

SOVIT FILMS

N. SEMYENOV

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संगीत नाटक
अकादेमी



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SOVIET FILMS

AT THE

INTERNATIONAL FILM FESTIVAL

IN INDIA—1952

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BOMBAY

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7th February — 13th February

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at the
INTERNATIONAL FILM FESTIVAL
IN INDIA--1952



**(1) SOVIET CINEMA DELEGATION TO THE
INTERNATIONAL FILM FESTIVAL.**

Statement by Nikolai Semyenov
*Deputy Minister of Cinematography, U.S.S.R.,
Leader Of The Delegation.*

(2) THE ACTOR AND THE HERO

By Boris Chirkov,
*Deputy of the Supreme Soviet of the U.S.S.R.
People's Artist of the U.S.S.R.,
Stalin Prize Winner.*

(3) CINEMA AND THEATRE

By Vera Maretskaya,
*People's Artist of the U.S.S.R.,
Stalin Prize Winner*

(4) ART BORN OF LIFE

By Leonid Varlamov
*Director, Stalin Prize Winner,
Honoured Worker of Art of the U.S.S.R.*

(5) A WINDOW INTO THE FUTURE

By Maria Smirnova,
Script-writer, Stalin Prize Winner.

Soviet Cinema Delegation To International Film Festival

By Nikolai Semyonov,

*Depnty Minister Of Cinemotography Of The U.S.S.R.,
Leader Of The Soviet Delegation*

The story of Soviet cinema art, from its first big pictures, S. Eisenstein's "The Armoured Cruiser Potemkin" and V. Pudovkin's "Mother", to the recent outstanding ones, M. Chiaureli's "The Fall of Berlin", Y. Raizman's "Cavalier of the Golden Star" and L. Lukov's "The Miners", is the story of struggle for productions of high ideological content, portraying the Soviet people's ardour for building and creating, and their noble striving for peace and friendship between nations.

"Soviet film makers create truthful, life-affirming, artistic productions about Soviet men and women as they are building a new life, and their heroism in the Great Patriotic War when the entire Soviet people rose up in defence of their homeland and all mankind against fascism.

"Soviet film art has won universal recognition and love of the broad masses because it is profoundly popular. It exists and develops in the interests of the people. The Soviet cinema industry strives for each of its films to portray live, veracious images of Soviet men and women, filled to be permeated with ideas that animate the Soviet people, the people-creator, the people-fighter for peace. Each Soviet feature film, portraying man's best traits — high morality, nobleness of character, willpower, boundless devotion to his people, amiability — inspires the spectator, by the example of its heroes, calls him to emulate the best and most beautiful in life, and stirs the creative energy of the millions.

It is this which primarily distinguishes Soviet cinema art from bourgeois film-making which, with a few exceptions, distorts life, distorts human nature, stuffing its pictures with sensational, intimate and vulgar trivialities; with propaganda of gangsterism and misanthropy; and with premeditated falsification of historical and biographical facts.

Soviet cinema art is growing and developing as a multi-national art. There are national film studios in practically all the Union Republics of the USSR; in Uzbekistan, Tajikistan, Kazakhstan, Georgia, Azerbaijan, Armenia, the Ukraine, Byelorussia, and the Baltic Soviet republics. And each Union republic has developed native producers, scenario writers, actors and cameramen. Each national studio puts out its films in the language of its republic, which are later dubbed into the languages of all the other republics. Many of the national studios, have put out cinema productions ranking among the best and most popular Soviet films.

Besides feature pictures, in the U.S.S.R. are widely produced documentaries and topical newsreels. There is a Central Documentary Film Studio in Moscow which puts out full-length films as well as news serials: "News of the Day", "Soviet Sports", and a special news serial for children "Soviet Pioneers". Then there are documentary film studios also in the capitals of all the Union republics. In addition to this, there are film news shooting stations in many cities. The cameramen send

their shots to the Central Documentary Film Studio in Moscow and this material is used in the "News of the Day" serial. The national studios put out newsreels in the language of the given republic.

"Widespread, too, in the Soviet Union are popular scientific films. There are in the U.S.S.R. 4 popular scientific film studios: in Moscow, Leningrad, Kiev and Sverdlovsk. These studios put out films propagating the major achievements of the Land of Socialism in science and technology, bring to the broadest masses of the working people graphic news of the latest technical developments, and facilitate the application in industry, on the farm, etc. of various improvements proposed by innovators and rationalizers of production. The Moscow popular-scientific film studio, besides full-length pictures, puts out monthly serials: "Science and Technology", and "Farm News".

There is in the Soviet Union also an animated cartoon film studio. Its pictures, in colour, are deservedly popular not only with the youthful spectator, but with adults as well.

