

# SOVIET CULTURE REVIEW

*In this issue:*

Men and women of the USSR

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Industry and finance

\*

Preparations for the second Five-Year Plan

\*

On the reorganisation of literary and artistic bodies

\*

Towards the art of classless society

\*

Soviet periodicals

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New gramophone records

VOKS.1932

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FOR CULTURAL RELATIONS  
WITH FOREIGN COUNTRIES  
(V O K S)

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# SOCIALIST CONSTRUCTION IN THE USSR

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## CONTENTS

**Academician Keller on scientific work in the USSR**

### I. MEN AND WOMEN OF THE USSR

1. K. Altaysky. A real life.— 2. N. Nikolsky. She will become an engineer.—  
3. B. Yaglin. The story of the shock worker Akhmedov.— 4. V. Stavsky. One of  
ours.— 5. The name of Lenin is our banner.

### II. INDUSTRY AND FINANCE

1. Preparations for the second Five-Year Plan.— 2. E. Mar and A. Grinev.  
Masters of the plan.— 3. N. Liubimov. Participation of the masses in the fulfilment  
of the financial plan.— 4. I. Pavlov. State inland credit and Savings Banks business  
in the USSR.

### III. LITERATURE AND LIFE

1. The new tasks and the new system of literary and artistic organisations in the  
USSR.— 2. On the reorganisation of literary and artistic bodies.— 3. Towards the art of  
classless society.— 4. M. Shaghinian. Literature and plan.— 5. P. Romanov.  
Russia and the USSR.— 6. To the memory of Prof. P. Kogan.

### IV. SOVIET ART

1. Urals and Siberia in Soviet art.— 2. N. Oruzheynikov. A road which  
is not marked on any map.— 3. G. Polianovsky. The opera season of 1931/32 in  
Moscow.— 4. A. Fevral'sky. "The Run". V. Stavsky's play at the Moscow Realist  
Theatre.

### V. SOVIET PERIODICALS

"Literary Heritage".

### VI. NEW GRAMOPHONE RECORDS



# ACADEMICIAN KELLER ON SCIENTIFIC WORK IN THE USSR

(From his speech at the IXth Congress of trade-unions)

Before me is the difficult task of telling briefly of the reconstruction which is now taking place in Soviet science and the steps that are being taken in this field in order to attain our great common goal of building a classless communist society.

The Academy of Sciences of the USSR at the present time has become an Academy of Science and Engineering. Only recently, in March, thirteen new and unusual members were elected, the type of which had never before belonged to the Academy. Who are these new members? They are building-engineers, experts in energetics, metallurgy and electrical engineering. It is the first time that science and technics, scholars and builders have gone hand in hand to the very headquarters of scientific work. These new academicians are people of a new order who have come to the heights of theory from practical everyday work. They were nurtured and brought up to be the present members of the Academy of Sciences by the tremendous work of socialist construction going on in the USSR.

This summer groups of academicians will go out to Sverdlovsk, Novosibirsk, Magnitogorsk, Kuzbass and other giants of industry with the purpose of bringing science closer to socialist production. The Academy of Sciences will emerge out of its thick high walls on Vassilyev Island at Leningrad and go out to the broad field of socialist construction organising its scientific centres all over the country, in the Far East, Middle Asia, in the Caucasus, etc., and at the same time drawing into this work the local scientific forces.

But the Academy of Sciences is only a small, although important section of our scientific front. The 50,000 scientists we have in our ranks are now taking a big step forward. Good organisation, business accounting methods, the same approach to scientific activity as to production based upon the six directions of Stalin, methods of socialist competition and shock-brigade work, are not mere theory but they are being actually applied in all our scientific work. The Soviet scientists are now completely changing their outlook, a fact which is especially important at the moment in view of the tremendous problems of the second Five-Year Plan.

The liberation of scientific workers from the influence of bourgeois scientists is now taking place. The rich scientific inheritance of the past is now being smelted in the flames of the Marxian-Leninist methodology.

The most wonderful thing is (I have experienced it myself) that we, the grey-haired scientists, are rapidly undergoing a great change. It is a common occurrence that going over the things we have written two years ago, it seems as though another person had written them.

But much has to be done yet. It is difficult for the youth of today to understand what harmful and poisonous rubbish was crammed down our throats under the old regime. There is much that is rusty in us and of this we must free ourselves so that our thoughts may scintillate and cut like steel to be fitting instruments for the great work of socialist construction.

Millions of people have recently liquidated their illiteracy and now they desire to master science and learn engineering. I could tell you a great deal of what the scientific workers are undertaking for the fulfilment of this extremely difficult task.

Scholars of all nationalities and generations, from the young aspirant to the grey-haired professor, give all their energy and knowledge and are ready to give their very life for the creation of a new human civilisation, a civilisation of scientific socialism of Marx, Engels, Lenin, Stalin, for the formation of a classless communist society, for the creation of a new world of joyous labour and a tremendous life-transforming development of science.

We are not merely the scientists of the Soviet Union, but we are most of us real Soviet scientists. With all the powers of science and with our life itself we are ready to defend our Soviet Union, the fatherland of the world proletariat, against all attacks of capitalism. To this we challenge the scientists abroad.

The success of the second Five-Year Plan and its defence against attacks and aggression is for the Soviet scientists a matter of honour, glory, and heroic achievement.

# Men and Women of the USSR

## A REAL LIFE

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By K. Altaysky

They were four foreigners who had come on a rainy day to visit the well known grain State farm "Giant" situated in the Northern Caucasus. A Czechoslovakian journalist, a Pole, an engineer from New-York, and the fourth — an agronomist from Buenos-Aires, the country of wheat and corn.

The guests expressed great admiration for the land of the Soviets. Their smiles found response in Yakov Fedorovich Bogomolkin<sup>1</sup>, the director of the "Giant". The director was surprisingly young. His grey-blue eyes flashed with life and youthful enthusiasm, his brow was pure and clear.

The conversation became more and more lively. Presently the director noticed a certain embarrassment in the guests as they put up certain questions. He smiled speaking to the interpreter:

"Tell them that I will answer all questions."

The agronomist received a brilliant and thorough explanation of how maize is grown in the Soviet Union. There was a moment in the conversation when the Buenos-Aires guest with undisguised amazement gazed upon Bogomolkin.

"Tell me something about yourself", he said. "How did you become a director?"

In the same clear, unhesitating way in which he had talked about wheat, combines, and automobiles, Bogomolkin answered:

"My biography is very brief: I first worked in a factory, then I was in the army for a time. After that I started studying. And now as you see I am a director."

This was all that Bogomolkin said about himself.

But who is he really, this manager of the world's biggest granary?

\*

For many centuries in the ragged, poverty-stricken Russia of the tsar bread was produced at the sweat of the peasant's brow.

<sup>1</sup> At present Bogomolkin is the director of a large State farm in the Soviet Far East.

Before the people who had come unto the fields after the revolution lay the task of changing the face of the steppes.

The wild feather-grass of the steppes had to give place to wheat. Yakov Fedorovich Bogomolkin was one of those who went to the wild, desert steppes in order to create grain factories there. He was sent to Biisk, to the Altay steppe which was destined within a short time to rustle with wheat.

96,000 hectares of land were marked out for the future State farm. On a short winter day a site was selected for the headquarters of the State farm.

Bogomolkin ordered the selected spot to be marked with a stake. This was the beginning of the Biisk grain factory.

In the wild steppe the first buildings of the future town arose. And in the spring, when the full waters of the river Bia began to roar, 69 tractors turned up the surface of the land and for the first time into the hitherto barren soil grain was planted. Behind this simple but marvellous fact lied super-human effort. A great number of questions and problems had been posed into and solved. There had been sleepless nights, worries and victories. A town in the steppe cannot be easily built...

Labourers formerly employed on private farms, people from Siberia, that Canada and Klondike of the Soviet land, Oirots and Kirghizes, all came to the Biisk State farm.

It was necessary to weld this varied-tongued, motley avalanche of people, to unite and consolidate them, to inspire them with enthusiasm for the construction.

Bogomolkin knew each worker personally. He became very close and friendly with them. With his own work he set an example for the new attitude toward labour. Whenever the Oirot had difficulties with the tractor, Bogomolkin himself would sit at the wheel and explain to the tractorist how the thing worked until the high cheek-boned face of the Oirot would break out into a smile of joy to show that he understood.

In the spring upon the low slopes of the Altay Mountains thousands of labourers who have been taught shock-brigade work created a grain factory.

Tractors throbbed in the Altay steppe. Buildings swiftly arose. The population took special pains in building the electric station which was to dissipate the sinister dark.

The harvest plan was exceeded. Each hectare yielded 15 centners of best quality wheat. The State farm received a tractor station as a prize.

Bogomolkin took his plans for the second year to Moscow. But they would not let him return to Biisk. On January 16, 1930, he was appointed director of the grain State farm "Giant".

This is what Bogomolkin tells us of the spring of 1930: "The appointed task before the 'Giant' to plant 80,000 hectares of land in 8 days, including the work necessary just before sowing, was a task unprecedented in the world history of agriculture."

Not for a second did Bogomolkin forget that only a proper attitude toward labour, and the enthusiasm of the workers could bring victory and set a world record in sowing.

One can get an idea of how great was the actual part taken by the workers in the life of the State farm from the eloquent fact that out of 283 suggestions for spring made by the workers 211 were accepted and put in practice.

Everybody at the "Giant" knows the director's capacity for spending sleepless nights in tireless and persistent work.

The steppe hummed. It twinkled with lights. From the top of a small hill an unforgettable picture was unfolded. In a sea of darkness large brightly gleaming lights of the tractors moved like wandering stars. This was the night shift of the grain producing department of the grain factory.

This was heroism — everyday heroism, often unnoticed, but always felt in the general enthusiasm and the upward surge of the workers.

Paul Semilyakin, former editor of the State farm news-sheet "The Giant", worked with Bogomolkin during the most intensive and difficult days.

"In Bogomolkin", says Semilyakin, "were combined the best traits of a bolshevik — an ability to rise to any difficult occasion, an unwavering confidence in ultimate victory, the uncompromising political attitude, the hardihood of a Leninist and a close affinity to the masses. I don't like high-flown words, but about Bogomolkin I can say that he is an enthusiast."

In July 1931 M. Kalinin visited the "Giant".

In his speech addressed to an audience of thousands of workers of the "Giant" the chairman of the Central Executive Committee said amongst other things:

"A few years ago J. Stalin suggested the organisation of a number of large grain farms which in five years would yield 1,6 million tons of bread for the market. Many specialists maintained that this task was impracticable, and that it was impossible to organise a number of large farms simultaneously.



Tractors in the field of the State farm "Giant"



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A woman tractor-operator in the State farm "Giant"

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Why were the specialists mistaken? Because they did not take into consideration the tremendous efforts, the initiative and the unflinching determination of the masses. In the course of work cadres were formed. Bogomolkin, the director of the "Giant", is a member of the proletariat and a former hired farm hand. He is one of the best organisers. A former shepherd now manages one of the largest farms in the world."

In speaking of the achievements of the "Giant" Bogomolkin invariably emphasised: "All this was only made possible by the enthusiasm of the workers and the

unanimous assistance of the social organisations."

Then, as an afterthought, he added: "I had many difficulties, but I never lost heart. I found support in the unyielding will of the masses engaged in building socialism. At all times I felt as one of them and knew that in times of trying difficulties I could turn to them for help. And so long as I work with the Party and under its control, with the support of the work masses, difficulties holding no terror for me."

Thus the bolshevik Bogomolkin follows in his activity Stalin's style of work.

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## SHE WILL BECOME AN ENGINEER

By N. N i k o l s k y

From the age of 12 Olia drudged in the village Yartsevo. In squalid stuffy peasant huts she looked after small children. Later on she worked at a sugar refinery somewhere in Podolia.

In 1929 Olia came to the Dnieprostroy, where she found work as an unskilled labourer.

For some time Olia worked in the barracks as a char-woman, but this kind of work however soon become a burden. She decided to leave the place and seek happiness elsewhere. On the eve of her departure she went to say farewell to the river Dniepr.

That was in 1929. The building of the dam had only then begun. Night came on. Thousands of lights shone upon the construction. Loaded with stones the dumpcars

roared. The locomotives whistled, the sirens wept. The dam was teeming with life.

She crossed the dam. Below she saw the dark Dniepr grumbling with indignation, licking furiously the wooden struts of the dam.

She saw a carpenter fearlessly walking across a tottering plank; she saw an electrician installing wires almost right in the river. She came back to the bank and went to the factory-kitchen to have some tea. Then again she wandered aimlessly by the river. Her decision of going away began to waver.

The next day Olia went to the management's office and declared that she wished to work at the construction. Olia now became a concrete-layer. Five months she



did the work. She was one of the best, her name was in the wall newspaper and also on the "Red Board".

At that time there were over 30,000 workers on the Dnieprostroy. A hundred of these received guilds for their shock work. Olia was among the honoured, and soon afterwards she was promoted to the post of mechanic's assistant. In earlier days, besides her drudging, Olia knew nothing and when she first came to the Dnieprostroy she was only fit to be a char-woman, and now she was entrusted with a compressor!

All the winter of 1930 Olia worked as a mechanic's assistant.

In 1931 during the elections to the trade-union organisations, Olia was promoted by her fellow-workers as a member

of the District Committee of Builders' Union.

