peculiar to Maria or to Zarema, the one gently pensive,



MARINA KONDRATYEVA DANCES THE TITLE ROLE IN LAURENCIA, ALEXANDER KREIN'S BALLET BASED ON A PLAY BY LOPE DE VEGA.

the other passionately jealous. The movements in the dance may be flowing, mercurial or stormy, depending on the mood of the character.

In the "dialogue" between Maria and Zarema, the state of feeling of the two women was "explained" without recourse to pantomime, it was all given through dance movements. This was done also, and as effectively, in Zarema's dances, in Maria's scenes with Girci, and in those in which she recollects her native land and the people dear to her.

Interpretations for Our Time

While working on the production of *Romeo and Juliet* we did a great deal of experimenting. We were very much helped by the years we had spent learning to dramatize our dances, sufficient experience, we thought, to translate the great Shakespearean tragedy into dance.

This is a timeless play, permanently alive, its meaning grows richer and deeper and demands a new interpretation from one period to the next. We see Shakespeare now with our twentieth century eyes. Our view is different from yesterday's, and tomorrow's will be different from ours. The Elizabethan tragedy written 400 years ago must have a contemporary interpretation.

Here I must define what I mean by "contemporary interpretation." We have been trying to work it out in practice and have found

that the problems it represents are by no means simple ones. By contemporary interpretation I do not mean merely "a reflection of today," but one which is consonant with our world outlook and our aspirations. This is the essential nature of the new ballet.

Measured by this definition, the range of writers, composers and artists we choose from is infinite—Pushkin, Shakespeare, Beethoven, Leonardo da Vinci are all within our sphere of choice. Our range of ballet themes is immeasurably broadened. We are free to move from the events of the French Revolution to the slave revolt led by the Roman gladiator Spartacus; from the struggle for peace to the philosophic poems of Nizami; from the heroism of the sailors of the battleship *Aurora* during the Socialist Revolution of 1917 to present-day life of young people on a collective farm.

All this can now be translated into the language of the new choreography. It has been done with such ballet productions on Soviet themes as *Days of the Partisan* by Boris Asafyev, *The Baby Stork* and *Svetlana* by Dmitri Klebanov, *Tatyana* by Alexander Klein, *Youth* by Mikhail Chulaki, *The Shore of Joy* by Antonio Spadavecchia, among others.

When we staged *Romeo and Juliet* for the second time in Moscow, after the war, we did a contemporary interpretation.

In the ordinary course of living an actor will store up a multitude of impressions without any conscious thought that they are likely

to be helpful in his work generally or useful in some particular role. But when he happens to be given a part specially suited to his ideas and feelings, it will suddenly seem as though all his living up to that moment has been one long preparation for that role. All his recollections, meetings, conversations, chance thoughts and reflections, the books he has read, all of this begins to simmer and come to a boil, until the character which the role has conjured up in his mind crystallizes into the only possible character he can portray.

A Soviet Dancer's Creed

This was the case with my new Juliet, illumined by the experiences of the war just past. I had seen how selflessly Soviet people had lived, how much they had given to win the war. Those war years helped me to look at my postwar Juliet with new eyes, to give her the courage and resolution which had been less apparent in the previous production.

The qualities I worked to portray in the role of Juliet and the Swan, Giselle and Maria are qualities of our Soviet men and women today—courage, faith in man, in his reason and will. "Everything is in man, everything is for man"—this fundamental idea of Soviet humanism, the idea of faith in man, in his power, beauty and will to fight for his happiness—this is the creed of our Soviet ballet theater, choreographers and dancers.

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VILLAGE SOVIET

How People in Kuzminskoye Run Their Village



Polina Isayeva (left) is a local collective farmer. She usually has a word to say when the Village Soviet meets

The local (village, town, city and district) organs of state power are the Soviets of Working People's Deputies. Their members, who are people from all walks of life, are elected for a two-year term on the basis of universal, equal and direct suffrage by secret ballot. On a local scale they are called upon to give direction in matters which on a higher level are handled either by the Supreme Soviets of the Union Republics or by the USSR Supreme Soviet.

As Soviet democracy keeps expanding, more and more people are being

drawn into the work of local government. Some 381,000 deputies were elected to the local Soviets of the Ukrainian Republic last March, 45,000 more than two years ago. On a nationwide scale 1.8 million deputies were elected last March to both the local Soviets and the Supreme Soviets of the Republics.

For the most part the deputies remain at their regular jobs. Since their needs as citizens are the same as those of their fellow workers, this close relationship with their constituents makes for greater perceptiveness and efficiency in government.



By Mikhail Sukhanov

ANTONINA IVANOVA is the chairman of the Village Soviet in Kuzminskoye. Officially and in full her title is Chairman of the Executive Committee of the Kuzminskoye Village Soviet of Working People's Deputies, but that designation is usually stored away for formal occasions and legal documents.

Antonina is more often to be found out in the fields or in the barns where most of the village people work than in her modest office. She prefers going out to meet her constituents rather than having them come to her with their problems, whether public or private.

She knows the village, since that's where she has spent most of her life; she knows farming, since that's been her working background for years; and she knows the people, since she has been brought up with most of them from childhood. She is a middle-aged woman with a frank open face and a pleasant manner.

Kuzminskoye is an old village on the bank of the Oka River near the city of Ryazan, just about two hundred miles south of Moscow. Grouped in the village main square are the school, post office, savings bank, drug store, bakery and other public service buildings. Off to the side, neighboring the old park, is the village hospital. Along the main street are cottages, many new, others in process of construction. Nearer the river is the white-columned community center and the steel masts of the high tension lines carrying power to homes and farm buildings.

The Soviet has only two full-time paid officials. The other deputies, like Anatoli Samodurov, work at their regular jobs.

Antonina Ivanova, chairman of the Kuzminskoye Soviet, has the floor at one of the sessions. The Soviet, made up of 23 deputies elected by popular vote, governs the village.



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VILLAGE SOVIET

Wide Range of Authority

There are 750 farm households on the territory of the Kuzminskoye constituency with a population of 2,500. Most are members of the local collective farm. The others work at the local hydropower plant, the dairy, the six stores, the three schools, the two libraries, the hospital and the post office.

The Village Soviet is the local government authority and directs the whole of the community's many-sided life. As provided for by the Soviet Constitution, it is responsible for maintaining public order and for the protection of the personal rights of citizens. It is responsible for the village budget and works with local enterprises on matters affecting the economic life of the village. It controls farm legislation, supervises the village school system, records births and marriages and performs a multitude of such other functions as are required by a modern community.

As Antonina Ivanova puts it, "There is hardly anything that goes on in the village that doesn't in one way or another concern the Soviet or one of its commissions."

The Kuzminskoye Village Soviet has 23 deputies. All of them were elected to office by unanimous or near-unanimous vote. That's hardly surprising since unpopular nominees are voted down in the nominating meetings which precede elections. In a village the size of Kuzminskoye people know each other very well.

Typical of the deputies are Maria Polyakova, who works in the collective farm's dairy division; Sergei Sokolov, elderly village schoolteacher; and Alexandra Malakhova, young pediatrician. These are hard-working people, highly thought of in the village.

The deputies are all working people. Thir-

teen are collective farmers—a reasonable proportion for a farm village—and the other ten are office workers, teachers, doctors and people in other lines of work.

The deputies are required by the Constitution to report periodically to their constituents. A deputy who fails to justify the confidence of the voters or who disregards their needs and wishes may be recalled at any time.

The Village Soviet must meet at least six times a year. In actual practice the deputies in Kuzminskoye meet much more frequently since they must consider so many problems that relate to the affairs of this fast-growing rural community.

The Soviet at Work

Between sessions, legal authority is vested in the Executive Committee elected by the Village Soviet at its first meeting. The Executive is, of course, responsible to the Soviet as a whole. Its present members are Antonina Ivanova, chairman; vice chairman Ivan Fadeyev, who works at the hydropower plant; secretary Pelegaya Gorbunova, an office worker; and four other members.

The Executive Committee carries out decisions of the Soviet and higher legislative bodies and makes its own ordinances which have the power of law for all people within the village's jurisdiction.

Of the 23 deputies of the Village Soviet, only two—the chairman and secretary of the Executive Committee—are full-time paid officials. All the others work at their own trades and professions.

The Soviet has three standing commissions: budget and finances, agriculture, culture and community services. The first is chaired by Vasili Govorushkin, chairman of the local collective farm; the second by collective farmer Ivan Gusev; and the third by farm electrician Anatoli Samodurov.

These standing commissions enlist the help of collective farmers and other village people who are not deputies so that the actual working membership is quite large with a broad representation that makes for wider discus-

sion and consequently for better decisions.

Antonina Ivanova stresses that point of approach on all and sundry occasions. "We must have good and regular contact with the people who elected us," she insists. "The Soviet can't hope to get anything done without that. We have various ways of doing that—by getting citizens to work on standing commissions, by meeting people at discussion meetings and by reports from the deputies to the village as a whole."

Many of the village's major improvements originated from informal exchanges between deputies and citizens. The hydropower station is one. It was first suggested by some of the older village people and carried through by the Soviet with the help of a long-term loan provided by the government. Other public projects like the laying of water mains and the construction of the hospital and the community center originated in the broadened standing commissions. Most village improvement projects are products of joint deputy-citizen thinking and planning.

