USSR

N. S. KHRUSHCHEV'S MESSAGE TO THE AMERICAN PEOPLE

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SOVIET EXHIBITION OF SCIENCE TECHNOLOGY AND CULTURE

NEW YORK - COLISEUM

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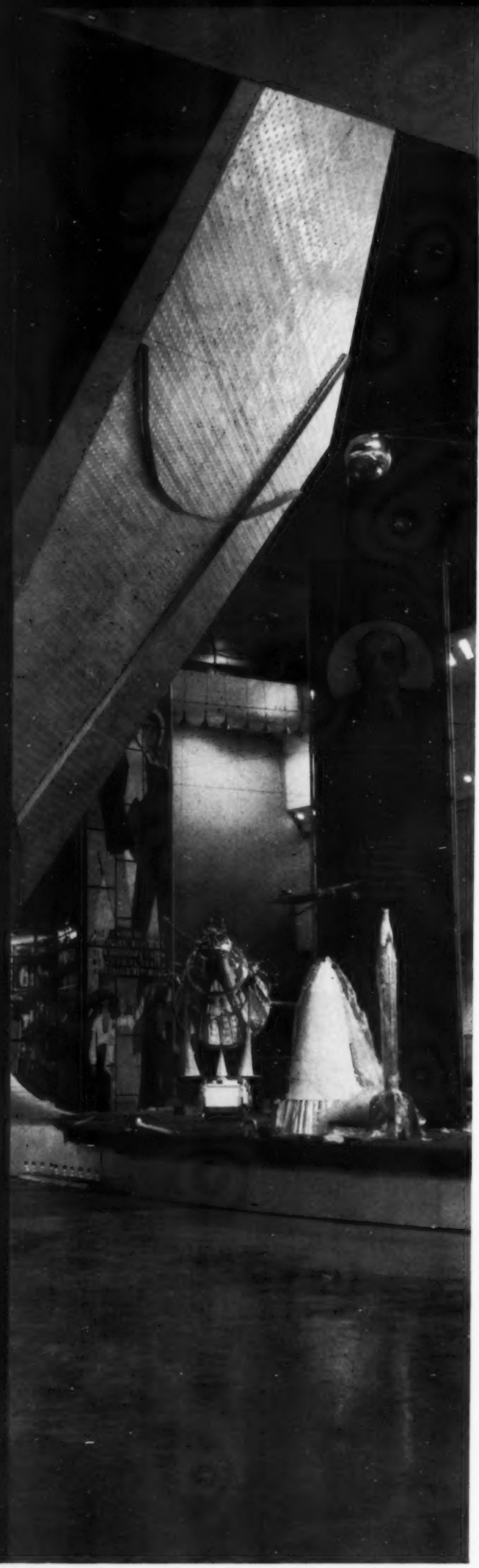
1959

LET THERE BE BETTER FRIENDLIER RELATIONS BETWEEN THE PEOPLE OF THE SOVIET UNION AND THE UNITED STATES OF AMERICA



TENS OF THOUSANDS OF PEOPLE VISITED THE SOVIET EXHIBITION IN NEW YORK DURING OPENING WEEK.

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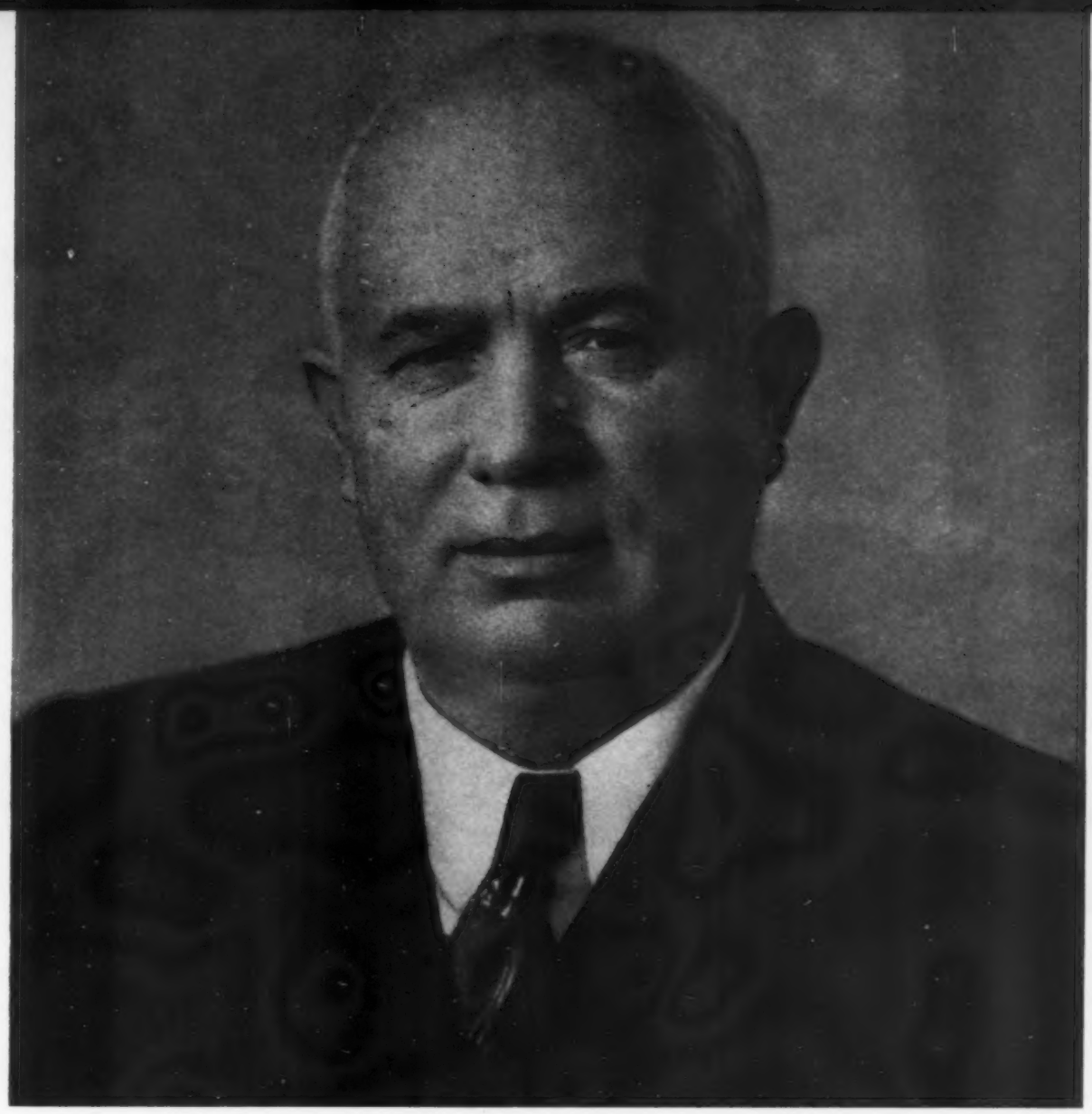


Message From Nikita S. Khrushchev

CHAIRMAN OF THE USSR COUNCIL OF MINISTERS
ON THE OPENING OF THE SOVIET EXHIBITION IN NEW YORK

I am happy to avail myself of the opening of the Soviet Exhibition in New York to convey to the American people hearty greetings and best wishes for prosperity on behalf of the peoples of the Soviet Union and the Soviet Government, as well as on my own behalf.

The Soviet Government hopes that the exchange of exhibitions will help the peoples of our two countries to know each other better, which, in turn, will undoubtedly contribute to better understanding between the United States and the Soviet Union. The achievement of understanding and the establishment of friendly relations between our two countries would be the best guarantee for the preservation of world peace.

We Soviet people are deeply convinced that differences in our ways of life and in our political and social systems should not be an obstacle to fruitful cooperation in the interests of the peoples of the Soviet Union and the United States.

May competition in producing the means of destruction be replaced by competition in producing material benefits and accumulating spiritual values.

May the peoples of America and the Soviet Union join their efforts in safeguarding peace and creating on our planet conditions under which people will have no fear for their own future and that of generations to come.

Chairman, Council of Ministers of the USSR

Frol R. Kozlov, First Deputy Chairman of the USSR Council of Ministers, (center) opened the Soviet Exhibition in New York. Vice President Nixon and Mayor Wagner participated in the ceremony, with Mikhail A. Menshikov, Ambassador of the Soviet Union to the United States, presiding.

We Must Live and Work Together in Peace

THE SOVIET EXHIBITION of Science, Technology and Culture in the New York Coliseum was officially opened on June 29 by Frol R. Kozlov, First Deputy Chairman of the USSR Council of Ministers. Prior to the event, President Dwight D. Eisenhower had been taken on a tour of the exhibition by Frol Kozlov.

Among the 1,200 guests present at the opening ceremonies were Vice President Richard M. Nixon; Henry Cabot Lodge, U.S Ambassador to the United Nations; Robert F. Wagner Jr., Mayor of the City of New York; Yadgar Nasreddinova, President of the Presidium of the Uzbek Supreme Soviet; Mikhail A. Menshikov, Soviet Ambassador to the United States; Alexei N. Manzhulo, Director of the Exhibition; and Andrei N. Tupolev, Soviet airplane designer.

After Mayor Wagner's welcome, Deputy Chairman Kozlov and Vice President made speeches on behalf of their respective governments.

Address by FROL R. KOZLOV

at the Ceremony to mark the opening of the Soviet Exhibition in New York

THE GOVERNMENT of the Union of Soviet Socialist Republics has authorized me to open here in New York the Exhibition displaying the achievements of the USSR in the fields of science, technology and culture. Naturally, the Exhibition cannot reflect the entire gamut of life in such a large country as the Soviet Union. But we do hope that it will none the less help you to gain an understanding of how Soviet people live and work, of their achievements and their aspirations.

Twenty years separate us from the time when Americans visited the Soviet pavilion at the New York World's Fair. These twenty years were for us not only years of creative labor but also years of severe trials. Our country suffered an invasion that has no precedent in history and has sustained unparalleled damage. In the struggle against the fascist invaders, millions of sons and daughters of our country gave their life, man's most precious possession. Despite tremendous losses the Soviet people found strength not only to eliminate in a short period of time the aftermath of war, but also to make a big stride forward along the road of economic and technical progress. A vivid expression of the outstanding successes of our country is the launching in the Soviet Union of the first artificial satellites of the earth and the sun, which showed mankind the road to outer space.

We do not conceal that this required us to tax our strength considerably. But neither do we conceal our pride in the results of our toil. You citizens of the United States, a country that has done a lot to develop science and engineering, will surely understand more than anyone else

the ardor instilled in the Soviet people by the colossal upsurge of construction in our country, by the rapid development of science and industry, the large-scale harnessing of the vast natural wealth of our country, particularly in Siberia and the Far East.

Acquaintance with the Soviet Exhibition will show you with still greater clarity that the Soviet people, who are engaged in peaceful creative labor and who have focused their efforts on fulfilling the grand new plans for the development of a peaceful economy, cannot harbor any evil intentions in regard to other nations.

We are staunch supporters of peace. We love and cherish peace, but not, of course, the shaky peace which not without reason is called the "cold war." No, the Soviet people want a genuine stable peace, which can be ensured only in the event that states are guided in their interrelationships by the principle of peaceful coexistence.

This principle is equally just in its application to all states. At the same time, however, hardly anyone will dispute that the application of this principle to relations between the United States and the Soviet Union is of particular significance to the destiny of peace. The USSR and the USA are universally known to possess the greatest economic and military potentials. The development of international relations and the lessening of international tension depend in a decisive way on how sincere and friendly the bonds between us will be.

I can tell you in all candor that there are strong sympathies in our country toward the American people. We value highly their creative genius, businesslike approach, technical ingenuity and sense of humor. We value the contributions of Franklin, Edison and other American scientists and engineers to the development of world science and engineering. We in our country also speak with admiration of Washington, Jefferson, Lincoln and other outstanding Americans who fought for democracy and the equality of men. We appreciate the aspirations and hopes of Franklin Roosevelt, our comrade-in-arms during the years of World War II. Feelings of profound respect are engendered by his appeal to "cultivate the science of human relationships—the ability of all peoples, of all kinds, to live together and work together in the same world at peace." These are wonderful words.

After World War II relations between our countries unfortunately deteriorated, and alienation and mutual mistrust arose between us. Economic, scientific and cultural ties between our two countries decreased considerably. And as the American philosopher and poet Emerson justly remarked, "fear always springs from ignorance." In turn, fear and mistrust are a serious barrier in the way of mutual understanding and the improvement of relations between peoples.

I would like to note with gratification that recent years have seen a certain revival of the ties between our countries in the fields of science, culture and the arts. It suffices to recall the warmth and cordiality accorded to representatives of Soviet culture and science in the USA and to their American counterparts in the USSR to see how advantageous the development of such contacts can be in improving relations among nations.

Let us hope that the exchange of exhibitions, along with other measures to develop exchanges in the fields of science, culture and art, will become yet another breath of the warm wind which is destined to melt the ice of prejudices and misconceptions that cloaks American-Soviet relations.

A moment of levity for Soviet Ambassador Mikhail Menshikov, Vice President Nixon, President Eisenhower, and First Deputy Chairman Kozlov.

President Dwight D. Eisenhower was taken on a tour of the Exhibition in Coliseum a short while before it was officially opened to the public.

It is another heartening fact that of late, personal contacts between leading figures of our two countries have begun to be restored. I would like to note in this context that the Soviet Government and all Soviet people learned with gratification of US Vice President Nixon's forthcoming visit to the Soviet Union.

Certain progress has lately been made in the improvement of Soviet-American relations, particularly in the expansion of cultural ties. But these are, doubtless, only the first steps. Extremely little, for example, has as yet been done in the field of developing trade between the United States and the Soviet Union. Animated trade relations between our countries did, indeed, exist just before the war, and this trade brought both countries only advantages. Under present conditions the successful development of trade between the Soviet Union and the United States on the basis of equality would, undoubtedly, also correspond to the interests of the Soviet and American peoples, would lead to the consolidation of political relations between our countries, and would also serve the purpose of further easing international tension.

There also exist, in our opinion, objective possibilities to develop other economic ties between the USA and the Soviet Union. We both stand to learn from one another. We pay tribute to the United States as a technically highly developed country. You, however, are aware that today the Soviet Union has also achieved great successes in the sphere of technical progress. We have now launched plans for the further economic development of our country. The Soviet people have undertaken the task not only to catch up with but, let me say outright, to surpass you in the not too distant future, both as regards the overall volume of output of peaceful production and in per capita production, too.

This, then, is the "Soviet challenge," of which so much has lately been said and written in the West, our intention often being distorted in the process, to our sincere regret. But this challenge of ours is not a call to armed struggle. We want to compete so that our country can become more prosperous, so that our people can live a better life, so that they can be better fed and clothed, have more good homes, be able to satisfy more fully their spiritual requirements. Do these intentions of ours threaten anyone? All the nations of the world, including the Soviet and American peoples, can only stand to gain as a result of this sort of competition and "challenge."

There is no need to conceal that we have different social systems and that our views on many international issues often do not coincide. But we do live on one planet and, therefore, no one from any "other world" will resolve the questions of our interrelationships for us. The affairs of the earth should be solved by people who live on the earth. I would like here to lay particular emphasis on the following: It is for all of us an indisputable fact that all international issues must be solved peacefully, by negotiation. The Soviet Union stints no effort to establish good-neighbor relations with the United States and is ready to support any steps in this direction. The Soviet Government is an advocate of the idea of statesmen, including heads of government, having more round table meetings to exchange opinions on urgent problems of the day.

Deputy Chairman Kozlov concluded his address by reading the message from N. S. Khrushchev, Chairman of the Council of Ministers of the USSR, on the Opening of the Soviet Exhibition in New York.

The Soviet Exhibition of Science, Technology and Culture

By Alexei N. Manzhulo
Director General

OUR SOVIET Exhibition of Science, Technology and Culture opened on June 30 and will be running through August 10. For the first time since the New York World's Fair in 1939, Americans in large numbers are touring the Soviet Union without having to leave their own country. At the Coliseum they have a panoramic view of the Soviet people at work, study and play.

The American National Exhibition opened in Sokolniki Park in Moscow on July 25 to give Soviet citizens the same welcome opportunity for a view of the United States.

These two exhibitions are products of the Exchange Agreement concluded between our two countries in January 1958, an agreement which has done much to foster mutual understanding.

Our Exhibition shows some ten thousand items grouped in twelve divisions to cover every major phase of life in our country: Industry and Agriculture—Science and Technology—Radio and Electronics—Atoms for Peace—Optics—Transport—Education—Health—Sports—Construction—The Arts—Social Welfare.

The displays were chosen to give a rounded picture of our country's development in the forty-odd years since it was founded, and range from a fashion show to a suburban housing development, from automobiles to coal combines, from electronic microscopes to books. Actual machinery and apparatus, working models, charts, photo montages and other varied types of illustrative devices are used.

Documentary films are being shown simultaneously at many of the displays. Authorities in each of the technical and scientific areas are on hand to provide information and answer whatever questions visitors have.

The industrial display includes models of the Stalingrad Hydroelectric Plant with its annual capacity of 11.5 billion kilowatt-hours, a typical iron and steel plant to demonstrate continuous steel pouring, an offshore oil drilling installation used on the Caspian Sea bottom, a working model of a synthetic rubber plant with samples of its products.

American engineers are being shown the new method developed by Soviet steelmen for replacing old blast furnaces without any break in the production process, and techniques recently developed for high voltage transmission of direct current. These are among the radical innovations in technology demonstrated at the Exhibition.

Various machine tools and computing mechanisms demonstrate progress in automation. On display is a model of a new coal mining machine built for the miners of the Kuznetsk basin which cuts coal on steeply pitched seams with perfect safety for the operators.

The transformation of the Soviet countryside is illustrated by a model of a typical collective farm, advanced crop-growing techniques and the latest types of farm machinery.

Three Sputniks and the model of the last stage of the Soviet cosmic rocket are part of the exhibit showing the important work Soviet scientists have been doing in charting the way for manned exploration of the cosmos.

The "Atoms for Peace" exhibit has a 20-foot replica of the new atomic powered icebreaker *Lenin*, the first of its kind; various types of nuclear reactors; models of atomic stations now generating electricity; and protective equipment to guard against radiation.

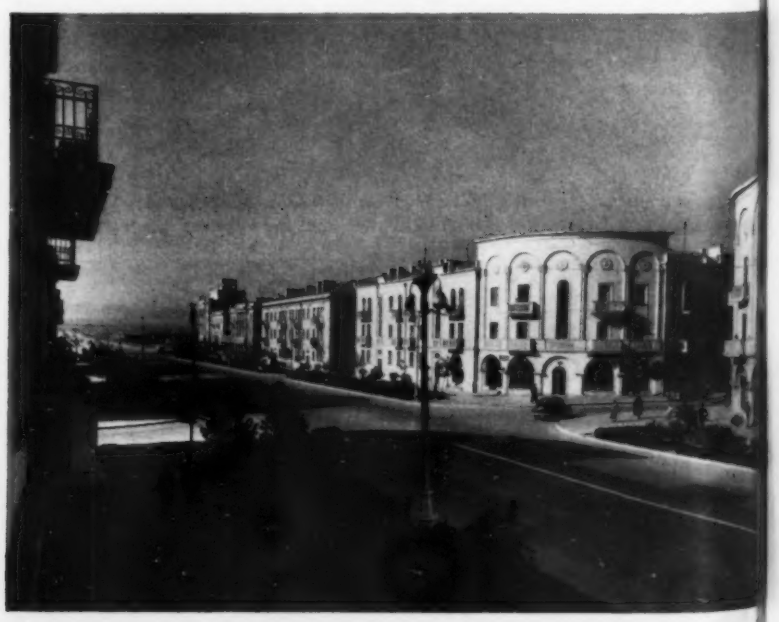
Studies in cosmic rays, production of materials with completely new physical and chemical properties, the use of isotopes in geophysical work, research in the Arctic and Antarctic regions—these are among the displays that are on view in the science section, together with published scientific papers in Russian and other languages.

In the electronic exhibit, besides mass-produced radio and television for public sale, there are displayed color television apparatus used in surgery and a new underwater TV camera. A model of an airport shows radio stations of various types employed in civil aviation.

On display in the optics section are microscopes for different purposes, among them ultraviolet and electron microscopes, various control instruments, unique astronomical equipment and a large number of cameras.

THIS IS PEACE AVENUE, ONE OF MOSCOW'S WIDE, TREE-LINED BOULEVARDS.

TRADITIONAL DECORATIVE DESIGN IN NEW APARTMENT HOUSES IN GEORGIA.



APPARATUS FOR ARTIFICIAL BLOOD CIRCULATION ON DISPLAY AT THE SOVIET EXHIBITION.

ONE OF THE POLYCLINICS IN ALMA-ATA, CAPITAL OF KAZAKHSTAN.

HOSPITAL IN VINOGRADOVO, IN THE COUNTRYSIDE NEAR MOSCOW.

A NEW RESIDENTIAL DISTRICT IN MAGNITOGORSK, URALS STEEL CENTER.

HOUSING BUILT FOR LIGHT AND AIR IN NOVAYA KAKHOVKA, IN THE UKRANIAN REPUBLIC.

DEMONSTRATING THE FINE POINTS OF A RIGA-MADE RADIO.

EVERY DAY 25,000 CUSTOMERS DO THEIR SHOPPING AT THIS BIG DEPARTMENT STORE IN MOSCOW.

The Soviet Exhibition of Science, Technology and Culture

Many of the items on view in the medical apparatus section are unfamiliar to American practitioners. Among them is the new surgical "sewing machine" for suturing nerves and blood vessels now in general use in the Soviet Union.

Other public health exhibits show the scope of preventive medicine, cancer treatment, new pharmaceuticals, the use of atomic energy in therapy.

The sports exhibit displays a model of the new Lenin Stadium in Moscow and graphic material to show the important place of athletics in the life of the Soviet citizen. A part of this section is devoted to travel in the Soviet Union with information on the most interesting tour itineraries.

School buildings, textbooks, visual aids and related displays illustrate progress in education. There is a special exhibit of sculpture, painting and craft work done by school children from all of the Soviet republics.

The book exhibit displays publications in many languages spoken in the Soviet Union.

Photos, charts and other material provide a picture of the many cultural and welfare services freely available to Soviet people.

In the consumer goods section, visitors are examining samples of natural and artificial fabrics woven by Soviet mills, household appliances, a three-room furnished apartment, food in a birch grove setting, and a host of other exhibits.

The first floor of the Coliseum is given over to daily fashion shows presenting men's, women's and children's clothing made of both natural and synthetic fibers. The fashion show is designed to acquaint Americans with clothing and textiles actually in use in the Soviet Union.

The housing display shows the grand scale of construction that aims at rehousing 75 million people before the end of the current seven-year plan and the cities designed for light, air and beauty.

A section of the Exhibition is a gallery of contemporary Soviet painting and sculpture to show trends in Soviet art.

A two-week Festival of Music and Dance is being held at Madison Square Garden during the Exhibition's run, with performances by the Pyatnitsky Folk Choir as well as by stars of the Bolshoi Ballet and other dance, song and instrumental ensembles representing the different republics. During the period the Mayfair Theatre is running two Soviet Cinepanorama films—*Wide Is My Native Land* and *The Magic Mirror*.

ONE OF THE MANY TYPES OF VACUUM CLEANERS MANUFACTURED IN THE USSR.

THIS SHOP SELLS A WIDE VARIETY OF POPULAR ITEMS MADE OF SYNTHETICS.

A FOOD SHOP TYPICAL OF THOUSANDS EVERYWHERE IN THE SOVIET UNION.

DOLLS OF EVERY DESCRIPTION TO CAPTURE THE HEART OF ANY LITTLE GIRL.

The Soviet Exhibition was officially opened by Frol R. Kozlov, First Deputy Chairman of the Council of Ministers of the USSR. The American National Exhibition in Moscow was opened by Vice President Richard M. Nixon.

We have these aims for our Exhibition. We hope first to show Americans how the Soviet people live and work. Second, we hope to acquaint American businessmen with the fact that we manufacture many items that could make for mutually profitable trade. Last—and by far not the least important—at this Exhibition we have placed on public view many of our most recent, most advanced findings in both pure and applied science—in technology, in medicine, in machine tools—in a word, our scientific and technological know-how. This we have done because we feel that knowledge must be in the public domain, that it should not be fenced in by national boundaries.