You can see her there sitting at a big table, with curly hair looking so youthful. Her brown eyes are serious. She receives visitors, settles disputes, gives instructions.

Three years ago when she came to the Dnieprostroy she could only do the rough unskilled work. And so she entered the new life on one of the biggest constructions of the Soviet Union.

Now she is entrusted with a responsible trade-union work among 55,000 building workers. She is preparing herself to enter the 3rd year of the workers' faculty in order to enter later on the Highest Technical School. In about 5—6 years Olia will become an engineer-constructor.

## THE STORY OF THE SHOCK WORKER AKHMETOV

By B. Yaglin

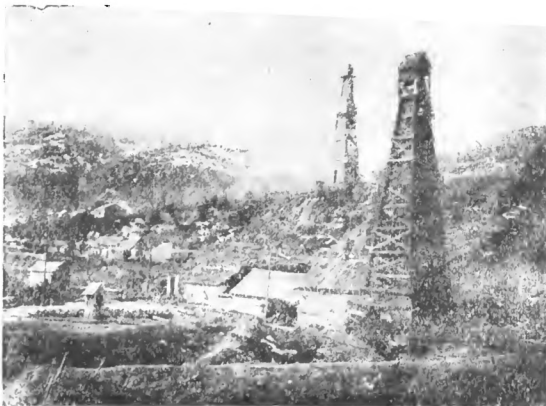
Saidulla Akhmetov, a Chechen, a worker of the boring No. 27,123, is standing before the editor of "The Voice of Towers", a newspaper published at the oil-fields in Grozny.

In his hands he is holding a number of the illustrated German magazine "AIZ". The magazine is opened on the page with a picture of the house inhabited by Philippov, a Moscow worker.

"Look here, says Akhmetov, now the whole world knows about the life of the shock worker Philippov and his family.

But may be among those who read this magazine, there are some who think: 'Well it goes without saying, that the Moscow worker lives in good conditions but what about those who work in mines, plants, borings scattered all over the country, they certainly live in miserable huts and starve'. So I decided to tell them about my own life. You take this letter I have written and send it to a newspaper, so that they could read it abroad and know how the workers live at the oil-fields of the Soviet Union."

In the oil-fields of Grozny



When a small boy I was a shepherd in Urus-Martan. Poor and an orphan, I could only be a drudge in our village. I had not got even the most wretched hut. I lived where I worked, and when the work was over, my lodging for the night was also lost.

For my work I got very little money. Often I had to work only for food. It was very hard. So when I had grown up a little, I went to the oil-fields. But life did not become easier. My working day lasted from sunrise to sunset. I was paid 7 rubles a month. This was hardly enough for food. And I had neither clothes nor shoes. I was barefoot and in rags, when in a month I returned to the village. I could not remain at the oil-fields anymore. And again I began my wanderings from one rich Chechen's hut to another. Here I helped in the field, there I looked after the herd. That was called life. There was no other. And the mullah used to tell me: "Allah will reward you with eternal bliss. Be wise and do not deplore your fate."

It was not long before the Revolution. And in 1924 I came again from Urus-Martan to the town. The Chechen Labour Exchange sent me to the "New Oil-Fields".

"Are you sent here for work?" — they asked me there. — "Very well. Here is a note, go and get yourself boots and an overall, and here is the number of your bed in the barracks."

So I started to work, as an unskilled worker. This was the only kind of work I was able to do. I worked, I tried to learn, I questioned, I got explanations. I began to understand the production better and better.

Soon I was given a more responsible job, and after a year I got a regular speciality. I was sent as a student to the courses at



Grozny. Workers' house in the "New Oil-Fields"

which mechanics for boring operations were trained. I was not the only Chechen at the courses. Brothers Rasaiev, Khadjimuradov, Baidayev, Khezriev and others attended them together with me.

We had a course on Latin alphabet, courses on physics, mathematics, drawing, boring operations. The studies lasted three months and after the final examinations I received the diploma of a mechanic of boring operations, which is one of the leading professions in the oil-fields.

Then I started my independent work. I remember when I first took my place at the motor. The day was blue as a turquoise shining on the handle of a dagger, and the newly squared wood of the tower smelt of the sun. The brigadier showed me my place and I pressed the handle. The motor began to drone like wind in the mountains. The hand of the manometer winked at me and began to go up.



Grozny. A Chechen's hut in the "Old Oil-Fields"

The clay solution splashed and the chisel went screwing into the ground. The tower was trembling, its floor was shaking under my feet, but I felt a great joy, and it seemed to me that the wood of the tower was singing.

Going home that evening, I felt very proud.

Later, when days, weeks, months had passed, I grew quite familiar with my work, but this feeling of pride remained.

Together with other workers, I declared myself a shock worker. Our boring completed its plan ahead of scheduled time.

\*

Together with my wife Zelimat and two little sons, I live in a new white two storey house at the "New Oil-Fields". We occupy an apartment of two large light rooms with a kitchen, we have gas and electricity.

When I first came to work here, I did not earn much—50—60 rubles. Now I get more than 200 rubles a month and free lodgings. The greater part of my money

is spent on food and clothes, the rest goes for cultural needs.

On evenings, after work I read the newspaper "Serlo" (which means "Star" in Chechen) and then we usually go to the Palace of Culture, to see a moving picture or a performance. We have a very good club.

My children are yet very young (one is 5 year old and the other only 1 year old). But the eldest will soon go to school. I would like them to be engineers and they will be engineers.

Have I not a right to be proud of my life and of my work?

I did not have even a miserable hut, now I live in a two storey stone house.

I knew only how to look after a herd of sheep. Now I control most complicated mechanisms. I can start a motor and I can stop it.

I feel every movement of an American boring machine which is entrusted to me.

And I am proud of that, as in old time I would have been proud of a beautiful horse or of a richly embroidered Circassian coat.

## ONE OF OURS

---

By V. S t a v s k y

Cossack whips and factory whistles—the most vivid impressions of his childhood. Whistles floating through the peaceful streets in the outskirts of the town—fading out into the limitless Don plains...

Swiftly passed the brief, joyous days of 1905. The heavy pressure of the autocratic government became still heavier. The Cossack whip threatened. Smiles of joy vanished from the tired, gloomy face of Taras Rogatin, locksmith at the Novoherkassk depot.

Hopes for the future of his sons and their education were frustrated and it became necessary to seek for them employment anywhere in order to make a living.

This was the background of Nicholas Rogatin's life, the youngest son of the locksmith Taras. Nicholas was born in 1903.

He started his working career at 13, as an iron worker's assistant. His adolescence passed in a smoky workshop. How well he remembered the exhausting work, the war, conversations about the war and

the iron discipline in the shops and on the railway.

One of his brightest joys has always been singing. Nicholas sang in his workshop, on the street, and in the evening with the boys. He sang on the locomotive where he was now employed as the engine driver's assistant.

The furnaces are alight with a blazing fire—the powerful "Compound" climbs up hill and then slowly descends—the engine is in order, an accustomed ear catches the steady rumble of the turning wheels as they crush the rails underneath...

How good it is to put one's head out of the window and test the power of one's voice against the roar of the wheels and the wind beating against one's face...

Then the revolution came bringing new songs. But they abruptly ended when the White Guards swept the Don and crushed the Soviet Government. The older brother Vladimir Rogatin joined the Red Guard. His brow wrathfully puckered, Nicholas now sang different songs.

From this epoch came the passionate notes of protest and unswerving determination ringing in the voice of the former iron worker's assistant, who has now become singer laureate of the Rome Musical Academy.

The real life of Nicholas Rogatin, as that of millions of Rogatins, began with the establishment of the Soviet power.

At first he was a student of the Voronezh railway workers' education courses, then became a Red Army soldier, then worked on a propaganda train in the North Caucasus.

Upon one sunny languid day when bronze-yellow corn rustled in the steppes, and somewhere on the right machine-guns barked, the future pride of Soviet vocal art, Nicholas Rogatin, was advancing with his comrades in extended order upon the enemy hidden at some distance ahead by the river, which glittered like steel under the rays of the setting sun.

The haunting memory of that day... A scar on his foot to keep that memory fresh.

In 1922 the Novochoerkassk social organisations sent Nicholas Rogatin to study in the Moscow Conservatory.

In 1926 he was sent to Italy to finish his musical education, and many bright hopes accompanied him on his journey.

Nicholas Rogatin justified the hopes reposed on him when, as Nico Rogatin,

he distinguished himself in the Rome Musical Academy. However, the justification was not in that distinction alone. It lay in the fact that this son of the working class, having mastered the musical lore of the old world, never for a moment ceased to be the son of his class and never for a moment hesitated as to his future actions.

In 1928 Nicholas Rogatin returned from Italy to embark upon his artistic career. Competent critics have repeatedly spoken of the softness of tone of his pleasing baritone-bass, his clearness of diction, his marvellous pianissimo effects, the original and fresh treatment of his work as well as an attractive delivery, and his lyric tone.

But Rogatin did not rest upon his laurels.

His discipline and the firmness and grit of his class prompted his decision to pursue further and more difficult study. As a result of this decision he entered the Great Academic Theater in Moscow.

The response of workers and employees of the Donbass and Transcaucasus, Grozny and the Urals, Siberia and the Far East, his native Novochoerkassk and Rostov-on-Don — the response is one: "Ours, wholly ours is this singer and his genius is an active element in the socialist construction of our Union."

## THE NAME OF LENIN IS OUR BANNER

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A letter of David Babayev—the member of a collective farm in Uzbekistan

I am a member of the Faizulla Khodjaiev collective farm in Uzbekistan. In 1913 I was drudging in my village. Everyone knows what the life of a drudge is. I did not earn enough to keep my wife and my two daughters from starvation; very often we had nothing to eat for a whole day. I remember how I was working 6 months for the aksakal<sup>1</sup> Alim Bey in the village Kaunchi, getting 3 small loafs a day.

At the time of the Soviet agrarian reform, I was given 3 hectares of land, that formerly belonged to rich landowners, a horse and 120 rubles to provide myself with the necessary equipment. And so I started to work on my land cultivating

chiefly cotton. I concluded a contract with the government and I gave all my cotton to the State.

My life was utterly changed. I built a clay hut and got a few things necessary to carry on the work.

But farm work was very difficult, as we lacked hands.

We were four in my family, but only I could work. So a portion of the land remained unsown.

Therefore, in 1931 I entered a collective farm, which at that time was being organised in our village.

Even the first year showed all the advantages of collective farming. In 1931 we fulfilled the plan of cotton growing and collecting by 103%, and our crops increased

<sup>1</sup> Boss, kulak in Uzb k language.

considerably, as compared with the time when we used to farm on an individual basis.

At the end of the year we received also a sum of money, beside bread and different food-stuffs which will last us the entire year. This year the collective farm helped me to buy a cow. We never had a cow before. All my life before the revolution I drank milk only a few times and I am 40 years old.

Almost all my life I was blind, as I was illiterate. Now each day I read our newspaper "Kzyl (Red) Uzbekistan".

And I know how the workers and collective farm members are working and achieving success all over the Land of Soviets.

I compare very often my life before joining the collective farm with my present life.

There is a great difference.

During Soviet time we gradually provided our farms with cows, goats, sheep and lambs. Now there is not a single member of a collective farm, who has not got dairy cattle. In 1928 all the members

of our collective farm were illiterate. In 1932, 125 people have completely liquidated their illiteracy, and 80 people can read, though with some difficulty. All our children from 9 to 15 years go to school. They will never know the hard life their fathers knew.

In our farm we have 33 socialised (that is belonging to the collective farm) horses, 14 bulls, 6 camels, 17 sowing machines driven by horses, 14 ploughs, 27 iron harrows and a number of other implements. We are forgetting our old "omachi" (a primitive agricultural implement).

We have collective money funds, reserved for cultural needs. We have our own school and 9 crèches. In the cotton growing regions of Uzbekistan, 80—90% of farms are collectivised. And there are hundreds and thousands of such collective farms as ours. Some are even better.

The name of Lenin has united us for our common work.

This name is our banner, the banner of all the labourers of the Soviet East.



In a collective farm in Samarkand. Reading newspapers

# Industry and Finance

## PREPARATIONS FOR THE SECOND FIVE-YEAR PLAN

The Conference for the distribution of productive forces in the USSR

The questions touched in the second Five-Year Plan are drawing the attention of the whole Soviet Union. The press is full of articles by eminent scientists and economists covering these questions.

A large Conference recently took place in Moscow, which discussed problems of distribution of the productive forces in the country during the second Five-Year Plan. Prominent scientists, members of the USSR Academy of Sciences, representatives of the State Planning Committee as well as numerous delegates from all parts of the country participated in the work of the conference.

The chairman of the State Planning Committee V. Kuibyshev, speaking at the first session of the Conference, reminded his hearers of the words of Lenin, who had said that the national economy built up on a socialist basis required in the first place a rational distribution of industry taking into account the nearness of raw material and the possibility of the least waste of labour in the processes leading from the raw material to the finished product.

The most important reports were delivered by a number of academicians who spoke on various subjects: academician Gubkin reported on the geological research work, academician Fersman touched upon the question of the complex use of the mineral wealths.

Prof. Rubinstein characterised different regions of the Soviet Union from the standpoint of climate.