Kuzminskoye Collective Farm

Since the major occupation of the villagers is agriculture, the Kuzminskoye Soviet is particularly concerned with the welfare of the collective farm. It is an independent economic unit owned and run by the farmers themselves. They decide on policy, finances and the rest. The Village Soviet interferes in no way with the administration of the farm, except to see that the laws relating to such enterprises are observed.

The basic rules which regulate the farm's activity are adopted by the cooperating members. It is only when these rules conflict with the law, something which can happen on rare occasion, that the Village Soviet has the right to interfere.

The Kuzminskoye collective farm is highly mechanized and completely electrified. It has 5,000 acres of plowed fields, large truck gardens, fruit orchards, meadows and 3,000 head of cattle, mostly dairy. It owns such heavy

Meeting of the Budget and Finance Commission. About half of the budget goes to school and library maintenance.



Kuzminskoye's favorite indoor sport is reading and the new books are grabbed up as soon as they come.



Checking one of the farm's fields to see if the crop is ready to harvest.



farm machinery as harvester combines, aside from numbers of tractors.

In the past five years the income of the farm has nearly doubled owing to greater yield and to higher prices paid by government purchasing agencies. The farm's income for 1958 came to more than four million rubles and provided surplus funds for a good many projects to make work more productive.

Prosperity for the collective farm has meant prosperity for its members. Best proof of the financial pudding is the money deposited in the village savings bank by the end of last year. The total exceeded 1,500,000 rubles and averaged out to 20,000 rubles for every farm family.

The Village Budget

Where does Kuzminskoye village get its operating funds? The large sums needed for village improvement and for such things as education come from its allocated share of the revenue of state and cooperative enterprises within its territorial jurisdiction. Individual taxes are very low in the Soviet Union. They make up only about 8 per cent of the national budget, and a large portion of this is turned over to the local budgets.

About half the village budget goes for school and library maintenance; another 30 per cent goes to maintain the hospital and clinic. The remainder is used for village improvements, to pay for pensions and other free services, and to cover administration.

Before the budget is adopted the Village Soviet does a great deal of preparatory planning with electors. Antonina Ivanova explains, "This way we can gauge accurately the funds we can expect and so establish the budget limits."

The procedure followed is this. All the establishments under the Soviet's jurisdiction present their estimates for the year's expenses. These estimates are gone over by the Budget and Finance Commission of the Soviet. Last

year when this commission had checked and collated the figures, it proposed an increase of about 10 per cent over-all for schools and libraries.

The additional funds could be budgeted because there had been considerable growth of trade in the local consumers' cooperatives as well as increased growth in the income of the collective farm, the dairy and other local enterprises. This meant that the village would be getting larger sums from these sources which could be used for expanded social and cultural services of various kinds.

Appropriations from the national budget are only a part of the village budget's income. Fairly large funds are also contributed by the collective farm and the consumers' cooperatives for village projects. The collective farm, for example, paid for the construction of the 1,500,000-ruble community center, for a public address system and for the laying of water mains. The farm also lends money to members who wish to build their own homes.

An Eye to the Future

This small and more or less typical village of Kuzminskoye is a busy and thriving community with its eye on the future. The villagers are now doing long-range work for the next seven years following the adoption of the national economic plan. They expect that by 1965 the collective farm will have at least doubled and perhaps tripled its output of grain, fruit, milk and meat. They already foresee the big rise in the village's living standards.

Typical is collective farmer Vladimir Silkin's comment on the Twenty-First Communist Party Congress which met in January to adopt target figures for the plan. Farmer Silkin is not a party member but he says, "Our Communist Party has great things in mind. And we'll get these things done, you may be sure. Just see how we've been climbing the

past few years. Not so long ago we figured the income of our farm in thousands of rubles, now we figure in the millions. And with our better equipped farm, we're going to be climbing that much faster and higher. Just watch us."

As the farm village has grown physically and productively there has been an accompanying demand for more cultural and social services which the Soviet is planning and working to meet. It was reflected in a report which Chairman Antonina Ivanova made at a recent session of the Soviet. Village projects for the next two years, she indicated, include a big spurt in new housing construction, a larger network of libraries to reach out to every part of the village environs and improvements scheduled for the village park.

Her report evoked spirited discussion, and a large number of other projects were presented and debated by the deputies. A stadium for the young people was proposed by Deputy Anatoli Samodurov, a new dental office for the local clinic was strongly urged by Deputy Alexandra Malakhova and a suggestion was made by Deputy Vasili Dorokhov that the libraries initiate a series of forums on books by Soviet and foreign writers.

Deputy Sergei Sokolov, who was elected to preside over the Soviet session, proposed that a music school to accommodate forty students be set up in the village. Said Deputy Sokolov to a very responsive Soviet, "I love music myself, as all of you know, and I know from my own experience as a teacher, how fond children are of music. The collective farmers have asked me any number of times to teach their children to play. We need a music school in our village and it's certainly within our means now."

Sokolov's proposal was adopted, as were many of the other suggestions, all intended to make Kuzminskoye a better and happier place in which to live.

Alexandra Malakhova is a deputy to the Village Soviet. She assists Dr. Chuchelkina at the Kuzminskoye clinic. The village teacher is also one of the Soviet deputies.



The new community center. The Soviet has large plans for building, especially for new cottages.





HOMAGE TO A GREAT AMERICAN

*Lincoln's Anniversary
Commemorated
in the Soviet Union*



THE Soviet Union paid homage to Abraham Lincoln on the 150th anniversary of his birth with commemorative meetings by historical, scientific and student groups, with articles in newspapers and magazines.

This is quite usual procedure in the country for the world's outstanding personalities. All children study history in school and learn about the men who influenced it. They know about George Washington and the American Revolution; Benjamin Franklin, writer, inventor and statesman; Thomas Jefferson and the Declaration of Independence; Abraham Lincoln and the Civil War. The interest aroused in school is kept alive in later life by the publication of numerous monographs, papers and historical research devoted to important events in America's past and present.

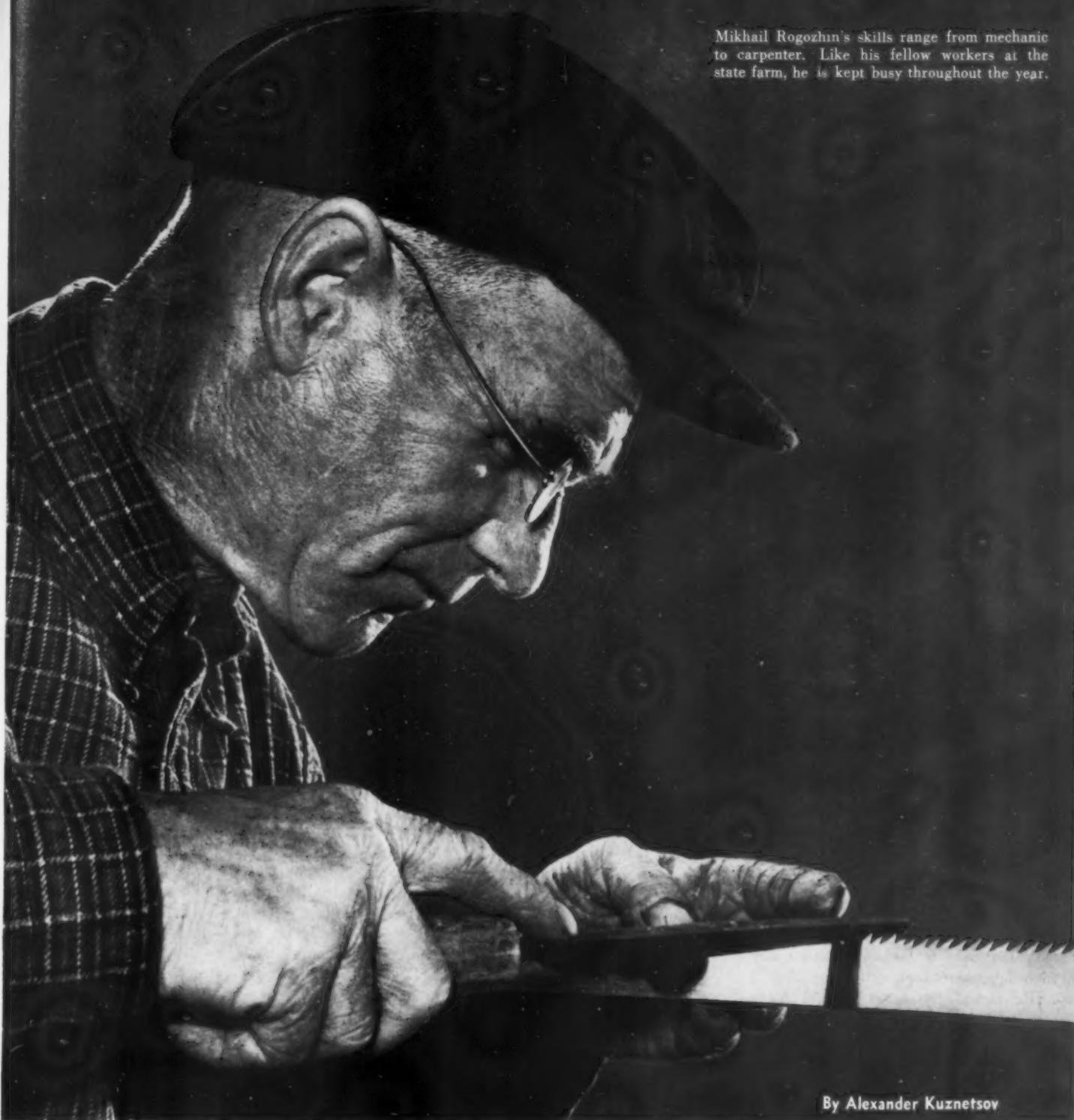
Ogonyok, one of the most widely read Soviet magazines, carried a feature story on the Civil War president, and the newspapers of many of the republics commented on Lincoln's life and work with such lead headings as "Great Son of America."