We are most happy to be able to show Americans through our country even though our Coliseum tour can necessarily be only a sampling of the things we should like to display.

I am certain that this exchange of exhibitions will be another step toward better mutual understanding and cooperation between our two great countries.

Collective farmers Stepanida Vishtak (left) and Maria Lysenko are also Ukrainian legislators.

How the Soviet People Govern Themselves

ONE OF the Exhibition displays provides a picture of the way the Soviet people govern their own country through elected Soviets. The word "Soviet" means "council" and these councils are the governmental bodies in village, town, city, the republics and the nation.

The Soviets are representative bodies of the working people, made up of deputies elected by their constituents. The number of deputies to the Soviets now totals almost two million people. Another two and a half million Soviet citizens participate actively in the various committees—budget, housing, cultural, etc.—which do the major part of the detailed work of the councils.

The right to nominate deputies is guaranteed by the Constitution to every public organization or gathering of working people. The right to canvas on behalf of a candidate is guaranteed to every citizen. Deputies are required to report to their constituents periodically. Should a deputy not carry out the mandate of his electors, he may be recalled.

All citizens of the Soviet Union who have reached the age of 18, irrespective of race or nationality, sex, religion, property status or past activities, have the right to vote.

The Soviets of Working People's Deputies are elected by 134 million electors. It has become the custom that everywhere before the elections large meetings are held. At these meetings electors meet their candidates and give them their mandate. During the election campaign this year the discussion of the candidates and the canvassing were particularly extensive and animated. In order to improve the work of the Soviets to strengthen their ties with the masses, further develop Soviet democracy and draw the working people more widely into the practical activities of the Soviets, the number of deputies to the local Soviets has been increased by approximately 350,000 people.

What kind of people are these deputies chosen by the citizens of the Soviet Union to represent them? They are workers, farmers, scientists, musicians, writers, plant managers, public officials, generals and rank-and-file soldiers.

Among the deputies elected to the USSR Supreme Soviet at the last election were Nikita S. Khrushchev, Chairman of the Council of Ministers, and Vasili Yershov, turner at a Moscow automobile plant; Konstantin Fedin, the novelist, and Anatoli Melnikov, milling machine operator; Nikolai Ignatov, member of the Presidium of the Central Committee of the Communist Party and Nikolai Tavrata, chairman of a collective farm in Yakutia; Anastas Mikoyan, the First Deputy Chairman of the USSR Council of Ministers and Antonina Lukonina, schoolteacher from Vladivostok; Serafima Kotova, weaver in a textile mill, and many others.

The very large majority of the deputies are busy people in their own trades or vocations. They continue to work as mechanics, farmers, scientists, teachers. No one makes a profession of being a deputy in the Soviet Union. It is an honor bestowed upon a citizen by the people with whom he lives and works and like all honors bestowed upon Soviet citizens, carries with it a large measure of obligation and social responsibility.

Many of the functions now performed by state agencies gradually pass to public organizations. Questions related to cultural services, public health, physical culture and sports, having been handled with the active and broad participation of public organizations.

But the transfer of some functions from state agencies to public organizations will not weaken the role of the Socialist State. It will rather extend and reinforce the political groundwork of socialist society and ensure the further all-round development of democracy in the Soviet Union.

Panteleimon Shemyakin, forgeman in the First Ball Bearing Plant in Moscow, is one of a large number of industrial workers and farmers in the USSR Supreme Soviet.

Textile worker Varvara Fyodorova, who was elected deputy to the Supreme Soviet of the USSR, is interviewed by American newspapermen. 26.4 per cent of the deputies are women.

...F THE WORKING PEOPLE

The Rights of the Soviet Citizen

AS THE visitor enters the main hall of the Soviet Exhibition he sees a number of giant placards. Each one carries a short quotation from the Constitution of the USSR. They cite in language which is simple and unmistakably clear the rights of the Soviet citizen. They might well serve as the basic themes for this display of four decades of socialist achievement.

The rights of the Soviet citizen are no mere legal formulations. They are guaranteed by an economic system in which the people themselves own the land and the factories, by a political system in which the people led by the Communist Party are the only authority, by a juridical system which is based upon individual rights and social duties.

The Soviet citizen is ensured freedom of conscience and worship. He is ensured freedom of speech, assembly and press. These rights are translated into reality by the fact that the people are provided with the material means of exercising them. At the disposal of the working people and their organizations are public buildings, radio, television, printing plants, stocks of paper and whatever else is necessary to make these rights meaningful.

At the Exhibition is a display of newspapers, magazines and books which illustrate the great spread of these instruments for communicating ideas. There are about 10,000 newspapers in the Soviet Union, published in 67 languages spoken by the many nationalities living in the country. There are more than 3,000 magazines published in 47 languages.

The Constitution gives the Soviet citizen the right to join others in public organizations. Such political and public bodies as the Communist Party, the trade unions, cooperatives, sports societies composed of large numbers of citizens, have been taking over an increasingly larger share of duties and services on the public behalf.

Here is an interesting current development in this regard. Volunteer squads have formed in many cities. They serve as citizen police to see that public order is maintained. Many of the cities have, consequently, been able to reduce the size of their regular police force.

A parallel development is the growth of comrades' courts. These are unofficial bodies which use moral suasion and the force of social pressure to combat law infringement. Many minor violations which in the past were tried by the formal courts of law are now tried and disposed of by these comrades' courts.

Here is the public beginning to take over a major governmental responsibility, control of crime and the maintenance of public order.

The citizen of the USSR has that most significant of rights—the right to a job and a secure livelihood. For the first time in human history it has been demonstrated in undeniable fact that unemployment is not an inevitable concomitant of industrial development. Production for use and socialist planning in these four decades have wiped out economic crisis and joblessness.

Women in the Soviet Union are accorded equal rights with men in all spheres of economic, cultural, political and social life. They receive equal pay for equal work, the same rights to a paid annual vacation, to social insurance and a pension on retirement. The law protects the interests of mother and child and grants subsidies to mothers of large families and to unmarried mothers.

The Constitution grants the Soviet citizen the right to rest and leisure. The right is implemented by the universal eight-hour day for industrial, office and professional workers, by the reduction of the workday to seven hours in arduous trades and to four hours in especially taxing jobs. The material right to leisure is provided for by the large numbers of vacation resorts, rest homes and sanatoriums in the most beautiful parts of the country.

Provided for in the Constitution is the guarantee of maintenance in old age and in sickness or disability. Workers are granted pensions when they reach the retirement age of 60 for men and 55 for women. Pension payments range from 50 to 100 per cent of previous earnings.

A free education is a right ensured to every citizen. This right is guaranteed by universal eight-year schooling with every opportunity for advanced education on the vocational, technical or college level.

The Constitution guarantees every citizen the individual freedoms—inviolability of person and of the home and privacy of correspondence.

The paramount principle underlying Soviet legislation is the equality of every citizen under the law regardless of race or nationality, social origin, sex or property status. This basic principle makes the Soviet Constitution the world's most democratic charter of rights.

Workers are granted pensions when they reach the retirement age of 60 for men and 55 for women. Semyon Filkin, a printing worker, retires on pension guaranteed him by the Constitution.

The right of a Soviet citizen of whatever race, religious faith, or national origin to a free education is guaranteed by the Constitution. An English language lesson in a Nanai school.

WHAT THE UKRAINA COLLECTIVE FARM DISPLAYS IN NEW YORK

The story of four decades of Soviet agriculture is told in two contrasting displays at the Soviet Exhibition at New York's Coliseum. The first pictures Lesovody, a farm village, before the Socialist Revolution. The other is a model of Lesovody today, hub of the Ukraina Collective Farm.

G. I. Tkachuk is chairman of the Ukraina Collective Farm, Hero of Socialist Labor. He is a deputy to the Supreme Soviet of the USSR, elected by the farm voters in his district.

By G. I. TKACHUK

Aerial view of the Ukraina Collective Farm shown in model at the Coliseum Exhibition.

WHEN we learned that a model of our Ukraina collective farm was to be displayed at the Soviet Exhibition in New York, we thought that the display also ought to show what our village was like in the old days.

It was a neglected, out-of-the-way place, with poverty a permanent guest. The peasant tried to keep alive on what little his land produced and half of that had to go to the landlord.

"The best fields belonged to landowner Zhuravsky; the forest—to Zhuravsky; the pasture land—that was Zhuravsky's, also. He owned all the good horses. If one of us had a broken-down cart horse or a decent plow he felt like a millionaire. How could we grow anything?" That is Luka Gorbaty talking as he recalled the past. He is one of the village elders. He, his father, grandfather and great-grandfather all worked as hired farm hands. After the Revolution in 1917 he was one of the founding members of the collective farm.

In the old days the village had only a one-room school. But even this school with its three elementary grades was not open to the children of peasants. It was the very rare peasant child who got even the rudiments of an education.

But the saloon, remembers Gorbaty with a touch of bitterness, was open to everybody. There it stood in the middle of the village, the door wide open, as though inviting the village to drink itself to death.

Yesterday and Today

That was the village yesterday. What is it like today? An acre of land is the same anywhere. It can't grow any bigger but it can grow more. And that our Ukraina farmers have proved without a shadow of a doubt. Last year our farm got 120 pounds centners of meat and 455 pounds of milk from every acre of arable land, a four or five times greater yield than five years ago. That is the rate at which we are growing.

So far as income goes, last year we hit the 10 million ruble mark. Our common fund—the money we allocate for capital investment and farm maintenance—is now at the 12 million ruble level.

The farmer's individual income is now larger, too. Last year for each workday unit a farmer received 16 rubles 89 kopecks in money and seven pounds of grain. A workday unit is the way we equate the quality and quanity of work on collective farms. Usually a farmer earns several workday units each day.

I can give a better idea of what that amounts to by referring to specific farmers, Nikolai Nishchy, for example. His last name, incidentally, means beggar and was handed down from his grandfather and great-grandfather, whe were poor farmers and had to resort to begging to keep from starving.

Nishchy's family, for the year's work, received 15,000 rubles and somewhat more than 3 tons of grain and sugar and feed besides.

The big collective farm uses the most advanced growing methods. Here is a newly plowed field being fertilized by plane. Ukraina raises grain crops, corn, sugar beet and vegetables.

The old hand labor is very much a thing of the past. Most of the farm work is done by machines like these cultivators. Yields of sugar beet and other crops have multiplied many times over.

The farm now owns 32 tractors, 11 harvester combines, 40 trucks and many other machines.

This was entirely for the family's personal use and had nothing to do with the common fund, which is not divided.

Or take the family of farmer Gavriil Yakimets, made up of five working adults. Last year their workday units added up to 21,000 rubles in money and four tons of grain. Besides this, the Yakimets have their own truck garden, a cow, pigs and chickens. The same picture holds for all our collective farm families.

The back-breaking hand work that we used to have to do is very much a thing of the past. Most of the heavy chores are now done by machines. Back in 1929 we had a single Fordson, imported from the United States. Today all our equipment is Soviet-built. We own 32 tractors, 11 harvester combines, 40 trucks and scores of other machines. The power output of our 62 electric motor installations is about 5,000 horsepower. The type of farm machinery we use is displayed at the Coliseum Exhibition.

The Future

That's for yesterday and today—what about tomorrow? The future was mapped out in the seven-year plan we adopted for our farm early this year. We still call it the seven-year plan, although we are working on the assumption that we will meet our target figures in five years. By then we expect to be growing about 3400 and more pounds of grain per hectare.

We also foresee a considerable rise in our livestock total. We propose to raise our meat output to 225 pounds and our milk output to 1,000 pounds for every acre of arable land. That will be about 1,220 tons of meat and 11 million pounds of milk a year.

Our Exhibition display shows you what we have already done and what we expect to be doing to reach these large-sized totals. Last year we worked out methods that would give us a bigger yield from each piece of land on our farm. We are moving ahead with an organized acre-by-acre plan to improve pasture and meadow land, to do a more efficient job with fertilizers and, in general, to use the most advanced growing methods for each of our crops.

For instance, this year we are growing sugar beet by the square and hill method. Our corn crop, which covers an area of 1,650 acres, will be worked by four mechanized teams made up of five or six people each. We are working for high yields all the way up and down the line—from our fields, livestock section, truck farms, orchards and beehives.

By the time our seven-year plan is fulfilled we confidently expect that the total annual income of our collective farm will have multiplied two and a half to three times. This year we set aside four million rubles for the indivisible fund; in 1965 we expect to be able to set aside 7.3 mililon—almost double this year's figure.

We expect also to increase the sum we divide as personal income, that is, payment

Wheat is the money crop, with additional income from dairy, meat, honey and vegetables.

The Ukraina dairy supplies milk in large quantities to many of the neighboring towns. The farm's output of milk and meat last year was four and five times that of five years ago.

Nikolai Shumilov is one of the young people who grew up at Ukraina. He went to school to learn to drive a tractor and is now working at the farm.

Galina Rimar began working at the farm after she graduated from the village secondary school. She's on the way to becoming a livestock specialist.

WHAT THE UKRAINA COLLECTIVE FARM DISPLAYS IN NEW YORK

The farm has earned an enviable reputation for the prime quality of its fruits and vegetables.

for work, from the present 6.9 million rubles to 9 million rubles. Incidentally, up to now, we have been paying on a workday unit basis. Now we are switching from a workday unit basis to regular salaries.

As for our construction program, it's a very ambitious one. During the seven-year plan period we expect to spend 28.7 million rubles on building.

That's the way the future shapes up for our farm.

Ukraina's Greatest Asset

A word or two about our most important asset—our people. We have more than a thousand farmers working in our collective farm. Every one of them has the interest of the farm at heart because it is his farm. The more our farm grows, the better each one of us lives.

Some of our farmers have been doing an outstanding job—men and women both—and have won awards from the government. Grigori Zhishchinsky heads our field-and-tractor team and is known throughout the whole region for his extra-large crops of grain and sugar beet. He was awarded a government decoration—Hero of Socialist Labor. Another of our team leaders, Maria Kozak, has won fame as a beet grower and a government award for her work. I remember when she came into my office several years ago with a plan to set a record in beet growing. She and her team hoped they would be given special conditions of work to help them achieve their goal. When they were told they couldn't count on it, they went right ahead anyhow and last year harvested almost thirty tons of beet per acre. Still another team leader, Nikolai Lupiichuk, holds the highest Soviet decoration, the Order of Lenin.

Then there is Ivan Probity, the farm's assistant manager, who is also secretary of the Communist Party organization at Ukraina farm and has been doing the kind of yeoman service that people expect from him as a party leader.

Our New Village

Luka Gorbaty keeps repeating these days that it's getting so he doesn't recognize the village. It's been changing right under his nose. Many of our village buildings are new and more are going up. Besides the barns, garages, workshops, a mill and administration building, we have an excellent library of 12,000 volumes, a big secondary school, a kindergarten, a hospital, a home for the aged, a small-sized department store, a hotel and restaurant.

A good many cottages have been built these past few years, at the rate of 60 to 80 a year.

Last year we had a total of 75 housewarming parties. The farm administration grants building loans up to 5,000 rubles for two or three year periods. These are non-interest loans.

We have 240 building workers in the village and they are very busy people, indeed. Our community building plan for the seven-year period calls for a boarding school to be ready by 1960, a large community center, a kindergarten for Kremennoye, another village where members of our collective farm live, a bakery and a Park of Culture and Rest. For our young people we are building a stadium.

From time to time we have visitors from other countries interested in seeing how a Soviet collective farm functions. We extend our warm invitation to the many thousands of Americans who will be seeing our Ukraina farm in miniature at the Soviet Exhibition. We hope to have the pleasure of showing them our farm when they visit our country.

Continued on page 14

One of the summer cowbarns. Ukraina farmers say, "By 1965, the end of the seven-year plan, our farm will be a veritable meat and milk factory. We will produce about 1,220 tons of meat."

One of the farm's artificial ponds and a few representatives of its poultry population.

Ukrania owes much of its success to the skill of trained agronomists like Galina Zhischinskaya.

G. I. Tkachuk, chairman of the Ukraina Collective Farm, and members of the farm board. Besides his busy work schedule at the farm, Tkachuk serves as deputy to the Supreme Soviet of the USSR.

WHAT THE UKRAINA DIS

COLLECTIVE FARM IN

A street in Lesovody village. Lesovody is the hub of the Ukraina Collective Farm and is growing by leaps and bounds. It has a large secondary school, a community center and a modern hospital.

The amount farmers receive in money and in kind depends upon quality and quantity of their work.

ROOFING TILE FOR NEW HOUSES, SCHOOLS, KINDERGARTENS, COMMUNITY CENTERS IS MADE AT THE UKRAINA FARM. THE FARM'S 240 BUILDING WORKERS ARE ALL BUSY.

NA DISPLAYS

RM IN NEW YORK

The village library has an excellent collection of 12,000 volumes. Everybody in the Soviet Union reads and Lesovody is no exception.

A mid-day nap obligatory at the kindergarten in Lesovody.

CHEMISTRY CLASS IN THE VILLAGE HIGH SCHOOL. IT WAS THE RARE FARM CHILD IN LESOVODY VILLAGE WHO LEARNED EVEN THE 3 R'S BEFORE THE SOVIET PERIOD.

WIDE IS MY NATIVE LAND, SOVIET FILM NOW RUNNING AT THE MAYFAIR THEATER ON BROADWAY, TAKES THE AUDIENCE ON A BREATHTAKING CINERAMA TOUR OF THE USSR.

SOVIET CINEPANORAMA ON BROADWAY

DURING the run of the Exhibition on Science, Technology and Culture at the Coliseum, two Soviet cinepanorama films are showing at the Mayfair Theatre in mid-town New York—*Wide Is My Native Land* and *The Magic Mirror*.

Wide Is My Native Land is a camera tour in time and space through the Soviet Union. For two hours and thousands of miles we voyage on this most modern of magic carpets—panoramic stereophonic film—over land and river and mountain.

The documentary opens with a magnificent view of Moscow's bustling streets, moves on to Leningrad with its historic buildings that recall the stirring scenes of the 1917 Socialist Revolution, cuts across to the great Donbas coal basin, the Caspian oil fields, the blast furnaces of Magnitogorsk, the booming new cities of Siberia and the Far East.

We travel by speeding car along wide automobile roads and feel the wind whistling in our ears; sail past the high banks of the Volga; almost catch our breath as our giant TU-104 passenger liner flies high over the snowy peaks of Elbrus. Our plane veers for a moment and we grab the arm of the theater seat almost by reflex.

This is the magic of Cinepanorama. "The effect of being present," as motion picture people phrase it, is created by the fact that the semicircular concave screen surrounds the viewer and fills his entire visual angle. The stereophonic effect achieved by means of numbers of loudspeakers placed in various parts of the theater to surround the viewer with sound adds to the illusion of being present.

Wide Is My Native Land

Wide Is My Native Land is the first cinepanorama film to be made by a Soviet studio. It was shot in color in 1957 by a group headed by producer Roman Karmen, who has won a reputation far beyond the borders of the Soviet Union for his creative work in documentaries. He produced such films as *Battle of Leningrad*, *Morning in India* and *Vietnam*.

The shooting script was worked out jointly by Karmen and Yevgeni Dolmatovsky, noted Soviet poet and song writer. The final text, which admirably conveys the sweep of the film, was subsequently written by Dolmatovsky.

A group of brilliant cameramen worked under the direction of Zinovi Feldman. Feldman shot some of the most unusual battle front scenes filmed during the Second World War and produced a number of documentaries independently.

Music for the film was composed by K. Molchanov and was orchestrated by the well-known Soviet conductor K. Knushevitsky. The sound recording, which adds immeasurably to the depth of the film, was done by K. Bek-Nazarov, inventor of a system for recording sound on nine channels.

Roman Karmen, in an interview, touched on some of the multitudinous problems that cropped up while the film was being worked out.

"This first cinepanorama film," said Karmen, "was conceived as a documentary account of our land to show what our people have accomplished in these past four Soviet decades.

"Everything, from first to last, was real, everything was filmed from life, from nature. Our aim was to create a meaningful film, rich in facts, interesting in form, and at the same time to demonstrate the tremendous creative possibilities of the panorama screen."

Hazardous Camera Work

"One of the first problems we ran up against was placing the cinerama camera to get the effect of being present. In shots of flying planes

we tried all sorts of positions, some of them quite hazardous for cameramen S. Medynsky, V. Ryklur and G. Kholny.

"The sound record of a speech, the roar of a plane engine, laughter and songs recorded at a festival, waves breaking against the Kuibyshev dam—these and a thousand other sounds were coordinated in a complex stereophonic composition by sound engineer K. Bek-Nazarov.

"Our cinerama technique differs to some degree from that of studios in other countries. The special technical and creative characteristics of our cinerama derive in considerable measure from the fact that we use a new type of mirror camera for scenic shots invented by Kirill Dombrovsky, a motion-picture director and gifted engineer."

Wide Is My Native Land was made by the stereophonic method perfected by the Scientific Research Institute of Cinema Photo using Soviet manufactured equipment and film.

The Magic Mirror

Notwithstanding the title, *The Magic Mirror*, the second Soviet cinerama film now showing in New York, is not fantasy. It is a thoroughly realistic documentary which describes the present-day life of Soviet people. It was made in the Central Studio of Documentary Films in Moscow by directors L. Kristy and V. Komissaryovsky with score by E. Kolmanovsky and A. Zfasman and sound recording by I. Gunger.

The theme of this extraordinarily poetic film is given in this excerpt from one of the many rave reviews which appeared in the Moscow press. This is from the newspaper *Gudok*: "The makers of this film have actually used cinerama as a magic mirror to show simply and very beautifully how in our day life created by people outstrips the fairy tale."

The film has four sections—novelettes, we might call them, since each tells its own story.

The first of the four novelettes begins with *The Snow Queen* by Hans Christian Andersen and pictures the wicked sorcerer Throll with his distorting mirror in which everything good is reflected as its opposite.

The film makers comment: "Even today there are people who look at the world through the mirror of the wicked Throll. We decided that our film would look at the reality surrounding us through quite a different mirror—a truthful, honest mirror, which would show us beauty where it really is."

The Snow Queen's Realm

Our camera travels to the realm of the Snow Queen, to the great lands verging on the North Pole, to boundless Siberia where Soviet man is altering nature to bring beauty and happiness to great numbers of people. It is of this man whose labor is building new cities, the crystal palaces of the Snow Queen, that the film tells.

A white desert of snow blankets the big screen and we almost feel the icy Arctic wind. Our plane flies over the North Pole searching for those new and powerful magicians that have replaced the ancient sorcerer Throll. The camera sights a Soviet scientific research station with its modern magic wand, a towering radio mast.

In a later scene we are transported to the Siberian taiga, in the heart of what was once the Snow Queen's realm. Here great tractors and bulldozers are scraping the bottom of the future Obsk Sea. We are no longer in our comfortable seats in the theater, we are driving a caterpillar tractor through the taiga, sitting round a campfire near a gigantic dam being built to hold the waters of some future lake and exchanging stories with these latter-day wonder workers—geologists, builders and engineers.

This novelette, *Northern Fairy Tale*, ends with a celebration of Russian winter during which a troika gallops at full speed directly at the viewer.

The second novellette is dedicated to Soviet artists. Here we see Galina Ulanova dancing the double role in *Swan Lake* and hear the remarkable voice of the Ukrainian singer Galina Oleinichenko, not too long ago a collective farm worker. We watch the lovely ballet *Seasons of the Year*, done not by a professional troupe but by 200 students from a trade school, with an adagio by draftswoman Yevgenia Mukina and plumber Yuri Urusov.

Beautifully photographed is the performance by the ballet ensemble of the Pyatnitsky Choir. On a mirror-like floor and against a background of receding darkness flash the rich costumes and the swift paced rhythms of the dancers.

A Symphony of Labor

Hui Gun is the symbol around which the third novelette is built. Hui Gun, the fable tells us, was a poor Chinese peasant who entered into combat with a mountain. An ordinary man with a pickax in hand against a stone giant of a mountain! For many years Hui Gun and his children labored to move the mountain that blocked his way to water. When skeptics told him that his labor was futile, he answered, "We will grow in numbers, but the mountain will get no bigger."

This fairy tale has now been transformed into a wondrous reality —the descendants of Hui Gun building the Shisanlinsk Reservoir in the People's Republic of China. In a short half year more land was irrigated by these builders of a new socialist land than in thousands of past years. No Chinese fairy tale ever told of so great a miracle.