Academician Alexandrov spoke on hydraulic power resources and the tremendous possibilities which affords the exploitation of such rivers as, for instance, Yenisey and Angara. Considerable interest was created by the speech of the People's Commissary for Justice, N. Krylenko, who is one of the most steadfast and courageous tourists in the Soviet Union. N. Krylenko raised the question of attracting and interesting the masses and especially young people to research and investigating work.

The conference has given an abundance of material for the work on the preparation of the second Five-Year Plan.

Tkvarcheli coal-fields (Transcaucasus)





The Kuznetskstroy. Cooling basin of the Central Power Station

## MASTERS OF THE PLAN

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Notes on the Conference for the distribution of productive forces in the USSR

By E. Mar and A. Grinev

A large map of the USSR is nailed to the chair. But it would be difficult to find on maps of tsarist Russia the places which are mentioned by the speakers at the All-Union Conference for the distribution of productive forces. The old geography has become a "dead" science, a latin language of our time. Once, students used to try to memorise: "Orenburg... Two military colleges... one monastery.. the seat of the Governor General of Tourgai..." In present day Orenburg there is no trace of all those monasteries and military colleges. The hopelessly old geographical truths together with the Governor General of Tourgai have disappeared in to the past.

The conference listened to 67 reports. Eminent academicians took part in its work. A wealth of material has been collected for the new economic geography of the USSR. The draft of the second Five-Year Plan will be prepared on the basis of this material.

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The motor of the second Five-Year Plan will require an enormous amount of electrical power.

Academician Yoffe reported on the tremendous supplies of power, available in the country.

Hydraulic power is the same solar power, which is wasted on water evaporation. If we can make rain fall on heights for instance in mountainous regions, we shall get new sources of hydraulic power. During the war, thousands of kilometres of barbed wire were used to destroy the lives of mankind. The Soviet scientist Yoffe is quite sure that this amount of wire would be sufficient for the purpose of discharging clouds over the mountains with the aid of electricity, thus regulating the mountainous streams and increasing their power.

Only the victory of socialism gives the possibility to use the barbed wire of war for the benefit of mankind. Chemical attacks on the glaciers can then be organised covering the surface of glaciers with plain soot in order to accelerate snow thawing.

We are already building a power station at Ashkhabad for the utilisation of the solar power. Ingenious hydro-accumulators of the wind stations at Balaklava

(Crimea) allow us to combat very successfully the main defect of wind — its inconsistency. The wind power rises water here to a very considerable height. When the wind drops, the fall of water replaces the decreased power of wind.

The power which is obtained as a result of the difference between the water and the air temperatures should be included into the new sources of natural forces, which we can utilise. This difference produces an enormous amount of heat. Thus a cold river can heat an entire city. The tides in the narrow fiords of Murman can be utilised as a means for obtaining the necessary power in the nearest future. The second Five-Year Plan is the control date for our scientific laboratories, which must translate all such problems from the language of hypothesis into the language of practice.

But the Conference further recorded that we have quite sufficient supplies even of those kinds of energy, which can be easily mastered and used by science.

The country approached the first Five-Year Plan with the Donets Basin as its only resource unit.

Now we have the coal of Kuznetsk, and the coal of Cherembass and Karaganda, the cheapest coal in the world.

Investigations of the Tunguss Basin assure us that it can double the world supply of coal.

In pre-revolutionary Russia there were no hydro-power stations. Now we are building the Sulakstroy and a number of mighty power stations on the Volga.

This is the beginning of the great reconstruction of the whole Volga, which will change all the conditions of the river and its shores. The famous landscape of the Volga will likewise change. The machine will be the most important shipload of the Volga freight boats.

The Volga districts will become a region of developed machine building industry. The gigantic auto-plant at Nizhny-Novgorod is already operating. A carburetor-plant is being constructed at Samara.

High-grade steel will be produced at Khalilovo-Orsk region.

The Great Volga project, worked out by professor Chaplyghin, schedules the construction of 9 power centres on the Volga. According to this project  $2\frac{1}{2}$  million hectares of dry land will be mechanically irrigated.

Engineer Avdeev-Anov proposes to direct the river flow into the Volga steppes. By

this means 40 million hectares of drought-dried land will be naturally irrigated.

During a period of 37 years the northern part of the Caspian sea will be drained. It will give up  $\frac{1}{3}$  of its space, where oil is flowing under the deep sea bottom.

The Conference paid much attention to the problem of Angara. This river is a source of cheap electric power, which is equal to the total hydroelectric power of France and a third part of the hydroelectric power of America.

Russian capitalism had prepared a miserable role for Angara. In 1885 this river was let by the tsarist government to the shipowner Sibirakov for his tug-boats, on the condition that Sibirakov spend 10 thousand rubles annually for the upkeep of Angara.

The Soviet Government has granted this year 5 million rubles for research and design work of the Angara-Yenisey region. A new joy and a new life have come to this wild and lonely place, this former country of tsarist prisons and hard labour.

Geologists reported to the Conference on the "coal coats" and the "iron hats", on the rich mineral "clothes" of the East-Siberian Region.

The districts of Angarostroy will become centres for smelting the structural steel, and light high-grade metal.

Formerly metal articles were sent here from Odessa through the Suz canal.

Now, after the Conference has listened to reports on designing large power stations at Baikal, Angara, Selenga and Irkut, it should not be imagined, that building workers from Kaluga and Vladimir with their primitive tools will come into this far away country and build up the enormous Angarostroy board by board.

During the second Five-Year Plan all tools, building machines and construction equipment will be prepared here on the spot.

At the very beginning of the second Five-Year Plan the first tracks leading to the future plants will be cut through thick forests and the sites for construction will be cleaned up. The great work, which will develop completely at the beginning of the third Five-Year period, will attract to this region not less than 5—7 million people. This great influx to the wild spaces of the great Angarostroy must be gradual. Heat central stations and hydraulic central power stations, put into operation in the second Five-Year period, will give 1 million kilowatt of power and will





Khibinogorsk. Appetite concentration factory under construction

cause this flow of people into the Angara and Yenisey regions.

In the distant areas, where the map of Eastern Siberia has not yet been read by the eyes of a geologist, investigation groups of Angarostroy are already working. They will add to the theses of the main report on the Angara-Yenisey problem.

Entirely new principles should govern the work of Soviet geologists — investigators of the second Five-Year Plan. They have been expressed at the Conference clearly enough.

“There are no categories of useful and useless minerals. These categories are determined by our creative attitude towards nature.”

Not long ago, “nephelins” were considered a useless waste of production. Now they have entered the valuable fund of our raw material resources. And moreover:

“If no such matter exists in the nature of the region we must make it.”

In Khibinogorsk there has been a lack of lime and sulphurous acid. Sulphurous acid has been found near here. Now they are searching for lime; if no lime is found — it will be made. Quite recently the question of Soviet tin was discussed. From time immemorial tin was considered a “foreign” metal. Now tin has been found at 35

places in the Union. In the last few years our advanced revolutionary geologists have discovered large new regions with tremendous supplies of industrial importance. The “magnetic anomaly” at Kursk, the Kounrad copper, the newly discovered minerals of Ural — all this is a result of scientific work under the Soviet regime.

The economic, social and political importance of the socialist distribution of productive forces is especially clear, when we think of the Soviet East.

In 1839, general Perovsky, conqueror of Turkestan, wrote to the tsar: “... Holding Samarkand in our hands, we can easily leave Bukhara without bread and water and doom it to hunger and thirst. This would enable us, Your Majesty, to control the passions of the fanatic population by means of a salutary diet...”

A representative of the Kursk nobility, Markov, declared once in the “Duma”<sup>1</sup> when the question of Asiatic Russia was discussed:

“Gentlemen, you should not forget that the population there consists of Kirghizes, who are the dirty offspring of Tamerlan and Chinghis-Khan. They must be treated in the same manner, as redskins are being treated in America.”

<sup>1</sup> Russian pre-revolutionary parliament.

And the gentlemen did not forget. The Governor General of Turkestan, Kaufmann, sent all over the Turkestan a personal order, short as a word of command on the parade-ground:

“I order the nomad Turkmens to be completely and finally exterminated.”

On this old map, in this country where the butt of the tsarist soldier blocked up all paths to bread and water, the Soviet builders have traced a new line — Turk-sib. Siberia stretches out a hand to the republics of Central Asia. Freight trains with timber and grain for Central Asia will run from Siberia on the rails of Turk-sib.

Russian planters, — all these Kudrins and Tarsins, — managed their business so badly, that it was more profitable to import cotton from America. The Moscow merchant could obtain American cotton much cheaper than Turkestan cotton.

“The cotton colony”, “the country of dried apricots” — such were the names which should have been written on the map of the old tsarist Asia. Turkestan was selling carpets for the sum of 5 million rubles in gold annually.

Woven carpets were laid down by the carpet weavers directly on the threshold, so that passers by could trample on them and increase their value by making new carpets old.



Magnitogorsk. Blast-furnace No. 2

So they trampled on all the country, which was like a rich carpet with the wealth of its colours and the luxury of its nature.

The revolution has changed the face of this old map. Textile mills, built up during the first Five-Year Plan, are operating at Fergana.

A textile combined plant is to be constructed near Tashkent. The machines of the plant will produce 70 million metres of cloth annually. It has been calculated that in the second Five-Year Plan we shall require 1 million tons of raw cotton to satisfactorily supply the population of our country with clothes.

And from this amount, 45 millions will be furnished by Central Asia.

Textiles for the local population will be fabricated on the spot, near the fields of raw material.

And the trains from the central republics will carry machines and equipment into Central Asia — trains running on the new black lines on the map, on the reconstructed tracks and new railways.

The industrial population of the transformed country will amount to 3 millions.

The reporter is speaking about new towns. The members of the conference are leaning over the transformed map of Central Asia, this working draft of the second



Kuznetskstroy. Blast-furnace No. 1

Five-Year Plan of the 5 Central Asia republics.

In the plan of this Five-Year period a new destiny is also reserved for another once suppressed country, the country of transportation and hard labour — the Far East and the Extreme North — now a new region for the distribution of productive forces.

80% of all our timber supplies are located in the Extreme North. The Northern region has all the known minerals from the bright gold to the dark graphite.

The Soviet North has timber, minerals, coal for steamer boilers, fur and fish. Ushakov, the head of the group which spent the winter in the North Land, has caught together with his assistant 70 good polar foxes.

A whole fleet of fishing motor boats will be built up during the second Five-

Year Plan. Steel birds — aeroplanes — will track down the beast, helping the hunters.

Our North keeps one more element of value — the keys of weather. When we install the meteorological stations in our arctic regions we would be able to predict all changes in weather, which is very important for our agricultural districts. The enormous range of work in the North means for us a discovery of a new land, which is not yet explored and utilised.

Such are the first "recruits" of the industrialisation, the regions which will be fundamentally changed during the second Five-Year Plan.

But the face of the old industrial regions will also be completely changed in the course of the second Five-Year Plan.

In fact, nothing of old will remain in these old regions.

## PARTICIPATION OF THE MASSES IN THE FULFILMENT OF THE FINANCIAL PLAN

By N. Liubimov

The part taken by the many millions of workers and members of the collective farms in the realisation of the financial plan is characteristic of the attitude of the new society and is a radical departure from the traditional relations that formerly existed between the tax payers and the government. In the old times the tax payers tried as much as possible to avoid paying income tax and often gave incorrect figures of their income, while the government officials on the other hand used every means possible to discover those offenders and collect the full tax. The truth of this statement is proved by the Geneva International Convention of 1929 (Convention Internationale sur la double imposition et l'évasion fiscale).

The chief reason for the successful fulfilment of the financial plan in the USSR is due to the fact that financial work is not restricted to the narrow office walls but is carried on amongst the broad masses of workers. Workers, members of the collective farms, employees and research workers, are all taking active interest in the government resources and are helping it to fulfil its plan.

The active interest taken in the government resources by the workers, members

of the collective farms, employees, and scientific workers is expressed in various ways and methods.

Below we shall give a concrete account of these ways and methods. But first we will say a few words about the huge scale of the financial programme for 1932.

The entire sum of expenditures according to the government budget for 1932 is equal to the huge sum of 27.5 milliard rubles. As compared to that of 1931 it shows an increase of 7 milliard rubles, or more than by one-third. Out of the above sum more than 20 milliard rubles is used for financing national economy. If we add to this the sums expended for social and cultural needs, the total will constitute over  $\frac{4}{5}$  of the government budget.

The three main sources of the Soviet State budget are derived from the collectivised industries, from Soviet trade and from the mobilisation of public means. From the first source the revenue received in 1932 will be equal to 10.5 milliard rubles, turnover tax and revenue from Soviet trade together give the figure of 19.2 milliard rubles and the mobilisation of public means equals 8.9 milliard rubles. In the last figure taxes make up  $\frac{1}{3}$  of the revenue and the remaining  $\frac{2}{3}$  are volun-

tary loans. The popularity and success of financial measures in the USSR are shown by the fact that the plan for mobilising public means in 1931 was carried out 105%.

$\frac{2}{3}$  of the total deposits in 1932 cover the government budget while the remaining  $\frac{1}{3}$  is for a credit system for utilising the internal resources of various enterprises.

12 milliard rubles are spent on the heavy, light, timber and food industries, 4.3 milliard rubles on agriculture, 3.7 milliard rubles on transport and 3 milliard rubles on housing and communal needs.