The nationally circulated newspaper *Izvestia* wrote that "Abraham Lincoln belongs to humanity," as indeed he does. Writing of him in 1909, Leo Tolstoy said, "Lincoln lived and died a hero . . . He will live as long as the world exists . . . What Beethoven was to music, Dante to poetry, Raphael to painting and Christ to philosophy, he was to mankind."

During the difficult years of the Civil War, two Russian squadrons laid anchor in the ports of New York and San Francisco to convey to the American people Russia's profound wishes for the victory of the democratic forces of the country. The name of Lincoln is associated in the memories of Russian people with a man who is known as a true democrat, a wise statesman, a great liberator and a courageous leader dedicated to preserve the Union.

The 150th anniversary of Lincoln's birth coincides with another noteworthy event, the establishment of diplomatic relations between Russia and America a century and a half ago. This statement of Lincoln's is therefore particularly apropos. "Let us strive," he said, "to do everything which will make for a lasting peace between ourselves and with all other nations." To this great sentiment of a great American the Soviet people wholeheartedly subscribe.

Mikhail Rogozhin's skills range from mechanic to carpenter. Like his fellow workers at the state farm, he is kept busy throughout the year.



By Alexander Kuznetsov

JACK-OF-MANY FARM TRADES

MIKHAIL ROGOZHIN is a farmer who works at the Dubrovitsa State Farm. Unlike collective farms, which are owned cooperatively by their members, the state farms are national property. While the income of a collective farm belongs to its members, who share the profits, the profits of a state farm become the property of the country as a whole and are distributed to the population through the national budget.

Rogozhin, like all state farm workers, receives a salary much like a worker in industry. State farm workers have their own trade

union, with all the free benefits and privileges accruing to union members. They receive accommodations at vacation resorts at a fraction of the cost in addition to vacations with pay, and schooling, medical care and other services which are free to all citizens. They are eligible for paid sick leave, disability and old-age pensions. The money for these services come from the social security fund to which the workers make no contribution.

As a matter of fact, state farms have many points of similarity with industrial enterprises. Their workers are paid their average

wage while receiving free training for new trades and are given bonuses for exceeding their quotas and suggesting ways to improve the work. These agricultural "factories" test new growing methods and machines and their recommendations are passed on to the collective farms. The state farms provide their workers with facilities for a rounded cultural life: well-equipped community centers, libraries and classes and lectures on every subject imaginable. Technically and culturally, the state farms are an important factor in the speed with which the difference between



THE BULK OF THE FUNDS FOR RUNNING THE NURSERY SCHOOL COMES FROM THE NATIONAL BUDGET.



Rogozhin's son Pyotr would have a hard time fixing the engine of his truck without junior's supervision.

JACK-OF-MANY FARM TRADES

city and country life is being eliminated.

But to get back to Rogozhin. His background parallels that of many of the older farmers whose lives span both czarist and Soviet times. He comes from a peasant family in the Tambov region, Vorontsovka village. His father owned no land and when work was available, he hired himself out to one of the rich landowners.

When it was scarce, as it almost always was, he became a migratory worker. He would leave Vorontsovka in the spring and tramp through the country looking for any kind of job. He picked cotton on Central Asian plantations, salted fish on the Pacific Coast, puddled clay in a Rostov brickyard, bound

sheaves of other men's wheat in the Kuban.

When Rogozhin was old enough, he joined his father in that eternal tramp for jobs. Even with the two of them working, there was never enough for the family to live on.

After the Revolution, Rogozhin farmed in Vorontsovka. In the early thirties he joined one of the collective farms organized in the district.

When war broke out he left the farm for the army, saw heavy fighting, was badly wounded and sent to a hospital far in the rear. Very much taken with the countryside where the convalescent hospital was located, he took a job with the Dubrovitsa State Farm when he was demobilized and has been working there ever since.

This is not seasonal work. The farm employs its people on a year-round basis. Rogozhin, like the other hands, works at whatever jobs need doing. In the spring he may be loading the tractor-drawn seeder or planting

fodder crops and vegetables. In the fall he will be joining all other hands in harvesting. He may operate one of the hay stacking machines or work one of the small but very efficient machines the farm uses to harvest beets and potatoes, or perhaps be one of the crew assigned to handle a big wheat combine. At harvest, there are ten jobs for every man and the work keeps going from early dawn to dark.

There are times of the year, however, as any farmer knows, when all you can do is watch the plants grow. There's no way of rushing the season. During these slack periods, Rogozhin does carpentry. He heads a crew of men who do repairs on the farm buildings and build cottages for the farmhands.

This is general practice. To provide work the year round the farm runs short technical courses to teach new trades. A tractor driver may learn electrical repair work or a dairy-

GENERAL VIEW OF THE STATE FARM'S MAIN BUILDINGS. MECHANIZATION AND MODERN METHODS ACCOUNT FOR THE STEADY RISE IN OUTPUT AND INCREASE IN WORKERS' PAY.





Pyotr often visits the farm's public library which has a large and varied book collection.

man to service farm machinery. Rogozhin, like many of the farmers, has a number of skills.

There is a scale of pay for each type of job, so that earnings vary somewhat with the kind of work a man does at a particular time of year. Last winter, for example, Rogozhin helped to build eleven new cottages. He lives in one of them now, a four-room centrally heated house for which he pays 49 rubles a month rent. For work as carpenter he was paid 1,200 rubles a month. This is just a little less than he makes in the spring and fall at planting and harvesting.

Rogozhin's son Pyotr works at the farm, too. He drives a truck. Rogozhin is trying to convince his second son, Victor, to settle down at the farm when he finishes his army service. There are half a dozen jobs waiting for him to choose from, technical schooling if he wants it, an assured year-round wage and the security his grandfather never had.

Rogozhin's daughter-in-law has worked out an infinite number of designs with the cross-stitch.



MIKHAIL ROGOZHIN EXPLAINS THE INTRICACIES OF COLLECTING MATCHBOX LABELS TO HIS GRANDSON.

LAYING OUT A GARDEN AROUND ROGOZHIN'S NEW HOUSE IS A PROJECT FOR THE ENTIRE FAMILY.



An Introduction to SOVIET LITERATURE

By Nikolai Popov

THE BIOGRAPHIES of Soviet writers, collected into a single volume, would tell the story of our time, a magnificent account of new quests, heroic struggles and great achievements. Soviet life has fashioned a writer of a new kind, one who is not satisfied merely to look on and record the environment around him, he participates actively in shaping it.

Alexander Fadeyev wrote of the young writers of the twenties, he was one of them: "We surged into literature, wave after wave of us, we were many. We each brought with us our own set of individual, personal experiences. What we all had was the feeling that the new world was our own, this passion we had in common. . ."

Fadeyev wrote one of the best Soviet novels of the Civil War, *The Nineteen*, about a Siberian partisan group. When he began to write the book, he had no need to stretch his fancy to invent incidents and characters. He had fought with this group, marched shoulder to shoulder with his heroes. It was life itself he was drawing on for material—all its confusions and undercurrents, its victories and defeats—the truth of life that he had learned by living it.

This, too, was the way Dmitri Furmanov, author of the memorable novel *Chapayev*, lived and wrote. Chapayev is the Civil War hero, a peasant's son, who became an army leader. His exploits, even at the time, had the flavor of the legendary. When Furmanov was appointed political commissar of Chapayev's guerrilla army, it is not likely that he had more than the vaguest notion of becoming a novelist. But as he worked with the peasant commander to whip that raw, spontaneously assembled volunteer detachment into a politically conscious revolutionary army division, the book must almost have shaped itself into the picture he gives us of the truth of the Civil War, a harsh and tragic truth ennobled by the self-sacrifice of a revolutionary people.

The epic novel *The Silent Don* had the same genesis. Like the Cossack hero he wrote of, novelist Mikhail Sholokhov himself fought on the Don steppes. He traced the tortuous road which the old Cossackdom traveled before it shifted to support the Revolution. He told the grim story of a people fighting its way to a new freedom. No impersonal story this was, he himself knew what that freedom had cost in

suffering for himself and his own Cossack people. More than once death had stared into his face. There is no mistaking the genuineness of Sholokhov's monumental panorama of Cossack life.