"It should be noted that the Soviet motion picture industry is since 1950 putting out feature films only in colour. The production of colour films in the U.S.S.R. has become possible thanks to the fact that we have built up large and well-equipped facilities. Much attention is given to the production of films portraying the economic, cultural and everyday life of the Union republics."

"The Soviet delegation will show in India the colour feature films, "The Fall of Berlin" produced by Mikhail Chiaureli, "Cavalier of the Golden Star" by Yuli Raizman and

"Donbass Miners", by Leonid L. are being shown in India. "The Fall of Berlin", apicture in two parts, the prominent Soviet producer M. Chiaureli strikingly shows the world-historical significance of the Soviet Union's victory over Germany, under the brilliant leadership of Generalissimo J. Stalin, and the valour and courage of the heroic men of the Soviet Army. In "Cavalier of the Golden Star" mirrored the peaceful constructive labour of the Soviet collective-farm peasantry, portraying characters drawn from the Soviet collective farm countryside, their noble aspirations, their high moral make-up, their striving for world peace. "The Donbass Miners", contrasting with the unbearably hard working conditions of the coal diggers in pre-Revolutionary Russia, shows the splendid mechanization of the mines in the present-day Soviet Donbas, the colorful life of the miners and the honor and esteem with which the Soviet Government and the Soviet people surround the man of labour.

"Besides these feature films, at the festival will be shown several colour documentaries: "Soviet Uzbekistan", "Soviet Tajikistan", "Soviet Turkmenistan", and others.

The Soviet films acquaint Indian people with the life of the Soviet people who are engaged in successful constructive labour, are building huge canals and electric stations, are remaking the geography and the fate of their country, and are working for peace and friendship between nations. The Soviet Union's participation in the film festival in India will further strengthen friendship and cultural ties between our two great countries."

The Actor And The Hero

by Boris Chirkov

Deputy of the Supreme Soviet of the U.S.S.R.

People's Artist of the U.S.S.R. Stalin Prize Winner.

Some years ago three films were made in the Leningrad Cine-studio, all dealing with the young man who participated in the fight of the working class for their State, joined the Bolshevik Party and becomes one of the first workers-ministers. The biography and the name of that man, Maxim, have been created by the authors of the film, but the circumstances of his life and the very character of the hero were so true to life that many people conceived the idea of Maxim's historical reality.

Marshak, an author, told me in a schoolboy said to him that he would like very much to live in Moscow. Asked why, the boy answered that he has difficulties with mathematics, but in Moscow, where Maxim was living, he could surely somehow help the boy. During the war the train in which I was travelling stopped near the military train which was going to the front. The soldiers who saw me in the window, at once recognized me as the actor who played the part of Maxim, and insisted that the departure of our train should be delayed. I, on behalf of Maxim, addressed

these two, — of the many, — cases which I remember now resemble other cases which daily happen with many actors of our cinema. Cherkaev, who played the part of Professor Mezhayev, is asked for the advice to which profession one should choose. The actress Maretskaya is invited to the conference of teachers because she has created in cinema the character of a village school tea-

I would be able to cite many more instances of this kind, but I think that what has been said above sufficiently testifies to the fact that the force of the characters created by Soviet actors consists in their being vital, because they become for the public the models for imitation. The spectators write that they want to become like Maxim, like Shakhov in the film by Ermiler the "Great Citizen", as Chapayev, Zoya Cosmodemianskaya, young guards, professor Vereysky from the film the "Court of Honour", Mersiev in the "Story of the Real Man" The aim of our work is to create the living characters of the heroes of our people, of full value, deserving of imitation. Is there anything nobler in the task of the actor than to create a model for the hero of our times?

But who is such a hero, in what he is remarkable, typical, and where can we see him?

Our hero is the son of the people. He is building the new, happy State of the working people. He builds roads in the impassable thickness of the virgin forests, raises enormous factories, builds colossal dams, lives on the drifting floe of the North Pole, rises to the stratosphere or descends into the depths of the earth. He cultivates the limitless fields of our Mother Country, works in the factories, he perseveres in his work in scientific institutes and schools for the benefit of the people. It is the man who with his unhesitating selfless valour, with his blood has saved our Mother Country and the whole of Europe from the brown plague of Nazism. He is everywhere. Every year he produces new acts of

selfless work and self-sacrifice.

We have always before our eyes that noble figure of the modest worker and soldier. His character is enormously varied, but his aim is only one, the happiness of the people and humanity in general. We, Soviet artists, can only regret one thing: that sometimes we still have not learnt as yet how to convey his character to the spectator with full truth, completeness and clarity, the character of the hero of our times.

What are the traits of character which belong to him, the hero of our new times? — This is what we, artists, have been able to note, Courage and heroism.