The total sum of expenditure on social and cultural needs, taking into consideration that sum which does not go through the government budget of the USSR, constitutes 9.4 milliard rubles. In practice this means the education of 2,000,000 people in the higher educational institutes, in workers' faculties and in the technical schools; 1,700,000 students in factory schools (combination of theoretical study and practical training) and 4,250,000 students in schools of first and second grades.

If we take into account all the types of educational institutions together with the pre-school and out-of-school classes then altogether in 1932 there are 80,000,000 persons who are being educated in the Soviet Union.

Let us now return to the question of how such a tremendous financial programme is being carried out. The success of the financial plan is based upon the huge growth of the public income and upon the interest of the broad masses in the realisation of the plan for socialist construction.

The strength of the system lies in the methods of socialist competition and shock-brigading which bring out the most active workers in the struggle for the fulfilment of the financial plan as well as help to draw into this work greater masses of people<sup>1</sup>.

Thus in Leningrad social organisations from factories and various concerns, with the motto "the campaign of the millions", took part in mass measures for the realisation of the plan.

The financial campaign put on by the youth of the Middle Volga and the Ivanovo industrial region gave splendid results for the first quarter of 1932.

<sup>1</sup> See the article on socialist competition in the 1st number of our magazine for 1932.

The trade-union of the finance and bank employees composed of 160,000 members organised a special campaign for the purpose of establishing the best accounting methods.

The activities of the scientific research institutes, of the higher educational institutions, and technical schools are closely connected with the operative work of financial firms.

Of extreme importance to the financial system is the method used in all spheres of industrial and cultural development: works and factories taking on the "patronage" over government concerns. The Electroavod, one of the largest industrial giants of Moscow with its 23,000 workers and an output of various products, took the patronage over the central financial apparatus.

By taking patronage over a concern, we mean the part taken by workers in checking the personnel of a firm, as well as estimating the quality of work produced.

In this instance, the workers set themselves the task of helping the People's Commissariat for Finance to fulfil the government loan, to collect dues for the co-operatives etc.

In connection with the patronage system another important method has been found; it consists in that workers from various factories, without giving up their permanent job, take an active and responsible part in the organisational and operative work of large Soviet institutions.

In their turn the experts of the People's Commissariat for Finance help the factory which is its "patron" in organising its accounts according to the business accounting methods<sup>1</sup>. For example, in the polishing brigade of the wolfram department of the Electroavod, there is a business accounting contract which was drawn up by the experts of the People's Commissariat for Finance and accepted at the production conference of the workers.

From the above it follows that the various factories and works as well as the financial concerns of the USSR form one unified mass organisation which works unswervingly toward the creation of a financial base for the plan of socialist construction.

<sup>1</sup> See corresponding article in the 2nd number of our magazine for 1932.

# STATE INLAND CREDIT AND SAVINGS BANKS' BUSINESS IN THE USSR

By I. Pavlov

State Inland Credit and Savings Banks' business in the USSR are organically bound with the socialist economics of the country, with its social and political conditions which create an exclusively favourable situation for a wide development of the social activity.

The State budget of the USSR is the budget of the socialist construction. Loans issued by the Soviet government facilitate the State to build new industrial and agricultural units with an income sufficient not only for the settlement of loans but leaving a balance for creating new values which secure further development of national economy and the welfare of population.

The rate of development of economic and financial construction in the Soviet country and its dynamics explain the rapid growth of the State Inland Credit and Savings Banks' business.

In 1931 the national income had been increased by 13,2%; in 1932 the increase should be 30%. Reaching this rate means that the national income during the period of 4 years of the Five-Year Plan is almost doubled.

The following figures can characterise the growth of money income of the population: in 1930 — 31.4 milliard rubles, in 1931 — 43.5 milliard rubles and in 1932 — 53 milliard rubles.

The total of wages' fund in 1931 reached 21 milliard rubles against 15 milliards of the previous year. The rate of wages in 1931 on the average rose up to 18%.

The growth of money income of the rural population was: in 1930 — 13.2 mld. rbls, in 1931 — 19.1 mld. rbls and in 1932 — 22.4 mld. rbls.

The great successes of the Five-Year Plan excites a mass movement towards the increase of the voluntary funds.

According to the general programme for the mobilisation of the population's resources obligatory payments were only: in 1930 — 48%, in 1931 — 44% and in 1932 — 36%.

The chief holders of the State securities of the USSR are the workers, office employees and the working peasantry. The other part of holders consists of co-operative craftsmen, artisans etc.

Great activity of masses in the course of fulfilment of financial plans finds its

practical application in a great number of permanent public organisations in a form of "Assistance Committees for State Credit and Savings Banks' business".

Such committees are working directly in the factories, offices, collective farms, co-operative stores, village Soviets, etc. Millions of active workers are concentrated around these committees, helping them in the distribution of loans, drawing of investments and establishing the best system of service for the bond-holders and investors.

Campaigns for the distribution of loans, drawing of investments, better service for the holders of bonds are growing into an extensive mass movement. The widest strata of the population and a great number of diverse public bodies are taking part in this movement.

Subscriptions to loans are paid out of the income of the working population.

These payments are made out of the current income of the working masses, which is secured by the steady improvement of the economic conditions of the population, complete abolition of unem-



Evening Savings Bank in Kyzil-Arvat (Turkmenistan)



The drawing of the "Five-Year Plan in four years" loan in Ukraine. Decoration of the building where the drawing takes place

ployment, increase of wages, social insurance against disablement, improvement of cultural and living conditions etc.

Purchase of bonds for ready cash can be made in any of the Savings Banks.

Workers and office employees can obtain bonds on the deferred payment system through the factory or office where they are working. Under this system the selling value of the bonds does not increase.

The management of the given factory or institution summarises all applications from workers and employees into one joined application and presents same to a corresponding Savings Bank with an instruction to satisfy each separate subscriber. Subscription to a loan for the whole collective for total amount made out of various amounts of applicants involved is called "a collective subscription".

Workers of other categories besides those above stated make their collective subscription through various collective farming, co-operative and public organisations. Such form of subscription is the most popular.

Rural population pays the subscriptions out of income raised owing to the improvement of economic conditions, owing to the socialist reconstruction, owing to the participation of village in the industrial construction. The branching system of Savings Banks is in close contact with the population.

At the beginning of 1932 there were 58,912 Savings Banks, and a majority of these banks were established in the factories, new constructions, offices, etc.

The system of Savings Banks in the USSR is the principal credit institution established for the purpose of involving all great free resources of the population into the work of socialist construction.

All work in connection with the distribution and settlement of loans<sup>1</sup>, also the life insurance business are carried through the Savings Banks. Besides this work, Savings Banks are called to attend to all mass financial operations of the population (cash transactions between the population and State institutions or public organisations — payments and receipts by cash).

The State Inland Credit and the State Labour Savings Banks are existing only 10 years, but the rate of their development is showing swift progress of the national economy in the USSR.

In 1931 the total amount received against the principal loan emissions was 1,635 million rubles with the increase against 1930 by 102%. The increase of personal investments was in 1931 270 million rubles with the increase against 1930 by 150%.

In 1931 the amount of money drawn by loans and investments comprised 21.9% of the total amount of all capital investments put into industry.

In the current year the State Savings Banks and State Credit sets forth a programme of loans for 2<sup>3</sup>/<sub>4</sub> milliard rubles (increase against 1931 by 74%). The amount anticipated for investments — 500 million.

In 1932 the total amount of resources drawn by loans and investments will be 31.1% of the total amount of all capital investments put into the industry.

It is essential to point out that particularly favoured are loans issued for the purpose of financing the socialist reconstruction, which is to be realised according to the Five-Year Plan. The first issue of the Five-Year Plan Loan (including the 3rd Industrialisation Loan) and the issue of the 3rd Decisive Year are distributed for a total amount of 3 milliard rubles.

The loan, financing the gigantic construction of the fourth and final year, receives most warm response among the workers-investors of the USSR.

<sup>1</sup> All bonds of Inland State Loans can be sold foreforeign currency transferred to the USSR and abroad, or for the currency which according to the value exchange legislation in the USSR can be transferred abroad.

Such bonds are furnished with the State Bank's certificates securing the right of a holder to receive all the money due to him against loans in foreign currency at the gold parity rate of chervonetz.

Operations concerning the sale of bonds in foreign currency are effected by the State Bank's branches and their correspondents abroad.

# Literature and Life

## THE NEW TASKS AND THE NEW SYSTEM OF LITERARY AND ARTISTIC ORGANISATIONS IN THE USSR

As a result of the tremendous successes of socialism achieved during the last years, the greater part of the old technical intelligentsia is going over to the positions of the Soviet power. We also witness a decisive turn towards the same positions on the part of the greatest scientists of this country bringing their abundant knowledge to serve the cause of socialism, a turn which became particularly manifest in the new methods of work adopted by the Academy of Sciences of the USSR, now engaged in solving the most urgent problems of socialist construction.

As far as literature is concerned, the same tendency is to be observed in the work of numerous writers supporting the platform of Soviet power. Their active participation in socialist construction finds its expression in their writings (L. Leonov, N. Tikhonov, M. Shaghinian, A. Malyshkin etc.).

For fifteen years of the existence of the USSR tens and hundreds of thousands of workers and peasants got access to science, technics, literature and art. Many new workers have joined the ranks of proletarian literature and art, many new writers and artists came from factories, mills, collective farms.

The land of socialist construction presents unheard-of facilities for a boundless growth and development of creative power of the broad toiling masses in all fields of culture.

In the light of these successes of socialism, of the growth of a new, proletarian intelligentsia, and of the strive of the old intelligentsia towards the positions of socialism the recent decision of the Central Committee of the Communist Party of the USSR reproduced below acquires a historic importance.

## ON THE REORGANISATION OF LITERARY AND ARTISTIC BODIES

(Decision of the Central Committee of the Communist Party of the USSR)

The Central Committee states that on the base of the great achievements of socialist construction considerable advance has been made in the field of literature and art for the last few years, qualitatively as well as quantitatively.

Several years ago, when the influence of hostile elements, who became especially active during the first years under the New Economic Policy, was still considerable in literature, and the ranks of proletarian literary workers were rather weak, the Party promoted in every way the setting up of new proletarian literary and artistic organisations and the strengthening of the existing ones in order to give a firm footing to the proletarian writers and workers in art.

At present, when cadres of proletarian literature and art have grown up, when new writers and artists have come from the

factories, mills and collective farms, the bounds of the existing proletarian literary and artistic organisations (such as the United Associations of Proletarian Writers of the USSR, the All-Russian Association of Proletarian Writers, the All-Russian Association of Proletarian Musicians etc.) are becoming too restrictive and hindering the creative work in its onward sweep. Thus the danger arises that these organisations from centres mobilising Soviet writers and artists around the problems of socialist construction may change into isolated circles, torn away from the political tasks of the day and from the numerous groups of writers and artists sympathising with socialist construction.

Hence the necessity of a corresponding change in the system of literary organisations and an extension of their field of activity.

Proceeding from the above the Central Committee decides:

1. To liquidate the Association of Proletarian Writers.

2. To organise all the writers supporting the platform of Soviet power and willing to take part in the work of socialist construc-

tion into a single Union of Soviet writers with a communist fraction in it.

3. To carry out a similar reorganisation in other branches of art.

4. To charge the Organisation Bureau with the elaboration of practical measures to carry this decision into life.

## TOWARD THE ART OF CLASSLESS SOCIETY

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### SOVIET WRITERS AND ARTISTS ON THE DECISION OF THE CENTRAL COMMITTEE OF THE COMMUNIST PARTY

#### A. Dorogoychenko.

The decision of the Central Committee is an expression of the general attitude of the Party and the Soviet power towards the intelligentsia. It is the practical application of J. Stalin's thesis on the old and new intellectuals to the workers of literature and art.

The decision is a new proof of our strength in the field of art, and a convincing proof of the ever growing range of creative work in the USSR.

The development of Soviet literature and art is entering on a new, higher stage. Days are to come when socialist competition will be extended to literature and art, when books will vote, when we shall witness the creation of Magnitostroys of literature, worthy equals of the giants of socialist construction.

The decision carried on by the Communist Party of the USSR expresses the exclusive tact and the great confidence it places in the masses of writers and artists of our socialist country.

#### L. Seifullina.

The merging of all the literary organisations into one powerful union will, no doubt, promote the development of activities in its different sections. And this is to be welcomed. The sections should pay much attention both to the specific laws of our production and to each individual writer.

We do not recognise art for the sake of art, as we do not recognise art disconnected with politics. It is quite clear to us that if an author writes about a swallow he

knows very well, where this swallow will fly to. And we also know that it always flies in the direction preferred by the author himself.

The decision of the Central Committee concerning the literary and artistic organisations is a trustworthy pledge of a further deepening of the channel the whole Soviet literature is flowing in.

#### N. Ognev.

Even mathematical verities undergo changes. I am not speaking of Einstein's theory here; I am speaking of the two parallel lines along which the proletarian literature and the creative work of the literary allies have hitherto developed in the Soviet Union. These parallel lines are steadily drawing together finally to fuse into one single line, that of the literature of the classless society.

#### V. Lidin.

The decision of the Party to set up a single union of Soviet authors makes each individual writer face the problem of his own creative work. For the creation of a unified literary organisation will help the creation of a great literature worthy of our epoch.