On the screen we see a view of Taniamin Square where nine years ago Mao Tse-tung proclaimed the People's Republic of China. On that day the Chinese people began changing the face of their land.

The scene shifts to the Chanchuan automobile factory, to a tractor plant, to Chinese farmers plowing their fields. This novelette *Unforgettable Cadres* might well be subtitled an inspired symphony of labor.

The fourth section of *The Magic Mirror* was filmed at the Brussels World's Fair two years ago. It is a bird's-eye view of the economic and cultural progress of the Soviet Union and will round out the picture for those Americans who go through the Soviet Exhibition at the Coliseum.

★ ★ ★

Besides the new cinepanorama films and construction of theatres for them, a circorama, the first in the Soviet Union, has been built on the territory of the countrywide Soviet Exhibition of Economic Achievements in Moscow. Many factories of Moscow, Leningrad, Kiev, Odessa, Samarkand and some other cities participated in its designing and construction.

Entering the building of unusual shape through transparent doors made of stalinite, the spectators find themselves in a circular hall 17 meters in diameter. The wall all round is covered by an original screen on which 11 synchronized projectors flash scenes shot by 11 movie cameras. The spectator can watch any part of the film he likes. If he looks at the part where the camera moved forward, he feels as though he were also moving along with the camera. But if he looks at the sides, he will see everything the cameramen witnessed as they shot the scenes round them.

In the Soviet circorama theatre there is an additional screen shaped like a truncated cone mounted over the cylindrical one. Applying the animated cartoon method the film producers will be able to feature the highlights of Soviet aviation, rocket-flying and aerial sports on this screen.

A Special apparatus has been designed for recording the sounds of the first Soviet circorama film. During the demonstration of the film, the spectator will hear the sounds coming from above, below and all round him.

ONE OF MOSCOW'S WIDE-SCREEN MOTION PICTURE THEATERS FOR CINERAMA.

VETERANS PRESENT NIKITA S. KHRUSHCHEV WITH MAP USED BY U.S. PATROL WHICH FIRST ESTABLISHED CONTACT WITH THE SOVIET ARMY ON THE ELBE.

American and Soviet War Veterans Pledge F

MUSCOVITES TAKE THEIR AMERICAN GUESTS ON A SIGHT-SEEING TOUR OF THE CAPITAL.

THE AMERICANS CHAT WITH GENERAL TULENEV (LEFT) AND VETERAN PILOT ROSINSKY.

TO COMMEMORATE the link-up at the Elbe River in Germany between the armed forces of the two allied nations in the spring of 1945, a delegation of American war veterans recently visited the Soviet Union at the invitation of the Soviet War Veterans Committee. The group was led by Joseph Polowsky of Chicago, secretary of the American Veterans of the Elbe Link-Up.

This is the fourth meeting of comrades-in-arms who first clasped hands as soldiers fighting a common battle against fascism. This one was on Soviet soil and the Soviet people extended these American envoys of good will a most hearty welcome.

During a soccer match they attended in Leningrad, a hundred thousand fans rose to their feet and cheered when the announcement was made that American veterans were in the audience.

The veterans met people in Moscow, Leningrad and Stalingrad. They saw theaters, museums, factories, farms and visited with Soviet families. In the Leningrad Palace of Young Pioneers they took part in a show the children gave.

One of the Americans, Harry Lieb, in a TV interview shortly afterward, said the children were wonderful, and that a country which could raise such children was one dedicated to a peaceful, creative future, not a nation geared to war.

The veterans were especially impressed by Stalingrad. Bernard Koten, in an article the editors of the newspaper *Sovietskaya Rossia* asked him to write, spoke with admiration of the city restored. Stalingrad, he said, was close to the heart of every person who remembered the war. The Americans were moved by a showing of the historical film *The Battle of*

U.S. DELEGATION AT THE STALINGRAD MEMORIAL MARKING THE SPOT OF THE FIERCEST FIGHTING.

PETER SITNIK (LEFT) WITH JULIA AND BORIS POLEVOI.

dge *Friendship*

Stalingrad. Murray Schulman, a member of the delegation, was presented with a copy of the film.

The guests spent a considerable part of their visit in Moscow. Giving his impressions over Radio Moscow, veteran Alexander Lieb commented that Moscow ought to be called construction-crane town, there was so much building going on. He had gone to the roof of the Ukraina Hotel, where the delegation stayed, to get a camera shot of the city skyline and there were big crane booms everywhere he turned.

Peter S. Sitnik said he had been very much impressed with the sentiment for peace he found expressed by Soviet people in all walks of life and intended to tell his countrymen what he felt and saw. Sitnik pledged that great day when the hateful word *war* would have been lost from man's vocabulary. Mr. Sitnik's remarks were especially telling—during the war he had been awarded a Soviet decoration, the Order of Glory.

Before they left, the Americans were received by Nikita S. Khrushchev. The delegation presented the Soviet Premier with the topographical map used by the first American reconnaissance patrol to establish contact with Soviet troops at the Elbe.

Joseph Polowsky referred to the map as a symbol of the good relations which can and should exist between the two nations.

At a press conference before leaving for home the veterans expressed their pleasure at the opportunity they had had for a friendly talk with the Premier on the fourteenth anniversary of the victory over German fascism and their hope that by the fifteenth anniversary the world would be relaxing in a sunnier and warmer climate of international friendship.

MURRAY SCHULMAN CALLED ON THE FAMOUS SOVIET SNIPER LYUDMILA PAVLECHENKO.

VETERAN IVAN AFANASIEV INVITED THE AMERICANS TO VISIT HIS HOME AND JOIN HIM IN TOASTING PEACE.

WITH THEIR OWN EYES

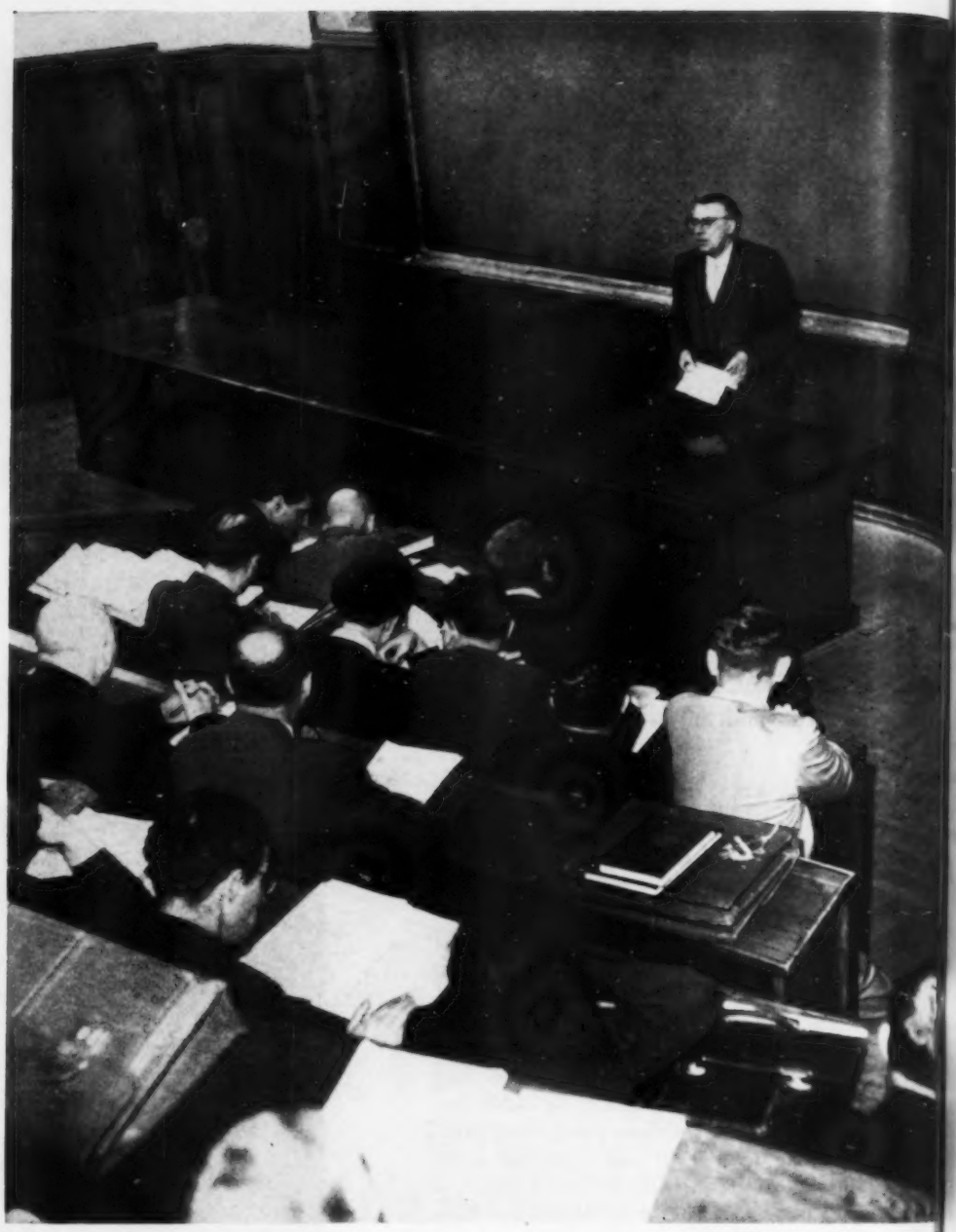
THESE bright summer days one comes on foreign tourists from every land in Soviet cities and villages. They travel wherever they care to go and see whatever they wish to see. The country is at their service, pleased that they have come to observe with their own eyes how Soviet people live.

Their itineraries crisscross the country. They travel by plane, ship, bus or in their own cars along more than forty routes traversing the most picturesque and most interesting parts of the Soviet Union.

They may, if they choose to, vacation at one of the beautiful resorts of the Crimea and the Caucasus; travel through the Central Asian republics to see the giant strides their people have made; watch the seven-year plan in construction in Siberia; visit as many of the booming Soviet cities, both old and new, as their own time schedule allows.

Wherever tourists go, they are assured of a most hearty welcome. Russians have a long and honored tradition of hospitality and the foreign visitor meeting people in museums, farms, trains, streets and wherever else is likely to get more pressing invitations to visit than he has the time to accept.

Tourist exchanges between the Soviet Union and other countries have been increasing—to everyone's satisfaction and benefit. Many thousands of new visitors have come this summer, including, we are pleased to note, a growing number from the United States. We hope to welcome many more.



American tourists of every walk of life find a warm welcome waiting in the Soviet Union. Here Professor Carl Einar Hille reads a lecture at a meeting of the Moscow Society of Mathematicians.

A group of radio electronics experts from the United States inspect the equipment of a physics lab at Moscow University.

Norman P. Auburen, member of a recent delegation of American specialists in higher education, is shown as he chats with a student of a Moscow pedagogical institute.

One of the things Blair O. Rogers (second from left), an American surgeon, found interesting was the work of the ambulance service dispatch center.

David Whittinghaim and Jack Goblin of General Electric Corporation with Professor Leonid Vereshchagin (right) of Moscow University.

American businessman Leonid Levin negotiates a contract with Soviet export organization representative Vasili Pisarev.

Americans attend services in a Moscow Baptist Church. There has recently been an increasing number of exchange visits between church delegations of the Soviet Union and the United States.

American tourists Fyodor and Irina Chaliapin, children of the great Russian basso, call on actor Pavel Massalsky (right).

NEEDED: another 12 MILLION WORKERS

By Mark Postolovsky

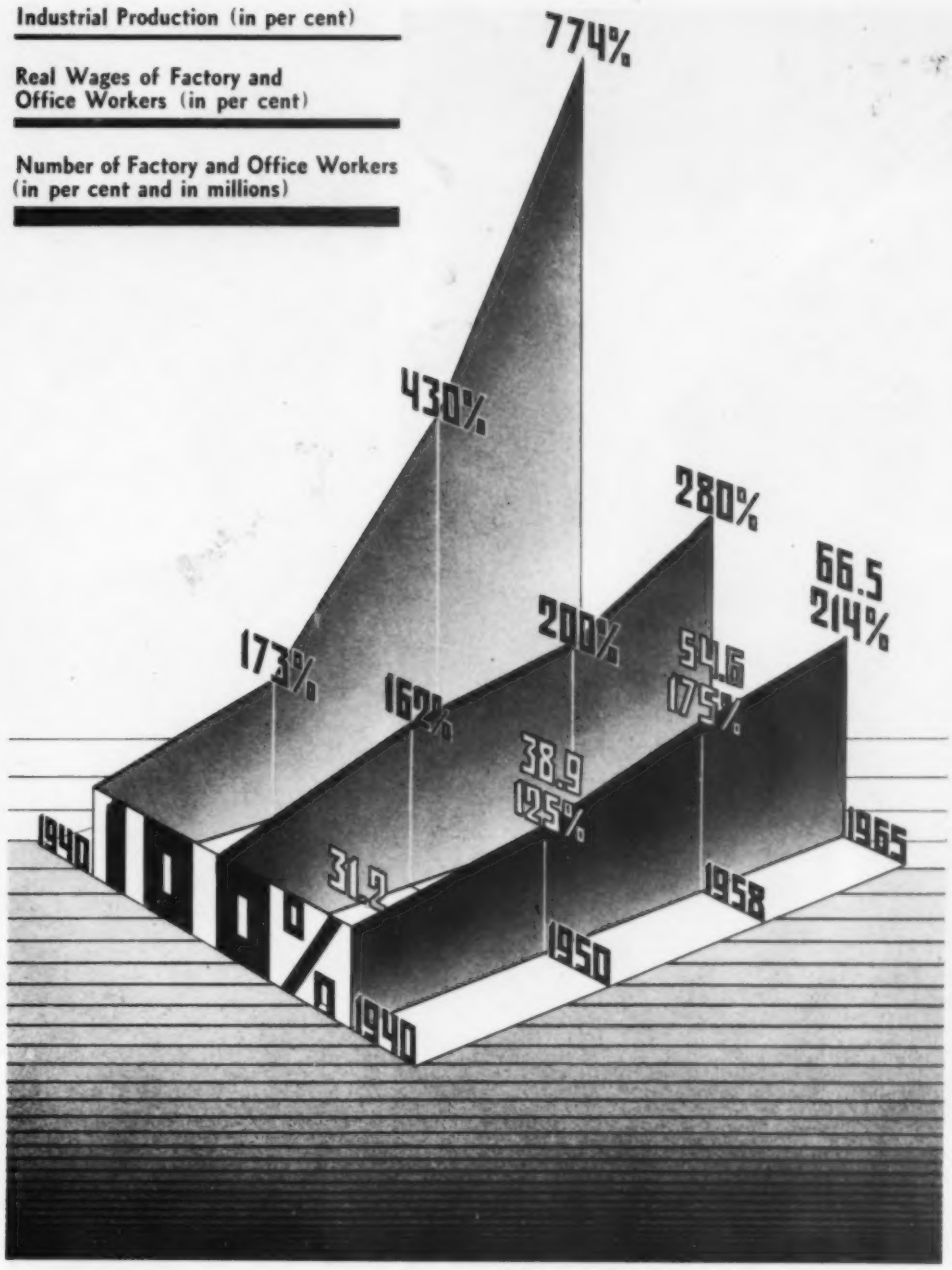
OLDER people in the Soviet Union, those who have reached the half-century mark, still retain the bitter memory of the unemployment which was so permanent a feature in the economic life of prerevolutionary Russia. It carried over into the early years of the Soviet period, aggravated by civil war and foreign intervention which left a wake of gutted factories and wasted farms.

To the generation born after the Socialist Revolution in 1917 unemployment is a fact out of history. They have read about it in the literature, heard talk about it, but it has never touched their own lives.

During the years they grew up the country was building to its present industrial and agricultural level. Every hand and brain was needed for the prodigious task. In the process, unemployment as an economic factor disappeared. "Help Wanted"—this has been the permanently advertised notice in the past three decades.

Full employment—and more than that, a constant and pressing need for more skilled labor in every sphere of Soviet vocational activity—is not a transient phenomenon, nor is it an accident of economic circumstance. It evolves naturally out of production for use rather than profit, out of socialist planning aimed at an ever-rising standard of living for the worker-consumer.

Foreign visitors to the Soviet Union are struck by the spirit of con-



THE FIGURES ON THE CHART PREDICT STEADY JOBS AND INCREASING WAGES FOR THE GROWING LABOR FORCE.

fidence of the average citizen in his personal future and the future of the country. There is no vestige of that depression psychology, the fear of a jobless future.

The right of every citizen to a job is more than a phrase in the Soviet Constitution. It is guaranteed by a growing and developing economy which is not subject to crisis. The Soviet citizen may look ahead to the economic future with confidence. He is assured of a steady job with every opportunity to move ahead. If he falls ill, he pays no bills for medical treatment and is entitled to sick benefits. When he reaches retirement age, he claims his pension.

Nor does he have to worry about the economic future of his children. Free education, with every opportunity for training in the skill or profession of their choice, is open to them all the way through the university level.

The Problem Is Labor Scarcity

Labor scarcity has been a worrisome problem for Soviet industry and agriculture for a considerable time now. With the scope and magnitude of construction and development now going on as part of the seven-year plan, it has become even more acute.

In the next seven years the country's industrial output will grow by approximately 80 per cent as compared with 1958; by comparison with the prewar level, the increase will be eightfold.

To cite specific areas—more than 1600 large plants are to be built for the light and food industries between now and 1965. For the heavy industries new mines, power plants, oil fields by the many hundreds will be put into operation. Statisticians estimate that every day of the next seven years, five or six large industrial enterprises and scores of smaller ones, as well as schools, hospitals and cultural centers, will be completed. Add to this housing construction—the 15 million new apartments in the cities and 7 million small homes in the countryside that are to be built.

For this herculean construction program large numbers of new workers will have to be found and trained. The USSR State Planning Committee estimates that nearly 12 million industrial, office and professional workers will be swelling the nation's labor force between now and 1965. (For the seven years previous the comparable increase was 14 million.)

This means that the annual labor addition—exclusive of the collective farms and the producers' cooperatives—will approximate 1,750,000.

At the end of 1958, the country's total of employed persons was

Veteran workers pass on the tricks of their trades to the newcomers.

High school graduates are being trained in the refrigerator shop of a Moscow auto plant.

Help Wanted ads posted on bulletin boards in public squares of cities and towns list job opportunities in every field of work imaginable.

NEEDED:

another

12 MILLION

WORKERS

As a result of automation, workers are retraining for more skilled jobs at higher wages and shorter hours and more goods are available at lower prices.

Apprentices who want to become master electricians can attend this class for raising job qualifications.

54,600,000. This is almost double that of the prewar figure. By 1965 it will have reached 66,500,000.

The Pace of Industrial Growth

Certain industries, notably steel, machine-tools and auto, are growing at a particularly rapid pace. Within the seven-year period pig iron production will have increased by a good 30 million tons—a figure equal to, perhaps topping, the entire present-day annual production of France and England combined. Steel output will increase by an approximate 31-36 million tons, also equal to the French-English present annual output. Iron ore production is expected to grow from 89 to 150-160 million annual tons.

New iron and steel mills and nonferrous metal plants are going up in a number of regions, with special concentration on the East. During the seven-year period four or five new blast furnaces, nine or ten open-hearth furnaces, several electric ovens, rolling mills and other facilities will begin producing annually. This obviously means that larger numbers of trained people will be needed for the metal trades. The same holds true for the oil and gas, power, chemical and engineering industries.

Great numbers of skilled people will be needed by the machine-tool industry. These crucial tools are necessary to turn out everything from a simple automobile gear to a cosmic rocket part. During the seven years the industry will be manufacturing 1,134,000 different high-efficiency metal cutting machines. Compare this with the 1,280,000 turned out in all the past 29 years from 1928 to 1958 and visualize the great number of skilled workers that will be needed.

The chemical industry is growing apace, especially in output potential of synthetics and plastics. Scheduled are 270 new or renovated plants for industrial chemicals and the production of raw materials for consumer goods. All this requires not only a great army of construction workers but also men to build machinery and equipment.

Equipment Bought Abroad

The Soviet engineering industry has sufficient productive potential to supply the thousands of new plants with all the equipment and machines they need. But in order to speed operation the country has been purchasing various kinds of equipment abroad. It has placed orders with foreign firms for the machinery for entire plants in some cases. In this current year alone the Soviet Union has bought 37,000 tons of large-diameter pipe from Mannesman, a West German firm. The same firm is readying for delivery an entire pipe-welding mill with an annual output capacity of a million tons of large-diameter pipe.

During Premier Nikita Khrushchev's visit to the Leipzig Fair last spring he told Werner Feldkamp, commercial director of the West German tube company Phonix-Rhein-Rohr, that the Soviet Union might be interested in buying the firm's total output. This is one indication, among many, of the big possibilities for mutually beneficial trade.

Consider the rapidly developing Soviet chemical industry, another case in point. The country has placed an order with an English firm for

NEEDED:
another 12 MILLION WORKERS

the full complement of machinery for a tire plant and one with another English firm for a complete plant for production of silk acetate.

An Italian firm is now preparing to fill a Soviet order for machinery to produce highly durable cord fiber. The West German firms Friedrich Krupp and Salzgitter will be delivering equipment for several chemical plants.

The Soviet Union has also made offers to the State Department for purchase of American chemical equipment. Thus far, unfortunately, they have not been considered.

Answer for the Labor Shortage

Where are 12 million new workers to man the new enterprises to come from? That is the large-sized problem Soviet planners are trying to solve.

First and most important is the normal population increase, fairly high in the country. In the late postwar years the annual increase has been more than three and half million. However, we must keep in mind that the birth rate dropped during the war years and we must expect years during which the population increase will be lower than the postwar average. This is a temporary drop but must nevertheless be taken into account.

It will be compensated for, to a degree, by the fact that an ever-growing number of young people will be taking jobs after graduating from high school. The curriculum of the Soviet schools is being reorganized to combine school study with polytechnical and vocational training to equip the students for practical work. Before entering college, they will be required to have actual on-the-job experience.

In addition, more young people who follow their high school studies with training in specialized trade and technical schools will be moving into industry.

The movement of young people from the rural areas into the industrial cities will also be adding to the labor force. There is not, however, nearly as much of this flow as held true in years past. In the czarist period, the great mass of city labor came from the heavily overpopulated and poverty stricken farm regions. Unemployment was then the norm in the villages. Now, however, the collective and state farms, in constant process of expansion, could use considerably more workers than they have. This situation will be eased by the intensive farm mechanization called for by the plan and it is expected that there will be some movement of workers to the cities to swell the industrial labor total.

For Automation: More Workers Needed

Mechanization and automation will be a most important factor in increasing the labor available to industry. In a socialist society, with unemployment done away with, automation is no threat to a worker's job security. Quite the reverse, it makes a higher standard of living possible. More goods can be produced with less expenditure of labor and can therefore be sold more cheaply. This is aside from the equally important consideration that the more laborious and the more monotonous chores can be given to the machine and the human worker left free for the more creative aspects of the productive process.

Although the country's productive level has multiplied 36 times over

FOREMAN OF THE MACHINE SHOP IVAN KURBANOV WATCHES WHILE A YOUNG WORKER DEMONSTRATES WHAT SHE HAS LEARNED ABOUT OPERATING A LATHE.

APPLICANTS FOR JOBS IN THE DIAMOND MINES OF YAKUTIA IN SIBERIA ARE TOLD ABOUT THEIR NEW DUTIES BY THE HEAD OF THE EXPEDITION.

the prerevolutionary figure, the number of industrial and office workers has multiplied only four times. The greatly increased productivity per worker is explained by the mechanization and automation not alone of single processes but of whole industries.

Automation is the gigantic lever with which the Soviet Union will be raising its gross industrial production by 80 per cent in the next seven years, with an increase of only 20 per cent in the number of workers.

With machines taking over the heavy work in industry, farming, construction and transport, the workers formerly employed at these arduous manual jobs are being retrained for the new skills needed by their factories or by allied or neighboring factories. Regardless of what jobs they move to, they suffer no pay cuts. The law is very clear on that point. As a matter of fact those who train for new jobs—the training is, of course, free—will usually have moved into a better paying job category.

There are no "critical areas" of unemployment in the Soviet Union. On the contrary, there are several areas which are "underemployed," to coin a word, where more labor is vitally needed. This is true particularly in the sparsely populated eastern regions, where big power, metallurgy, chemical and other projects are being built.