The world has not as yet the time to forget, and will never forget the struggle of the Great Patriotic War. Its heroes are unforgettable: Captain Gastello, private Matrosov, guerilla fighter Zoya Cosmodemianskaya, the group of Panfilov, the armies which fought under Stalingrad and Sevastopol, the heroes of Leningrad.

He has clear realization of his aim. He is the builder of the new society in which there will be no exploitation of man by man, where the powers and talents of every one will find use and application, where human spirit will be limited by no bounds, where there will be boundless perspectives for the development of the creative forces.

Unification of the personal and social interests. The hero and the society form a unit in our country. For him the problem of the personal prosperity is inseparable from the prosperity of the whole country. The hero of our film is just as every citizen of our country deeply and personally interested in the reconstruction of the Dnieper Electric station. The same may be said about the construction of railways, planning of the protection forest straps on the Don river, because every such construction and measure strengthens the defence of the State, and the State answers with the care for the standard of living of its citizens. The affairs of the country, of the factory, collective farm, institutions, have be-

come the subject of intimate and of families.

The unity of the aims and interests of the individual citizen and of the society as a whole insure the harmonious development of the personality of the hero, thus inspiring him with optimism, which also appears as his characteristic feature.

Great Stalin called the writers, engineers of human souls. We, the workers of Soviet cinema, include ourselves in that group, because with our work try to help the growth of human spirit and the building up of the character of Soviet man.

Showing our heroes, we, artists, teach people, and learn at the same time. The condemning speech of professor Vereysky excites not only those in the hall of the cinema theatre, but also the actor who plays him. The actor who pronounces this speech understands that he speaks not only on behalf of the hero, but also on behalf of any citizen of the country, including himself. Speaking about the actions of Dobrotvsky and Losev, the actor, playing the part of Vereysky, condemns all relics of obscurantism and egotism which are not yet finally expelled from all of us from life.

The well-being and happiness of the people are the great aim of our work. This is why we so acutely feel the depravity of the present art of Hollywood, the reactionary system which puts against the interests of humanity those serving the base interests of capitalists, forcing the will of the workers, humiliating their dignity, exploiting their labour.

Who is the hero of the present Hollywood? — The individualist and egoist, who keeps in his heart only the care for his own well-being, his aim is profit. He is indiscriminate in his means to the attainment of his aims. He gets his fortune and power at the cost of the well-being and even life of others. He is a gangster and murderer. He is such as the criminals of Wallstreet want to see in the soldier of their Nazist army. His associates are schisofrenics, alcoholics, monsters. Such "heroes" permit their creators to show them in

conditions of their isolation from the society. In such a way the aim is attained to dispense with the necessity to show life as it is, i.e., such as they are afraid of it, the life full of people's wrath against its oppressors and enslavers.

The businessmen of Hollywood have lackeys in other countries. They make the films which act in a degrading and demoralising way upon their spectators. I never can forget the disgusting impression produced on me by the film in which Monsieur Donan, the founder of the Red Cross is glorified. After seeing it I went out with a clear idea that I had seen a man whose whole happiness and well-being is based on the fact that people shed the blood of their neighbours. Monsieur Donan finds the pleasure for his talents only during the days of the war. But how unhappy

he is when peace descends upon the earth! And how disgusting is this film of the propaganda of the imperialistic slaughter of humanity!

Our people has carried the burden of the most horrid war. Hundreds of towns in ruin, thousands of villages, millions of human lives — such are the sacrifices which our people have offered. Humanity must remember this, and it must trust our desires and intentions: peace for the whole of the world, freedom to all working people, happiness to the whole of humanity! This is the subject of our songs, novels, dramas.

The struggle for peace, freedom of the working man, for the happy communist future — this is to what our work, the work of the masters of the mighty popular art of cinema, is devoted.

Cinema And Theatre

by Vera Maretskaya

People's Artist of the U.S.S.R. — Stalin Prize Winner

I love theatre very much, and as an actress I have been brought up to the theatre. But my civil consciousness was born in cinema. The efforts of Sania Sokolova in the picture "Member of the Government", the guerilla fighter Pasha in the picture "She Defends Her Mother Country", and Varvara Vasilievna in "Village School-teacher", have given me in this respect more than all the parts played during the whole of my life in the theatre.

Cinema is more up-to-date than the theatre, it is nearer to life. It is not without a reason that V. I. Lenin called it the most important variety of art.

More was demanded from cinema, more from the theatre, and the subjects which came to be dealt with by cinema were more topical, more important for life, demanded more responsibility from the actor.

The theatre more than cinema used the classic repertoire. Cinema normally derived its subjects from our present life, and treated such subjects more radically. Cinema happened to err in the solution of the problems thus raised, and one had to criticise such errors more emphatically because a picture was seen by millions of spectators.

Both the theatre and cinema teach how to live, but the appeal of cinema to masses, its accessibility to the many millions of spectators, imposes greater obligations. The people who have seen this or that film may revise their actions, think over various great and important problems in their lives.