An author's sympathy for socialist construction reveals itself in his writings, in his work devoted to the cause of this construction. Further readjustment of our conscience and our creative work is what this historic decision of the Communist Party means to each of us.



## **E. Lubimov-Lanskoj,**

Stage-manager, Honorary Artist of the Republic.

The decision of the Central Committee falls in with the general attitude of the Party towards the intelligentsia which is eager to help actively the work of socialist construction. It is an act of political confidence in this intelligentsia and it stirs the broad circles of workers in art and literature to new creative efforts.

## **A. Goldenveiser,**

Professor of the Moscow conservatoire, Honorary Worker in Art.

The exceptional confidence that has been placed by the Party and the Soviet power in the artists makes them face serious obligations.

Composers have to make every effort in order to create music worth of our epoch and calling forth a vivid response from the broad masses of toilers.

Soviet musicians have to face and solve very responsible problems such as the education of new artistic cadres, a critical assimilation of the cultural heritage, the mastering of the technique of a true composers' and performers' craftsmanship.

## **K. Yuon,**

Painter, Honorary Worker in Art.

The decision of the Central Committee with regard to literary and artistic organisations represents first and foremost a highly important act of confidence in the "fellow-travellers" in art.

The very fact of this confidence rouses the enthusiasm of all workers in art devoted to the cause of socialism and the recently carried decision opens up new horizons to their creative work.

Creating a single and general sphere of activity for all representatives of Soviet Art, the decision of the Central Committee creates also a base for the socialist competition of workers in art.

## **LITERATURE AND PLAN**

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By M. Shaghinian

There are writers in the West who, when touching upon the question of labour and production, invariably assume a tone of pious indignation against division of labour, or rather the consequences which result from it in human psychology. The growth of productive forces and the steady advancement in culture divide labour into infinitely small processes of production, as a result of which a worker repeating all his life anyone of the simpler operations gradually turns into an automaton. For, when a worker does not see the whole product of his labour and is neither benefited by nor concerned in the entire scheme of production, then division of labour does lead to automatism.

There is division of labour in our country, as indeed there must be, for it is an essential factor in the development of a society. But instead of the bourgeois tactics of keeping the worker isolated, and out of touch with the work of the factory as a whole, instead of making a blind automaton of him, conditions are created here which bring the worker into a close and harmonious relation to production

as a whole, making him responsible for his job not merely as an end in itself, but in its relation to the whole of production.

There exists a strong link between the smallest and the largest branches of our industries. Now the question naturally arises: in view of such a co-ordinated plan, and the interdependence between the whole and its separate parts—is it possible that a worker engaged even in the simplest operations of production could fail to see the relation of his task to the factory as a whole and be uninterested in the result of his work? Certainly not. And not for that reason only, that he feels connection between each small task and production as a whole morally, but also because it is an actuality which becomes obvious in production itself. The worker cannot help feeling it as he could not help feeling the electric current, if he were connected with the circuit.

As proof of this let me cite an event, simple in appearance but really of deep significance, — and in our time one could give many such examples, — the meeting between men working on a certain build-



Marietta Shaguinian, an outstanding Soviet writer, author of the novel "Hydro-central", which is considered by Soviet critics one of the best literary works dealing with socialist construction in the USSR

ing site with the workers from a factory providing them with equipment.

From this meeting it became evident that Soviet workers do not look upon their work as a mere fabrication of single details having no relation to anything else, but on the contrary look upon it, in the first place, as work on the co-ordinated whole represented by the order in hand; in the second place, as work on the co-ordinated whole represented by the hydro-electric station for which this order is destined, and in the third place, as work on the co-ordinated whole represented by the plans for establishing socialism in our country.

Where will you find in the USSR a worker crushed by the blind automatism of labour? That type is now extinct. What has become of the craftsman who with his own hands finished the pair of boots or a hat, an axe or a jar? What has become of him — the object of regret for romanticists, and people dreaming of small private enterprises, this Russian temptation, which

Lenin in his time fought so passionately? He also is extinct. Not only has he ceased to exist in practice, but in theory too. For the so-called complete product of his labour is incomplete and is merely the product of a private trade. The complete product can be, and is only achieved in a socialist scheme of production.

This consciousness of co-ordination in production takes the worker far beyond the sphere of the mere technical operations of his work. Figuratively speaking, it makes the worker seem as though he were million-armed and million-legged, so wide and general is his interest in the work of thousands of his comrades, whose work he feels in part is his own work. He perceives the link between the various processes of production and a co-ordination of the whole plan looms up before him — a co-ordination not only in production itself, but in the use made of it, and its wide application far beyond the factory walls out upon the limitless spaces of the Soviet Union.

What, then, is the attitude of Soviet writers toward the question of labour and production? Instead of horror before the division of labour and the automatism in which it results, our writers are given the task of portraying the joyous and unique experience of the new man and worker before whom lies the task of building a classless society.

And in order to help this new man to perceive the unity and co-ordination of the great plan, we, the writers, must show in our books that dependence of one part of production upon the other and that unity which distinguish our industries. This is the reason why we go out to the new enterprises and constructions, practically make ourselves part of them, remain at the building site a long time, suffering in their needs and triumphing in their victories. And it often happens that the connection still lives on, even long after the book has been written and published, forcing us, as it were, to participate to the end in its development. For example, this happened to me in the case of the *DZORAGES*<sup>1</sup>.

The role of literature in fostering and strengthening this consciousness of a co-ordinated whole is the part of the Soviet writers in the general struggle for the plan.

<sup>1</sup> Construction of a hydro-electric station in Transcaucasus being the theme of a great novel by M. Shaghinyan, "Hydro-central".

In writing my novel "Russia" I spent several years on exhaustive study for the purpose of finding the fundamental characteristics of the Russian national character, and particularly stressed those negative traits which forced this nation to remain in a state of political stagnation longer than any other.

General passiveness, a laziness to move, to struggle, weakness, a mystic frame of mind, an ability to a short spurt of activity, but utter incapacity for intensive, uninterrupted effort, I took as the basic characteristics of the Russian character.

I, as a student of the psychology of nations, during the period of the revolution could not help being deeply impressed by a manifestation of an entirely different character. Whence came the capacity to prolonged and for a period of fifteen years uninterrupted effort, the unremitting adherence to the once chosen line and the motto of struggle in place of former non-resistance?

Now the basic traits of the national character have ceased to be basic and the acquired characteristics have given life an entirely new aspect.

I perceived how the small numbers of active workers grew into hundreds and thousands, how the national character underwent a radical change and how the acquired characteristics showed a marked tendency toward internationalism thus still more redeeming its sin of allowing itself to remain longer than any other nation under the yoke of an autocratic government.

This is a breathtaking theme... The first time I felt it especially clear was when I came to the construction of the Auto-Plant in Nizhny-Novgorod.

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Nizhny-Novgorod, birthplace of Gorki and of Korolenko, Volga, Vetluga, Kerzhenets, Unzha... What romantic and poetic names!

Before one's imagination rise the austere outlines of hermitages and cloistered within its walls, removed far from human existence, stern long-bearded men, and women in black and white kerchiefs on their heads. One hears a cheerless whisper go through the tree tops.

The Nizhny-Novgorod district was an area of mysticism in the past, the land of poten-

tial wealth. This was once the home of the champions of capitalism and of their virtual slaves — the longshoremen and the Volga boatmen with their plaintive songs.

This was Russia, Russia with all the boundlessness of its space covered with forests, swamps and mighty rivers.

Untold wealth lay unexplored in the huge tracts of land in the Volga region.

Capitalists did not care to risk their fortunes which were anyway too small for undertakings on such a scale as has become possible nowadays.

The rich Omutninsky district with its iron foundry and its iron and phosphorite deposits had no railway. The capitalists had no other aim than to multiply their wealth in those enterprises which were started by their ancestors. These were the fishing and shipping trades.

The life of the Volga merchants had its own specific pathos — a pathos of wild orgies and uncontrolled temper and the prodigal casting about of money after successful transactions involving huge fortunes. This was made the subject of numerous songs and stories.

The present pathos is different. It is the pathos of conversion of swamps into sources of energy and light. The creation in one year of an auto-plant and a town around it with a population of 80,000. Moreover, in the near future the conversion of the gradually shoaling Volga into a mighty river by means of dams and powerful electric stations.

The Nizhny-Novgorod region is becoming one of the most important construction centres of our Union. The natural wealth of this region explains this. The deposits of iron ore in the Omutninsky district alone is calculated at 14 milliard tons. There also are found the richest beds of phosphorite and bituminous shale.

The mountain region over Oka contains about 3 milliard tons of iron-ore and lumber to about 13,000,000 hectares. There also are found deposits of limestone, gypsum and alabaster. In addition to all this there is the mighty energy hidden in the Volga. And all these secrets of nature are now being probed into and brought out to serve man.

Breathtaking as is the perspective, even more so is that which has already been accomplished, as it proves these perspectives

attainable. What private capital could not do, the victorious proletariat is now doing.

Where not so long ago were deserts and swamps now have risen the auto-works, the paper-mill of Balakhna, the latter equipped with machines of a type of which up to the time when the factory was constructed there were only seven in the whole world. We have our own Nizhny-Novgorod electric station.

In place of what once was Russia, now we have the USSR.

But where do I come in as an artist? What is my place and what is my role?

Would not the now dried swamps have been fitter subjects for a writer — those swamps where in spring, at dawn, in the small thickets of birch trees where the snow has just melted, the black grouse

locked? Can one speak about a wilderness of stone and iron in the same living vivid language that one can about forests? Art is weaker than reality — when it deals with objects that are visible.

But one soon understands that the writer is needed not so much for describing the visible objects as for bringing out those unseen.

I felt myself redeemed when I perceived these unseen hidden objects; the inner process going on in old Russia which is giving birth to the USSR; the mysterious and yet palpable force which is changing the character of the whole nation. And I saw how all along the front the old character is dying and the new one is being born creating "visible objects" on a scale and with a rapidity never heard-of before.

## TO THE MEMORY OF PROFESSOR P. KOGAN

A prominent man of letters, professor P. Kogan, died suddenly in Moscow. His name, widely popular in the Soviet Union, was also well known abroad.

P. Kogan was born in 1878. He graduated the faculty of history and philology in the Moscow University, where he had worked chiefly under the direction of a prominent Shakespeare scholar, professor N. Storozhenko. After the completion of his university course, P. Kogan began his pedagogical, scientific and literary career.

A specialist on West-European literature, Kogan was at the same time a good connoisseur of Russian literature, having carefully studied everything new in this branch. He wrote a great number of



books, pamphlets, critical reviews, prefaces, etc. His general reviews of literature, such as the "Essays on the History of West-European Literature" in 3 volumes (the first volume has run into 9 editions) and "Essays on the History of Modern Russian Literature", are especially well known and popular.

From the number of other important works of this scholar, we must mention such books as: "Romanticism and Realism in European Literature of the XIXth Century" (1914); "Literature of the Present Years" (1924); "Proletarian Literature" (1924); "The Red Army in our Literature" (1926); "Our Literary Discussions" (1927); "Literature of the Great Ten Years" (1927); "M. Gorky"

(1928), and many others. In these books as well as in his critical articles, we always see P. Kogan as an ardent partisan of the Marxian method in literary science. He considered all literary phenomena in their dependence on economic conditions and in close connection with science, philosophy and social-political ideas of the given epoch. During the pre-revolutionary period, Kogan had to fight the idealist and mystic tendencies in the Russian literary criticism. His works, written in a clear and distinct language, had a large audience of readers.

The great merit of Kogan was also in acquainting the Russian reader with the literature of Western Europe.

P. Kogan prepared a text-book on the history of West-European literature. Translations of the works of many prominent writers edited by him were published with his prefaces.

At present an authorised translation of the works of Romain Rolland edited by Kogan is under print. His appreciation of the prominent French writer was very great, and in his articles he expressed this appreciation and sympathy.

Kogan was a very good teacher, a talented lecturer, always attracting large audiences. Up to his last days he gave lectures and reports, directed the work of students and took an active interest in the preparation of new cadres.

But the work of Kogan was not confined to the scientific, literary and pedagogical branches. Since the October Revolution, he has taken an active part in the cultural construction of the Soviet Union. Kogan worked at the People's Commissariat for Education as chairman to the scientific-art section of the State Learned Council, he was a founder and the first president of the State Academy of Arts.

Having been an enthusiast of the October Revolution, joining the proletarian revolution completely and irrevocably, Kogan helped considerably in the task of attracting the intelligentsia into socialist construction.

P. Kogan was closely connected with the Soviet Union Society for Cultural Relations with Foreign Countries and actively participated in its work.

And the role of P. Kogan in the development and strengthening of our cultural connections with abroad deserves special attention if we consider his many-sided and varied career. The part taken by Kogan in the organisation of the first Soviet art exhibitions abroad is well known. He was the supervisor and the commissary-general of the exhibitions at Milan, Paris, Venice. We must likewise remember the time when these exhibitions were being prepared. It was a time when imperialistic States were full of the libelous legends, that art was completely destroyed and abolished in the USSR. Our exhibitions clearly refuted all these malicious and fantastic concoctions. And the task which fell to the lot of Kogan was very difficult. He had to answer endless inquiries, to give interviews, to write articles in the foreign press. Kogan directed the work of showing these examples of Soviet art with the greatest tact and knowledge. In his further career, P. Kogan did not cease to participate in developing cultural contacts with Western Europe. P. Kogan used always to come personally in touch with every writer (as Bernard Shaw, Andersen Nexø and others), with every artist, every painter coming to the USSR and to acquaint them with all modern achievements of Soviet art and culture.