A worker whose old job is taken by a machine can, if he wishes to, move to these areas where he is guaranteed a job at good pay, living quarters, travel and moving expenses for himself and his family.

In the Soviet Union automation makes it possible to cut the workday with no cut in pay. And that is being done now. By 1962 the changeover to a 40-hour week will have been made for every branch of the economy. Then the gradual changeover to a 30- or 35-hour week will begin to be completed by 1966-68.

Planning Skills

It is the job of the Labor Reserves Administration, a government agency, to plan the labor needs of the Soviet economy, with regard to both numbers and skills required.

Set up 18 years ago, the agency has trained 10,250,000 workers. At present, its trade and technical schools, which give the student both a good general education and a mastery of his trade, train 650-700,000 workers annually.

The courses of study are sufficiently flexible so they can be changed—as they are constantly—to keep abreast of technical progress. New courses are added as skills are required by developments in automation, remote control, the new chemistry, electronics, cybernetics and atomic energy. The schools now train workers in 700 trades, almost double that of the early postwar period.

Some six to seven million workers annually are trained directly at the factories. This type of traininig is also administered by the Labor Reserves Administration.

The very rapid advance of automation in Soviet industry makes necessary greater numbers of workers with a specialized secondary or higher education. During the seven-year plan period the present 7.5 million specialists with advanced education now at work will be augmented by another 2.3 million.

The New Socialist Worker

A phenomenon worth noting in Soviet life today is the emergence of a new type of worker. Universal education and technical development have been molding the worker-intellectual—men and women with a wide cultural background who approach the technician and engineer in mastery of the theory and practice of their crafts.

This is the education and skill level required by automation—not the unskilled and unknowing machine operator but the specialist with sufficient background of knowledge to control and direct the machine.

Millions of Soviet workers are studying in one or another type of school. Many take advantage of the privileges offered to those who study while working by continuing their education at evening schools or by correspondence. There are many plants where every fifth, fourth or third worker is studying and where the great majority of workers are high school graduates. Fairly typical is the Moscow Ball Bearing Plant where every third worker is studying. In the automatic shop of the plant every fourth worker has either gone through or is attending a technical high school or college.

Such plants—and there are many of them—have acquired the name "factory college." During the next seven years these "factory colleges" will really have earned the title. They will become higher technical schools cutting across the false barrier between physical and mental labor. The Soviet plant of tomorrow will be automatic factory, technical college and scientific laboratory in one.

WINNERS OF AMATEUR ART CONTESTS WILL PERFORM AT THE YOUTH FESTIVAL.

MANY thousands of young people from countries in all the five continents will be gathered in Vienna this month for the Seventh World Youth Festival. This biennial international meeting, to run from July 26 to August 4, will undoubtedly be as exciting and as dramatic a demonstration of young people the world over for friendship and peace as were the preceding six.

Those who were in Moscow in 1957 for the last festival are not likely to have forgotten the wonderful spirit, the spontaneous singing and dancing, the unrestrained and endless exchange of ideas and feelings.

Present were 34,000 young people who came from 131 different countries to learn about and from one another. They carried back to their own countries a much deeper understanding and sympathy for peoples and ways of life different from their own. Charlotte Sykes, an American girl, describes some of this in a book that was published in the United States shortly afterward.

The theme of the 1959 festival in Vienna, as always, will be For Peace and Friendship, subscribed to by boys and girls of all political, social and religious beliefs.

Young people in the Soviet Union have been preparing for the Vienna Festival for many months now. They expect to meet old friends and to make many new ones.

In honor of the occasion young workers in Riga have named the latest models of radios and buses they manufacture "The Festival." One of Moscow's textile plants has given the same name to a new pattern.

There have been talent shows in many towns and villages to choose amateur singers, musicians, actors and dancers. The best of them will be displaying their gifts at Vienna. Young composers have written songs for the festival and painters have been working on canvases with the youth festival as theme. Amateur photographers have been competing for display of their work in Vienna.

Everywhere in the Soviet Union clubs, houses of culture and libraries

WORLD YOUTH FE

A GROUP OF GARMENT WORKERS TRIES OUT FOR THE FOLK SONG COMPETITION.

A RUSSIAN SCHOOLGIRL HAS MADE A STUDY OF INDIAN NATIONAL DANCES.

THE ROLLICKING *HOPAK* IS DANCED BY YOUNG PEOPLE FROM THE UKRAINE.

SOVIET AND FOREIGN STUDENTS GET TOGETHER AT A GATHERING IN MOSCOW.

UTH FESTIVAL AT VIENNA

By Sergei Romanovsky

Member of the International Preparatory Committee for the Seventh World Youth Festival and Chairman of the Soviet Preparatory Committee

have been showing exhibits to popularize the festival, and schools and community centers in city and village have held lectures and discussion meetings illustrated by photos and films of past festivals.

Countries of the World, one of the documentary films, must have been shown to audiences in the millions by this time. As the name indicates, it tells how people in other countries live and the why and wherefore of these international youth assemblies. The newspaper *Festival*, published in Vienna in several languages, is, of course, widely circulated in the Soviet Union.

All of this preparatory work to acquaint Soviet people, young and old, with the purpose and function of the Vienna Festival has been done through a committee that was set up in July of last year by a number of Soviet youth, trade union, cultural, sports and social organizations. The membership of the Preparatory Committee is very broad and includes farmers, students, industrial workers, people in the arts, sciences and in public life.

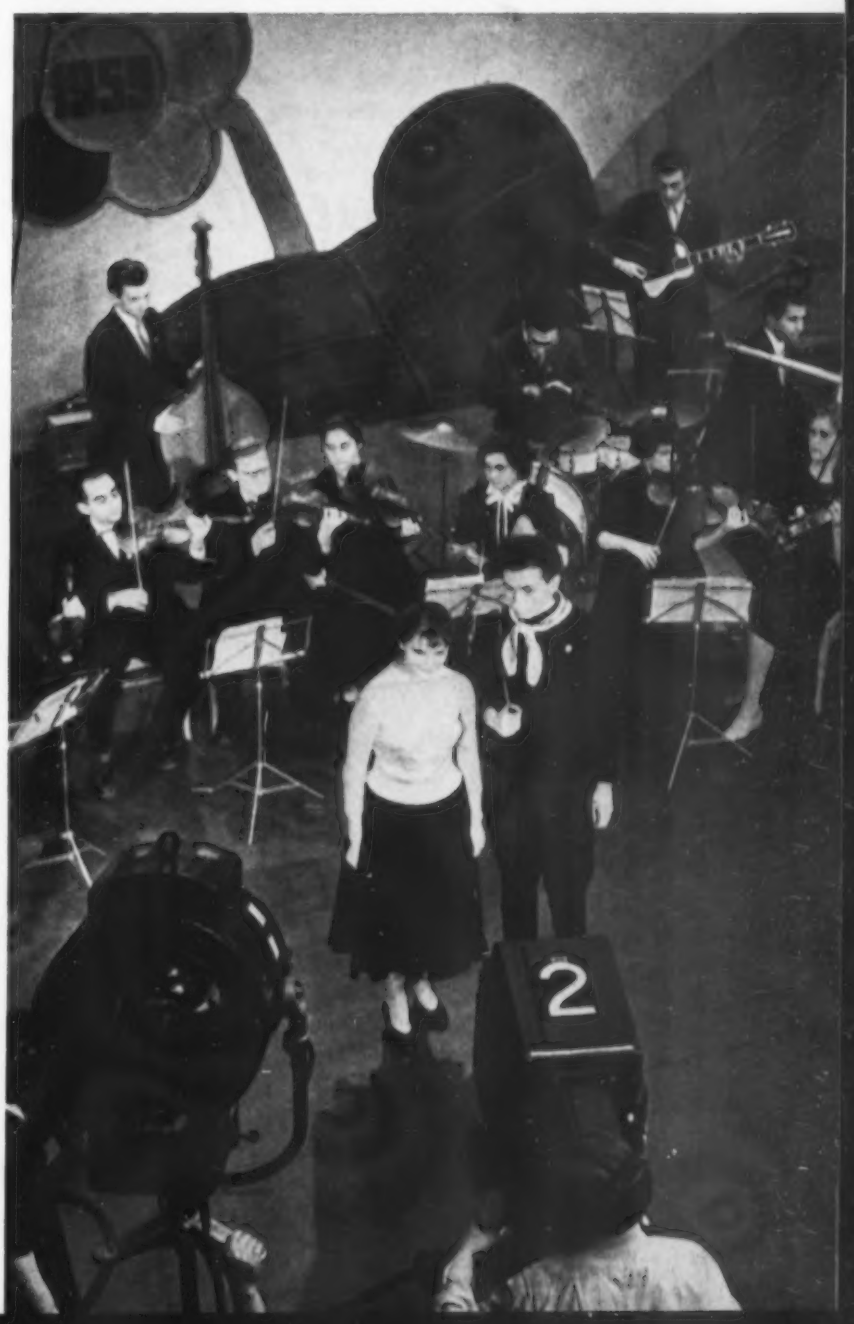
Eight hundred Soviet young people will be elected by their organizations as delegates to the Vienna Festival, a cross-section of the country's population as to nationality and vocation.

The Soviet delegation will be taking part in the large festival program—the meetings of young people of similar vocations, the sports competitions, the fine arts exhibitions, the photography shows, the stamp displays.

Young Soviet musicians, singers, ballet and folk dancers will be participating in the various international amateur contests scheduled and will be giving their own concerts besides. Films, both documentary and feature, produced by young motion picture workers will be shown at the festival.

The young people from the Soviet Union present in Vienna hope to acquaint the delegates from other parts of the world with the role they play in the life of their country, with their plans for the country's future and with their hopes for a peaceful world that will make that future possible.

AMATEUR CAMERAMEN AND ACTORS REHEARSE A TV PROGRAM "MOSCOW—VIENNA."



SIX BALLERINAS OF THE BOLSHOI BALLET COMPANY ON THEIR ARRIVAL AT IDLEWILD AIRPORT. THE GROUP PERFORMED IN NEW YORK, WASHINGTON AND THE WEST COAST.

Bolshoi Ballet

in the UNITED STATES

THERE WAS A 16-MINUTE OVATION AFTER THE GROUP'S PREMIÈRE PERFORMANCE IN THE UNITED STATES.

Georgi Orvid

Director, Bolshoi Theater

THE American tour of our Bolshoi Ballet was an unforgettable visit. We hope it will prove the first of many.

In the two months we gave 52 performances for nearly 300,000 Americans in New York, Washington, Los Angeles and San Francisco. Millions more will be seeing two full concert programs that we made for TV audiences.

Our concerts featured prima ballerina Galina Ulanova, ballerinas Maya Plisetskaya, Raisa Struchkova, Nina Timofeyeva, Nina Chistova and dancers Yuri Zhdanov, Nikolai Fadeyichev, Vladimir Levashov, Boris Khokhlov, Georgi Farmanyants. Gennadi Lediakh and our very young stars, Ekaterina Maximova and Vladimir Vasiliev.

We did Tchaikovsky's classic Russian ballet *Swan Lake;* the western *Giselle* by Adolphe Adam; the Soviet *Romeo and Juliet* by Prokofiev and the new Prokofiev *Stone Flower,* as well as two programs of ballet highlights.

We wanted to give our American audiences a sampling of the diversified presentations

of our Moscow repertory. We staged some twenty ballet spectaculars this past season directed by ballet masters with differing styles—Leonid Lavrovsky, Asaf Messerer, Rostislav Zakharov, Leonid Jacobsen, Vladimir Verkhovitsky, Yuri Grigorovich and others.

We were, quite understandably, very pleased at the generally enthusiastic reviews by American music and dance critics. This comment by John Martin of the *New York Times* was typical of many:

"The things that went on at the Metropolitan Opera House last night, when the Bolshoi Ballet gave the first of its 'Highlights' programs, cannot possibly be believed without being seen and not very easily even then . . . This fantastic company did everything but take off into outer space. If there has ever been a company with better technique or more of it, it has certainly not come this way."

There were some adverse comments from critics who thought our interpretations, from the viewpoint of choreography, were too traditional. Others, on the contrary, were pleased that the Bolshoi adhered to the classic tradition of the Russian ballet and used that as foundation for creating its own realistic interpretations.

We ourselves, of course, hold to the latter view and it seemed to us that our American audiences, to judge by their reaction, agreed with us. This is what I told one American critic who asked me how I accounted for the overwhelming reception we received from American audiences everywhere we danced.

We had, unfortunately, very little free time to get around. In New York our troupe saw *West Side Story* and *My Fair Lady* and were very much impressed by both these wonderful musicals.

We heard the brilliant Juilliard String Quartet, and the incomparable New York Philharmonic with Leonard Bernstein conducting and Isaac Stern as soloist.

We were present at a rehearsal of the ballet company of the New York City Center and saw this fine troupe dance Stravinsky's *Firebird* and Tchaikovsky's *String Serenade*. Our feeling was that George Balanchine's choreography inclines rather more to technical perfection than to emotional tone. We are inclined the other way.

We were somewhat less impressed by American films, although we did like *80 Days Around the World, Imitation of Life, Gigi* and some others.

We visited the Metropolitan Museum of Art in New York and the National Gallery in Washington and were sorry we could not spend more time in these wonderful treasure houses of art.

We were glad to be able to meet so many American people face to face—scientists, artists, musicians, writers, diplomats and students. Some members of our company visited American families.

We received thousands of letters from people in Chicago, Cleveland, Detroit and many other cities, all asking the same question: "Why don't you visit our city too?"

Our answer had to be: "We would like to, but we haven't the time this trip. Perhaps the next. Let us both try to make it soon."

GALINA ULANOVA AND YURI ZHDANOV DANCE THE TITLE ROLES. SERGEI PROKOFIEV COMPOSED THE MUSIC.

THE DUEL SCENE FROM ACT II OF *ROMEO AND JULIET* PRESENTED AT THE METROPOLITAN OPERA HOUSE.

THE STONE FLOWER, BASED ON A FOLK SAGA ABOUT THE CRAFTSMEN OF THE URAL MOUNTAINS, PRODUCED BY YURI GRIGOROVICH TO MUSIC BY SERGEI PROKOFIEV.

KATYA STANDS ALOOF FROM THE CROWD AT THE FAIR. HER THOUGHTS ARE WITH HER BELOVED DANILUSHKA, LURED AWAY BY THE MISTRESS OF COPPER MOUNTAIN.

Bolshoi Ballet

in the UNITED STATES

Leonid Lavrovsky
Choreographer, Bolshoi Theater

BALLET people in our two countries have approaches in common and, very naturally, others which differ when it comes to choreography.

American choreography is considerably younger and was strongly influenced by Sergei Diaghilev's Russian ballet troupe which performed in the United States in 1910 and in 1912 and by such eminent Russian artists as Anna Pavlova, Mikhail Fokine, Nijinsky and others.

Subsequently, dancers of the St. Petersburg Ballet Troupe came to the United States and founded schools where they taught in the Russian ballet tradition.

But we must keep in mind that the method of training ballet dancers in the Soviet Union has changed very markedly in the past few decades. Soviet ballet is developing along realistic lines, although it has its roots in Russian choreographic tradition.

SEVERYAN, ACCOMPANIED BY THE GYPSIES, TRIES TO KIDNAP KATYA.

THE WEALTH AND POWER OF THE MISTRESS OF COPPER MOUNTAIN ARE NO MATCH FOR KATYA'S UNSELFISH LOVE AND DEVOTION.

Bolshoi Ballet

in the UNITED STATES

NINA TIMOFEYEVA IN THE ROLE OF ODETTE IN TCHAIKOVSKY'S *SWAN LAKE*.

GALINA ULANOVA AS THE PEASANT GIRL GISELLE IN ADOLPHE ADAM'S BALLET.

THE CHORUS GETS THE FEEL OF THE STAGE OF THE MET AT A REHEARSAL OF A SCENE FROM *ROMEO AND JULIET* IN PREPARATION FOR THE BOLSHOI'S AMERICAN DEBUT.

We aim for dancing that will reach not only the heart but the mind. Our aim is to enrich the classical forms with folk dance elements and to portray not only man's emotions but his thoughts also. This is quite a new approach to choreography and it opens inexhaustible possibilities for ballet development. This method of ours is very different from pure mastery of technique.

It is our feeling that the exponents of the "modern way"—those who stress pure technique—will revise their position in time.

What is most important, to my mind, is not that we agree or disagree on one point or another, but that we create many more such opportunities to exchange thoughts and ideas that will help ballet to grow in both our countries.

★ ★ ★

Yuri Faier
Conductor, Bolshoi Theater

ALL of us in the Bolshoi Company owe our heartfelt thanks to the American symphony orchestras we worked with during our two-month tour. They mastered the new and difficult scores of *Romeo and Juliet* and *The Stone Flower* in a remarkably short time and their artistic level of performance was consistently high.

We were hardly surprised at that since we were aware of the fine musicianship of American Symphony orchestras—having heard the Boston and Philadelphia when they played in the Soviet Union. Our very warm thanks for their wonderful cooperation, to which we attribute much of the success of our performances.

★ ★ ★

Vadim Rindin
Scenic Designer, Bolshoi Theater

DURING the tour I talked to many American painters and was very pleased to find that our ideas about theater design coincided for the most part. We had no great differences of opinion. We worked out plans for exchanging stage designs and other kinds of decorative theater material and for maintaining regular contact.

I was also glad to have the opportunity to go through some of the American museums. I was particularly struck by the display of works of the French impressionists—a larger number than I had seen even in galleries in France.

★ ★ ★

Galina Ulanova
Prima Ballerina, Bolshoi Theater

IT WAS with a real sense of accomplishment that I returned home from our tour of the United States. I must confess that I was a little unprepared to meet so large and understanding an audience. This was my first very pleasant surprise on American soil.

We were happy to find that American audiences appreciated our realistic choreography and were moved by the optimism of our ballet art and the *joie de vivre* which we strive for.

Art is dead if it does not find an echo in the hearts and souls of people. An artist is unhappy unless thousands of echoes of approving voices return to the stage after the curtain falls.

We were happy. Our art was appreciated.

RAISA STRUCHKOVA, SHOWN WITH YURI ZHDANOV, WAS ACCLAIMED BY THE CRITICS FOR HER JULIET.

★ ★ ★

Raisa Struchkova
Ballerina, Bolshoi Theater

I HAD heard many nice things about the cordiality and hospitality of Americans even before our tour. I knew that our people had much in common.

Now I have had the chance to be a guest of some American families. The home of movie actors Bette Davis and Gary Merrill was one of those I visited. Warmth and good will met me at the doorstep and in this friendly atmosphere we talked about many things. We always found a common language in these conversations.

I am sure that meetings like these can not take place without bringing people closer.

★ ★ ★

Alexander Lapauri
Soloist, Bolshoi Theater

OF ALL the plays I saw in New York, *West Side Story* impressed me most. The musical is a profound social comment, brilliantly staged. Pantomime, drama, ballet and music all combine harmoniously. The sets, lighting and musical arrangements are wellnigh perfect. My congratulations to the whole company for a brilliant and memorable performance.

I would like to see such American musicals as *West Side Story* done for Soviet audiences. I am certain they would meet with great success.

TEXTILE

By Yelena Shapovalova

SAMPLING OF THE 800,000 YARDS OF FABRICS TURNED OUT DAILY BY THE TRYOKHGORNAYA MILL.

More than 200 original designs have already been created this year by the mills' artists.

The archives contain books with swatches of every pattern turned out by the mills for the past 70 years.

DESIGNER

I AM one of the textile designers at the Tryokhgornaya Mills in Moscow. Americans who visited the Soviet Exhibition at the Coliseum will have seen samples of our printed fabrics on display. Many of them won grand prizes at the Brussels Fair last summer.

Our mill is the oldest in Moscow. Years ago it manufactured only cotton prints, now we turn out more than three-quarters of a million yards of various fabrics daily—cotton, chintz, flannel, calico and artificial silk. This year, the first of the seven-year plan period, we expect to turn out four million more yards of fabric than we did in 1958.

We have 23 designers at the mill whose job it is to make these fabrics beautiful. In the first four months of this year we created more than 200 new designs.

Our designers are people of diverse backgrounds, age groups and tastes, as they must be to create varied and interesting designs. To improve our technical proficiency we take refresher courses at periodic intervals given without charge by the mill administration. Besides regular visits to museums and exhibi-

THE MOTIF FOR ANGELINA RITTER'S DESIGN CAME FROM UZBEK EMBROIDERY, RUGS AND POTTERY.

Anna Guseyeva came to the mills straight from high school and is learning how to weave.

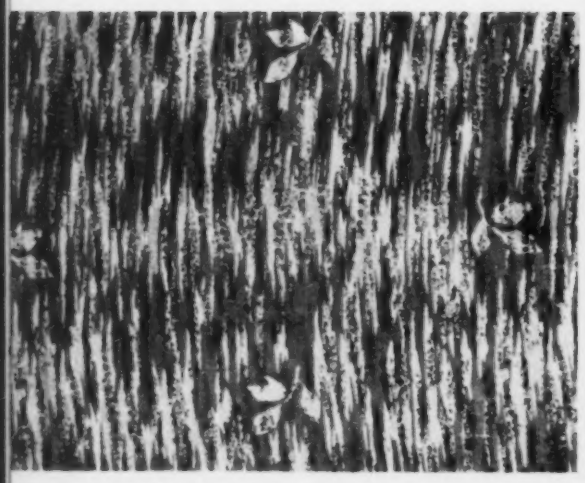
TEXTILED

tions, each one of us spends a month or two a year in travel to various parts of the country where we study the local handicrafts and national dress and collect material and ideas for future designs. These trips are considered part of our work schedule. They help to evolve the highly individualized styles for which the fabrics of our mill are known.

Ivan Grigoryev is one of our older designers. He has been working in the field for more than forty years. His preference is for the old Russian decorative ornamentation and his prints are favored by many people, young and old.

Yelena Shumyatskaya graduated from the Moscow Textile Institute 25 years ago and has been working at the mills ever since. She specializes in children's fabrics, and the influence of Grigoryev, under whom she trained, is discernible in her lovely patterns of flowers, chicks and small animals. Her latest design was inspired by Pushkin's fairy tales.

Angelina Ritter bases her patterns on native



The design is etched on cylinders which are arranged around the drum of the printing machine.

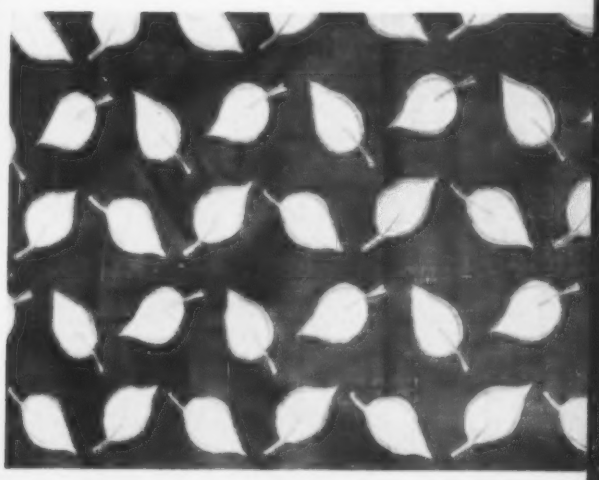
LE DESIGNER

decoration work. Like all of her co-workers, she has made trips to many of the Soviet republics in search of ideas. In the museums of Tashkent, Bukhara and Samarkand in Central Asia, Angelina found many unusual patterns in Uzbek pottery, rugs and embroidery. She has also created designs based on handicraft work she saw in the Baltic republics and elsewhere which make most vivid and original use of folk motifs.

Angelina Ritter and Ivan Grigoryev have been training the new generation of designers, many of them very gifted young people. One of the most promising is Irina Godunova, who came to the mill two years ago straight from secondary school. Guided by the two older designers, her very interesting patterns are now being used in large runs of fabrics. She expects very soon to enter the textile institute to prepare herself to meet the high standards of technical excellence and creative artistry that the Soviet public expects of Trvokhgornaya Mill designers.

In the sample room Irina Godunova models a dress made from fabric she designed.

Old-timer Alexander Moiseyev is teaching the girls how to etch the pattern on the cylinder.



A GIFTED SOVIET WRITER

Leonid LEONOV

By Ekaterina Starikova

LEONID LEONOV is one of the most versatile of contemporary Russian writers—a gifted novelist, playwright and journalist. He is best known for his fiction, and since 1924, when his first book *The Badgers* was published, he has written six long novels, each one a distinctive contribution to Soviet literature.