Sometimes I think, how interesting it would be to ask all the people of our country: were there any occasions in life when one under the influence of this or that film would

have done something which changed much in his life, or changed his behaviour, his attitude to others, to his work?

I am sure that many people, especially those who live far away from the cultural centres, could tell us amazing things about the force of the direct influence of cinema, the influence of the example.

Our art carries great responsibility because it is called to be the teacher of how to live.

Amongst the letters of which I received, several thousands, after the release of the film "Village School-Teacher", there was one: a man who was in the course of ten years a thief, wrote to me that now, after having seen that film, he does not want, cannot be a thief any longer, and that even he is going to tell this to his colleagues.

If the same question could be put to the citizens of the U. S. America and the people could answer without the fear of reprisals, sincerely and truthfully, the leaders of Hollywood, most probably, would also feel proud that their "art" also can "teach" much. The majority of the representatives of the criminal world would most probably say that it was the cinema films which have made them stray to the path of crime by showing prosperous gangsters, the films which showed how the ethics of the capitalist world secured not only impunity, but even respect for daring and dexterity in robberies.

The extent of the effect of cinema pictures is determined not only by their accessibility to large numbers of spectators, but also by their greater realism. Cinema is more convincing than the theatrical show in which one has to put up with the presence of the stage, decorations.

For this reason, the cinema actor working over his part must demand much more from himself, much more thoroughly consider what the spectator may see in the character created by him.

In the theatre there is one thing which cinema does not possess, and which we, actors, value very much. It is our personal contact with the

spectator. In the cinema we find out whether the character created by us was made well or not only when the picture has already been made and nothing may be changed in it. In the theatre we can correct many things in the process of showing. Every day contact with the spectators permits us to know what they want, what is dear to them, what they feel respect, and such action of the spectators often make to change separate details of the created character.

We feel how the spectator changes. Every year he turns up being more and more mature. Even from the letters which one receives, it is possible to feel, how rapidly the public grows in our country, how much higher and broader are their demands to art.

Neither in the theatre nor in cinema the question is now debated about the value of the present repertoire. When we play the dramas which deal with the events of the present time, we feel that what we are doing is useful. It permits the people to get sense in some very important problems of life.

When we show the plays of the classical repertoire we feel that the spectator receives them as something abstract. He may admire the noble sentiment of the hero, sympathise with his sorrow, become indignant at injustice. But he always feels that "now such things do not happen", and to a certain extent remains indifferent.

In the theatre the understanding of the spectator, his tastes, interests which preoccupy him today, give the actor the knowledge, derived from every day contact, which very much contributes also to the work over a part in cinema.

While playing before the camera the actor can vividly reconstruct the effect of it upon the spectator. At this reaction of the public grows much in the actor's work over his part, making him to take the right decisions.

It was not difficult to me to state my work in cinema because I came there from the theatre, already pre-

gathering much information and knowing how to do. In cinema I intensely felt how much has been given to me in the knowledge of the system of C. S. Stanislavsky, and how much was in the right my teacher Y. A. Zavadsky, who always taught me to remain natural, to play without any 'theatricality'. But many things I had to learn in cinema, and many things in what I knew I had to revise.

Using the cinema terminology, in the theatre the actor always plays in the "Long shot", while the "close-up" in cinema requires a special way of playing. Emotion expressed here with the help of the theatrical mimics, may here appear sometimes as a grimace. The actor's play in the "close-up" must possess different qualities, must be more refined and restrained. In cinema we, theatrical actors, have to give up the habitual manner of playing in the "Long shot" — we must learn how to play lighter and more concentratedly.

In the theatre the actor always does just a little more than what should be true to life, because he plays keeping in mind the public up to the last row. In cinema one as if feels that his spectator is here, in the same room, and this feeling is very pleasant for the actor. The distance of the theatrical hall does not permit the spectator to look very closely at the face of the actor, while in the "close-up" of cinema his face is moved quite close to the spectator. A slight movement of lips, or spark in the eyes here are sufficient to make him understand everything. In cinema it is possible to show of what the hero was thinking. And if I, the actress, would learn how to "play the thought" I would consider it the highest attainment of my art.

The potentialities of expression in cinema are much greater and much more variable. When shooting the "close-up" the producer can give the actor proper directions: "Turn your head in such a way, a little nearer to the shoulder, turn your eyes in the direction of the window" — and this would be quite enough to convey the meaning on the scene.

But the actor may make no movement at all, and yet the spectator will see, understand in the "close-up" the thought which passed in the eyes of the actor. And this will be much deeper, more forcibly conveying the state of the hero, exercising a greater effect upon the spectator.