His great cultural knowledge, his deep erudition in all questions of literature, theatre, fine arts gave him the possibility to carry out the task of widening cultural relations with great authority.

P. Kogan was well known abroad and was personally acquainted with many prominent representatives of the West-European intelligentsia. The day before he died, we had seen Kogan at the opening of the exhibition of modern Dutch art organised by VOKS in Moscow.

In these days, when the interest in socialist construction in the Soviet Union is daily increasing, when our cultural relations with all countries of the West and East are continuously developing and strengthening, when the information of our achievements on all the fronts of the tremendous construction work should be intensified — the death of P. Kogan is a great loss.



# Soviet Art

## URALS AND SIBERIA IN SOVIET ART

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*A new base of coal and metal is being created in the East of the USSR. It comprises such gigantic combines as the Magnitostroy in the Urals, Kuznetskstroy in Siberia and other large industrial constructions. Many new factories are being built there and around them new towns spring up.*

*The workers on these constructions find a new life here. They participate in the most complex production processes — they strive to raise their intellectual level and they create new conditions of life and labour. In a previous number of our review we have already written about the life of the workers at Magnitostroy.*

*Below we print the appeal of the most outstanding Soviet writers and artists which bear witness to the fact that the most outstanding representatives of Soviet art respond most readily to the cultural needs of the industrial workers.*

### TO ALL MEN OF LETTERS AND ART

The Party at the brilliant suggestion of its leader, J. Stalin, passed a resolution that a new coal and metal base be created in the Eastern part of the USSR. Work hums in the Urals now where millions of industrial and collective farm workers together with the 200,000 local communists are heroically and unselfishly engaged in bringing about, with a speed never seen before, the realisation of this historic decree.

In the processes of socialist construction tremendous progress has been made by the Ural industrial and collective farm workers in their demands for culture.

The builders of the Magnitogorsk blast furnaces demand a Magnitostroy of art.

We, the writers, poets, composers, artists and actors consider it our vital duty

at the present stage of development in the Soviet art to reflect in our works the gigantic work of construction going on and more particularly the construction in the Urals.

This task should occupy the same place in the Soviet art as the Urals themselves hold in the political and economic scheme of the Union.

We appeal to all writers and artists to make the theme of their artistic work the great socialist construction now taking place at the Urals.

We feel that by turning our attention to the Urals, the most effective and decisive means are achieved in the way of bringing about definite changes in the minds of the best artists of our Union.

One of the greatest paths to the Magnitostroy of art shall lead through the socialist Urals.

Signed:

Soviet writers:

L. Leonov, V. Ivanov, A. Bezymensky, P. Pavlenko, L. Seifullina, Y. Olesha, M. Shaghinyan, A. Malyshekin, V. Lugovskoy, E. Zozulya, V. Vishnevsky, B. Romashev, A. Fayko.

Artists:

V. Meyerhold, L. Leonidov, I. Bersenev, A. Tairov.

Composers:

D. Shostakovich, A. Mosolov, M. Frolov, B. Zolotaryov.

Painters:

Y. Slavinsky, E. Lvov, F. Modorov, K. Shukhmin, N. Maslennikov.

## A ROAD WHICH IS NOT MARKED ON ANY MAP

By N. Oruzheynikov

"You are near, distant socialism", recently wrote the well-known poet Boris Pasternak.

The social landscape of the country is rapidly changing.

"Russia, poor, beggarly Russia", engraved on the pictures of Levitan, expressed in the bitter poetry of Block and in the works of whole generations now stands up as a country of wonders. The geography of the Soviet Union is vastly different from that recent prison of the peoples, Russia, not only because the boundary lines have changed, not only because dozens of autonomous regions and republics have grown into existence.

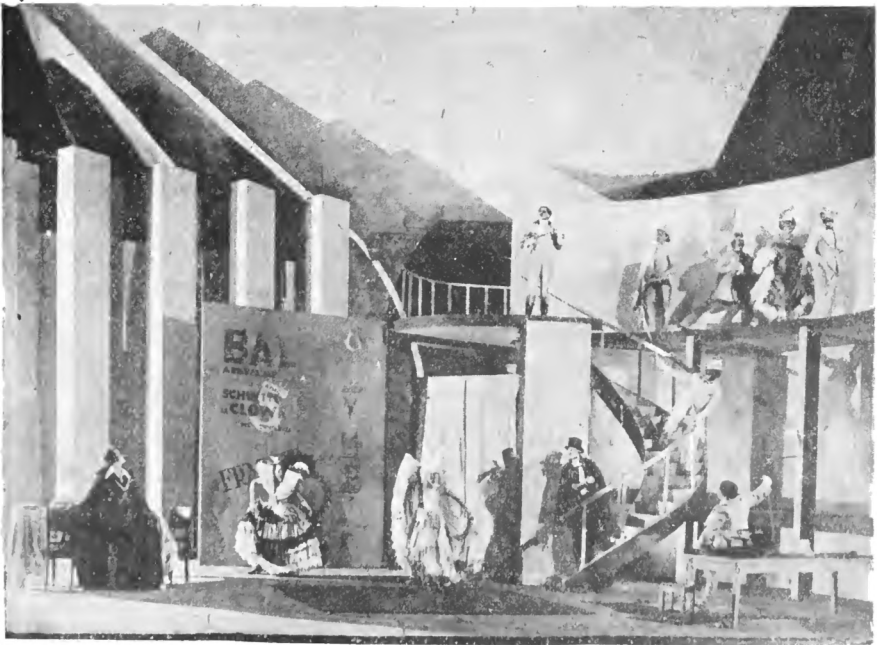
Gigantic construction work has literally changed the face of every corner in the country.

When Marietta Shaghinian in her "Hydro-central" shows us a mighty power station, radiating electric current, which will penetrate into the wild clefts of Ar-

menia, or when Leonid Leonov in the "River Sot" tells us a story about a paper-mill, which has disturbed the lonely thick forests, we have here the works of writers, for whom the reality appears transformed and changed by the construction of a new socialist world. And here is the birth of a new subject-matter, which is also developing in the Soviet drama. It is the subject of intelligentsia and socialism.

The drama reflects the reformation of intellectual conceptions, the reformation which playwrights, being a part of the intelligentsia, have experienced personally.

The playwright is influenced by the growing attractive power of socialist construction which makes him feel that outside the new social forms there is no way for true creative work, that socialism means a tremendous development of the intellectual forces of mankind.



The "List of Benefactions" at the Moyerhold Theatre. Scene in the Music-hall

First attempts of the Soviet drama to reveal the relations of the intelligentsia and the proletariat, building up socialism, have been very modest.

Generally, such attempts represented only a statement of a change in the feelings of those specialists, who having before belonged to the privileged classes are attracted now by the creative construction work.

Such is "Engineer Merts" by L. Nikulin, where we find the steadfast type of a specialist who has finally and irrevocably chosen his new road.

Such is the play by Kissin "Life is changing". An economic wrecker and an honest specialist, an enemy and an enthusiast of revolution—such was the contents of the majority of plays, devoted to the subject.

But these plays did not yet depict the main essence—the development of relations between the intelligentsia and the proletariat in the USSR; they did not describe the departure of large numbers of intelligentsia from their old positions of mistrust and waiting. It should be stressed, that not only those, who from the very beginning have bound up their fate with that of the proletariat, but also those who have tried to remain silent and to "wait", are now whole-heartedly participating in socialist construction.

Life itself shatters all prejudices.

A play of Y. Olesha "List of Benefactions", staged by the prominent artist of the Soviet theatre, V. Meyerhold, has caused a storm of controversy all over the Soviet Union.

In the chief character of the play—the actress Helen Goncharova—the author has once more called to life the subject of "Hamletism", of the inner instability of mind which finally brings the situation of "between the devil and the deep sea."

Helen is passionately fond of Art. In the role of Hamlet she feels the charming music of sentiment, the sweet little voice singing in the human soul, the voice, which is brighter and fresher than all the thunder and din of the actual present life. Goncharova goes abroad, where the surrounding atmosphere seems more congenial to the efflorescence of her images and her ideas. But the waves of actual life throw her on the bare and stony shores: she meets business men and cocaineists, cynics and dullards, instead of those troubadours of Art, of whom she has dimly dreamed. The blow of disillusion is merciless.

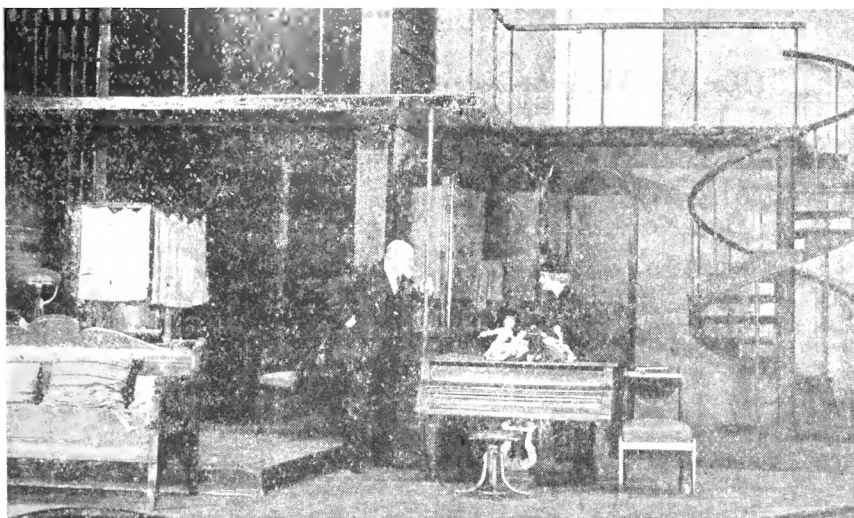
But Helen is faced with the other side of the question: the intense struggle which carries her away. She perishes, struck down by a bullet fired by an agent provocateur.

Helen Goncharova is not a typical character. Soviet artists, who are joining the camp of socialism, are influenced and convinced by the gigantic construction work, going on in their socialist mother country. Contrary to Helen Goncharova with her tragic end, they understand, that the true Art and its development is not possible only in the country, which is creating new values in all branches of life and culture. Though the play does not reveal the problem in its true aspects it is nevertheless noteworthy, as a sign



"Fear" at the Moscow Art Theatre. Scene of the discussion. Clara (Knipper-Chekhova) makes her speech. At the extreme left Prof. Borodin (Leonidov)





“Fear” at the Moscow Art Theatre. First act. Prof. Borodin meets the old lady whom he had loved in his youth

of decisive change even in the most refined and subtle strata of the intelligentsia.

A. Afinogenov in his play “Fear” has chosen as his hero a thinker, a champion of science. Clad in the armour of exact knowledge, armed with the weapon of scientific analysis, professor Borodin seems to himself a Gulliver, around whom numberless Lilliputians are swarming. Scientists must govern the world. According to Borodin, it is not the class struggle, neither the ideals of socialism, but absolute positive reflexes that determine the actions of mankind.

In working out his “theory” Borodin sincerely believes, that he has nothing to do with politics. Science is above classes. The author of the play, who is a communist, does not try to make the image of Borodin any poorer or lower. We have here a man of powerful mind, a man of high moral standards, but a man made blind by the cataract of old prejudices and misconceptions of the meaning and importance of science. Borodin feels himself a giant, but proves to be a pygmy. His laboratory, and his experiments, directed towards establishing his theory, are provoked by a group of counter-revolutionaries. These men, who had flattered Borodin with their seeming veneration, blame him for all their crimes, as soon as they are touched by the chastising hand of Justice.

Borodin has to check up all his accustomed moral conceptions and ideas, all his

scientific principles. A grain of doubt is thrown into his mind on a dispute where his professorial wisdom is opposed by the voice of revolutionary practice.

An old partywoman, Clara Spassova, defeats the philosophy of Borodin, using simple examples of her experience as a fighter. Fear, declares Borodin, is the motive power of the world history. But every revolutionary is a bearer of fearlessness, replies Clara, and fearlessness fights fear and defeats it.

After the shameful renunciation of his friends the grain of doubt begins to germinate in the mind of Borodin. He wants to work honestly and truly. We shall not touch here on the defects of the play or show how by means of some characters of new scientists Afinogenov justifies the change of Borodin<sup>1</sup>.

It is very interesting and characteristic that the play was staged with deep love and carefulness by the Moscow Art Theatre, which for a long period has reflected all the hopes and aspirations of the Russian intelligentsia. The fate of Borodin is a symbol of the general road of honest scientists, technical workers and artists in the USSR. The road, which has not been marked on the maps of the past years. The road leading to socialism.

<sup>1</sup> For more details see the article in No. 2—3 of our R view.