His most characteristic quality is a keen sense of relation between present and past. He sees the young and vital plant of a new socialist way of life pushing its historical way upward, thrusting aside the old and absolute and decayed, but abstracting the healthy and creative elements in the national soil. That is why his books shuttle between past and present—to give the reader a sense of the heritage of the past, its ignorance, prejudice and cupidity as well as its strength and nobility.

It is this awareness of history that made Leonov one of the first among Russian writers to respond to the new life, to write of those great events which were molding the new national character.

Early Impressions

The novelist's father was a self-taught poet and publisher of literature for the people. Persecuted by the czarist government, frequently arrested and exiled, he spent little time with his family. What recollections Leonov has of these early years are associated with arrests, returns from exile and with pictures of Schiller, Heine, Shakespeare and Dostoyevsky that hung in his father's study.

The boy was brought up by his grandfather who kept a small grocery store in Zaryadye, the old shopping district of Moscow near the Kremlin. The old man was religious and would sit and weep for hours listening to young Leonov read *The Lives of the Saints*.

The settled middle class way of life and the pious atmosphere colored all his early impressions. He hated the petty, grasping attitudes and superstitions that it engendered. That was the bridge by which he crossed to the 1917 Revolution.

He was in his last year of secondary school when the Revolution came. By 1918 he had joined the Red Army and was writing for a front-line newspaper in southern Russia. He remained in the army for three years and then came to Moscow.

There he worked in a small machine shop during the day and spent his evenings at the offices of *Krasny Voin (Red Soldier)* where he edited the topical verse department.

At night he wrote in the small room adjoining the machine shop where he lived, using a sheet of plywood resting on a stool for a desk. He turned out one story after another and soon won recognition.

First Stories

Leonov's early writing was strongly influenced by Dostoyevsky—markedly evident in one of his first stories, *The End of a Little Man*, written in 1922. The novelist relates with a certain ironic amusement how he was rejected for admission to the philology department of the university because the examining professor thought he was insufficiently acquainted with Dostoyevsky's work.

While Leonov's first efforts were not particularly original—they were mostly stylized tales on Biblical themes, legends tinged with Oriental romanticism or fantasies with a strong admixture of prose borrowed from the decadents—they nevertheless had a quality which attracted wide attention. The young writer had an extraordinary skill with words. Critics commented on his lavish—too lavish—use of striking contrasts and complex figures of speech, but in that very lavishness they marked an unusual talent.

Students of his work have wondered why Leonov, after the strong and indelible impressions left on him by the Revolution and the Civil War, was so much drawn to the fantastic. The novelist gives the answer himself. In the fairy tale, he says, one can compress philosophical generalization into a relatively small space without having to use a great many literal everyday details. Leonov explains, "I do not like to introduce descriptive details unless they serve a special purpose."

This is today's Leonov, writer of philosophical novels, speaking. And, to be sure, his symbolic fantasy stories of the early twenties carry the embryo of the long realistic novels he wrote much later, the searching portrayals of contemporary life through which he tried to give an understanding of the motivating philosophy of the epoch.

"The Badgers"

His first novel, *The Badgers*, dealt with the most crucial problem of the period, the relation between the peasant and the young Soviet power. With moving artistry Leonov describes the tragic struggle of those poor peasants who did not see that their future lay with the Soviets and were seduced by the kulaks to fight against the Revolution. The book tells the story of two brothers, Semyon, leader of the group fighting against the Soviets, and Pavel, a Bolshevik commissar, whose strength, arising from his sure vision of the future, Semyon cannot withstand.

Many of the author's boyhood memories are written into the book. His father and grandfather are recognizable characters. The old way of life is depicted with a wealth of detail to show the self-seeking and grasping psychology by which it was motivated.

The Badgers attracted Gorky's favorable notice. He wrote the young author a very complimentary letter and from that time onward helped with advice and encouragement.

Leonov's writing in the twenties is much concerned with the portrayal of the ambivalent individual, the man of split loyalties, confused and vacillating in his reaction to the new way of life. In *The Badgers* it is the mental conflict of Semyon he directs attention to, rather than the clear-cut certainty of Pavel. It is this concern with the man whose split personality moves him out of the mainstream of life that Leonov has in common with Dostoyevsky.

This is strikingly evident in *The Thief*, a

novel whose protagonist is an ex-civil war hero who breaks with the Soviets once the Revolution has been won and has begun to stabilize itself. He persuades himself that the ideals for which he fought have been betrayed, and in protest takes leadership of a gang of criminals. The novel is not so much concerned with the protagonist's underworld adventures as it is with his mental torment, his indecisions and uncertainties, his waverings between violent protest and tragic penitence.

"Sotj"

Leonov's next novel was *Sotj*, an inspired paean to the great work of socialist construction that characterized the late twenties and early thirties. Everywhere the country was building. The peasant Russia of log huts was transforming itself into a modern industrial power built on steel and iron. The metamorphosis was an all-embracing one. Even the face of the land, the geography, was being changed. And with the economic changes came changes in thinking, a thoroughgoing transformation in the psychology of a people.

"A monument to the present day," Gorky called that novel when he predicted its permanent place in Soviet literature, and indeed *Sotj* established a trend in fiction. It was one of the first and most significant examples of the "production novel," a colorless term for writing that was imbued with an inspiring fervor and optimism.

Sotj marked a turning point in Leonov's work. It has that perspective of history in the making which is so striking an element in his novels. His meticulous descriptions of technical processes and of the everyday details of life on the construction site interlace into a complex and sweeping pattern. The reader begins to feel and to see far more than a paper mill being built.

He sees a gigantic and irrepressible surge forward of a whole people. He sees it blocked here and there for a transient moment by the stagnancy, inertia and hidebound prejudice of old Russia, by nature's yet untamed forces, by the malice of embittered members of the defeated and departing classes. The novel is rich in imagery and color and in three-dimensioned contrasts of characterization. Throughout runs a lyric strain that speaks for the author himself.

LEONID LEONOV (CENTER) WITH MINISTER OF CULTURE MIKHAILOV AND THE WRITER VLADIMIR SYTIN.

"Skutarevsky"

Leonov's next important novel, *Skutarevsky*, appeared in 1933. It tells the story—taken from life—of an old scientist who comes over to the Revolution. The book develops the conflict between the native democracy of this gifted man that draws him to the people and the new ways and the petty Philistinism of those who clutch impotently at the old and dead forms.

In this novel Leonov for the first time looks at the generation that grew up after the Revolution and did not experience the inner struggles that their elders had to go through. With a degree of surprise he finds these young people naive. He is somewhat distrustful of their unalloyed optimism.

Nevertheless he is drawn to the vital energy and idealism of these products of the new society. It is no accident that he so often chooses a young girl—the personification of poetry, beauty and youth—to speak for the new generation. This he has been doing, from *Skutarevsky* to his latest play, *The Golden Carriage*.

Playwright

Leonov wrote his first play in the twenties. He developed most fully as a dramatist in the thirties with *Wolf*, *The Blizzard* and *The Gardens of Polovchansk*. They won wide acclaim and were staged as part of the regular repertory of the Maly and the Moscow Art, the country's two leading theaters.

These plays of the thirties are psychological dramas dealing with sharply defined political issues and attitudes. They seem charged with premonition, a foreboding of world disaster. This emotional background reflected the period, for the plays were written very shortly before the war broke out.

Leonov's first wartime production was *Invasion*, which had a long run both as stage production and film. The invaders are not the Nazis alone but those traitors within the country who hope to regain the old exploitive privileges of which the Revolution had stripped them.

One of Leonov's recurring themes is developed in the play—the man who has lost his inner balance and human dignity and finds it again by joining the people. Leonov has sometimes been taken to task for what some critics describe as his undue preoccupation with the darker recesses of the human soul. But this is

to lose sight of his insistence that men and women must be portrayed in the round.

He makes the point in this statement. Although he is talking of Chekhov, it holds with equal force for his own writing:

"While he loved his country," Leonov says, "he never flattered it, as a stranger or a hypocrite might have." Leonov never flatters his characters, or his readers either. He carefully analyzes both the noble and the ignoble in his very human people. His credo, for himself and his characters, is this high-principled one: "Only the perfect man," he says, "is capable of winning perfect happiness. It is therefore every man's duty to have a perfect biography, one that he is not ashamed to tell aloud, in the presence of children, on a sunny day, in the most peopled square in the world."

During the war years Leonov contributed regularly to magazines and newspapers. His articles—they comprise a full volume—were outstanding for the power and imagery with which he expressed the feelings of the people defending their native land against barbarism.

A period of trial and tribulation for the country, the war moved people to exert new efforts and explore new directions. Leonov began to search for a prose form that would be adequate to express the heroic emotions the war had engendered—love of country, hatred of fascism, certainty of victory.

Evidence of this exploration for new prose forms can be seen in *Chariot of Wrath*, the story of a tank crew in the battle of Kursk. The book is weakened by an excessive emotionalism but it is evidently an experimental prelude to his next novel, *The Russian Forest*, which appeared ten years afterward.

NO MATTER HOW BUSY LEONOV IS, HE ALWAYS FINDS TIME TO TELL HIS GRANDAUGHTER A STORY.

"The Russian Forest"

The Russian Forest is the largest of his novels, both in length and in scope. It is centered on an economic problem of national significance from which radiates a whole complex of aesthetic and moral relationships.

His hero, Professor Vikhrov, an unassuming man, has dedicated his life to the conservation of the country's forest lands. In the course of his scientific work he clashes with the ambitious self-seeking Professor Gratsiansky. We see in Gratsiansky a man who takes everything from people and country and gives nothing in return. The lives of the two men exemplify the true and false patriotism. They contrast attitudes toward life and society, the pressures of duty and conscience.

One of the characters, later murdered by the Nazis, says: "The man who has not shared the sorrows of people will feel himself an outsider at their festivals." In the same key, when his youngest daughter, Polya, asks him, "What do people aspire to?" Vikhrov answers: "To happiness, they say, but I think that's wrong. Integrity is what one should aspire to. Happiness is what comes along with integrity."

And how does Leonov define that integrity which gives a man the right to happiness, "the right," as he puts it, "to look your people straight in the eye"? Is it asceticism in personal life or modest material demands—traits that are characteristic of Leonov's heroes? Or is it a sense of family duty, or the conscientious performance of one's job?

It is that and much more that a man's worth is to be measured by, to judge by the exacting demands the author makes of his hero in *The Russian Forest*. It is an integrity measured by how much a man's life has contributed to move the people—himself included—along the great historic highway of the future.

"The effective strength of patriotism is always directly proportional to the quantity of labor put into it," Vikhrov tells his students. This formula is the credo of Leonov's hero and the answer to the great moral question the book poses.

Symbol of Country and People

When he talks about his novels, Leonov will usually draw a diagram to show how he developed the story line and the characters. The plan he followed in *The Russian Forest* is particularly interesting and intricate. In it the past and present are interwoven so closely that they emerge as an organic entity. And as is usual for this master of literary composition, it is not the milieu for its own sake that interests Leonov when he takes the reader on these excursions into the past; it is to reveal the root actions of present-day attitudes and conflicts.

His portrayals in *The Russian Forest* of the younger generation that paid so heavily in blood and death to defeat the fascist enemy is radiantly tender. There is genuine poetry in his picture of young Polya Vikhrov on a mission behind the enemy's line.

As the major theme develops, the Russian forest is seen as a generalized symbol of country and people. But the symbol is no imaginary conception, it derives from a past and present-day reality that can be seen and felt.

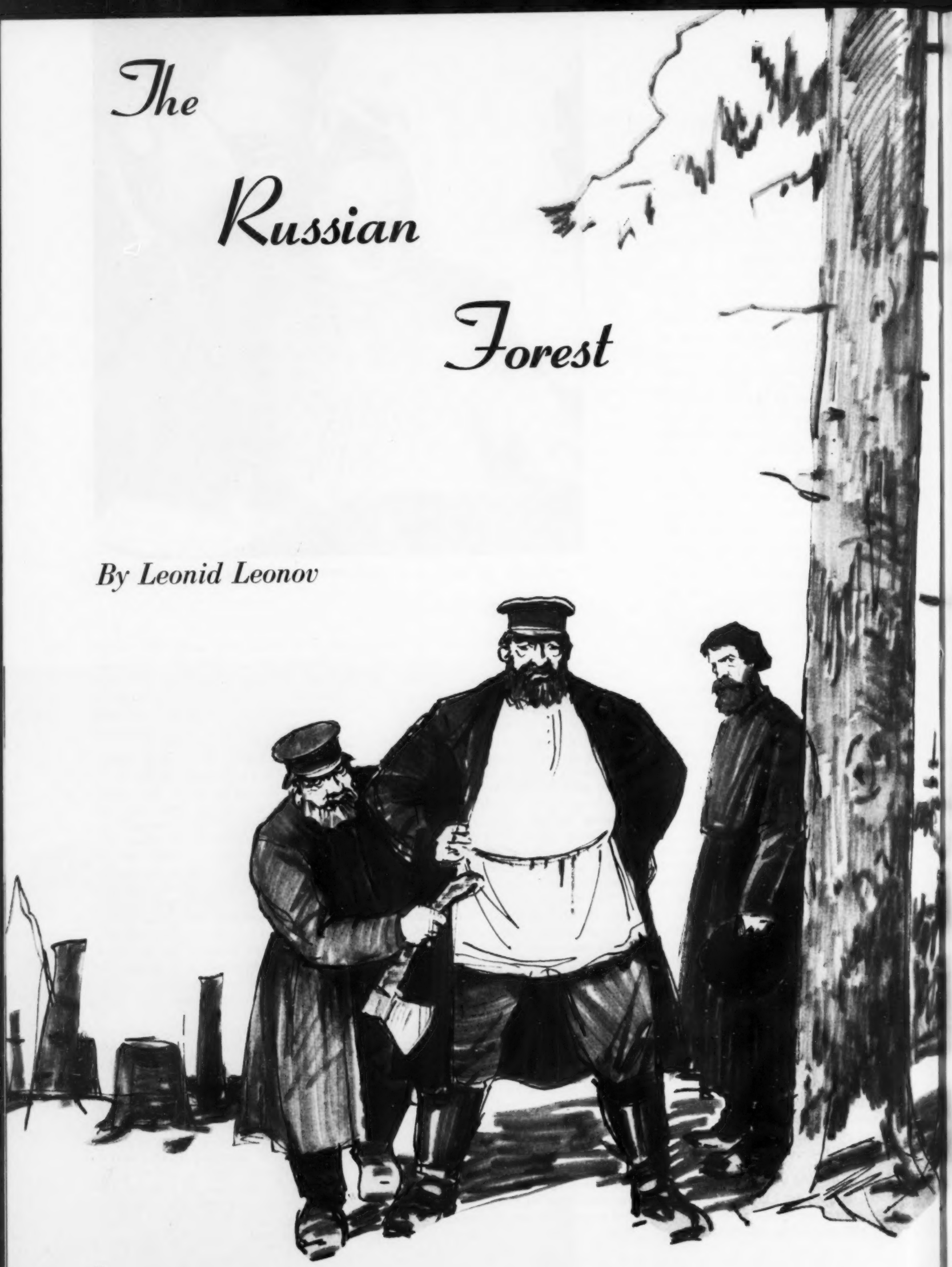
Leonov makes skillful use of striking, and frequently poetic, imagery to evoke associations. Seventeen-year-old Polya sees Moscow for the first time from the top of an eight-story building. Thoughts of the country's long history pass through her mind. Leonov catches that vaguely felt consciousness of a continuing history in a single sentence. "On the golden domes, slightly flattened, as though by the weight of the sky, something gleamed—probably the dew of history, not yet completely dry."

This type of imagery is used frequently and most effectively to give the usual and ordinary an additional dimension. The books in Vokhrov's library, for example, are described as "toilers, with torn bindings and strips of paper covered with writing sticking out of them. You can mark up their margins, stuff them into knapsacks before leaving for a field trip, use them for barricade fighting."

In *The Russian Forest* is crystallized the essence of a long process of maturation in Leonov's thought and craft. It testifies to the new creative heights which this richly endowed writer has attained.

The Russian Forest

By Leonid Leonov



THE OBLOG felling operation was planned on a scale in keeping with Knishev's ambition. A month before it was due to start, his factotum, Titka, made the rounds of the nearby villages and plied with vodka not only the possible recruits themselves, but also all the old women who might influence them. The men who had started building a new railway in the region kept at the timber contractor to speed up his plans.

The winter had set in early that year, making the sledge roads usable well before their normal time; and at dawn after the festivities of St. Dmitri's Day a thousand sledges from all parts of the country were already making for Oblog. After the revelry of the day before the muzhiks kept lurching about while driving, their reins hanging loose. Each one of them had a shining axe in his belt and a head that seemed to belong to somebody else. A cloudy sun was rising when the virgin snow was first disturbed. At the scene of operation, work had not got into its proper swing. Most of the lumbermen were standing around smoking and idly gazing at their more energetic comrades who had nearly finished erecting a rough shed and various fixtures for the cutting and trimming of timber.

"God rot you, you lazy louts! . . . Now, my little woodpeckers, start pecking." Titka alternately threatened and cajoled, his voice hoarse with shouting. He was here, there and everywhere and the men swore that they could see four Titkas at once. "Come on! The first train will be here soon, bringing things you've never dreamed of. What a day we'll make of that, boys! But now, get on with it! Get on with it!" And he measured them out a "hair of the dog that bit them," to get the job going. It acted like a forest fire—once started, it worked by itself; and Zolotukhin had to send again and again to Loshkaryov to replenish his vanishing supplies.

"That's what was wrong, of course—the pump needed priming. Now let's get at it!" the men kept saying, pulling on their gloves and stroking their beards after downing tumblers of vodka.

With the dawn of the second day the steel rain of a thousand axes fell upon Oblog. Echoes disturbed the usually silent place, and, as they did at any other battlefield, clouds of ravens rose from the ground and added to the din with their cawing. For two days the forest showed little sign of losing ground, as if fresh reserves had shot up to replace the fallen ones. By the end of the third day, when the axemen were cutting into its heart, Oblog shook and broke ranks.

The operation got into its stride. The felled trees were turned into trimmed balks, railway sleepers or cut firewood and taken away into the misty gray-blue distance, where previously, at this very season of the year, wolf whelps were learning their first howls. and where now the stillness was to be cut by the whistle of a locomotive on the new railway.

Pine trees are felled up to March, while the "winter roads" are still hard with frost. Knishev was hurrying the job so that he could start with the cutting of limes in May, just after the sap had started circulating.

Ivan Vikhrov received the news that the Oblog was being ravaged with the natural interest of a lad of his age in anything new. He assumed that his old friend, like everything else in the forest, would be having his winter sleep, and it was difficult to believe that even a calamity of this scale would interrupt his hibernation. About Christmas time a deep-felt urge sent Ivan to seek out Kalina. It was frosty, and there was a spirit of holiday everywhere. As he set off along roads covered with chips of bark and wisps of hay, sledges loaded with timber were coming toward him in a steady stream, the glass-like ruts singing under the runners. Halfway to Oblog, Ivan was picked up by Panka's stepfather whose sledge was returning empty to the forest. The horse was a high-spirited one and they went at a merry pace. After a turn in the road, Oblog showed itself in clear outline as if drawn with a pitch-black pencil on tracing paper. A little farther on Ivan got off the sledge and finished the journey on foot.

The area that had been cleared smelled pungently of resin and burning pine needles. Axes were swinging, horses were being shouted at, men were flapping their arms and stamping their feet in the cold. The tangled masses of fallen trunks were being levered into stacks, and great bonfires of branches were burning. In the half-light of morning the snow-covered forest took on a mysterious rosy-pink hue. Shadows flickered every time a tree fell to the ground with a long expulsion of breath. . . . And a bearded man was being carried away with much shouting—the first victim of Oblog's claws, for the forest was fighting back like an animal blinded with pain.

Ivan moved away, went round a corner of the forest's edge and came upon another noisy, shouting group. A wide cleared space sloped downward, with only occasional clumps of undergrowth left standing. This was not the Oblog he knew, and even the giant pine, whose white hair seemed to brush the sky, he did not recognize until he saw Kalina's dark hut under it. A number of men had gathered at this point. He rushed down and pushed his way to the center of things under the elbows of the crowd, determined not to be late for the important event which seemed to be impending.

"Hey! What's all this pushing? Where are you off to, young fellow?" someone asked.

"To Kalina," answered Ivan, and they let him go through.

Standing in a rough ring on the trodden, dirty snow, the men were looking at Kalina with gloomy suspicion as though he were some forest monster. Kalina was sitting on a newly-cut stump near his hut, the door was standing wide open to the cold air, and no smoke was coming from the chimney. He was hatless, his sheepskin coat thrown carelessly over his shoulders, and he looked surprisingly young. The copper-red glow of his last sunrise in the forest reflected off his bald head. Some sort of farewell talk was going on but it wasn't this alone that had brought the crowd to the spot. Inside the hut Knishev himself was standing, eating honey and the tasty chanterelle mushrooms of Kalina's pickling. Knishev had arrived to "bring order" to the Yenga. Everybody wanted to catch a glimpse of this famous figure who, it was said, had cut down scores of thousands of acres of woodland and had stripped three great Russian rivers of their clothing.

"Well, that's how it is boys," Kalina was saying without any inflection in his voice, as if he were reading from a book. "Let me tell you that the land will shiver without its green overcoat. Its health will get weaker and weaker. A cow will go seven versts for a blade of grass where before she could eat her fill from a square yard. And there will be summers without a single rain-cloud and winters without warming snow, and people will curse the sun in the sky. And you'll tell your children of the time when a man could stretch his full length on a tree stump and they won't believe you. And when you kill Russia's last tree, my friends, you'll have to go cap-in-hand to foreign countries for your bread."

His watery eyes gazed unseeing at the naked space before him and at the faces of his listeners, including Ivan's, but he did not recognize his little friend. The same forces of evil that had robbed him of his teeth, his joy, his hair, had come to him again, this time for his soul. And again, to Ivan's pain, there was no wrath, no protest, in Kalina's voice, but only grief for those who would remain after him.

"Too late now!" muttered one of the muzhiks in the same tone of farewell. "What's started must go on to the end."

Knishev appeared on the doorstep, flanked by his usual retainers. He was a tall, strongly-built man in a long coat of smooth blue cloth. He had hardly passed the prime of life, although he looked bloated and had the colorless, bulging eyes of the hard drinker. He wore the trimmed beard affected by the smarter merchants and would have been the conventional "manly beauty" if not for his great ears that stuck out like the handles of a vase. As he made his entrance it could be seen that he had drunk enough to be in a jovial mood. While he listened to the end of Kalina's story, he kept digging with a finger at the honey-wax on his teeth. On one side of him stood the short-legged Titka, bent forward with his long arms hanging loose before him; on the other side stood the wasted figure of Zolotukhin, with a tiny head on a long neck and a peering look in his dull, leaden eyes. Though advanced in age, he still had a thick crop of gray hair. As a sign of deference in the presence of the great, he stood bareheaded, his heavy cap held away from his side. It was known in the district that the shrewd Zolotukhin and his sons had attached themselves to Knishev not so much for immediate profit, but to gain useful knowledge and experience in a wider commercial field. Both Titka and Zolotukhin, the ape and the hawk, stood as if poised to obey instantly any order from the master.

"Enough of that yapping, old man! No good singing dirges over Russia before the time. And put your cap on, you old fool. Do you want to catch your death of cold?" Knishev's tone was more bantering than angry, and as he came jauntily down the steps many in the crowd forgot their fears that a time would come when the whole land of Russia would be stripped of its life-giving forests. "Just listen to him, 'dust to dust, ashes to ashes,' and him wanting to live on and on!"

The Russian Forest

"Yes, brothers," admitted Kalina with the air of a simpleton, "I'd count the sands of the seashore for the sake of getting more life. Here I am, feeling as if I'd lived a thousand years, and my legs double up under me. But I still love life."

"And why shouldn't you live on?" put in Zolotukhin in a smooth voice. "You're sitting there quite happily and even scaring people. It looks to me that you're not so old as you make out."

"I'm young of course. I'm only old in years."

"Well then, live on! If you've lived a thousand years, then start in on the next thousand! What's wrong with that?" Knishev threw his words into the crowd that was making way before him, and they drew a murmur of assent. "Hey! Titka! Give the old fellow a drink."