This is why we, actors feel always very much agitated before we have to be filmed on the "close-up". We have to concentrate our attention on the most intimate thoughts of the hero.

The theatrical actor always has to force his voice in order that it may be audible to the public of the 20th row. In our tours in the country we, the actors of drama, had often to play in huge opera theatres. Quite naturally, we had to give the loudest voice we could. But loud voice cannot produce that rich variety of intonations which make the choice of means so rich in the case of the cinema actor.

Cinema enriches the theatrical actor. When he plays after having gone through cinema filming, he always plays in a more refined way, more deeply taking his part, because playing for cinemas makes one more concentrated.

After having played for cinema the "Village School-teacher", I had to play the part of Kruchinina in Ostrovsky's "Innocent criminals". It appeared to me that the characteristic peculiarities of Kruchinina were her being talented, concentrated, a soul of profound moral integrity. The stars which shine bright, die soon. Others shine not so brightly, but last long, and their light is steady. I wanted to make Kruchinina quite modest, so that she, with her exceptionally pure soul should not externally become something out of the ordinary.

While reading all that has been written about great Russian actresses I have found that their lives were full of restraint, concentration. Remember Ermolova, Strepetova, and many others. I also remembered those great Russian actors whom I had the chance to meet personally — Stanislavsky, Shchukin, Tarkhanov.

I was thinking how modest they were in life, how much desire they had not to stress in ordinary life their being actors. And I wished to make the remarkable Russian actress Kruchinina, whom I had to play resemble them.

The work of actor begins with intense artistic concentration. If one plays in the theatre or is filmed with the view of producing the external effect, one's thought is occupied with the worries about his or her face, with the trying of looking well. If, however, the actor wants to show the human soul of the hero, he often seeks for the expression with great difficulty. The worry about self, one's own being an exception, vanishes and one may forget himself in the personality of the hero whom he plays.

The actor who seeks for the expression of his character while thinking only of himself, will offer to the spectator only himself. His eyes are shut to the nature of his hero, and he cannot see variations in their expression. It is the actor who genuinely strives to find the proper ways to convey the hero to the spectator, who will move cautiously, in order that he may observe and choose quietly.

I felt in the part of the actress Kruchinina that concentration of soul, rich spiritual life. On the stage I could only express it with the help of my experience of work for the "close-up" in cinema play "The Village School - Teacher". The colours which I sought in the part of Kruchinina, her profundity, simplicity, concentratedness, would have been perhaps different, had not I have to play the part of Varia in that cinema picture.

The process of the creation of a character in a cinema play is more difficult than in the theatre, where its birth and development goes on organically, in ordinary sequence. The theatrical actor has the opportunity of long search. Today he has got the nucleus of the character, tomorrow he may make it deeper. Rehearsals come to the stage, costumes begin to be worn, and gradually in-

dividuality comes. Then comes the first, "draft" show spectator. The actor may change something here and there, polishes his part. With every day his part grows, begins to live, mature. Already the first show is going, but you may still ask your friends to wait till at least the fifth performance, because you know, that the character will grow with the experience from the spectator's reactions, the normal "process of the birth" has not yet been completed.

In the cinema the actor must be a "great strategist". He must know in advance where to and which forces he has and can move. If, for instance, the filming has to begin with the concluding scenes, he has to have the whole picture in his mind, mentally having played the whole of his part. Otherwise he may commit errors in the creation of the character and the distribution of his means of acting.

The position in which the actor has, for instance, today play a scene from the middle or the end of the picture, bring in the danger of adopting what lies at hand, the "ready-made". This is why, I think, playing in the theatre should be very important for the cinema actor. From the very beginning in a picture he has to have a complete idea of the character which he plays. Corrections which may be introduced after the inspection of what has been filmed can only be very limited. Fortunately at present anew and very good practice, which did not exist formerly, has been introduced — the trial of the actor in several critical scenes in his part. In the "Village School-Teacher" I was for trial filmed in four different ages: 18, 25, 40 and 60 years old woman.

In the first trial of the 60 years old Varvara Vasilievna I very correctly played her old age, but it was not what I intended for the character.

Outwardly it was a true portrait of the woman who has collapsed under the burden of years. But, seeing on the screen this old woman, I have realised that in my interpretation of the character I cannot, and do not like to accept the physical old age of the heroine.

he I wanted to play the woman who is
old by age, but spiritually still young
and living. For her the old age
should be not the feeling of the fini-
shed life, but the wisdom of the pro-
vision of the future of our country.
She sees far ahead, and foresees the
future of her pupils, and this fills her
with enthusiasm. Such is the old
age of the individual of a great soul.
Therefore I rejected the make-up
with hanging chin and bags under
the eyes. My heroine should be the
model of modesty, self-control, of
being conscious of the fact that she
should be an example for many in
her outward as well as in her inner
self.