The Greatest Writers Join the Revolution

Writers like Maxim Gorky and later Vladimir Mayakovsky had chosen their side with the Russian working class even before the 1917 Socialist Revolution. They were part and parcel of the insurgent people's movement. When the rising came, they recorded the great moment in imperishable poetry and story.

These chroniclers of socialism led the way for the older generation of writers, men like Alexander Blok, Valeri Bryusov, Vikenti Veresayev and others. They were not revolutionary writers with the vision of Gorky and Mayakovsky, but they were men who had long hated the czarist regime and its inhumanities. When the Revolution did come, they recognized it as the only road to freedom for Russia and threw in their lot with the people.

Alexander Blok urged the intellectuals to place their talents unreservedly at the service of the new world. "Everything must be made new," he said, "so that this false, dreary and ugly existence of ours is turned into a just, pure, cheerful and beautiful life. Life is worth living only when one makes the most limitless demands on it. Everything or nothing. Yearn even for that which you cannot expect to achieve; believe not merely in the things 'which are not' but in those 'which should be!' What if these things do not exist now and will not exist for a long time! Life will grant them to us."

With all his power of persuasion, with all the passion of his great heart, Blok begged his fellow writers to discard their small artifices, their "crafts," as he called them, "to disavow formalism" and "to hearken, hearken to the music of the Revolution."

Not all the writers of old Russia reacted to the Revolution as Blok did. Very many refused to accept or to recognize its permanence. But that was inevitable. The Revolution was too new, too greatly daring, not to have opponents and even enemies.



BOOK ILLUSTRATION FOR MIKHAIL SHOLOKHOV'S NOVEL SEEDS OF TOMORROW, A STORY ABOUT THE SOVIET PEASANTS' STRUGGLE TO ESTABLISH COLLECTIVE FARMS.

LITERATURE

A host of theories sponsored by various literary groups cropped up during the early years of the Revolution—Symbolists, Imagists, Acmeists and Futurists. As the poet Ilya Selvinsky recalls it: "A wild crop of swarming literary groups and grouplets tossed manifestoes, platforms and declarations into the air every minute. Each grouplet had its haunt in some café declaiming before a chewing and drinking audience, chasing after fame and immortality. . . The common motto of all these 'ists' was the slogan of the French leftists, '*Changer tout cela!*' (Change everything!)"

It was a hodgepodge of everything: of appeals for a "pure" art far removed from life; of calls to dismiss the tradition of the great Russian literature; for objectivism and naturalism, a servile copying of reality. All these trends had this common ingredient: failure to understand the Revolution and distrust of the people.

This was the literary climate in 1925 when the Association of Proletarian Writers, abbreviated to RAPP in the Russian, was formed. The Communist Party and the people's government supported RAPP. They helped young writers to understand the essential meaning of these clashing literary schools, warned against a contemptuous dismissal of a great literary heritage, and insisted upon a kindly and conciliatory attitude toward those writers who were sincerely for the Revolution but had not yet left all their old prejudices behind.

At first RAPP, by uniting the revolutionary writers, was a positive force in the struggle against literary trends which were inimical to the revolutionary people. In its ranks were such outstanding Soviet writers as Fadeyev, Furmanov, Panferov and Afinogenov.

In the early thirties, however, RAPP became a hindrance rather than a help in rallying writers. The sectarianism to which its leaders had fallen victim had begun to drive away non-party writers and to block the creative transition of the authors of the older generation toward ideas of socialism.

This narrow, parochial outlook and the literary factions which it gave rise to was incompatible with the spirit of the Revolution and of socialist construction. At the suggestion of the Communist Party RAPP and its factions were dissolved and a single Union of Soviet Writers was formed in 1932. Its aim was to unite all writers who wished to help in the building of socialism and to use the great themes and aspirations of communist construction as their chosen literary motifs.

New National Literatures Brought to Life

The Revolution brought to life the literature of the many nations which together make up the Soviet Union. Poetry, prose, plays and critical reviews are published in more than fifty languages in the country. Peoples deprived of all rights by the czarist government now have their own flourishing culture. In the Far North, where the two hemispheres meet, a new literature—that of the Chukchi, kindred of the Alaskan Eskimos—has come into being. Only a few decades ago the Chukchi were an illiterate people without even an alphabet of their own. Today the works of its writers are translated into the languages of the peoples of the Soviet Union and read throughout the country. The same story can be told for many of the Central Asian peoples.

There are literatures in the Soviet Union barely out of their childhood, others still in their adolescence, still others so ancient they can be traced to stone plates and time-worn manuscripts. They differ in language, national customs and historical traditions and are similar only in the dominant idea common to them all—the building of a new social order.



ILLUSTRATION FOR DMITRI FURMANOV'S CIVIL WAR NOVEL CHAPAYEV.

This similarity is understandable. Since the effort to build communism follows much the same lines among all the Soviet peoples and their constructive work has much in common, it is only natural that they should also share certain features in common in their spiritual life and in their works of art reflecting this life.

The differences, too, are easy to fathom. Here national customs and traditions come into play.

Samed Vurgun, Azerbaijani poet, for example, leans toward emphatically bright colors and exalted tones, tendencies deeply rooted in the literatures of Azerbaijan, Armenia, Georgia and, more especially, of the peoples of Central Asia. The use of beautifully turned, flowery phrases, the cultivation of a highly elaborate style of speech were common to the oral folk poetry of the East.

In contrast, the Latvian writer Andrei Upit turns the sharp edge of his criticism against excessive use of color. Art is more effective, he feels, when its emotional expression is toned down—it must neither doze in some quiet corner nor fly off into the clouds. His style reflects in large measure the characteristic tendencies of the development of Latvian literature in general, with its penchant, shared by Lithuanian and Estonian literature, for realism, for plasticity of description and subdued emotions.

The literary experience of Soviet writers belonging to a multinational family of peoples with rich historical traditions behind them offers a picture of highly diverse styles, all born of creative searching within the framework of socialist realism.

Socialist Realism

The humanism of nineteenth century Russian literature lies in its kinship with the people, in its profound concern with their destiny and in its assertion of their right to freedom and happiness, suppressed for so long by czarism and autocracy. This was a literature of critical realism.

With the Socialist Revolution, which eliminated the irreconcilable contradiction between man and the state, between the individual and society, critical realism became inadequate as an art form in the new society. It was necessary to find a new creative method.

An Introduction to SOVIET LITERATURE

Speaking at the First Congress of Soviet Writers in 1934, Maxim Gorky put it this way:

"While we do not deny the colossal accomplishments of critical realism and have the highest regard for its achievements, we should understand that this kind of realism serves only to shed light upon the survivals of the past so that they can be fought against and eliminated. But this form of realism has not served, nor can it serve, for the education of the socialist individual because it criticized everything without supporting anything, or, at its worst, retrograded to uphold what it had formerly denied."

At the same time that it tolled the knell of critical realism, the Revolution gave rise to a new literature, a literature such as mankind had



BORIS POLEVOI'S NOVEL A STORY ABOUT A REAL MAN TELLS OF THE HEROISM OF ALEXEI MARESIEV, A FLYER WOUNDED IN WORLD WAR II.

never before known, one that gave expression to the profound truth of the new life. Its realism was therefore of a different kind. Unlike the old realism, whose life blood was criticism and denunciation, the new realism directed the entire power of creative writing toward the affirmation of socialist reality, toward the portrayal of the builders of a new, communist world. And this method, the method of socialist realism, gained steadily in strength and maturity.

As Maxim Gorky described it: ". . . Socialist realism treats life as a creative process whose purpose is the uninterrupted development of man's most precious individual talents for the sake of his triumph over the forces of nature, for the sake of his health and longevity, for the sake of the great happiness of living on the earth which he wishes to cultivate entirely, in accordance with the continual growth of his requirements, as the beautiful abode of mankind united in one family."

Writers began to produce monumental pictures of the fight for Soviet power, of the labor enthusiasm of the victorious people. A new hero came into his own, a hero that literature of former times did not know—the worker who had taken power into his own hands, the ruler of his country—strong-willed, filled with inexhaustible energy and bold initiative, direct in action, the builder of a new world, of a new way of life and new social relations, the destroyer of the exploitation of man by man. Creative writing, truthful writing, blossomed forth with the fresh bloom of springtime, imbued with youthful energy. The hero of our time—fighter and builder, striving for a socialist way of life—received literary embodiment.

The Writer and Socialist Construction

With the Revolution won and the Civil War ended, the Soviet people began to carve out a new life for themselves. The five-year plans were launched. The Stalingrad Tractor Plant, the Dnieper Hydroelectric Station, the Rostov Farm Machinery Plant—all these great projects were built with a fervid and creative enthusiasm.

With the builders went the writers. Their literature mirrored the great transformation. They stayed at the construction sites, worked alongside the builders, studied the collective work processes, the new techniques that arose out of cooperative labor. Mostly they studied the people changing, growing anew under socialism, their talents and capacities developing. This was a new kind of writing and a new kind of writer.

Gorky was the leader of this new literary-social movement and gathered around himself those who wished to take part in these epoch-making events. He conducted a tireless correspondence, organized writers' groups to travel out to the remote parts of the country to work with and study the people. He himself undertook a tour of the Soviet Union and on his return wrote a book of sketches, *Through the Union of Soviets*, in which he described in glowing prose the process of socialist construction and the new socialist builders.