A flat silver flask appeared in the ready hands of the factotum. Kalina nodded his head at the production of the old friend and comforter; and there was a general sigh of relief as if to say that the mighty weren't too mighty to forget about giving an old man his share. Having set the ball rolling, Knishev left the rest of the talking to his two henchmen.

"You must have seen quite a lot in your thousand years?"

"All sorts of things—you couldn't count them. I served in the Cuirassiers. A smart-looking lot we were, too, with our black horses and black saddles and the plumes in our helmets; and always with trumpeters riding ahead of us."

"Did you see any fighting?"

"Had a taste of it in the Crimea. A cannonball took my horse out from under me. Yes, I was quite a lad in my day—led the singing when the squadron was on the march."

"Fancy that, now. And did you get your game leg in the wars?"

"No, that was later. Horse tripped at a jump and my foot caught in the stirrup. And it was in front of the czar too, at a show. . . . By the way, the pictures of him are all wrong; he had much redder hair and you could hardly see his cheeks for his moustache." Kalina was beginning to feel the effects of the unaccustomed drink and Ivan felt a sharp stab of pity in his heart. "But never mind these things; it's the forest I want to tell you about, lads."

"Your tall stories about *that* can keep till later," cut in Titka. "Tell us the main thing. I bet you were a terror to all the servant girls in St. Petersburg." And in an insinuating voice to curry favor with the crowd of poor peasants hired for twenty-five kopecks a day, he went on: "I bet they're pretty smart,

those girls from St. Petersburg, aren't they?"

"And it wasn't just holding hands in the moonlight either," Zolotukhin answered for Kalina, but the muzhiks showed little appreciation of his wit; ". . . just a few fine words and then get on with it."

"I don't remember anything like that. It was a long time ago. I was thinking then more about my brothers. All of them died while I was there in St. Petersburg, taking horses over the czar's jumps."

"What ailed your brothers?"

"They'd been eating crushed-up goose-foot and different kinds of grasses. Kept at it too long, I expect."

"Heh, heh, heh! That's what comes of overeating," giggled Titka. The faces of the muzhiks darkened.

Ivan, his eyes brimming with tears, gazed at the snow-covered ground. His Oblog was nearing its end. True, a good half of it still remained standing, and until spring the workers would be taking the logs off to different destinations; but the boy was to date the end of the forest from the felling of the mighty patriarch which had shaded the roof of Kalina's hut. To leave it standing alone would have been impossible; the first violent storm would have brought it down on top of the hut to crush it like a rotten nut.

"Now, then, make way there!" Knishev ordered in a hoarse voice. "I've got to get warmed up, too."

To the surprise of the lumbermen, Knishev stripped off his coat and started rolling up the sleeves of his beautifully-laundered embroidered shirt that was gathered in at the waist by a Caucasian belt richly ornamented with silver. A dozen hands stretched out, offering him well-worn saws with broken teeth, but he took an axe from the man nearest him, hefted it for weight and balance, tested the edge with his nail and gave it a flick that made it ring like a taut string. He tramped down the snow for a footing, cocked an ear to listen to the slight movement of the branches in the wind, and eyed his victim up and down like an executioner at the block.

The old patriarch of Oblog had never looked so magnificent as at that moment, standing proudly in his ageless beauty, straight as a ray of light and without a flaw. The great masses of snow supported by his mighty arms were tinted with dreamlike rosy hues. Knishev's first swing had not all his force behind it and he pulled the axe out almost with a slicing motion. It was, indeed, as if someone were baiting a great animal—a teasing blow, aimed low down where the rounded shape of the roots merged into the trunk-like veins—and Ivan felt for a second that blood would spurt out and redden the hands that held the axe.

"That's how to tackle him," said the fawning Zolotukhin. "Watch, and you'll learn something!"

At first the axe recoiled from the hard-frozen bark and sapwood, but soon it went wild with anger and the air was filled with flying chips, the color of bone. A narrow, perfectly shaped incision appeared on the trunk and now the greatest skill was necessary because a blow slightly off the true would bury the axe-head in the wood. The axe blows rang duller and duller as they got deeper into the wood, and the echoes sounded as if a woodpecker were at work. A hush fell on the crowd. As yet nothing had disturbed the giant's winter sleep. But then a deathly flutter passed through the branches, and pink-tinged snow fell on the sweating back of Knishev. Ivan did not dare to raise his head, but out of the corner of a tear-dimmed eye he saw a silver-tipped strap on Knishev's belt dancing and throbbing with his exertions.

The other watchers kept their eyes riveted on this merchant-lumberman who was giving play to the pent-up energy of his powerful muscles, like a horse that had been kept too long in the stable. There could be no denying that he was a master at this job—maybe this job and nothing else. What they were witnessing now had been witnessed many times before, but this time even the tree-fellers themselves had a guilty feeling that they were looking at something sinful, a conscienceless bravado, in plain words—at murder. And although Knishev worked on without stopping for the usual breather, it was plain enough that he was prolonging his pleasure in a way that ordinary people could never forgive, even in a professional executioner. . . . To complete his work, Knishev went round the tree to make the counter-cut. Only a few more blows were needed, and no one heard the last one. Knishev dropped the axe and stepped aside, steam rising from his shoulders. In silence Zolotukhin threw a coat over him and Titka once again whipped out the inexhaustible flask. The patriarch stood as before, all sparkling with frost; he did not know that he was already dead.

Nothing so far had changed, but the crowd drew back.

Ivan heard a sharp intake of breath above him, and then—"It's going!"

It was clear to any woodman that the merchant Knishev had at one time earned his living with the axe. Now the crowd was interested to see just what degree of craftsmanship he could boast. The tree might slip off its stump and carry away Kalina's hut like a shot from a cannon. There was a hardly perceptible quiver in the branches, a sharp crack at the foot of the tree and an answering echo in a tremor at the crown. The tree inclined slightly, and there was a general sigh of relief; the cutting had been perfectly angled, and, as the great mass heeled over slowly in the safe direction, its weight remained squarely on the higher segment of stump below the counter-cut. Suddenly a storm of movement wracked the whole tree, waking up its branches and cascading down lumps of snow that outdistanced the tree in its descent. . . . Nothing on earth moves more slowly than a falling tree, a tree under whose shadow you have dreamed the formless dreams of childhood.

Without waiting to see what followed, Ivan turned away and wandered about the cleared area. When he returned there was no sign of Kalina anywhere. The crowd had melted away and the only person visible was an inquisitive little old man who was measuring the diameter of the tree with the span of his hands so that he could tell his grandchildren that it was "this big," pointing to his forehead. Then Ivan saw Knishev, now clad in a rich, fur-lined overcoat, standing at the door of the hut lighting a cigar.

Even after so many years it is difficult to say what turned the quiet little country boy into a demon of fury. But one thing must be granted for the proper understanding of what followed: When Nature picks upon a certain human as an instrument to serve a special purpose of hers, she takes him from one scene of life to another, all of them carefully chosen to breed in him the will and the ability necessary to carry that purpose out. Otherwise how can one explain what miracle put the catapult of Panka Letyagin in Ivan's left hand and—in a snow-covered forest!—a suitably-sized pebble in his right hand? About that let the sages debate. Knishev had time to exhale only one appreciative puff of smoke when his cheek felt the impact of Ivan's tribute. There was a flood of oaths, and Ivan, too, in a moment of inspiration, shouted two words which were soon to echo and re-echo up and down the Yenga. . . . And again there is no record of who had whispered into his ear the word for a disgusting affliction of Knishev's which gave the epithet its sting.

Titka was the first to take up the chase after the insult-hurler, who made off toward the forest over the snow-covered clearing. It was easier for the nimble lad than the short-legged Titka to jump over the many obstacles, but he lost one of his felt boots in one leap and caught his naked foot on a sharp stump concealed in the snow. There were only ten paces between pursuer and pursued, and the future Professor Vikhrov would have gone through life with a torn-off ear but for a providential birch tree that grew leaning over at an acute angle. The boy ran up the trunk till he reached the branches where he sat baring his teeth in unchildlike anger. Titka stamped about below, shaking his fist in fury, until Knishev came running to the scene.

"Come down, you little devil!" shouted the mighty one, hoarse with anger and lack of breath.

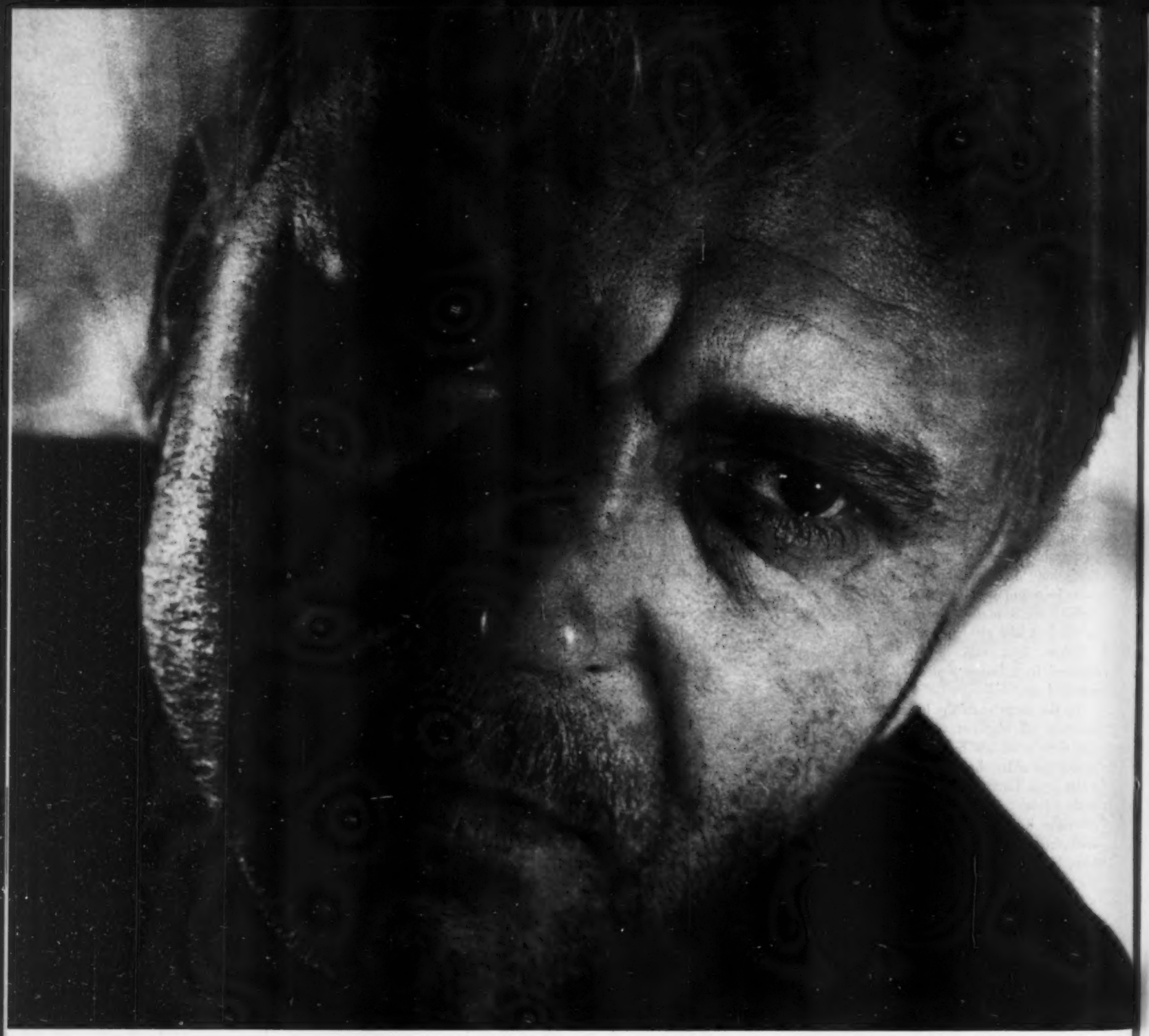
"Poxy *barin*!" repeated the un-mighty one, as if he knew that the second word, suggesting that the person addressed was of noble, as well as infected, blood, was added gall to Knishev, who prided himself on being a self-made man of plebeian stock.

"I'll get even if I have to fell the tree. . . . Come down, you . . . !"

"Go away, poxy *barin*," shouted Ivan, still shaking with anger.

Here Titka took the initiative: "Vasili Kasianovich, stay here and watch him while I get a long pole. Then we'll knock him off his perch."

Knishev was looking through narrowed eyes at the infuriated boy with his naked, bleeding foot going blue in the cold. Something had changed in the merchant's intentions; not that he felt any pity for the ragged little country boy, but he was surprised that during all his despoiling of the forests of Russia no one up to now had risen in defense of them except this boy. "Get away, you fool!" he snapped at Titka. "No, wait! . . . Find his boot first." And he added in a slow, deliberate tone that left no doubt about his earnestness: "Lay a hand on him, and I'll kill you."



. . . eyes that seem to have been sprinkled with ash, eyes filled with such grief and loneliness that it is hard to look into them.

THE FATE OF A MAN

WHEN Mikhail Sholokhov's story "The Fate of a Man" first appeared two years ago, it quickly won wide popularity. It attracted the attention of the well-known film actor Sergei Bondarchuk, who produced a screen version of the story in which he plays the leading part. Sergei Bondarchuk gave a memorable portrayal of a resolute, strong-willed Russian who suffered much in the war but was not bowed by fate and did not lose his warm love for his fellow men.

On these pages we present several stills from the film with excerpts from the story by the distinguished Soviet author.

1 The village lay a good distance from the river, and down by the water there was that kind of stillness that falls on deserted places only in the depth of autumn or at the very beginning of spring. . . . A light breeze carried the eternally young, barely perceptible aroma of earth that has not long been liberated from the snow. . . . Presently I noticed a man come out on the road from behind the end cottages of the village. He was leading a little boy, about five or six years old, I figured, not more. They tramped wearily toward the ford, but, on reaching the jeep, turned and came in my direction. The man, tall and rather stooped, came right up to me and said in a deep husky voice: "Hullo, brother."

2 He broke a dry twisted twig out of the fence and for a minute traced a curious pattern in the sand with it, then he spoke. . . . "To start with, my life was ordinary enough. I'm from Voronezh Province. . . . During the Civil War I served in the Red Army. . . . My whole family back home, father, mother and sister, died of starvation. So I was left alone with not a soul in the world. I sold the cottage and went to Voronezh. First I worked as a carpenter, then I went to a factory and learned to be a mechanic."

3 "Soon I got married. My wife had been brought up in a children's home. She was an orphan. Yes, I got a good one there! Good-tempered, cheerful, always anxious to please. And smart she was, too, much too good for me. She had known what real trouble was since she was a kid, maybe that had an effect on her character. Just looking at her from the side, as you might say, she wasn't at all striking, but, you see, I wasn't looking at her from the side. I was looking at her full face. And for me there was no more beautiful woman in the whole world, and there never will be. I'd come home from work tired, and bad-tempered as hell sometimes. But she'd never fling my rudeness back at me. She'd be so gentle and quiet, couldn't do enough for me. . . . It made my heart lighter just to look at her."

4 "In '29 I got interested in motors, I learned to drive and started to work on a truck. . . . I thought it was more fun behind the wheel. And that's how we lived for ten years without noticing how the time went by. It was like a dream. But what's ten years? Ask any man over forty if he's noticed how he's spent his life. You'll find he hasn't noticed a darned thing! The past is like that distant steppe way out there in the haze. . . . I earned good money and we lived no worse than other people. And the children were a joy to us. All three did well at school."

5 "And then it came—the war. . . . All four of my family came to see me off: Irina, Anatoli and my daughters, Nastenka and Olyushka. The kids took it fine, though the girls couldn't keep back a tear or two. Anatoli just shivered a bit as if he were cold, he was going on seventeen by that time. But that Irina of mine. . . . I'd never seen anything like it in all the seventeen years we'd lived together. . . . The train was pulling out. The children were waving. . . . And Irina! She had her hands clasped to her breast, her lips as white as chalk, and she was whispering something, and staring, and her body was all bent forward as if she were trying to walk against a strong wind. And that's how I'll see her in my memory for the rest of my life."

6 "But I didn't even get in a year's fighting. . . . I was wounded twice but both times lightly. . . . I was taken prisoner at Lozovenki in May of '42. . . . Must have been a long-range gun landed a heavy one near the truck. . . . When I came to and had a look around, my heart felt as if someone had fastened a pair of pliers around it. The shells I'd been carrying were lying about all around me, and not far away was my truck, all torn to bits, with its wheels in the air, and the fighting, the fighting was going on behind me. . . . I realized I was cut off behind the enemy lines, or to put it point-blank, I was already a prisoner of the fascists."

7 "No, it's not an easy thing to understand, brother, it's not easy to understand that you've been taken prisoner through no wish of your own. And it takes time to explain to a fellow who's never felt it on his own hide just what it means. . . . As soon as the sun went down . . . they drove us on at a quicker pace. The badly wounded ones couldn't keep up with the rest, and they shot them down in the road. . . . We came to a village that was half burned down. They drove us into a church with a smashed dome."

8 "In the middle of the night I felt someone touch my arm and ask: 'Are you wounded, Comrade?' 'Why do you ask, brother?' I said. 'I'm a doctor, perhaps I can help you in some way.' I told him my left shoulder made a creaking noise and was swollen and gave me terrible pain. . . . He started feeling about with his thin fingers round my shoulder, and did it hurt! . . . After he had probed around awhile, he said: 'Your arm wasn't broken, it was out of joint, and I've put it back in its socket. Well, feeling any better? . . .' That was a real doctor for you. Even shut up like that, in pitch darkness, he went on doing his great work."

11 "It's pretty awful, brother, to remember the things I went through as a prisoner. . . . When I remember the inhuman tortures we had to endure there, in Germany, when I remember my comrades who were tortured to death in those camps, my heart climbs up to my throat and starts beating so hard I can hardly breathe. . . . They beat us and they didn't care if one day they'd knock the life out of us, if we'd choke on our own blood and croak under their blows. There probably weren't enough crematoriums in the whole of Germany for all of us to be shoved into."

12 "The way they herded us about in those two years I was a prisoner! I must have covered half of Germany. . . . One day they lined us up and the oberlieutenant said through an interpreter: 'Anyone who served in the army or worked before the war as a driver, fall out.' About seven of us who'd been drivers before stepped forward. . . . For about two weeks I drove a big fat German major of the engineers back and forth between Potsdam and Berlin, then he was sent to the front-line area. . . . Well, I thought, no need to wait any longer, this is my chance. And I'm not just going to escape alone, I've got to take old pot-belly with me, he'll come in useful over there! . . . I gave him a bang on the left temple with my iron. . . . I put on the German uniform and cap, and drove the car straight for the place where the fighting was."

15 "But about three months later I did get a flash of joy, like a gleam of sunlight through the clouds. I heard from Anatoli. He sent me a letter from another front. . . . It seems he'd been to an artillery school to start with; his gift for mathematics stood him in good stead there. After a year he graduated with honors and went to the front, and now he wrote he had been given the rank of captain, was commanding a battery, and had been awarded six orders and medals. He'd left his old man far behind. And again I felt real proud of him. . . . I began having old man's dreams. When the war was over I'd get my son married and live with them."

16 "It turned out my son and I had come up to the German capital by different routes and were now very close to each other. I could hardly wait for the moment when we'd meet. Well, the moment came. . . . Right on the ninth of May, on the morning of Victory Day, my Anatoli was killed by a German sniper. . . . It still seems like a dream to me. . . . I kissed him and stepped back. The lieutenant colonel made a speech while Anatoli's comrades stood wiping their tears. But my unwept tears must have dried in my heart. Perhaps that's why it hurts me so. I buried my last joy and hope in that alien German soil. The battery fired a salvo to see their commander on his long last journey, and something seemed to snap inside me."

9 "And next to me I heard two voices talking. 'Tomorrow, if they line us up before they take us on farther and call out for the commissars, Communists and Jews, you needn't try and hide yourself, platoon commander. I know you're a Communist. . . .' 'No,' I thought, 'I won't let you betray your commander. . . .' And I jumped on that fellow and locked my fingers around his throat. He didn't even have time to shout. . . . It was a rotten feeling I had after that, and I wanted to wash my hands something terrible, as if it wasn't a man I'd killed but some crawling snake."

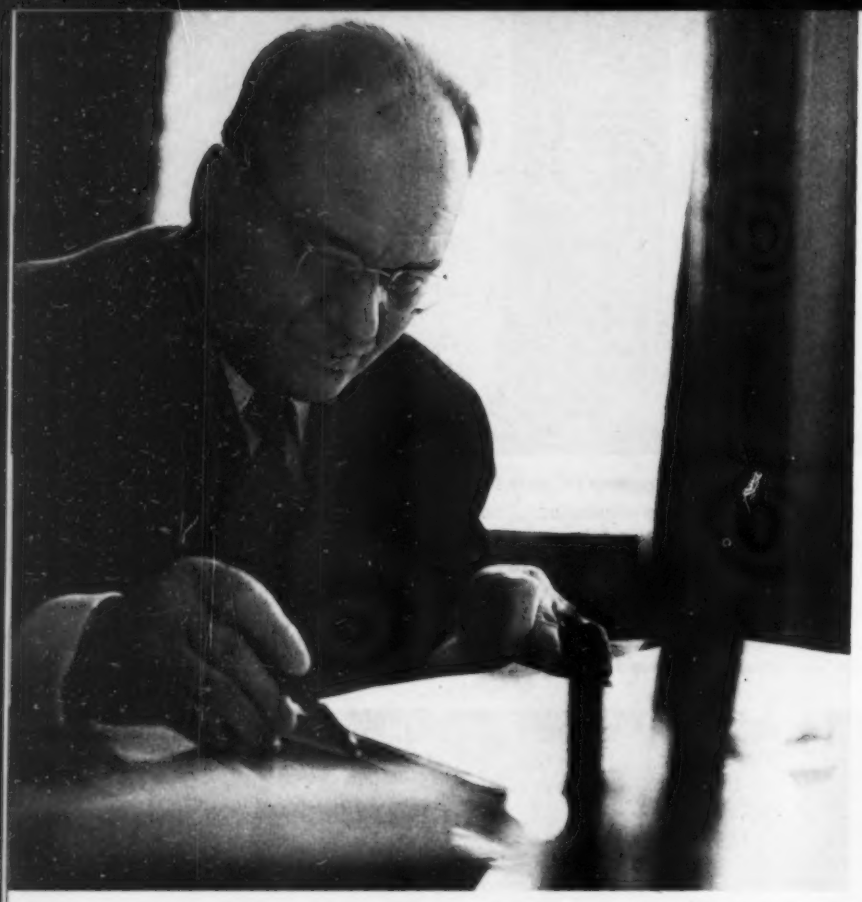
10 "You see, brother, ever since the day I was captured I'd been thinking of escaping. . . . And in the Poznan camp it looked as if I'd gotten what I wanted. At the end of May they sent us out to a little wood near the camp to dig graves for the prisoners that had died. . . . I noticed that two of our guards had sat down to have a bite, and the third one was dozing in the sun. I put down my shovel. . . . Then I ran for it. . . . But on the fourth day, when I was a long way from that cursed camp, they caught me."

12 "Not far away I spotted a little wood near a lake, and some of our soldiers running toward the car, so I flung the door open, fell on the ground and kissed it. . . . By evening I had to report to the colonel in command of the division. By that time I had been fed and had taken a bath. I had been questioned, and given a new uniform. . . . The colonel got up from his table and came up to me, and in front of all the officers there he takes me in his arms and says: 'Thank you, soldier, for the fine gift you brought us. . . . I shall recommend you for a decoration. . . . I'm sending you off to a hospital immediately. They'll patch you up there and put some food inside you, and after that you'll go home to your family for a month's leave.'"

14 "As soon as I got to the hospital I wrote Irina a letter. . . . In the third week I got a letter from Voronezh. But it wasn't from Irina, it was from a neighbor of mine, a joiner. . . . He wrote that the Germans had bombed the aircraft factory in June '42 and that a heavy bomb had fallen right on my little cottage. Irina and the girls were at home when it dropped. . . . Then I got a month's leave from the colonel, and a week later I was in Voronezh. I went on foot to the place where I had once lived with my family."