he In this case an incorrect solution
ly of the problem in a part of it could
rt have been altered after the inspec-
in tion of the testing film, and this thus
h has helped to avoid a gross error
ag which could not be rectified.

or When the spectator sees the film
ne on the screen, he has nothing to do
the with the question whether the end
of it was in reality filmed before the
other portions, and that this is why
y the character is insufficiently com-
ng plete, sounds more weak in the end
ne

rather than in the middle. One has
to distribute his powers correctly, to
make the right use of all his acting
possibilities, this is what the cinema
actor's strategy means. And in this
matter the actor should remain tho-
roughly concentrated. He has no
right to think only of that piece
which will be finished tomorrow. He
has to keep in his mind the whole
picture. Tomorrow, at the filming,
there will be no spectators present
who may help him to play his part
correctly the day after-to-morrow.

I, as a cinema actress, must visual-
ize the spectator, not the one whom
I saw yesterday in the theatre, and
even not the one whom I shall see
tomorrow, but the one who shall see
it in half-a-year's time when the pic-
ture is released. In order to know
that spectator we should be well up
in the events of the life of our coun-
try, we must foresee, feel how our
spectator is growing.

In close contact with the public
we find out what interests and ab-
sorbs it, and this permits us to create
the works which teach how to live.
In such organic and close ties with
one's people I find great blessing for
my art.

Art Born Of Life

by Leonid Varlamov

Director-Stalin Prize Winner

Honoured Worker Of Art Of The U.S.S.R.

Many grand and important pro-
ductions of Soviet documentary cine-
matography have been created in the
course of the thirty years long his-
tory of our art. They exercised great
appeal with the public, in proportion
to the degree of the actuality of the
subject, to the extent to which it re-
vealed the significance of the events,
the typical phenomena of life, attain-
ments and character of Soviet peo-
ple. It is not without a reason that
many creations of the documentary
cinematography which bore such
mark of excellence have been found

deserving of the great appreciation
of the nation in being awarded the
Stalin Prizes.

Documentary films have become a
kind of living annals of our great
historical moment, the period of the
building of the socialist State, first in
the world, and the transition of that
State from socialism to communism.

The implementation of that im-
mense task has become possible only
because in the documentary cinema-
tography new workers have been
brought up, of the new, Soviet make.
Our producers, operators, engineer-

ing and technical workers and service personnel, are first and last Soviet patriots, the people who devoutly love their Mother Country, who are devoted to the aims of the party of Lenin and Stalin, the people who are conscious of the importance of their work, of their serious responsibility to the nation.

They are passionate artists who bring in their artistic weapon to participate actively in the shaping of life, participate in the nation's struggle for the building of communism.

For the Soviet artist of documentary cinema art his recording of the events forms the most important matter in his life. He deeply enters the interests of the construction works, a factory or collective farm which he films as a cameraman, he deeply enters into their life, becomes acquainted with their leading men, and does his best to record for the screen all that is the best, the newest and most typical of our times.

The cameraman taking documentary films is everywhere, an active participant in the local events. Whether he travels with an expedition in the parched sands of Central Asia, or to the North Pole, drifting ice of the Arctic, to Far East, or Western provinces of the Union, he not only takes hundred and thousands metres of shots, but also participates in the tasks of the members of the expedition. In the construction works and factories their experience and knowledge acquired in the direct contact with life prove not only valuable to the future spectators of the film, which they are making, but directly to the working team whose activities they record. On the fronts of the Great Patriotic War the producers, operators and other workers of cinematography, with honour carried the duties associated with the ranks given to them, of the soldiers, sergeants and officers of the Soviet Union. They devoutly defended their Mother Country with arms in hand, fighting the enemy in front lines, penetrating with the guerilla fighters into the enemy's rear. They participated in fighting raids of the Soviet aviation, sharing all the burdens of

fighting life. Many have fallen on the battle-field.

Cine-camera in the hands of the Soviet cameraman has become a deadly weapon. It helped millions of people to know the truth about the war. It revealed the real turpid face of Nazism, glorified the valour and heroism of the Soviet soldiers.

Devotion to Mother Country, hate of its enemies, faithfulness to the party and its great leader, find an emphatic expression in our films. This is because such films are made by the hands of real Bolsheviks, whether they are the members of the party or not, but are armed with the theory of Marxism-Leninism.

Socialist realism demands from the documentary film that it should show the whole multiplicity, the richness of variety in the manifestation of life. It must show the depth and many-sidedness of the individualities of the Soviet people, the builders of communism. Revolutionary romance of our days must also find its expression in the documentary cinematography. Even in the most ordinary, routine affairs of our life there is a particle of the high and inspiring pathos of the creation of the perfect, free and glorious communist society. The struggle for the building of communism is the struggle for the implementation of the best dream of the whole advanced humanity. This cannot be reflected in the films which are merely concerned with the recording of life to show its surface only, however picturesque it may be. Selection of material, distribution of facts, their generalization, revelation of their inner significance, the forces which govern history, the new qualities of man who is the creator of all the events and phenomena of reality, — this is the way by which cine-recording is turned into a great and inspiring art of documentary film.