The theme of Leonid Leonov's novel *Sotj* was the construction of a paper mill in the wilds of the taiga. Before writing his novel Leonov worked on the project. The problems and difficulties he describes are those he himself experienced as a worker. His characters are those he watched growing and developing as the work went on. The Communist Uvadyev, his hero, is the portrait of a living individual, one of many he met, a man infused with an unwavering faith in the future of Russia.

In the concluding part of the novel Uvadyev looks on at the lights of the *Sotj* construction development. The light is prophetic of the coming victory of the new socialist system over the tenacious age-long darkness of old Russia: ". . . Perhaps he imagined the cities which were to arise in these wild expanses, and the wind filled with the fragrance of flowers ruffling the curls of a little girl with a familiar face; perhaps everything he saw was like a naïve picture in an ABC book . . . printed on the paper of his own making in the coming age . . . But the thing he saw clearest of all was that *Sotj* had changed, and its people, too!"

Another novelist, Fyodor Gladkov, tells how he met this new type of man, the socialist builder:

"In the early years of industrialization, I had occasion to visit many factories and construction jobs. I saw these valorous builders at work on the Volkhov development, one of the first big projects. Then I helped in the construction of the Dnieper Hydroelectric Station. I knew that if I wanted to learn how and what to write, I had to work with working people. *Cement* and then *Energy* and all my other books were what I saw, felt and lived through. It was new and magnificent—

this thing that was taking place in our country and I wanted to tell about it, to share my impressions with people."

In 1932 Mikhail Sholokhov published his novel *Seeds of Tomorrow*, in which he wrote of the socialist reorganization of the village and the formation of collective farms. Sholokhov, who lives among the peasants, saw the first collective farm organized. It was the basis for his extraordinarily vivid and authentic picture of socialist change in the villages.

It was in this era of five-year plans that Maxim Gorky completed his epic four-volume novel *The Life of Klim Samgin*; that Alexei Tolstoy wrote his *Peter I*; and Yuri Tynianov his *Death of Vazir Mukhtar* and *Pushkin*. In these books the great ideas of our time are seen as historic developments of the patriotic and humanistic traditions of Russia's past.

"I had been aiming at a work on Peter I ever since the beginning of the Revolution," wrote Alexei Tolstoy. "I could see every stain on his coat, and yet Peter loomed before me like a riddle enveloped in the mist of history. I started writing the novel when the five-year plan got under way. I saw it as a Marxist voyage into history through contemporary eyes . . . The present in its entirety becomes understandable only when observed as a link in the complex historic process."

Writers and the War Against Fascism

During the years of the war against fascism, Soviet writers fought with the people. Many worked as front-line correspondents or with army newspapers, others as privates, commanders or political instructors. In whatever capacity they served, they were both historians and fighting men. "We are witnessing a remarkable phenomenon," wrote Alexei Tolstoy in 1942 of Soviet writing during the war period. "It would seem that the thunder of war should muffle the poet's voice, make it rougher and simpler, as though it were coming through the narrow slit of the trench. But out of this ruthless and bloody struggle where the only alternative is victory or death, an ever greater moral strength grows in our people. They demand of literature the powerful words that will express that great moral strength. In these days of war, Soviet literature is becoming a true people's art depicting its great struggles and its great aspirations."

The war matured such writers as Boris Polevoi, Vasili Grossman and Konstantin Simonov and brought new ones to public notice. These new writers, just as happened during the Civil War, came to literature via the front lines. They wrote poems which were passed on from squad to squad, company to company. Soldiers memorized them and carried them into battle like heroic war cries. This was one of the great moments in Soviet literature, one of the brightest pages in its history.

Newspapers like *Pravda*, *Krasnaya Zvezda* and *Komsomolskaya Pravda* published these poems, stories and plays alongside the war communiqués. Alexander Tvardovsky's poem *Vasili Terkin*, Boris Gorbатов's story *The Unbowed*, Konstantin Simonov's play *The Russian People* and Leonid Leonov's story *The Capture of Velikoshumsk* all appeared originally in the public press.

There were, too, during the war years, writers who took as theme the great mobilization of defense workers behind the lines, a unity of front and rear unparalleled in the history of any people. Marietta Shaginyan in her book *The Urals in Defense* described it as "a continuous process of innovation, an endless tendency toward victory."

The wartime exploits of Soviet labor in the Urals, the Far East, Siberia and elsewhere behind the lines served as subject matter for Fyodor Gladkov's *The Vow*, the first volume of Anna Karavayeva's trilogy *Lights* and Arkadi Perventsev's novel *The Test*.

Portraits of the Communist Builder

After the war, many writers turned to the gigantic national effort at reconstruction for their themes. Galina Nikolayeva's novel *The Harvest* pictures the postwar rebuilding of a collective farm and the difficult transition from a wartime to a peacetime way of living, with all the clash of habits and personalities that it entailed. The events of Nikolayeva's novel were for the most part borrowed from reality. She lived for a long time at a collective farm in Gorky Region, working in the fields with the characters she used in her book.

Vsevolod Kochetov, author of *The Zhurbins* and *The Yerшов Brothers*, two novels of working class family life, also wrote out of his own experience as a shipyard worker. His novels have the authenticity and understanding of complex motivations which come from personal experience blended with artistic skill.

An Introduction to SOVIET LITERATURE



ILLUSTRATION FOR VALENTINE KATAYEV'S *SOVIET POWER*, WHOSE MAIN CHARACTER IS A BOY GROWING TO MANHOOD IN THE TURBULENT YEARS AFTER THE 1917 REVOLUTION.



Kochetov's characterizations touch on an aspect of Soviet writing which had not until then been as completely developed—the picture of the individual Soviet citizen who had built this socialist society. The older writers had concentrated on the wider panorama of the society in construction.

Other writers at the time were giving a more intimate close-up of the individual—Leonid Leonov in his novel *The Russian Forest*; Konstantin Fedin in the first two books of his trilogy, *First Joys* and *An Unusual Summer*; and Fyodor Gladkov in his autobiographical narratives *Childhood Story*, *Freemen* and *An Evil Time*. These were books that pictured the birth of the modern hero, the Communist revolutionary reshaping the old life.

The idealism and strength of the Communists Kirill Izvekov and Pyotr Ragozin, the heroes of Fedin's trilogy, are directed toward the aim of giving every man a chance at happiness. Professor Ivan Vihrov, hero of Leonov's *The Russian Forest*, is the man who identifies his ideals with his life. "The ideal," he tells his students, "is as necessary for building happiness as is knowledge or thought." Neither a revolutionist in the past nor a member of the Communist Party now, Vihrov nevertheless personifies the integrity and the self-sacrifice of the true Communist, the dedicated man.

The writer has one of the characters in the novel say, "People demand happiness of life, success and riches too, but the richest are those who have given themselves most devotedly to mankind." Professor Vihrov is the rich man, the one who gives himself generously to his ideals, to the people. This is indeed the hero of Soviet life, a new type of hero, one much altered from the time-honored character of the old Russian novel who stands alone, above the crowd.

This new hero is with and of the people. He is, first and foremost, a part of the collective society, organically bound with it in thought and action. It is the collective, in fact, that has made him. The traits that distinguish him from his traditional predecessor are these: his attitude toward labor, his concern with the society of which he is a part, his willingness to serve the community, his fidelity to the collective principle, unwavering belief in the capacity of mankind for good, and his faith in man's future.

The best of the novels give that picture of the hero in the round. The Soviet reader has grown in maturity as the country has grown culturally. He demands of today's writers a dynamic picture of life. He feels that the writer with insight and talent should be able to individualize and generalize both, to convey great social ideals through the individualities of his heroes. This the Soviet writer tries to do.

Constructive Criticism

To picture the positive in socialist life does not presuppose by any means at all that difficulties, mistakes and shortcomings are to be glossed over. But how is criticism to be made, that is the problem. What is the motive from which it derives?

There is criticism which is destructive and derives only from hatred, its very negativism denies possibility of change. Hate is positive only when it has a constructive motive and criticism is valid only if it is based upon an affirmative ideal.

There can be no comment on a social evil which can have any value unless it is based on a constructive ideal. Otherwise, it amounts at best to philistine grumbling; at worst, to corroding skepticism which paralyzes the will to creative endeavor, the will to struggle for change. That is why Soviet readers and writers have been so critical of Boris Pasternak's *Dr. Zhivago* and Vladimir Dudintsev's *Not By Bread Alone*.

N. S. Khrushchev says of this negativism in his article *For Closer Alliance of Literature and Art with the Life of the People*: "We have resolutely and irreconcilably opposed and continue to oppose a one-sided, unconscientious, untrue depiction of reality in literature and art. We are against those who seek out in life only negative facts and gloat over this; who try to defame, to smear our Soviet way of life. By the same token we are against those who create saccharine, sugary pictures which are offensive to the feelings of our people, who refuse to accept any falsehood."