17 "Soon after that I was demobilized. Where was I to go? I remembered I had a friend who was living in Uryupinsk. . . . He worked as a driver with a motor transport company and I got a job there too. . . . And one day I noticed this little boy near the canteen, and the next day I noticed him again. What a little ragamuffin he was! His face all smeared with watermelon juice and dust, dirty as anything, hair all over the place, but he had a pair of eyes like stars at night after it's been raining! I got to be very fond of him. . . . 'Where's your father, Vanya?' I asked. 'He was killed at the front,' he whispered. 'And Mummy?' 'Mummy was killed by a bomb when we were in the train.' 'Where were you coming from in the train?' 'I don't know, I don't remember. . . .' 'Haven't you any family at all?' 'No, nobody.'"

18 "I felt the hot tears welling up in my throat and I made up my mind at once. Why should we suffer alone like this! I'll keep him with me. And I felt better right away and strangely relieved. I leaned over to him and asked very quietly: 'Vanya, do you know who I am?' 'Who?' And still as quietly, I said to him: 'I'm your father, that's who. . . .' You should have been there to see what happened then! He threw his arms round my neck, he kissed my cheeks, my lips, my forehead. . . . 'Daddy dear! I knew it! I knew you'd find me!' He pressed himself to me and he was trembling all over, like a blade of grass in the wind."



VLADIMIR BOLDYREV, MINISTER OF JUSTICE OF THE RUSSIAN FEDERATION.

SOVIET

By Vladimir Boldyrev

A COURT of law in the Soviet Union is something of a revelation to the visitor from abroad. Court procedure is simple. The courtroom is plainly furnished. The judge does not wear either wig or medieval gown to mark him different from the people who elected him to administer justice. Very likely he was an industrial or farm worker only a short time ago, like so many people elected to public office. On the bench beside him sit public assessors—citizen judges—also elected by the people and vested with the same authority as the judge himself.

The language of the court is matter of fact and plain enough to be understood by the least educated. Strewn about are none of the weighty legal tomes written in language that can be understood only by the lawyers and judges. Soviet laws and statutes are couched in everyone's language. The counsels for defense and the prosecution do not go in for melodramatics—tear-jerking oratory or frenetic appeals to passion and prejudice. Nor are cases tried in the newspapers to sway opinion and judgment.

Soviet justice does not regard the lawbreaker brought before the bar as an offender and that alone. He is first and foremost a fallible human being fallen into difficulty. With objectivity tempered by humanity and understanding, Soviet justice weighs both the complexities of the individual and the evidence. Its concern is to find out what has brought the offender into conflict with society and its laws. Its intent is to change the individual, to reform him so that he can follow an honest pursuit and live an upright life.

Soviet law and legal procedure watch over the individual citizen's interests. Irrespective of his race, nationality, sex or property status, it guarantees and protects his rights as defined by the Constitution, the basic law of the land.

The Soviet court is tolerant of people who break the law by accident or are forced by circumstances outside their control to anti-social acts. but with equal sternness it punishes those who encroach upon the rights of others, who endanger life, health or the public welfare.

Crime on the Decline

With increased economic progress, education and opportunity in the Soviet Union, the number of lawbreakers has been steadily declining. Since the war, in particular, the incidence of crime has dropped by more than 50 per cent, with an even larger drop in cases involving young people and minors. This has been true for every one of the republics. In the Russian Republic, for instance, cases involving juvenile offenders have fallen off by as much as two-thirds.

Organized gangsterism and other grave offenses have long since disappeared from the calendars of the Soviet courts. Particularly noteworthy is the fact that today no one is haled to court for political offenses.

It is a tribute to the socialist way of life that in four decades—a short span by the yardstick of history when one considers the centuries it takes to evolve a legal code and tradition—the Soviet Union has built a judicial system which commands not only authority but the respect of its multinational population. This in spite of the most crippling handicaps of foreign intervention and civil war in its earlier years, the widespread ruin and famine which came with it, the hardships of reconstruction and the enormous destruction of the Second World War.

The respect derives from the fact that at every stage the people have participated in framing the laws and legal procedures and have changed them when they thought change was needed.

The going was not always smooth. Evolution is not nearly the painless process we should like it to be. There were violations of the Soviet criminal and procedural laws which led to the sentencing of accused people on insufficient grounds, contradicting one of the basic principles of Soviet criminal law—the presumption of innocence. This means that the accused is considered innocent until such time as objective and indisputable evidence has established his guilt beyond a shadow of a doubt. More than that, Soviet law demands that the court consider all questionable evidence as being in favor of the accused, rather than against him.

But these violations and injustices were exposed to the notice of the whole of the Soviet people and to the world by the Twentieth Congress of the Communist Party. Decisive measures were taken to correct the errors, to exonorate people unjustly convicted, to punish those who had violated socialist justice and to provide guarantees that these errors would not recur.

New Procedures for the Courts

As progress in all spheres of Soviet life continues at its present rapid rate, we can begin to foresee a period in a not at all distant future when crime will have been completely eliminated as a significant factor. To move more quickly toward this very desirable future, Soviet juridical practice was recently overhauled by the USSR Supreme Soviet and changes introduced. The changes narrow and reduce penalties for offenses which do not seriously endanger society and the social struc-

COURT IN SESSION. TWO PEOPLE'S ASSESSORS PRESIDE WITH THE JUDGE.

T JURISPRUDENCE

ture. The penalties for all grave crimes, however, still remain severe.

These new laws both reflect the country's progress and foster greater progress. Laws and procedures which have become antiquated and therefore are no longer adequate to meet changed social and economic conditions have been supplanted by new procedures provided for in the recently adopted "Principles of Legislation on the Judiciary and Judicial Procedure."

The draft for this law for juridical practice was published six months before it was to be acted upon by the Supreme Soviet in order to permit the widest and most democratic public discussion. Meetings and letters to the press raised many pertinent issues and proposed many amendments. Public discussion centered on the age at which criminal responsibility should be determined, penalties for various offenses and related questions.

The revised legislation which incorporated the sense of this public discussion and many of the specific suggestions made for the much improved bills which were adopted by the Soviet parliament.

The new juridical procedures establish the rules for investigating offenses and for trying cases in court. They define the powers of the court and the examining agencies. They provide stronger guarantees than obtained previously for protection of the individual's legal rights. More specifically, under the old code, defense counsel could enter the case only after the accused had been brought to trial. Now defense counsel is able to advise his client during the preliminary examination, also.

The present code has also eliminated the "analogy" principle. This is a long-established principle of jurisprudence, under which a court trying a case involving a crime not expressly defined by law was previously permitted to fix the liability and penalty by analogy with those articles of the law that defined a crime closest to the one charged. Now an accused person may be tried only for an offense strictly and directly defined by law.

Citizen Judges

Foreigners are prone to comment on the responsibility the average Soviet citizen feels not only for his own conduct but for the conduct of the community in general. High standards of ethics, self-discipline, and concern for public order are fundamental to the socialist-thinking person.

As a result of this pervasive attitude a large measure of responsibility for preventing crime and for securing observance of the law is voluntarily assumed by organizations of citizens. They assist and supplement the work of the militia—Soviet police force—the Procurator's Office and the courts.

On the bench of every court in the land sits a judge and two People's Assessors. The People's Assessors serve for ten-day periods and enjoy the same rights and privileges as the judge in trying criminal and civil cases. They question the accused, witnesses and experts, determine guilt or innocence and fix sentence. All questions are decided by a majority vote in spite of the fact that there are two assessors and only one judge.

Every People's Court in the Soviet Union has a list of from 50 to 75 assessors elected from the general population available for service on the bench. Serving as assessors in the same case may be an academician and a mechanic, a woman physician and a collective farmer. The law specifies that assessors must be paid their usual wages during the ten-day period of service.

Previously the list of assessors was elected to cover a three-year period, with people serving in the order they stood on the list. Under the new law the term was cut to a two-year period in order to draw in more people as administrators of justice. Previously, also, assessors were elected by the voters in the district they lived in. Now they are elected by the people at their place of employment.

A Voluntary Militia

Trade unions and other public organizations are active in ensuring public order. One of these organizations is a voluntary militia. Its members work with the regular police force to maintain public order and protect the citizen's rights. The voluntary police have proven so effective in reducing offenses that the Soviet Union has been able to cut the size of its regular police force very drastically.

An important part is played by the "Comrade's Courts." These are elected by the workers at a plant or farm and serve as crime deterrents by exerting the force of public opinion. They also have been very salutary in reducing anti-social behavior.

Plans are to give them an increasingly important function. The Russian Republic, for example, is now discussing the draft of a new criminal code. One of its provisions is that anti-social acts, such as self-assumed power, insult, slander and similar offenses be handled by these "Comrade's Courts" sitting at the offender's place of work or in his home neighborhood. Only when the offense is repeated is the case to be turned over to a formal tribunal.

Sentencing the Offender

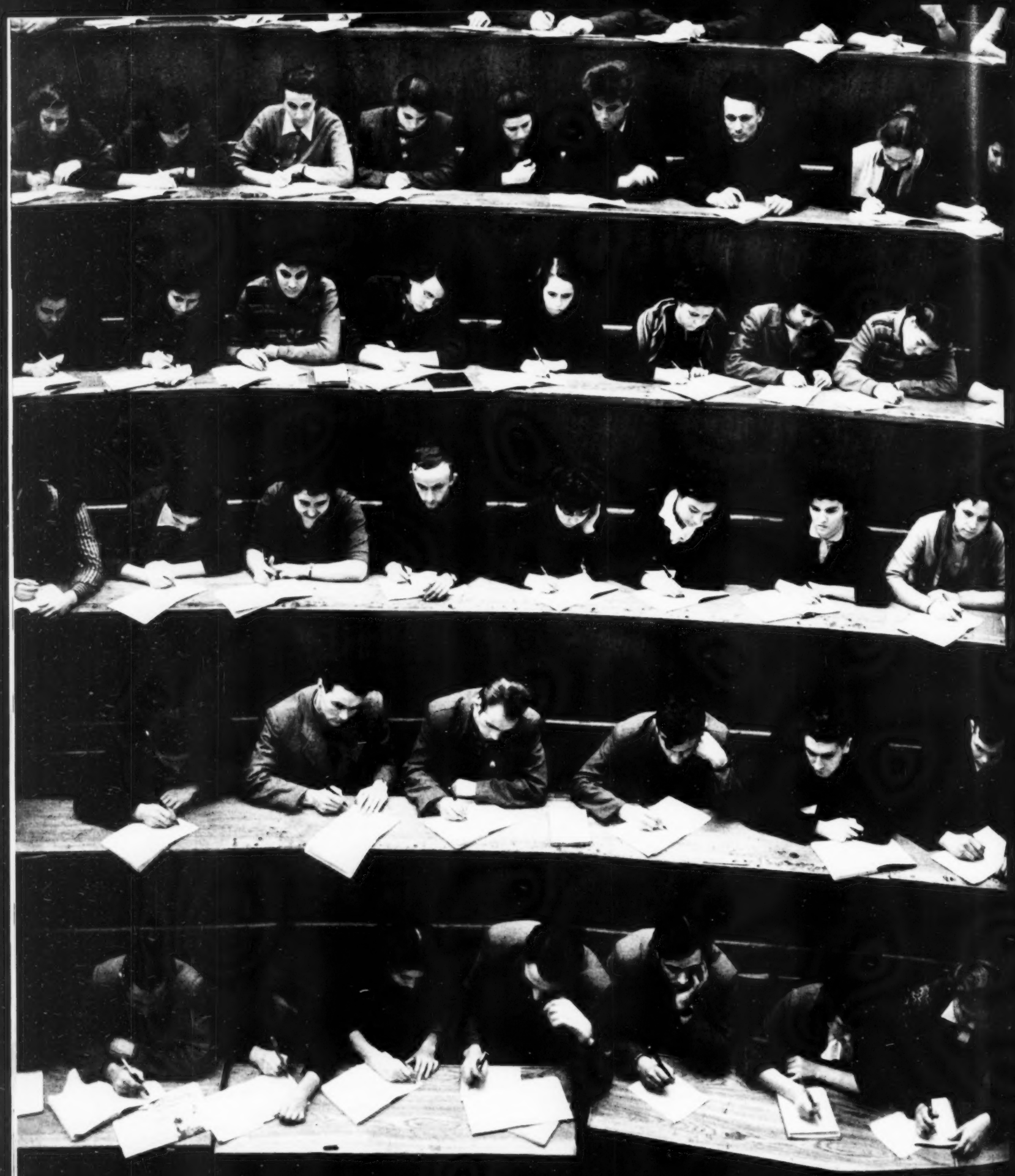
In the Soviet Union only a court of justice may impose a penalty for a crime committed. The new code provides for a maximum term of imprisonment to ten years and a heavier term, up to fifteen, only for particularly heinous crimes. Under the old practice, the maximum was twenty to twenty-five years. Where the accused is convicted of premeditated murder or gangsterism—these crimes are now quite rare—the court can, if it deems it necessary, impose the death sentence.

In view of the steady decline in juvenile crime the new law has raised the age limit for criminal responsibility to 16, and in particularly dangerous crimes, to 14. The previous age limits were 14 and 12, respectively.

Soviet law does not look on punishment as revenge and does not aim to degrade human dignity. The sentence is part of the process of reforming and re-educating the convicted.

DEFENDANT'S ATTORNEY MEETS WITH THE INVESTIGATOR PRIOR TO TRIAL.

A CLIENT GETS FREE ADVICE ON HOW TO PROTECT HIS INVENTOR'S RIGHTS.



COLLEGE *by Correspondence*

By Yuri Grafsky Photos by Igor Vinogradov

THE NERVE center of the USSR Correspondence Polytechnical Institute in Moscow is its mail room, which is as busy and methodical as the post office of a good-sized town. Mail by the truckload moves in and out every day in the week to and from the institute's 36,000 students in every part of the country.

Our inquiring reporter is visiting this unusual school of higher education at its main building in Mazutny Proyezd, on the northern outskirts of Moscow. It has the feeling of a quietly efficient office building rather than a school and our reporter comments on that to Professor Georgi Lizo, assistant director in charge of academic studies, who is showing him around.

Professor Lizo explains: "It is that for the most part. Our institute could be compared to an iceberg with only one-eighth of its great bulk showing above water. This building is our one-eighth. The other seven-eighths is made up by the more than 30 study and consultation centers we have scattered through the country.

"From this building we administer the work of all the centers. Here we work out courses of study and teaching techniques, prepare manuals and assignments and do the thousand and one things that need doing to keep our teaching abreast of the times—no small job for a professional engineering school in this day of galloping technological progress. I should say jet-propelled," he laughed. "The word galloping belongs to the horse-and-buggy days.

"Besides the administrative offices we have laboratories, consultation rooms and a library in this building for those of our students who live here in Moscow or within reasonable traveling distance, and a research division to which many of the country's leading scientists are attached."

Edgar Minin, one of 36,000 workers enrolled at the USSR Correspondence Polytechnical Institute, will get his engineering degree from the Machine-Building Department.

The Students

"Can you tell me something about your student body?" asks the reporter.

"Mostly mature men and women who have seen something of life and want a college education without having to leave their jobs. Many of them are people who want to back up their practical experience with theoretical study. Their aim is a degree in one of the engineering specialties. We admit 10,000 new students a year."

"What are the institute's entrance requirements?"

"Applicants must be employed, have a secondary or technical school education—no matter when they got it—and pass the entrance examinations which are not easier or harder than those for a full-time school of engineering. Tuition is free. There are no laboratory, library or other fees.

"We have ten departments: civil engineering, chemical engineering, power engineering, machine building, metallurgy, electrophysics, automotive engineering and mining, oil and industrial engineering. The course of study is six years and qualifies the student for any one of 63 specialties.

"We set up a study and consultation branch in any town where we have 200 students or more, each one affiliated with a local college

Alexei Zvyagin, surveyor by trade and fifth-year student in the institute's Mining Department, is preparing his diploma thesis. About 3,000 students graduate each year.

THE INSTITUTE HAS 30 STUDY AND CONSULTATION CENTERS THROUGHOUT THE COUNTRY WHERE STUDENTS CAN GET HELP FROM SPECIALISTS AND DO THEIR LABORATORY WORK.

COLLEGE by Correspondence

INNA ZUBKOVA AT A PHYSICS LAB. ATTENDANCE IS OBLIGATORY FOR ALL FIRST-YEAR STUDENTS.

YURI KORCHAGIN BECAME A SENIOR ENGINEER AT THE ROSTOV CLOCK FACTORY WHEN HE GRADUATED.

or industrial plant. Our Vorkuta branch is associated with a nearby coal mine; our Alma Ata center with the Kazakh Mining and Metallurgy Institute; the one in Tashkent with the Central Asian Polytechnical Institute, and so on."

"Wouldn't it be simpler to set up the centers as correspondence departments of the local colleges?"

"In many cases it would. That's our present orientation. Many of the colleges and universities have their own correspondence divisions. What we do is supplement their work by offering courses that they do not give. Then, too, we have a great many students who live or work in districts remote from a college or branch of our institute."

The Teachers

"How about your faculty?"

"We have more than a thousand teachers, many of them leading authorities in their fields of work. For example, in Tashkent, Dmitri Topornin teaches our course in higher mathematics and Husni Rustamov teaches organic chemistry. Both are professors at the Central Asian Polytechnical Institute. At Kuibyshev on the Volga, Professor Alexander Kondratiev of the Kuibyshev Industrial Institute teaches theoretical mechanics. We have 50 professors, 400-odd assistant professors and more than 500 supervising laboratory instructors who help the students with their assignments.

"Our Moscow students attend lectures and do their laboratory work at the main building

here and at such specialized engineering schools as the Power Institute, the Mining Institute and the Institute of Non-Ferrous Metallurgy, as well as the research departments of the large industrial plants.

"Do students attached to outlying consultation centers get the opportunity to hear lectures by Moscow professors and academicians?" our reporter asked Professor Anatoli Darkov, head of the Strength of Materials section of the institute's Machine-Building Department.

The professor answered by citing his own travels. He had just returned from a long trip through the Urals and Siberia. "I lectured on building mechanics and strength of materials, consulted with our correspondence students and held examinations at our branches in many cities. Professor Gleb Mitropolsky made a similar tour recently of our branches in the Volga region. We've had about 40 of our professors traveling to industrial towns in Siberia and the Far East within recent months to lecture and consult with students at the branches.

The Courses

"The courses given by the correspondence institute are the same, in scope and content, as those given at full-time schools. Teaching methods, of course, are different. Correspondence students have only one-third the number of lecture hours. These cover the fundamentals of the course. The rest must be covered independently by the student. He must also complete the regular group of laboratory assignments."

Professor Nikolai Glinka, head of the institute's Chemical Engineering Department, added: "These are obviously pretty stiff requirements for people who do only part-time study. Manuals and other study guides are therefore much more important than they are in full-time schools where the teacher is always on hand, ready to answer a tricky question.

"Our chemistry manuals break the material down into study topics, tell the student how to approach each topic, indicate major themes for special study and provide questions for self-examination. Supplementary material is printed up and mailed out when necessary. We've been doing that, for example, with material on the structure of the atomic nucleus that is too new to have been included in text material."

Last year, our reporter was told, the institute issued more than 700 manuals in a total printing of a half million copies. These are mailed to students without charge.

Examinations are held twice yearly, as at all colleges, and may be taken in the main building or at any of the branches. The correspondence student is given a 30-day leave of absence from his job every year, at full pay—this is besides his regular annual vacation—to prepare for and take his exams. At the end of the six-year course he gets a four-month leave to write his diploma thesis on some important technical problem. All diploma projects are done in Moscow under guidance of the institute faculty. For the four months the student lives at the institute dormitory in Moscow and is entitled to a government stipend not exceeding 500 rubles a month for maintenance.

PROFESSOR FOMA DEMYANUK HELPS GRADUATING STUDENTS ORGANIZE MATERIAL FOR DIPLOMA THESES.

INSTITUTE PROFESSORS: DR. ANATOLI DARKOV, ASSISTANT DIRECTOR LIZO AND DR. NIKOLAI GLINKA.

After Graduation

Our reporter talked with one of the graduating students, Alexei Grachev, an excavator-operator from the Urals who had come to Moscow to complete his diploma project on open-cast ore mining.

"What are your plans after graduation?"

"I've got an engineering job lined up already on the construction site of the Kachkanar ore-dressing mill in the Urals. It's one of the new mills scheduled by the seven-year plan."

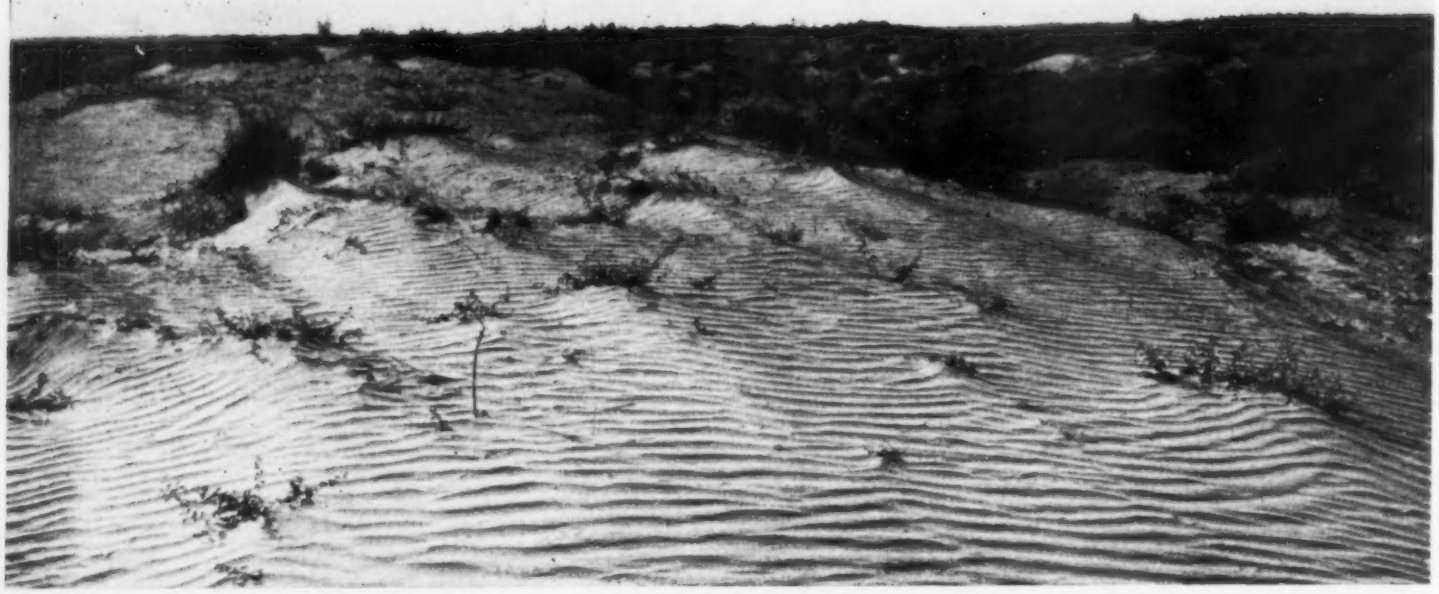
"What will this mean for you money-wise?"

"More money, of course. I make about 1,200 or 1,300 rubles a month now. I'll be starting as an engineer at 1,600 at least. Besides that, I like studying and I'm looking forward to using my training on a new job."

The reporter met another soon-to-be engineer, Nikolai Timakin, a fourth-year student in the machine-building department. He was a fitter when he began to study at the institute, he's a foreman now and expects to be a designing engineer when he graduates.

The Polytechnical Institute will train more than 20,000 engineers these next seven years. Although it is the largest it is not the only such correspondence college in the country by a long way. Study by correspondence is very general in the Soviet Union, not only in the technical fields but in every branch of study and new schools are being set up everywhere to meet the ever-growing demand.

CHEMISTRY LECTURE FOR SENIOR STUDENTS.



FOR THOUSANDS OF YEARS THE POTENTIALLY FERTILE LANDS OF THE FERGANA VALLEY IN CENTRAL ASIA COULD NOT SUSTAIN LIFE BECAUSE OF THE LACK OF WATER.

"Where the WATER begins, the LAND begins"

BUILT IN 1939, THE FERGANA CANAL NOW IRRIGATE S 15 MILLION ACRES OF ONCE BARREN DESERT.