# THE OPERA SEASON OF 1931/32 IN MOSCOW

By G. Polianovsky

Interest in opera is ever on the increase in Moscow as well as throughout the whole Union. Before the war there were two opera theatres in Moscow; now there are six: the Grand Theatre, the Affiliated Grand Theatre (formerly the Experimental), the K. Stanislavsky and V. Nemirovich-Danchenko Theatres, the Radio-Opera and the District Operatic Theatre directed by Y. Lapitsky. This last theatre has no special playhouse but gives performances in the district workers' clubs and Palaces of Culture. The work of the other five theatres is chiefly based upon their central premises but their casts also give sometimes performances in different workers' cultural institutions. Every evening over 6 thousand workers enjoy operatic performances in Moscow.

During the season of 1931/32 in Moscow the following eight new operas were played: "The Golden Cock" by Rimsky-Korsakov (Grand Theatre and Stanislavsky Theatre), "Othello" by Verdi (Grand Theatre), "Turandot" by Puccini and "The Pskov Maid" by Rimsky-Korsakov (Affiliated Grand Theatre), "The Sorochinty Fair" by Mussorgsky (Nemirovich-Danchenko Theatre), "The Marriage" by Mussorgsky and "The Stone Guest" by Dargomyzhsky (Radio-Theatre).

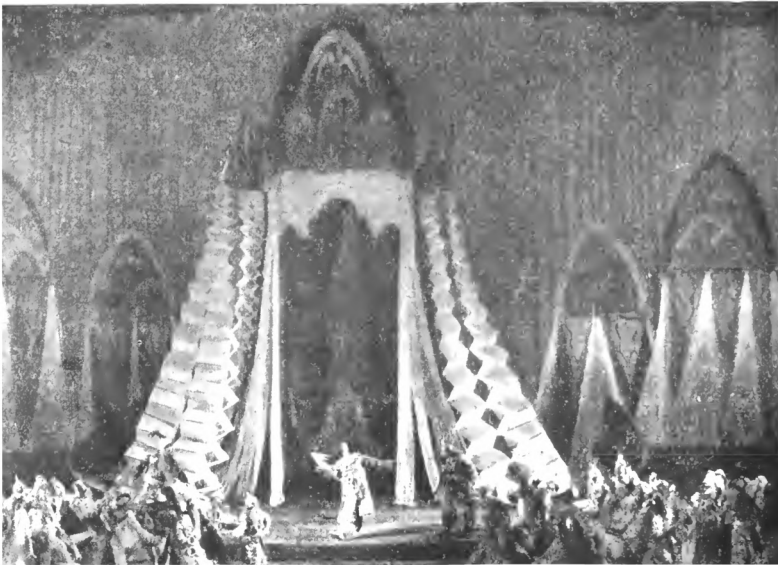
These productions show clearly the general direction followed by Soviet opera:

revival and critical familiarisation of the best heritage of old musical culture, as an accumulation of experience necessary to create new grandiose works of musical and scenic art, works that would adequately reflect the great epoch of socialist construction and cultural revolution in the USSR. The recently declared competition for the best opera and ballet to be written to the XVth anniversary of the October revolution is pursuing the same aim.

"The Golden Cock" was produced at the Grand Theatre about the end of 1931.

This opera of Rimsky-Korsakov's has always been considered a malicious satire on tsarism.

Rimsky-Korsakov belonged to a group of intellectuals, fairly radical for its time and realising perfectly the absurdity of absolutism. Of course it was not monarchy as a principle he was objecting to, but only the most stupid, senseless form of tsardom. In "The Golden Cock" this idea was expressed in an artistic form. As a matter of fact this masterful opera is not so much a satire directed against the tsar and his retinue in general, as a joke making fun of the type of tsar as Dodon — a puffed-up chump whose sole desire is to eat and to sleep to his heart's content. The director Smolich added a symbolical meaning to the images of this simple fairy-tale, hyperbolised them, thus creating a real satire



Moscow  
Grand  
Theatre  
"The Golden  
Cock"  
Second act

not always justified by the material of Rimsky-Korsakov's opera. It was for this reason that the production called forth the protests of some Soviet critics. The Soviet theatre-goer expected the producer of "The Golden Cock" to disclose and to emphasise on the base of a critical approach the elements of political and social satire present in the work of the composer, without exceeding however the limits of his musical material, text and general idea.

The production of the "Golden Cock" at the Stanislavsky Theatre was the result of a year's work of the theatre. K. Stanislavsky himself directed the production. The producers succeeded in revealing the satirical meaning of the opera. As far as the performance is concerned one should mention the outstanding clearness of delivery peculiar to the soloists as well as to the chorus of this theatre. The drawing of characters is also of special interest; it was done with great care and vividness, as for instance the tsar's house-keeper Amelfa officiously nursing Dodon and in his absence assuming the reins of government not only over the household of the tsar but over the country. The role of the Shemakhan tsarina has been given a new and very interesting interpretation. Instead of the banal type of an "oriental beauty" we see a clever, malicious, sarcastic charmer enjoying her power over the stupid lascivious old man spell-bound by her beauty.

The scenery of "The Golden Cock" in the Stanislavsky Theatre was designed

by two artists. One of them, Ivanov, used for the settings of the 1st and 3rd acts the style of popular illustrations to old Russian tales. Sarian, the second artist, created a very peculiar and curious design for the phantastical part of the opera: the tent of the Shemakhan tsarina, her dreams, etc.

The second production of the Grand Theatre was "Othello" by Verdi. The choice of this opera, which is perhaps the best of Verdi's works, must be deemed most successful. A careful and cultured realisation of Shakespeare on an operatic stage is in itself an event of no small importance. The producer, Smolich, was right in laying stress upon the main idea underlying the opera, namely the struggle of feelings in a man, absorbed by his personal inner existence, torn away from problems of a higher, social order. Othello as an incarnation of jealousy, the Moor, whose human dignity was painfully injured and who becomes the victim of infamous gossip, is also opposed in the production to the representatives of the white-skinned gentry.

All the merits of Verdi's music, which had imbibed the best part of Wagner's influence, all the while preserving the freshness, warmth and spontaneity of Italian melody, found their expression in the performance.

Much attention has been paid to the scenic design, done in a very grand and pompous style. The painter P. Sokolov, mastered his task with much taste and craftsmanship.

Moscow  
Grand  
Theatre.  
"Othello".  
Second act





“Turandot” at the Affiliated Grand Theatre.  
The Chinese emperor with two bondswomen

Both new productions of the Affiliated Grand Theatre — “Turandot” by Puccini and “The Pskov Maid” by Rimsky-Korsakov — should be regarded as definite successes.

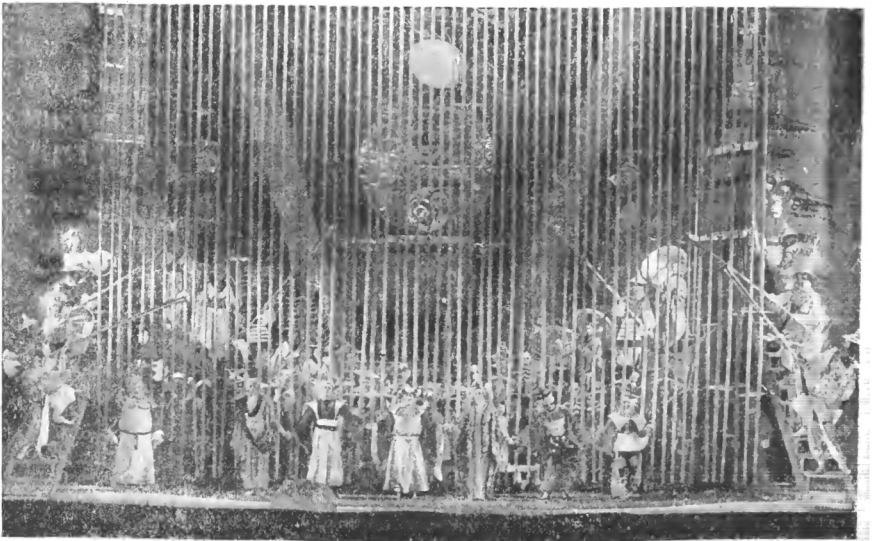
The producer L. Baratov, a recent acquisition of this theatre, is quite familiar to Moscow theatres audience through his work in the Nemirovich-Danchenko opera. In “Turandot” he created quite a festive, brilliant performance which impresses the spectators not only as a beautiful spectacle but also as a fascinating one.

The scenic design of the production deserves special notice. The painter Rabinovich, whose part in the work has been of

no small importance for its success, displayed all his ingenuity and good taste in realising his difficult task: to give an essentially theatrical, gay, fairy-tale China, instead of the gawkish pseudo-exotics, common to many old opera theatres. Irony, conventional grotesque are characteristic of both the settings and the production as a whole.

The producer tried to overcome certain elements in Puccini’s music, namely the serious and even tragic compassion to the “tortured” claimants for the hand of Turandot. But the music itself is yet dominant in the performance, so that not all the ideas of the producer and the designer reach the public. A certain shade of melodramatic mystery is still to be felt in the scene of Kalaf’s dreams. The dance of the hangmen, the guessing of Turandot’s riddles do not express the original conception fully. The producers should have been still more daring in overcoming the somewhat dull though smart statics of the musical turn.

“The Pskov Maid”, produced in the same theatre and under the same director belongs to an early period of Rimsky-Korsakov’s work, and was afterwards repeatedly rehashed and altered by the author. The original version of this opera dates in the early seventies when



“Turandot” at the Affiliated Grand Theatre. First act



“The Pskov Maid” at the Affiliated Grand Theatre. Scene of the arrival of Ivan the Terrible

Rimsky-Korsakov depended entirely on the influence of the “mighty group” (composers Borodin, Balakirev, Serov, Dargomyzhsky and others), was interested in the *n a r o d n i k* movement and dreamed of creating not a simple opera, but a real popular drama. “The Pskov Maid” was originally conceived as a work of this kind, but licence conditions and later on the changes in the general outlook of the artist himself prevented him from developing the opera along these lines.

The subject of the opera is taken from the history of the “free city” of Pskov, its struggle against the tsar, who wanted to bring under his power the hitherto self-governing towns and countries.

The producer emphasised the historical element in the opera, but he was unable to overcome its romantic character to the necessary extent.

The production abounds in highly impressive moments; such is the scene of Ivan the Terrible’s arrival, the confused and frightened crowd shrinking before the life-guards of the tsar; the scene of the *v e t c h e* (popular assembly), the dance and play of the girls, and others. All the passages where music itself suggested vividness and dynamics have found better expression than the static scenes, which resembled somewhat sculptural groups.

Now let us consider the new productions of the younger theatre — the Radio-Opera.

One of them, “The Marriage” by Mussorgsky, completed by Ippolitov-Ivanov, has been already dealt with in the preceding issue of this review. The other is “The Stone Guest” written by Dargomyzhsky. The composer used in full, without any alterations, the text of Pushkin and by talented and careful work succeeded in reaching a perfect rhythmical harmony between words and music. The reserved but expressive accompaniment of the orchestra underlines the recitatives of the opera. The story of Don Juan treated by Pushkin with so much genius was interpreted by Dargomyzhsky in the style of naive realism. The production in the Radio-Theatre reveals the intention of the producer, Sudakov, to treat the opera in the style of conventional realism, laying stress upon the vividness of decorative and musical colours.

In “The Marriage” the same producer created a keen grotesque maliciously mocking the philistinism and the bestial stupidity of the depicted personages.

One of the most interesting achievements of the operatic season is the production of Mussorgsky’s “Sorochintsy Fair” in the Nemirovich-Danchenko Theatre. Though the producer Mordvinov and the painter Shifrin could not get rid of some estheticism in their creation, it was still a very original, interesting and bright spectacle.



“Sorochintsy Fair” at the Nemirovich-Danchenko Theatre. The artist Kemarskaya as Parassia

As it is known, the “Sorochintsy Fair” as well as the “Marriage” was left unfinished by the author. The task of completing the “Sorochintsy Fair” was entrusted to two experienced musicians, the well-known Soviet student of Mussorgsky’s work, P. Lamu, who had already effected the restoration of the true “Boris Godunov” and “Khovanshchina”, and to the gifted young composer Shebalin. The latter finished the orchestration of the opera and wrote the lacking scenes on the basis of the author’s drafts. This careful work

was successful. A picture of Gogol’s phantastical Ukraine, full of sun, lively humour, ardent feelings, colour and health — such is the “Sorochintsy Fair” on the stage of the Nemirovich-Danchenko Theatre.

The producers have shown much ingenuity and resourcefulness especially in making use of the simplest scenic accessories. Masterful staging, good singing and perfect acting make of Gogol’s tale, freed from its mysterious and mystical elements, a gay and entertaining performance. This spectacle is a great victory not only for the Nemirovich-Danchenko Theatre, but for Soviet operatic art as a whole.

Eight new operas shown in Moscow during the current season reveal the striving of Soviet producers, painters, conductors and artists, to satisfy the ever increasing demand of the masses of new spectators of whom the Moscow opera houses are full day and night.

Ingenuity of the producers, vocal culture of the actors, soloists and choir-singers are developing, new forms of operatic performance are being sought and found.

Thus even the opera which has always been the most conservative of all branches of theatrical art is not stagnant in the USSR, but strives to reach the heights which the Land of Soviet expects art to reach.

## “THE RUN”

K. Stavsky’s play in the Moscow Realist Theatre

By A. Fevral’sky

“The Run”, the play now on at the Moscow Realist Theatre (formerly the 4th studio of the Moscow Art Theatre) stirred up a great interest amongst the Moscow theatre-goers. The play has been adapted for the stage from a novel of the same name by K. Stavsky. The scenic version was made by the author in collaboration with G. Pavluchenko, who up to this time had worked in the capacity of a scenario-writer.