Criticism, no matter how scathing, is taken at face value. And the diversity of Soviet life offers wide scope for methods of presentation. Satire is one of its more palatable forms. Witness Mayakovsky's satiric plays *The Bedbug* and *The Bath*, which are perennial favorites of the Soviet theatergoer. Or the novels of Ilya Ilf and Yevgeni Petrov, *Little Golden Calf* and *Diamonds To Sit On*, which many hundreds of

thousands of Soviet readers have chuckled over for years. It is the rare theater in the Soviet Union that has not produced the satiric plays of Alexander Korneichuk. The pungent fables and verse of Samuel Marshak and Sergei Mikhalkov frequently appear in newspapers and magazines.

Criticism of the outworn, of the decadent, of those things which have outlived their time and throttle progress—that is socialist criticism. What must accompany it is a clear view of the new, the constructive, the progressive. This is criticism which can serve as weapon and tool for defending and building communism.

"We Soviet writers," said Leonid Sobolev, "frankly proclaim that as literary spokesmen for the Soviet Union we are one with the people. Yes, with the people, and also therefore with the Communist Party, because it is this party that leads the Soviet people along its historic road."

Soviet literature is avowedly partisan, a partisanship which comes naturally to a writer who has thrown in his lot with the people. This partisanship is the artist's ability to see society evolving toward a higher stage of development, that of communism. Partisanship is the writer's wish to use his beliefs and talents to help build that kind of society. It demands the courage to adhere to principle and to put that principle to test, whether in controversy over a disputed question of art or in defense of the way of life it espouses.

Unlimited Freedom for the Artist

It is this partisanship which never fails to raise the question of artistic freedom among non-socialist intellectuals. The answer to this problem of creative freedom presupposes the liberation of the writer from something more than economic dependence and legal restrictions. The writer is free when he clearly sees the laws governing life, when he understands the nature of the historical process, the forces which ensure the affirmation of real freedom and happiness for mankind, when, in response to the call of reason and the heart, he places his art at the service of progress and the struggle for the interests and happiness of the whole people.

This is the way Soviet writers understand freedom for the artist.

"In socialist society where the people are really free, where they are the true masters of their destiny and the creators of a new life," wrote N. S. Khrushchev in the article *For Closer Alliance of Literature and Art with the Life of the People*, "the question of whether he is free or not in his creative work simply does not exist for any artist who faithfully serves his people. For such a creative worker the question of the approach to the facts of reality is clear. He does not have to adapt or coerce himself. The truthful presentation of life is his heart's necessity."

The people themselves prove the validity of this. Soviet writers have a tremendous and most critical reading public. Books are published in the millions in the many languages spoken in the vast multinational country. They are snatched up and read as soon as they are released for sale and become topics for animated discussion on the street, in libraries and the literary circles which have become so vital a part of every Soviet citizen's life today, whether industrial worker, farmer, scientist or housewife: Russian, Latvian, Tajik or Chukchi.

Appreciative Audience

This is a most eloquent audience—as lavish in its praise as it is vitriolic in its condemnation. The people know what they want and are quick to demand it. They say to the writer: Write about the things that are. Tell us, too, the things that your more perceptive eyes see along the uncharted road we are traveling. Encourage us, inspire us, criticize us, but be one with us. We want to read about real people, with all their strengths and weaknesses; about real situations—past, present and those to come in the future we are making for ourselves.

Now new challenges and new great themes present themselves to Soviet writers in the vast construction projected for the next seven years by the sweeping economic plan to raise industrial and agricultural production to an all-time high to achieve the highest living standard in the world.

Once again Soviet writers lend their talents to communist construction. As in the forty years past since the Revolution, they are writing the continuing chronicle of the new, communist age.

"We are the first," wrote Alexei Tolstoy thirty years ago. "Like Columboes in ancient caravels we are crossing an unexplored sea toward new shores. Great ships will sail in our wake."



*Exhibition of Drawings by Indian Children by Anna Gerber
10 years old*



*Penguin by Tatiana Kislyakova
11 years old*

A Children's Art Show

By Yevgeni Rachev, Artist

IT'S as though I had just come away from a gay, uninhibited festival—that's the impression I always leave a children's art show with. This must be because children's art itself is primarily a product of joyful creation.

Children find the process of drawing an absorbing game in which the difficult problems of depiction are easily solved without suffering and perspiration. Most children's drawings, especially those of the youngest ones, are fresh and spontaneous. Bright, radiant colors combined with a wonderful sense of rhythm are fused with the ability to find the necessary composition and sense of proportion. All of this makes it possible for youngsters to freely depict things and events that interest or attract them.

It frequently happens that we find a freshness in children's art that we adult painters lost somehow in the process of growing up.

The last children's show I saw was held in Moscow. It was a national exhibition, the

eleventh of its kind. The gallery walls were hung with murals that groups of children had worked out together. They were vivacious, bright and very festive. The youngsters had done wonderfully well in coping with these large surfaces. It occurred to me that children generally ought to be given more opportunity to decorate school rooms and club walls with these colorful and imaginative murals.

Most of the children used watercolor as medium. The subjects ranged from the details of life around them and stories they had read, to excursions in fantasy, but all rendered with a charming spontaneity and artlessness.

Four-year-old Irma Zaron of North Ossetia drew a picture that told how "brother and sister went off to a parade without taking her along" and another, *Looking Into a Mirror*.

Eight-year-old Nikolai Bakin painted a watercolor of a daring cavalry attack. He called it *For the Soviet Motherland*. Vladislav Med-



Cat and Dog by Vagif Magoramov
12 years old



The Race by Yuri Kilgan
12 years old

t Show

vedev, another eight-year-old, and most probably a future space pilot if one is to judge from his careful detail, painted *To the Moon*. Leningrader Yevgeni Viktorov, also in the eight-year-old group, did a gouache *At the Stadium*, with a happy, even though unorthodox, solution of the problem of portraying a mass of sports fans in the bleachers.

The older children, of course, had more technical mastery and worked in a larger variety of media. Alexander Pistsev showed a landscape drawn in pencil. Oxana Obranka did a charcoal self-portrait. Yulia Dremova's linoleum cut of Bambi, out of the Walt Disney animal film, was one of the most delightful items in the show. These twelve-year-old artists are all from Moscow.

Margarita Shtiglits from Leningrad, Osis Yanis of Latvia, Ruben Gevondyan of Armenia and a number of other children from other parts of the country exhibited landscapes in both oil and watercolors.



The Humpbacked Horse by Yevgeni Sidorov
9 years old



Holiday Fireworks by Yuri Yegorov
16 years old

A Children's Art Show

A Devil by Dmitri Kalinin
15 years old



The Spontaneity of Children's Drawings

There is this problem which art teachers have in working with growing children—one which by its very nature can never be solved more than partially—how to preserve in these older children whose work is moving toward the adult that primitiveness which is so charming a quality in very young children's drawings.

Once I saw a small boy trying to make a drawing of a dog that had some time before taken a nip at him. The child was so absorbed in trying to draw the dog's open mouth and bared teeth that it was almost as though he were once again defending himself. His pencil dug into the paper with sharp, almost violent movements. The paper of course tore, but the thing that interested me enormously was the fact that the child was not drawing any old dog, or a dog in the abstract, but this particular dog that had gone after him. Young children react with a startling emotional vividness to the concrete details they live with. If only art teachers could find a way of carrying that over to their older pupils.

Another quality of these young painters is their lack of self-consciousness. They'll tackle any subject that stirs their interest—difficult landscapes, portraits that need great skill, anything at all—without the slightest hesitancy as to whether it will come off or not. The surprising thing is that it frequently does come through and sometimes with so fresh and original an expression that the more conventional adult work looks thin and forced by comparison.

How the Child Grows in Art Expression

A child's ways of drawing changes as he grows. In the first two or three years the

Latvian Fishermen by Maya Tabaka
16 years old



Alyonushka by Tanya Mikhailova
13 years old



Goats by Yevgeni Bakharev
15 years old

child is learning to coordinate the movements of wrist and fingers. From broad strokes that cover an entire sheet he moves ahead to the more precise strokes. He will try to draw a circle or a rectangle. Later he works with more detail. The pictures he makes of mother, father and himself may differ from each other only in size, but there is differentiation and that is a big step forward.

The composition, as time goes on, becomes more detailed and more complex, with an awareness of movement and of relationships. People are drawn not simply with the white paper as background, but against a landscape. Most frequently the object in the foreground will be much too large against the background and will hide it from view. Later on the child tries to resolve this difficulty by drawing the objects in the foreground small and gradually enlarging those that move toward the rear. From this reverse perspective he passes on to linear perspective.

Most children stop at about this point, they become absorbed in other growing interests, except for the relatively few who go on to careers as artists. Were this self-teaching process to continue through the teens and into young adulthood, most of us would learn to draw passably well. This would be helpful to many of us in our work, to say nothing about the personal satisfaction it would provide.

A knowledge of the arts, even more, active participation, is an important part of our system of education. Artistic creation, besides developing imagination, initiative and perseverance, inculcates high moral qualities.

This exhibition makes me feel that most of our teachers have learned how to help our young ones discover and develop their capabilities and have inspired the children with an appreciation for the forms and colors of our world. (From the magazine *Creations*)



Winter in the Suburbs by Yuri Tomilov
16 years old



Milling machine operator Sergei Mayorov upped his classification and earnings by attending training courses at his plant. Studying has become a habit now and he has enrolled in the evening specialized high school.