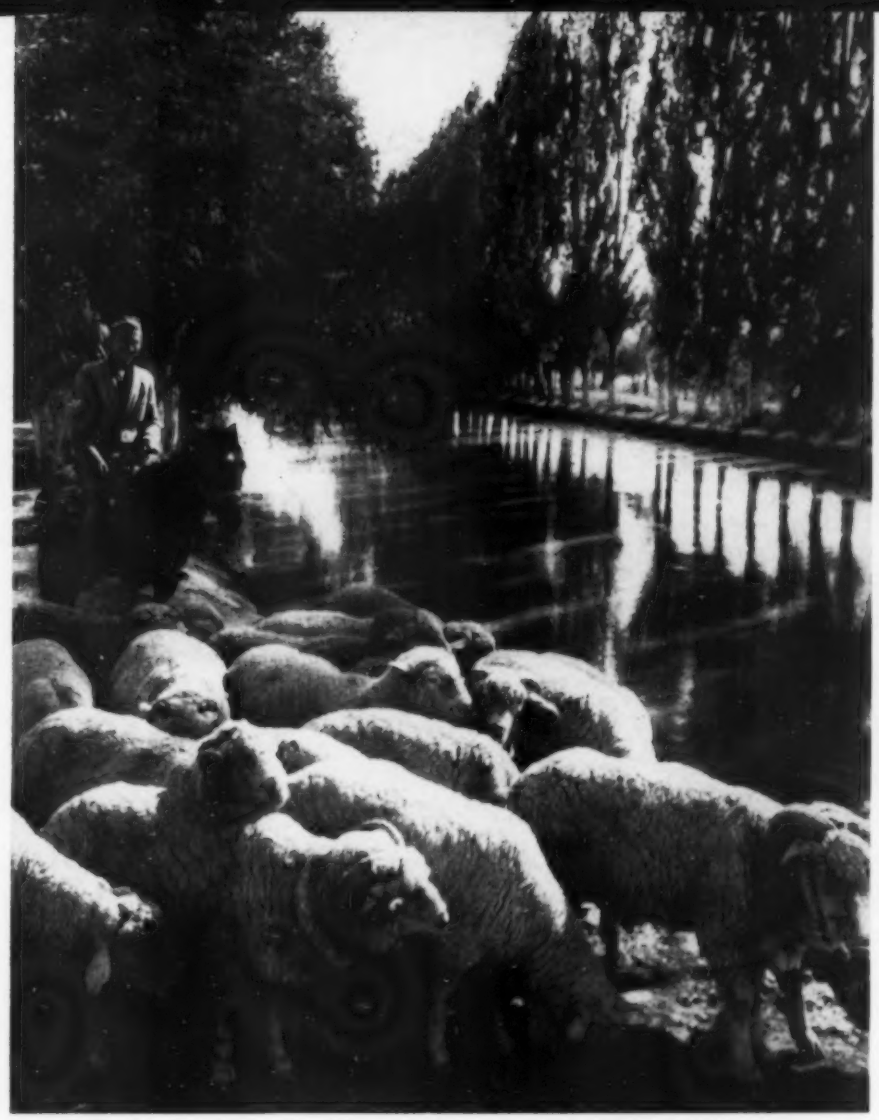
By Vladimir Ponizovsky

WHERE the water ends, the land ends. For countless centuries this has been the maxim by which people have lived in the Central Fergana Valley. This lifeless desert land ringed by a sparse chain of oases in the foothills stretched for hundreds of thousands of arid acres between the Tien Shan and the Pamir mountains.

The people fought a brutal unending war with the creeping sands. They fought no less bitterly with each other for every drop of water. There was the Syr-Darya River flowing through a deep ravine in the north of the valley for more than 1700 miles, but its uncontrolled and undirected water spilled into the Aral Sea. Ancient legend spoke of a hero to come who would turn back the river and bring the desert to life, but for the people who lived in the Fergana Valley this was a wishful dream until the Socialist Revolution of 1917.

Plotting a New River

The borders of Uzbekistan, Tajikistan and Kirghizia meet in the Fergana Valley. Twenty years ago these three republics joined to bring water to the valley. With help from the central government, the region was surveyed and the project for the Great Fergana Canal plotted out. The survey and planning should have taken two years; it was done in two months.



THE COLLECTIVE FARMERS OF FERGANA BREED KARAKUL SHEEP, ANGORA GOATS AND PEDIGREED CATTLE.

THE VALLEY PRODUCES A MILLION TONS OF COTTON A YEAR.

The canal was to begin at the mountain river Naryn, the source of the Syr-Darya, and cross the valley from east to west. Besides the 167-mile canal to be dug, more than a thousand hydraulic structures—dams, aqueducts and conduits—80 highways and 6 railroad bridges had to be built. The plan was to do the whole job in two months.

The future canal was plotted on a map of the valley and was posted in every village and town square. The project was discussed and argued in newspapers and public meetings. The decision was unanimously in favor and people by the many thousands, not only those living in the valley but farmers, engineers, students and even school children from neighboring and distant republics, wrote in to say they wanted to lend a hand. There were twice as many volunteers as were needed.

August 1, 1939, is a memorable day for Fergana Valley natives. That morning 160,000 people broke ground for the great project. They worked from dawn to dusk and in a matter of days the 167-mile construction site was an elongated town of schools restaurants, clinics, newsstands and repair shops.

The canal was built in 45 days and in that time 23 million cubic yards of dirt was shifted, 50 thousand cubic yards of concrete poured and 52 thousand cubic yards of masonry laid. Asia had never seen anything like it.

The Valley Regenerated

Just as a young shoot can renew the life of an old tree, so the Great Fergana Canal has regenerated the ancient valley. With 15 million irrigated acres, the valley now grows more than a million metric tons of cotton a year, 30 per cent of the Soviet Union's total crop. It raises 29.5 per cent of the country's silkworm cocoons. It is famous for its grapes, figs, pomegranates, peaches and apricots; its fine-bred cattle, karakul sheep and angora goats.

Nor is its economy one-sided. Fergana has a developed industry, with more than 400 large machinery, chemical and textile plants. The Margelan silk mills are the biggest in the Soviet Union.

The extensive irrigation system covers the valley with a network of reservoirs, large main canals, hydropower structures and pumping stations. Fergana Valley factories manufacture diesel engines and various kinds of machinery and equipment used for irrigation and soil reclamation.

Rich oil deposits have been found and are being tapped and refined by eight large installations. The three republics have also begun to tap gas, sulphur, ozokerite and recently-found deposits of nonferrous metals and building materials.

Scores of large hydroelectric and heat and power stations and many hundreds of inter-collective farm water power stations now supply dependable electric current to the valley.

New towns and industrial centers have grown up—Leninsk, Kuvasai and Chust, among others.

A Changed Way of Life

Not only has the geography of the valley changed—the valley's way of life has changed, too. The cities of Fergana, Kokand, Andizhan and Margelan, once trading posts, are now important manufacturing centers. The thinly populated valley of two decades ago now averages 300 persons per square mile, well up at the top of the country's list for population density.

On the land of this once sterile desert there are any number of richly productive collective farms. The Lenin Collective Farm is fairly typical. Its villages are surrounded by the bright greenery of peach orchards, vineyards and melon patches. The farm has five elementary and high schools, a library, a motion picture theater, a hospital and maternity center, a radio relay station. It has 7,500 acres, with about 5,600 growing cotton. Last year the farm's income was 28 million rubles.

It would have been hard to find a literate person in the valley before the Revolution—today it would be just as hard to find an illiterate one. There is no small village which does not have its own school, nursery, kindergarten and clinic. Clubs and cultural community centers have become as accustomed a feature of the rural landscape as the blossoming orchards. There are three colleges in the larger cities in the valley, eleven specialized secondary schools and four theaters that stage productions in the native languages.

"Where the WATER begins, the LAND begins"

New Projects

To supplement the major canal which has been extended year by year, the Northern and Southern Fergana Canals have been built. Fergana farmers are now able to plan for such ambitious goals as a doubling of cotton production within the next few years—an altogether realistic target. The Academy of Sciences of the Uzbek Republic estimates that another 750,000 acres of land can be reclaimed.

Work on the Kokand Hydroelectric Station on the Sokh River, the largest generating unit in the valley, has just been completed. The station's dam is almost four miles long and 65 feet high, and its branching canal system will be irrigating another 150,000 acres of cotton land.

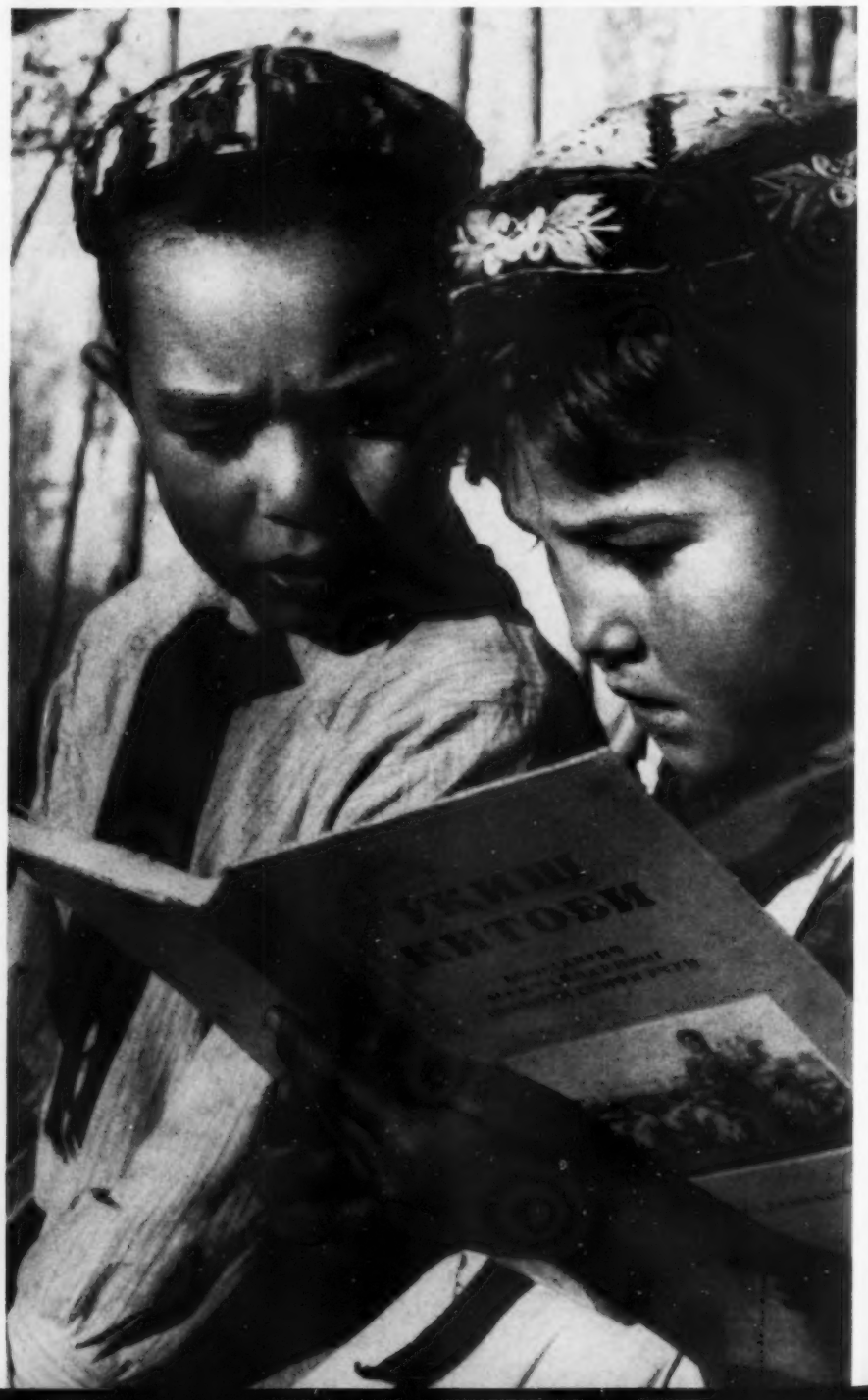
Construction of the Uch Hydroelectric Station on the Naryn River has begun. Its dam, the largest in Central Asia, will raise the river level 98 feet to form a huge reservoir from which the water will flow to irrigate 99,000 acres via main and distributive canals. The power station will begin generating electricity next year.

Uzbek and Kirghiz hydropower experts are planning a cascade of power stations on the Naryn River which for capacity will be able to compete with the biggest of the country's water power units. This is one of many projects scheduled by the seven-year plan for the development of the Fergana Valley.

VILLAGE OF THE LENIN COLLECTIVE FARM, WHOSE 28-MILLION-RUBLE INCOME IS TYPICAL OF THE AREA.

Only pictures and books remain to tell the story of the search for life-giving water.

ILLITERACY IS COMPLETELY WIPED OUT, AND EVERY VILLAGE HAS ITS OWN SCHOOLS AND LIBRARIES.



A Driverless Tractor

By Ivan Loginov

Tractor Mechanic, Irtysh State Farm, Kazakh Republic

IVAN LOGINOV'S CONTROL DEVICE MAKES TRACTOR DRIVING COMPLETELY AUTOMATIC.

I HADN'T noticed the man driving a flock of sheep ahead of him into the field where my tractor was having its test run. But it didn't seem to bother the sheep or the shepherd, either. He thought, I suppose, that the driver would pull up or else slow down to make a turn. But when he saw that there was no driver in the cab and that the tractor was coming straight for him, he started to curse like a madman. I came running, jumped into the cab and got it stopped a few feet from the sheep.

It took me a while to calm the man down, he kept telling me I ought to be locked up for the public safety. What was I doing letting a tractor run away and grinning about it to the bargain?

When I explained that this was a driverless tractor, run by an automatic device that I had invented and that this was one of the first test runs, he stopped swearing long enough to tell me that if it was self-running it ought to be self-stopping, too.

I have something to thank that shepherd for—he got me started on an automatic brake. That was relatively easy after all the work I had done on the automatic driving mechanism.

Although I've had no formal and systematic technical education, I've done studying on my own. When I was a youngster, I made steam engines and turbines out of tin cans and built myself a motor boat which won an award at a children's exhibit. And then when I started to work as a fitter, I turned in suggestions and ideas for improving machine operations for which I got a number of bonuses.

In 1955 I was working in a factory in the Kazakh town of Semipalatinsk. It was at the time when young people were volunteering to go out to develop the virgin lands. I liked the idea, and left my job to study at a farm machine school for a year where I learned tractor operation. Then I went out to a state farm in the Pavlodar Region of the Kazakh Republic.

Plowing the farm's big fields with a tractor I tried to figure out how to ease the driver's job, how I could get the machine to run by itself, perhaps. I did a lot of thinking about it and then worked out a tentative design. I had picked up something of a background of electrical engineering and drafting at school and by myself.

I showed the drawings to Ivan Petrov, the manager of the state farm. He looked them through and said: "You've got a sound idea there. You'd better take a trip to Pavlodar and show it to the experts there."

So I did and the idea was approved by the Technical Council of the Regional Board of Agriculture. They assumed the expense of constructing the automatic driver according to my drawings and when it was completed had it mounted on an S-80 tractor.

This is how the robot driver works. Ahead of the tractor wheels, a copying device runs along the first and evenly-spaced furrow. If the furrow turns, the copying device contacts and closes a relay. The relay activates the tractor's turning clutches through a special hydraulic mechanism. The tractor then turns to the left just far enough so that it runs parallel to the first furrow.

Engineers helped me to work out a system of remote controls so that two operators can work on several tractors simultaneously.

In 1958 the automatic driver was successfully tested in operation and then the device was worked out for the types of tractors which are used most generally.

Ivan Mayorov, a tractor mechanic at another state farm in our region, invented a hydraulic furrow-depth regulator. The use of both our devices makes tractor operation almost completely automatic, and this without anything lost in the way of quality performance. During one of the final tests a tractor equipped with our devices plowed a thousand acres without a single break.

Although I am not a member of the Communist Party, I was invited to speak before a session of the Central Committee of the Party held in Moscow last December at which developments in farming were being discussed. Nikita Khrushchev mentioned my invention in his report and noted its importance for facilitating the tractor drivers' labor and making it more efficient. I came away from that session with a couple of new ideas for mechanizing farm work which I am now hatching.

VOLLEYBALL— Everybody's GAME

AS A major sport, volleyball is among the newcomers in world matches. It is not too many years ago that it won a place at the Olympic games. New as it is, however, volleyball is a strong challenger of many older sports for mass favor and popularity.

It is one of our favorite games in the Soviet Union, with more than 2½ million active players. This figure, says the USSR Volleyball Federation, does not include the great numbers of people who play the game at summer resorts, beaches or parks.

Why the great and growing popularity of volleyball? It is speedy, exciting, easy to learn and needs minimal equipment. One other quality, and a very attractive one to Soviet fans—like soccer or basketball, volleyball is not a one-man operation, it is a team game.

The rules are standard. Teams are made up of six men each. The ball can be touched by one side no more than three times running. No single player may touch the ball twice in sequence. The ball cannot be held or thrown over the net, it must be volleyed. The first fifteen points wins the game and a match is the best two out of three or the best three out of five.

With more people playing, the game has been evolving and its tactics changing. A while ago it was thought that the best team formation called for three strong forwards to work close to the net and three backs to pass the ball forward. With that setup, however, the forwards tended to be weak in defense and the backs weak on attack.

The feeling now is that the best player is the all-round man, equally good at service,

Soviet volleyball teams played their first international match in 1947 and joined the International Volleyball Federation in 1949. In 1956 the men's teams played the U. S. teams in Paris and they are looking forward to another exchange of games in the very near future.

By Vladimir Savvin

Vice President,
International Volleyball Federation

defense, block and attack. The game is developing along this principle—"six in attack and a half-dozen on defense," with, of course, proper placing of each man so as to use his strongest points.

All Soviet children learn the game in school as part of the physical training program. Along with soccer, it's as popular as sand-lot baseball and football are in America. At colleges, industrial plants, farms and residential projects volleyball has been winning more and more favor as a major competitive sport and matches are arranged on a local, regional and republic basis by the sport societies.

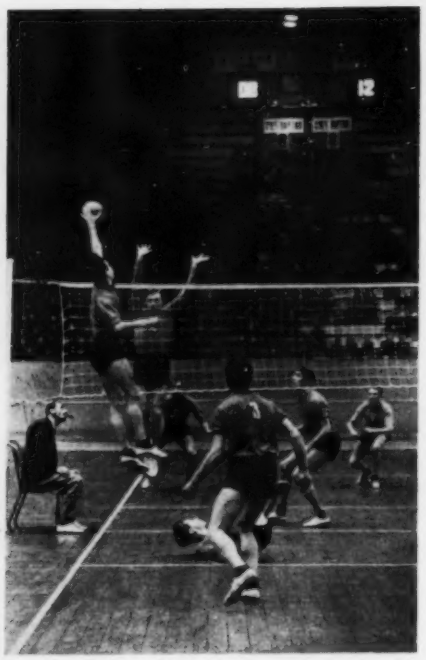
International Matches

Teams to defend the country's colors in international contests are chosen from the national league champions. There are two national leagues, the first made up of 12 teams, the second of 18. The top second league teams are promoted to positions in the first league if they shape up as winners in inter-league matches.

Our volleyball teams played their first international matches in 1947. Since then we have played in many international tourneys both at home and abroad. In 1949 we joined the International Volleyball Federation, which affiliates more than 50 countries and has done much to popularize the game. Our teams now compete in all European and world contests.

The Soviet women's team has made a very good showing. It won the European championships in 1949, 1950, 1951 and 1958 and gold medals in world contests in 1952 and 1956. The men's team held the world title

The 1952 world championship games were played to capacity crowds at Moscow's Dynano Stadium. Two national leagues include 30 teams.



A player fakes a drop into an opening behind the blocker. Soviet teams have competed in all world and European contests since 1949.

At times like this volleyball players have to be good acrobats. Notice how Nikolai Gerasimov retrieved this cannonball spike.

VOLLEYBALL— Everybody's GAME

in 1949 and 1952 and the European title in 1950 and 1951.

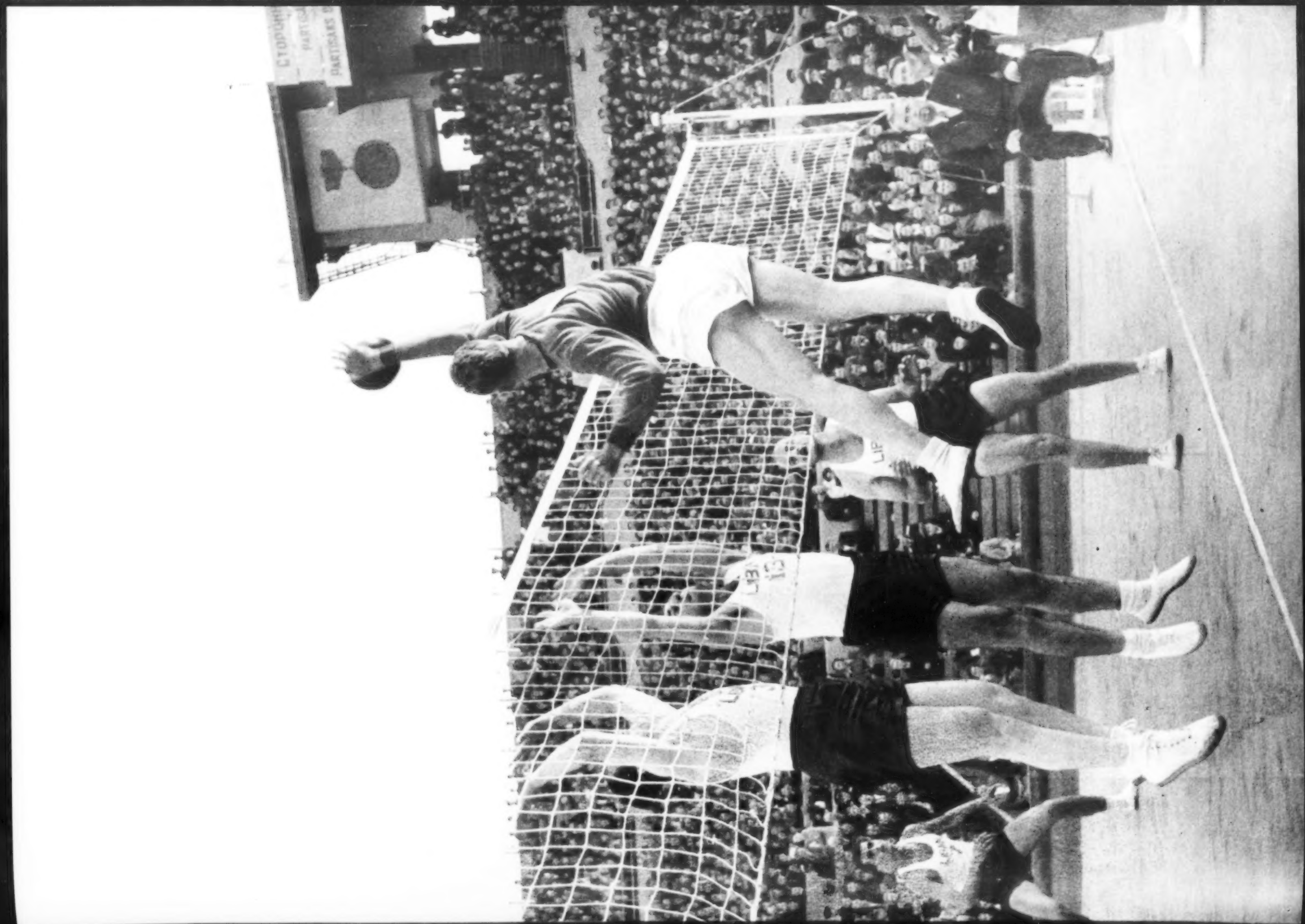
It was not until 1956 that we had the chance to play against American volleyballers at the Paris world championship games. The capacity crowd at the Vel' d'Hiv saw a thrilling contest which the Soviet team won, 3:0.

Informed opinion attributed the poor American showing to the fact that not all of their strongest players were able to get over to Europe. But whatever the reason, the Americans showed in subsequent games that they were formidable rivals. They beat the Yugoslav team, Bulgaria's crack contingent, and won a hard-fought match with Rumania which was decided in the last few volleys of the fifth game.

We Soviet volleyballers are looking forward to another exchange of games—and of teams—with American volleyballers in the very near future.

Though a comparatively new sport, volleyball has fast become one of the top favorites of both men and women. There are 2.5 million players active on organized teams and innumerable other uncounted participants in the country. This is a match between two women's factory teams.

PROTEST



BOLSHOI BALLET IN THE UNITED STATES

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