The action of “The Run” takes place in 1929, in one of the villages of Kuban (in the Northern Caucasus). “That year,” says Stalin, “was the year of radical change all along the front of socialist construction.” The change manifested itself, as it still does, in the sweeping onslaught of social-

ism against the capitalist elements of town and country. In the realm of agricultural development we speak of “the change that is taking place in our agriculture going over from small and backward individual farming to advanced, highly mechanised collective farming, turning toward co-operative tillage, toward machine and tractor stations, artels and kolhozes, based on a new technics.”

Stavsky in his play shows this mighty “run”, this intensive process of reconstruction. He depicts class war which revolves around the creation of the collective farms. The communists at the head of the more advanced section of the Cossack village fight for the influence upon the masses of peasants against the counter-revolutionary

kulaks. The subsequent march of events in the life of the village prove that right is on the side of the communists. Then the peasants realising the advantages of collective over individual farming resolutely repulse the armed attack of the kulaks, and the village enters upon a new stage of existence

In this play Stavsky shows a number of complicated processes that take place at the village. He minutely describes the various characters, their relation to each other, their attitude toward the different arising events and their participation in them.

As a result of such a great number of characters the plot of the play is highly complicated. It is quite obvious that such a production could not be made in the traditional way. From the point of view of its form, "The Run" is a series of loosely-connected episodes.

The great wealth of material is with difficulty crowded into the four acts which last four hours.

The interest of the play is further enhanced by the artistic work of N. Okhlopkov, the producer, who created a vivid and fascinating spectacle, filled with action. He showed a great inventiveness in his adaptation of Meyerhold's style and cinematographic methods.

The scenic design made by Stoffer is quite unique. The stage in certain parts comes right out into the auditorium and a section of the audience sits on the stage, surrounded by platforms on which the play is being enacted. The public is thus

sitting both in front and behind the scene of action. The producer coped quite successfully with this uncommon and intricate arrangement.

Both naturalism and conventionalism are combined in the setting. Apples, pears, willows, sunflowers, poppies, and maize are included in the setting to give the atmosphere of the gardens and fields of sunny Kuban.

The place of action of the various episodes is constantly shifted about -- from the central platform, which is situated between the two sections of the audience, to the side platforms, and from there to a gallery platform which is right above the central platform. The light projectors, which follow the changes in the scene of action, are focused on the stage, on the ceiling, also over a section of the auditorium.

There is very little scenery throughout, but each episode is accompanied by a complete change of setting. The scenes presented are vivid, clear and outstanding due to the producer's clever methods. These new methods, founded on close observation of life, greatly add to theatrical experience. N. Okhlopkov was fortunate in having many very brilliant actors in his cast, who were able to do full justice to his original ideas. There are many unforgettable scenes in the play.

"The Run" is another testimonial to the tremendous progress made by Soviet art and its ability to solve the complex problems presented by a swiftly moving life.

"The Run" at the Moscow Realist Theatre



# Soviet Periodicals

"Literary Heritage". A new magazine of literary science and history. Vol. 1, pp. 324; vol. 2, pp. 265. United Magazines and Newspapers. Moscow, 1931—1932.

The magazine under review is devoted chiefly to the publication of new documents and materials relating to the history of Russian literature and public thought. In the two first issues serious attention has been paid to the representatives of the most radical ideological tendencies of the past, whose literary legacy has heretofore to a considerable extent remained beyond the scope of interests of the old literary science.

Thus in the first volume we find the hitherto unpublished fragments from the work of the greatest Russian satirist Saltykov-Shchedrin, "From the Correspondence of Nicolas I with Paul de Cock", and also his other satire, "The Corrupt Children", one of the sharpest satires of this author which unfortunately has been entirely forgotten, not included in any of the collections of his works and untouched in general literary research works as well as in special investigations of Saltykov-Shchedrin's writings.

In the same volume we come across another forgotten work of another great satirist of the XIXth century, Kurochkin, namely "The Prince Lutonia", a play which had appeared only once in an old magazine and never was published again. Two stories by the writer Reshetnikov, "Hard to Believe" and "A Philharmonic Concert", have also been left in oblivion since their first appearance, in the eighties, on the pages of some provincial paper.

Among the material of the second volume we should mention, as belonging to the same group of publications, the article under the heading "The Literary Liberals" written by Bervi-Flerovsky, publicist and scholar, who took an active part in the narodniki movement. This article contains his critical analysis of a review dealing with his book on the condition of the working class in Russia (the review was published in "European Mercury", a moderately-liberal magazine).

Considerable place has been given to materials relating to the history of Russian underground press and to the deve-

lopment of workers' journalism in Russia. The publication devoted to "The Gibbet", a periodical paper issued by Goncharov, a revolutionary of the seventies, deserves special mention, as this paper reflected the attitude of Russian revolutionaries towards the Paris Commune.

Another publication deals with the journal "The Worker", the only number of which was issued in the early eighties by a group of Rostov workers, members of the revolutionary organisation "Narodnaya Volia" and which was one of the first publications of that kind in Russia. Further we find the minutes of a staff conference of the social-democratic newspaper "The Proletarian" issued during the period of reaction (1905—1907). The minutes, published for the first time, give a vivid illustration of the philosophical discussions then going on among Russian social-democrats, and in particular Lenin's fight against idealistic revisions of Marxism.

To the same period belong two letters from Leonid Andreev to Gorky dealing with the symposiums "Literary Decay". This edition was one of the first organised reactions of Marxian critics against those anti-social, reactionary and mystic tendencies which at the period of reaction gained a considerable and ever increasing influence over literature. The principles stated in these letters are characteristic not only of Leonid Andreev himself but of a whole group of writers who had kept close to the revolutionary movement during the period of its victories (1905), but deserted its ranks immediately when the revolutionary wave began to fall off.

Twelve forgotten articles and paragraphs by the famous revolutionary poet V. Mayakovsky relating to an early stage of his literary activities have to do with a more recent period — the eve of the world war and its first years. The point of view expressed in these articles and their general tendency are definitely opposite to the principles stated in the above mentioned letters of Leonid Andreev. The articles of Mayakovsky are highly characteristic of those groups of intelligentsia, which later joined the ranks of the revolution and decisively threw in their lot with the working class. It is true that this final transition to the camp of the revolution-



ary proletariat is not reflected in these articles, yet they give an exceptionally vivid illustration of the rebellious spirit and passionate hatred directed against the traditions and norms of the past which prepared the ground for such a transition.

We should also mention the publication referring to the "Russkaya Volia", a reactionary, jingoist paper issued on the eve of the February revolution. Here we find a very carefully selected series of documents (the greater part of them are published for the first time), illustrating the dependence of the conservative, clerical and reactionary press upon the banking capital, and disclosing the role of the police department as the leading ideological centre of this press.

It is worth while to dwell upon the attitude of different men of letters towards this "literary-banking affair" as one of the contemporary journalists aptly called it. Some writers, like Maxim Gorky, V. Korolenko, Alexander Blok, straight away refused to take any part whatsoever in the paper. Others were of different opinion. Thus the financial remuneration promised by the editors turned the head of Leonid Andreev, who wrote to his brother: "36,000 rubles a year for the articles and for manager's work in the office; then for my fiction works 1,500 per printed sheet. Besides, they are bound to publish everything I give them; in case of a breach of contract — 100,000 rubles forfeit. On the whole, I can easily make in this paper 40—50 thousands a year. A wealth I never dreamed of". Bunin, Kuprin and other writers of this group followed Andreev.

Much attention has been paid by the editors of "Literary Heritage" to hitherto little known opinions of Marxian classics on literary subjects. Thus we find here an unpublished letter from Friedrich Engels to Paul Ernst, a representative of the early German naturalism, dealing with the woman question in Ibsen's dramas. The draft of an other letter of his, addressed to the English socialist writer of the eighties, Margaret Harkens, throws a new light upon the attitude of the fathers of scientific socialism towards literary realism. From this letter we learn that Balzac's "Human Comedy" was highly praised by the founders of Marxian theory, as "the most wonderful realistic history of the French society of 1816—1848", and its author was declared "a master of realism more important than any Zola of the past, present or future".

The article by Paul Lafargue dealing with Zola's "Money" was published in the "Neue Zeit" in the early nineties, probably after the French original, and up till now had never been reprinted.

Finally we must mention the new material belonging to the rich literary and critical heritage of Plekhanov: a review of "Life Stories" by Bystrenin, a prose-writer and publicist little known to the reading public; two reviews of the "History of French Literature" by Lanson, which are especially interesting as they represent a practical illustration of Plekhanov's methodological principles outlined in his famous article on French drama and painting applied to a more extensive historical data; a review of the book by Maugras, "The Last Days of a Society". The letter of Plekhanov concerning the composer Scriabin deserves special notice, being partly based on personal remembrances, partly representing a general philosophical analysis of Scriabin's creative work.

Particular attention is attracted by the reminiscences of a serf, Peter Krotov, dealing with the manufactory of Kupavino. Krotov belongs to the very few representatives of genuine workers' memoir writers and his recollections give a very vivid picture of the labour and life conditions, in a Russian factory based on serf labour of the early XIXth century. The recollections are also interesting from a literary point of view.

All the publications mentioned are accompanied by introductory articles giving a general characterisation of the facts touched upon in each particular work. Besides, they are followed by detailed comments, containing the deciphering of different hints and allusions in the text difficult for the modern reader's understanding, the explanation of unfamiliar and unknown names, bibliographical references, etc.

Beside the publication of documents the "Literary Heritage" also contains various reviews chiefly of a bibliographical character. Thus in vol. II we find four surveys of West-European literature and philosophy. Two of them deal with Zola; one treats the question of Zola's literary heritage in France, the other, "Zola in Russia", deals with the relations between Zola and the Russian authors, as for instance Turghenev, Zola's contribution to Russian magazines, etc. In a special review devoted to Hegel the author traces the main stages in the fight for Hegel,

giving an analysis of the different interpretations of Hegel's system which found their reflection in the history of West-European philosophy during the 100 years since the philosopher's death.

The last review deals with the literary heritage of Anatole France, with some of his writings that either have remained hitherto unpublished or were not included in the collections of his works, as well as with those long ago published in France but never translated into Russian, and therefore unknown to the Russian reader.

One should also mention here the short but rapid survey of the activities of such institutions as the Central Records Office of the USSR, the Museum of Revolution, the Lenin Library, the State Historical Museum, and also some publishing houses, chiefly the State Publishing House for Literature.

The outward appearance of the magazine too deserves special notice. There is a great deal of illustrative material: portraits, photographs of rare editions, autographs etc. The 1st volume contains over 50 illustrations of this kind, in the 2nd there are about 80.

The 3rd volume which is to appear soon, will also contain much interesting material, among which will be the correspondence of Marx and Engels with Lassalle on the subject of the latter's tragedy "Franz von Zikingen" (the complete publication appears in Russian for the first time), unpublished works of Dobroliubov and Chernyshevsky, surveys of the literary works of Chernyshevsky, Saltykov-Shchedrin, Reshetnikov, and many other documents and reviews.

The 4th volume which is also being prepared now will be devoted entirely to Goethe.

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## NEW GRAMOPHONE RECORDS

The following records may be mentioned out of the series put out by the Moscow Recording Studio:

I. Folk music (original and arranged):

1) Suite of Tartar melodies by Verikovskiy, Ukrainian composer (5 parts, two records—26,801—802).

2) Bashkir songs, sung by Sarah Sadykova (59,742).

3) Russian songs, sung by Michael Seversky to his own accompaniment on "gusly", folk string instrument (15,586).

4) Russian popular songs, sung by a peasant choir, conducted by Yarkov (14,335—36—37—38).

5) Russian songs, sung by Anna Zagorskaya (18,197—98).

6) Songs of White Russia sung by a women's choir from the White-Russian State Theatre (76,511); White-Russian melodies played by Novitsky on the folk instrument called „cymbales" (76,251—52); the singer Alexandrova with two cymbalists (76,711); the same singer to the accompaniment of wind instruments and a lyre (76,401).

7) Russian songs, played by an ensemble of "gusly" players from Leningrad (13,357).

8) Jewish folk tunes played on cymbale; by the brothers Lepiansky.

### II. Orchestral records:

1) Polonaise from Chaikowsky's opera "Eugene Onegin" (big record—02,237).

2) Oriental dances from Glazunov's ballet "Raymonde" (11,528).

3) Ukrainian dance "Gopak" from Musorgsky's opera "The Sorochintsy Fair" (11,529).

4) Oriental dances from Borodin's opera "Prince Igor" (big record—02,232).

5) Overture to the first act of Rimsky-Korsakov's opera "The tale of the Tsar Saltan" (big record—02,234).

### III. Vocal records:

1) "The Mermaid", romance by Glière, sung by Stepanova, artist of the Moscow Grand Theatre (coloratura soprano, with orchestra—18,154).

2) Air of Lise from Chaikowsky's opera "The Queen of Spades", sung by Matova, artist of the Moscow Grand Theatre, with orchestra (big record—06,075).

3) Prologue from Leoncavallo's opera "Pagliacci", sung by Golovin, singer of the Moscow Grand Theatre (big record—04,522).