By Yelena Surova

Education is the Fashion in Kupavna

KUPAVNA is a studious town. One out of every two of the 3,700 workers at the textile mill around which town life centers is attending school after work. Some are studying for technical high school diplomas, others for college degrees.

Kupavna is a small town about 25 miles from Moscow. The people there have been textile workers for generations, deservedly proud of the woolen suiting and coating they weave.

The mill management allocates more than 100,000 rubles annually for vocational schooling which is free for employees. The outlay repays itself many times over, says the mill director. The worker who has gone through a training course in a shop or has graduated from one of the technical schools knows his job. He turns out a better fabric in less time and with less waste. He can adapt his skill that much more easily to the new machines which the mill keeps introducing.

For the worker personally more technical education means qualification for the skilled and better paying jobs. This is important, of

course, but it is really only half the story. The fact is that changing methods of production are themselves a stimulus to a continual process of learning. With mechanization on the increase, brain work is fast replacing brawn and the old gap between engineer and worker is narrowing.

What this actually means is that workers are not only acquiring new technical knowledge, but that their cultural horizons are broadening. That's why schooling is very much the fashion in Kupavna, all the way up and down, from apprentice spinners and weavers to shop superintendents. Here are some educational case histories.

The Mayorovs Raise a Family

If you had asked Sergei Mayorov, milling machine operator fourth category, how things were going a few years ago, he would have answered, "Couldn't be better!" He had just gotten married, had a good job, made 800 rubles a month and found life quite satisfactory.

With the birth of his first child, Sergei took inventory. He realized that he had been vegetating, hadn't made much progress as an individual. Sergei decided to go back to school. It became important to him to improve his general knowledge as well as his working skill. And with the increased responsibility imposed by parenthood, Sergei couldn't be indifferent to the pay raise a higher category rating would bring him.

Sergei enrolled for one of the shop training courses. The teacher was Mikhail Dragunov, his shop superintendent. The class met three evenings a week at the mill's vocational training center and Sergei spent another evening or two a week in the center's library, drafting room and engineering laboratory.

Sergei is one of 3,288 workers at the mill who have taken these three-month training classes in the past five years. The course ended with an examination by a committee of the most experienced foremen in the shop. Sergei passed the exam with flying colors and was certified as a milling machine operator, fifth class. He was given a more skilled and

more interesting job and his monthly wage jumped by 150 rubles.

Once Sergei got started, he kept right on taking courses. In the three years since, he has completed an advanced training course and a full year's study at the technical school for textile workers. His present wage is 1,100 rubles a month, with another raise scheduled soon.

Sergei's wife doesn't mind the time he spends studying. It's quite obvious to her that his work has become a deep source of satisfaction to him as a result of it. He always has so much to tell her about what's doing in class and new developments on the job that even their home life has become more meaningful.

Almost Everybody Goes to School

Galina Panova's is another case history in Kupavna education. She began working at the mill four years ago. Her mother had constantly admonished her, "Study, daughter, get down to your studies. I want you to be able to stand on your own feet." But Galina wasn't much interested in schooling.

When Galina started to work, she was taken on at the mill as a trainee. Her teacher was Lydia Birkovich, an experienced weaver. At first Galina caught on quickly, she was good with her hands. But when it came to learning the parts of the machine, she made very slow progress.

Lydia is a relatively patient person and a good teacher, but one day her patience ran out and she took Galina to task for being mentally lazy. "It isn't enough to be clever with your hands, you've got to know things, too, and that takes schooling."

Apparently that impressed Galina. Then, too, she had learned a few things at the plant that had nothing to do with weaving. She had always thought a factory worker didn't need much education. But almost all the girls who lived in her dormitory for young workers were going to school. Her roommate, Galina Andreyeva, had just entered the junior class at the evening high school and the two girls who lived in the next room—Lyubov Baranova, a weaver, and Alexandra Inozemtseva, a drier—were seniors at the same school.

To tell the truth, Galina felt left out of things and it wasn't long before she enrolled. It was hard going at first but she kept at it. Gradually she got accustomed to studying, learned how to plan her evenings so as to have time for both study and recreation and now she is making very good progress.

When Galina graduates from the evening high school this spring, she will be promoted to a new job in the finishing department. Her earnings will go up by about 200 rubles a month. Now Galina talks of going on with advanced study. There's no reason, she thinks, why she can't get through the technical school and qualify as foreman.

Training for Better Jobs

The mill management goes much more than halfway to make things easier for people like Galina and Sergei, who study in their spare time. Classes are held in two shifts, to fit in with working hours. To give students



Galina Panova is one of the 600 Kupavna textile workers who have gotten a high school education while holding down a job. Vocational training is financed by the mill and is free for the worker.

Classes are held right near the mill. A lab for the specialized secondary school (top); foremen's and superintendents' course (bottom).



Education in Kupavna



Raisa Repnikova went to school to get the proper background for learning to use automatic looms.

time to prepare for end-term examinations, they get extra vacations with pay.

The specialized technical school at which Sergei Mayorov is studying and which Galina Panova will soon be entering is located right alongside the mill. It was founded thirteen years ago and nearly all the foremen and shop superintendents now working at Kupavna have gone through the course. In the past seven years, the school has graduated 270 workers. The present enrollment is about 200.

Among those who will be graduating this spring is Raisa Repnikova, an energetic young woman who is employed as a weaver. When she enrolled at the school four years ago she was well qualified at her trade. But the machines at which she worked were being replaced by automatic looms and Raisa hadn't sufficient technical background and experience to operate them, so she enrolled in the weaving division of the technical school.

For the first two years she studied general subjects. Specialization began in the third year with such courses as physics, chemistry, mechanics, machine design, drafting and the technology of materials.

Before long she was transferred to the automatic loom shop. Now she operates four

of these machines and makes about 1,600 rubles a month. She expects to be promoted to assistant foreman, or perhaps foreman, when she graduates.

This is the usual stepup for the school's graduates. They rate jobs as assistant foremen, foremen, technicians or instructors.

The Studious Korotkovs

Victor Korotkov, who completed his studies last year, is now assistant foreman in the weaving department where Raisa works. He is doing advanced study at the Textile and Light Industry Correspondence College and expects to get his engineering degree.

Victor's wife, Larissa, who teaches in the mill's school for young workers, is a graduate of a teacher training college. His brother, Mikhail, completed work for his engineering degree last year. Mikhail's wife, Anna, is a graduate of the evening textile school and the correspondence college.

The studious Korotkovs are typical of many Kupavna families and Mikhail's career parallels that of many other younger mill workers. His parents had been textile workers and when Mikhail grew up he started at the mill as a fitter's helper. His aim was to become a design engineer.

The outbreak of the war prevented Mikhail from beginning his studies. With the war ended, he went back to his mill job and enrolled at the evening textile school which the mill set up at the time. There he met his future wife, Anna, who was then working in the weaving department. After graduating from the technical school, they both decided to study for their college degrees in the evening. Lecturers and professors from Moscow came to the mill four times a week. They conducted seminars, lectured and gave the students individual guidance.

It was something of a pull, what with Mikhail's job as foreman in the preparatory department and the arrival of their son Grisha only last summer. Mikhail and Anna, together with eleven of their fellow workers at the mill, defended their diploma theses before an audience of mill workers and engineers. The graduating students described the projects they had worked on and showed drawings of the machines they had designed.

Mill director Victor Yerofeyev congratulated the new engineers and announced that the management was awarding bonuses to the best 75 of the 240 graduates of the evening high and technical schools and the college. The Korotkovs were among the 75; Anna got a free trip to the Brussels World's Fair and Mikhail a trip to a Caucasus vacation resort.

Anna is now a designer in the chief engineer's office. She works out new fabrics. Mikhail is chief of the preparatory department, and he is going on with graduate study. His new goal is research.



Mikhail and Anna Korotkov, along with 11 other mill workers, got their engineering degree from a correspondence institute last spring. They are now collaborating on designing a new warping machine.



CLIMAX OF THE COMMON FIGHT AGAINST FASCISM — MEETING ON THE ELBE.



FRIENDLY TIES MADE ON THAT HISTORIC DAY HAVE BEEN RENEWED RECENTLY.

AN APRIL DAY TO REMEMBER

By Alexei Maresiev

Secretary, Soviet War Veterans' Committee

Alexei Maresiev is the well-known flyer. He holds the award Hero of the Soviet Union for extraordinary courage. Brought down in an air battle, Maresiev, although seriously wounded, crawled for a harrowing eighteen days through enemy-held territory to get back to his own lines. Both his legs had to be amputated.

When he recovered, he learned how to fly again and insisted that he be allowed to get back to

front-line duty. Artificial limbs notwithstanding, he flew a fighter plane and before the war ended he had downed seven more fascist planes.

The almost legendary exploits of Maresiev are described in Boris Polevoi's postwar novel *Story of a Real Man*. The book was widely read in the Soviet Union and translated into many languages for publication abroad. It was subsequently filmed and had a long and successful run.

THESE April spring days I am reminded of that other never-to-be-forgotten April day fourteen years ago when Soviet soldiers of the First Ukrainian Front and units of the First American Army made their historic link-up at the Elbe River near the German town of Torgau.