Cinema films are usually created in the atmosphere of close creative friendship and collaboration. The producer would be unable to create a work of balanced composition, harmonious in its style, without the co-

operation of his cameramen. In the documentary films a considerable number of them have to participate. The materials, supplied by them, from which the film is composed will be useless if the efforts of the cameramen will not be united in idea, will not be based by uniform principles, if they will be unable to understand and pick up the substance and significance of the events which they record.

Creative friendship of the workers of documentary film, based on the unity of the ideas as to the aims and ideals of our art, and as to the ways to attain our purposes, is daily growing stronger. Young newcomers to the profession are being brought up in the spirit of that friendship in the high tradition of the Soviet fighting, party-minded documentary cinematography. The struggle for the raising of the ideological level and of the technical perfection, bold creative experimentation, bring every one amongst us to the betterment of the quality of the films made by a well-knit, harmonious confraternity of the Soviet cine-publicists.

As far as I can see, the further growth of the artistic and ideological qualities of Soviet cinema art is bound to bring to the fore the question whether all component parts, the various forms of it should not be considered as a single art of high ideals and perfection of expression, attained by the means of the either acting or non-acting artistic cinematography. The experience of the workers in documentary cinematography is already now enriching cinema plays. This is particularly felt in artistic pictures reflecting the real historical events of our time, those dealing with the history of the revolution, of the Great Patriotic War,

and so forth. In its turn the documentary film is more and more able to master the art of the emotional effect upon the spectator, the art of the showing and revealing the personalities of our people, the heroes of our days, who are the heroes of both the documentary and of the artistic cinematography.

It may be noted, however, that life-like verisimilarity and trustworthiness which have become a characteristic feature for cinema plays, their dramaturgical completeness, deep revelation of the idea and the personalities of the heroes, emotional full-sizedness which more and more often charm us in the better productions of documentary film — all these must not lead to the obliteration of the boundary lines between both these kinds of art. They must lead to the rise in the ideological and artistic perfection of the Soviet cinema plays and non-acting pictures, and the enrichment of their means of expression.

We remember the remarkable words of Comrade Stalin who, on the occasion of the 15th anniversary of its foundation, appealed to cinema workers "to penetrate boldly new fields of the 'most important' (Lenin) and the most appealing to masses, — the art of cinema".

Soviet cinematographers have answered these words with their work, the films which are liked by millions of spectators. As all the Soviet people, we remember the appeal of Great Stalin, not to acquiesce on what has been already attained. We shall unceasingly increase our attainments. By perseverance we shall create the films which will be worthy of the great period of the building of communism.

A Window Into The Future

by M. Smirnova

Script-Writer—Stalin Prize Winner

Every author writing for cinema for a long time, can well remember the attitude to the script of a cinema play as to a kind of the literature of an inferior class, which existed formerly in the public. Through prolonged struggle, in which our weapon were our best scenarios, we have won our place in cinematography, and attained the recognition of the society. The government has highly appreciated our work. A successful picture is for us, the workers of cinema art, a battle won, and an unsuccessful play — a battle lost.

This means that the cinema art is the front edge of our art. Its importance for the purposes of the state has raised it to a high level, and its thoughts, visions, colours should be perfectly tried and tested in the scenario which is the basis of the film.

To bring up a scenario writer means to bring up one who is armed with a skill to express in a literary form our advanced ideas. It is a difficult path the success of which depends on the correct understanding of the meaning of the author's part in the country which is advancing towards communism.

My first scenario, "Her path", has given me the direction in my own path in art, the subject to work on. In that scenario the usual unhappy lot of a pre-revolutionary peasant woman was shown. Her life with her husband was hapless and miserable, but when he was called to colours and in 1914 went to the front, her lonely existence became still more difficult.

Years of need have passed, bringing her premature ageing, feeling of fatigue. But at the same time Prascovia, the heroine, becomes indepen-

dent depending on her own reasoning. Once she with great excitement begins to listen to the words of a man who tells her that life may be rebuilt in such a way as to make every one in the world happy. And when she hears that revolution has started, she at once mounts a horse and rides off to defend the great scheme, the one which shall make all the people happy.

From early steps the creative problem of my life became the desire to understand the nature of the sources of revolution, to see, feel, and to show to others, how in our country the men have grown who now lead it on the path to communism.