That was indeed a memorable meeting, the climax of those years during which the people of the United States and the Soviet Union fought together against fascist aggression. At the Elbe that day in 1945 we met as comrades-in-arms who had traveled the hard road of war, soldiers in a common fight who had suffered temporary defeats and had finally clasped hands in victory.

I, unfortunately, could not shake the hands of our American allies on the ground because my plane was in the air over the Elbe at the time. Still, I like to think of myself as participating in that notable meeting of friendship.

Friendships made strong by the common trials and hazards of war are not likely to weaken with time. This was shown very vividly when American and Soviet veterans met in Moscow in 1955. Our American friends were not with us long, only a few days, but that was enough to show that our relations were as warm and as hearty as at that meeting at the Elbe.

Wherever our American guests appeared—a Moscow restaurant or club, a village school, a reception given them by the army Chief of Staff—they were met with a hearty Russian welcome. During the visit we published a joint address to all American and Soviet veterans of the Second World War: "We have not forgotten the friendly alliance that was forged during the war years," it read. "The meeting of our troops on the Elbe will go down in history as symbol of friendship, good will and mutual respect between our nations."

Before they flew back home, one of the Americans who had taken

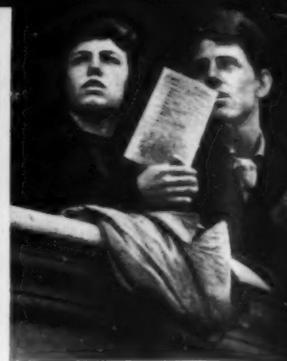
part in the link-up, Joseph Polowsky, spoke for himself and his comrades: "Leaving Moscow, we feel as though we are leaving a part of our hearts behind . . . We Americans hope to meet you again."

That reunion did actually take place. At the invitation of the American Veterans of the Elbe Link-Up Committee a delegation of the Soviet Veterans' Committee made a return visit last year. Boris Polevoi, Yuri Volsky, Ivan Samchuk, Alexander Gordeyev and I made up the visiting delegation. We no sooner landed on American soil than we felt the cordial friendship and hospitality with which our American comrades-in-arms surrounded us. We shook hands warmly, listened to friendly words about our country, and were presented with flowers. At the Washington airport, on behalf of the Soviet delegation, I exchanged messages of greeting with Joseph Polowsky.

This feeling of friendship and mutual understanding we felt at all our meetings with the American veterans and with other people and officials we met during the course of our stay.

I remember the comments made by Colonel Leonard, Director of Veterans Affairs of the District of Columbia at the reception given to commemorate the Elbe meeting. Obviously expressing the sentiments and thoughts of all present, he said that friendship, cooperation and mutual understanding were equally and as dearly valued by Russians and Americans.

It is my feeling that we, as veterans, can do much to expand and widen the area of friendly contact between our countries. That is why we who met at the Elbe in 1945 will most certainly continue to meet. We have learned to know each other in combat and we have learned to know each other in peacetime. We have more than enough to think about together, plenty to talk about together at many future meetings.



AT MOSCOW'S HIPPODROME

AS OUR photographer scanned the stands of Moscow's Hippodrome for candid shots, he proved with his camera that there are few other sports spectacles which offer more real excitement or build a more loyal body of fans.

The pictures make it obvious that the track odds are followed as closely as anywhere else in the world, and form sheets are religiously studied between events. For the inbred horseman, there is the "tote" board with its 10-

ruble maximum for betters possessed of a firm difference of opinion.

The Moscow Hippodrome is an all-season attraction. Although trotting is by far the most popular of the races, other events also draw some sizable crowds. The steeplechase is wonderful exercise for one's vocal chords, our photographer found. Another thrill is troika racing.

Strictly speaking, this is not a track event, but in villages a three-horse (hence *troika*)

team of gaily beribboned animals decked with small bells is still a holiday feature. Muscovites have discovered that what's fun on the farm can also be enjoyed on the city's big track, and troika races are followed by tremendous throngs. In rural races passengers sing and exchange pleasantries as they race along. But here at the track there's no time and everybody holds on for dear life.

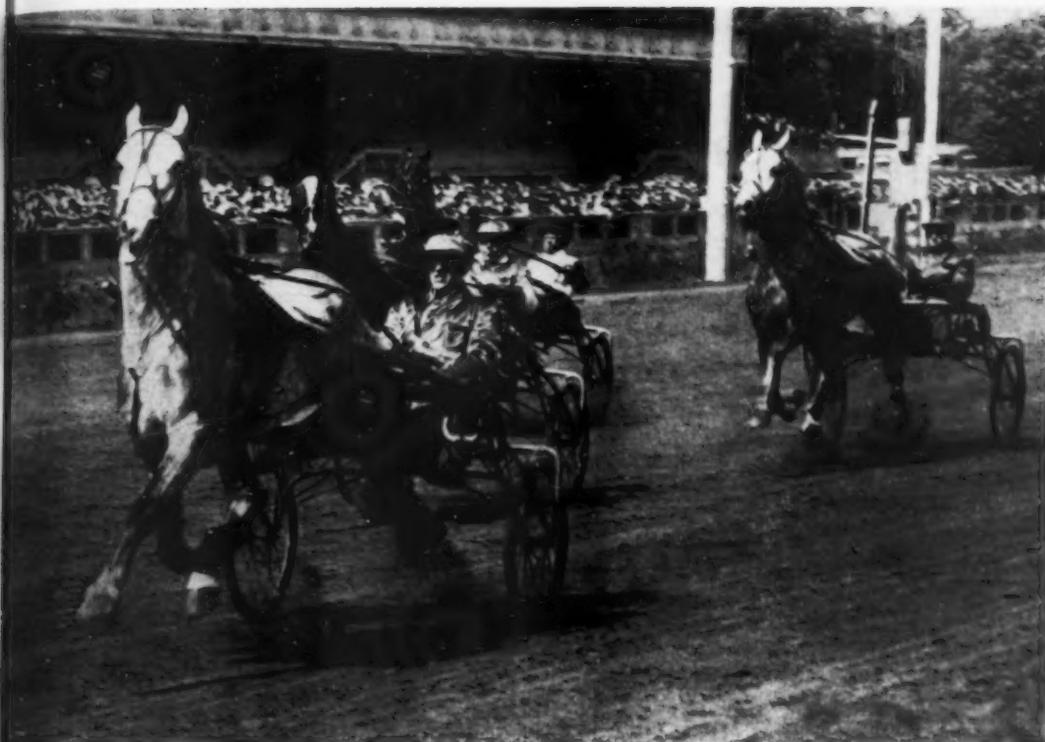
The Hippodrome annually treats its patrons to a show of horsemanship and games on



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The trotters are favorites. Fans carefully follow the odds before placing their bets. Maximum loss—a mere ten rubles.

horseback drawn from faraway places. In Central Asia the horse takes part in all festivities, even wrestling bouts. This, of course, requires certain cooperation on the horse's part because if he loses interest, the rider is in trouble. This bout is a test of strength and skill. It takes years of training for horse and rider to act as one.

In the racing line Central Asia also provides us with an event that always makes the spectators roar with laughter and gives them something to talk about for a long time. It is a game played by pairs of youths and girls. The girl gets a head start and races off with the boy in pursuit. His task is to catch her before she reaches a safety zone about a mile away.

There are lots of thrills and not a few spills in the steeplechase, and you can't beat it for exercising the vocal chords.

If the youth succeeds, he is rewarded with a kiss of undetermined duration. But should he fail to catch the speeding miss, as sometimes happens, they race back to the starting line with the lass whipping him the entire distance. This, of course, does little to improve the male ego and perhaps explains some of the zeal the lads show in the beginning.

There are quite a variety of folk games in different parts of the country that are played on horseback. These popular events are included in the annual display in the capital, but standing out above all is the exhibition of cossack riding.

This is a combined rodeo and exhibit of daredevil horsemanship rolled into one, and



...racing is a popular all-season attraction and the stands at the Moscow Hippodrome are usually filled to capacity.

1956



A coachman puts his three gaily beribboned and belled steeds through the paces while the occupants of the troika hang on for dear life.

AT MOSCOW'S HIPPODROME



definitely is not for the weak of heart. It is especially true when groups of riders form themselves into mounted pyramids and other gymnastic forms while their horses tear down the track at breakneck speed. Another exciting stunt is archery on horseback. Hitting a tiny target on a pole is difficult on *terra firma*, but shooting on the run from a saddle is real virtuosity.

Each of these events has its supporters, but all in all there's nothing better for most of us than the old fashioned horse race. The horses entered at the Hippodrome are from the country's best stud farms and every once in a while a remote collective farm will produce a winner and a sensational upset.

Moscow fans follow the races quite like Americans do at Churchill Downs, Laurel or Hialeah. There's the same type of argument, the same search for "real hot tips." In fact, as one American cameraman said after a day at the Hippodrome, "It's funny, but different as they may be, people seem to be the same everywhere."



Wrestling on horseback comes from Central Asia. There is no point in even trying this one without the horse's prior consent.



What's a man to do when there are only two horses and three riders? It's done while the horses tear along at breakneck speed.





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BOLSHOI THEATER BALLET
See Page 30