I grew up in the village in the waterless Orenburg steppes, and my greatest impression of my childhood was the fear of the skies, the fear that there will not be any rain, and crops will fail. The summer used to bring worry concerning the possible famine — eyes raised towards the sky in sorrow and anguish were the symbol of my child days.

Drought visited our steppes for two and three years in succession, and then terrible famine would start such as it was in 1911 when in every family people were dying from starvation.

I remember the flight of people from famine, the exodus to Siberia, Tashkent, to the localities in which bread was available. And again I remember anguish and fear in the eyes of men, who were abandoning their native villages, going into uncertainty, perhaps to a greater suffering.

In that difficult existence in which the people could only count on themselves, in which they did not know

that it could have been organised in a different way, all the thoughts of the peasants were confined to the sphere of their own, personal matters. Their world was their house and the compound with its acrid smell of the dry cow-dung used as fuel, which affected the eyes. To dig the earth, receive a good crop, was the limit of their dreams. The man's thought could not turn to anything greater, more important, because their vision was narrow, and all that preoccupied the mind of the peasant was how to survive the difficult times and to save the cattle from death.

The people were praying, fasting, also from the perpetual fear of the drought, of a comet, of the war. Such fear was depressing because no one knew who will be the enemy in the war, and how great will be his strength. Such was the village as I used to know it before the revolution, as I remember it — horrible, hungry, miserable in its despair.

The great October came into the Orenburg steppes, bringing the committees of the poor peasants, with the red flag over the village soviet, with the struggle against profiteers, and with a new school. I began to study, and later on to teach, working a year as a village school teacher. My desire to study further, to study life, sciences, has brought me to Moscow where I joined the State Institute of Cinematography. But I could not entirely give up the steppes, the village, the people amongst whom I grew up. And my first scenario, as mentioned above, was devoted to the story of a peasant woman who had joined the revolution.

The picture was made, and when I saw that my thoughts are living in it, and felt that they reached the spectator — this success has given me great encouragement, and I felt great desire to write. I wanted to write of the people who have seen the life from a different angle, about the struggle between the old and new world in the village. And in every scenario which I later on composed there was a kind of a window into the future.

In another scenario a Turkmen girl, Ayna, rises against the authority of her father, against the old people who stick to the old ideas. She flees to the hills, returning to her village as a school teacher. But she is threatened with death if she intends to teach girls and introduce new ideas. She feels alone and frightened, but suddenly she hears a song "There will be water, and large houses, and life will be happy." And in the eyes of the girl sitting on a sand hillock in the desert suddenly arises the vision of green pastures, she hears the sound of water running in irrigation canals, happy voices of the people, and she realises that it was these people who gave water to the desert and brought here happy life.

This vision of Ayna is a window into the future. It is, however, still a dream, a small, dim opening, just as in a primitive dugout.

In every subsequent scenario my window grew larger, because the face of our country was changing, and life was assuming new forms.

After "Ayna" I made a documentary scenario about the State farm "Giant", and suddenly I visualised the future of our village, the village which I remembered so helpless in its fears concerning rainfall, perpetual worries concerning the crops. I saw new people and new, socialist technique. We had still not enough tractors and combines to distribute them all over the country, but it has already become clear that the face of the village was bound to change, and with it was bound to change the mentality of the people, armed with the possibilities of the use of massed technical means.

15 years later, flying in an aeroplane over the Siberian fields, I suddenly realised that the whole of Russia has become a giant, that the leap into the blissful future has been made.

After the "Giant", I made several other scenarios which were dealing with the same subject of the struggle between the old and new ideas in the village, the struggle between the old and new mentality of the people.

I clearly felt the importance of this subject, but the solution of the problem could be found only as partial. I sought for something extraordinary in the contact of the people, in dramaturgy, in plot. I liked the dramatic conflicts, sometimes even entirely taken from life, and yet not typical, because it was not by them that the history of the people was being shaped. Psychologically sharp conflicts attracted me, and yet I did not venture to offer the solution of the question as to how the new man should live on the new earth.

In the year in which our village turned to the collectivization of its economy I went to Kuban, to the entirely collectivised districts for the purpose of writing there the scenario "Bolshevik Spring." In those villages I saw the last acute stage of the struggle between the old and the new order, and was astonished at the intensity of the hatred of rich peasants who were ready to do everything only to evade the handing over of land and corn. My memories of childhood were still lingering in me, and I felt involuntary fear when witnessing that dark power the strength of which I overestimated. It was the fear for the happiness of the people which I felt was already so near by. And it was because of the ardent desire of the victory of the new ideas that I was afraid of the sprouts of the new life being trampled under the feet.

In my scenario new ideas were victorious, but in the "Bolshevik Spring" such victory was not sufficiently convincing because at that time I could not find the necessary colours for my positive heroes, devoting the whole fury of means of expression to reveal the figure of the profiteer.

I am working many years for the cinema, and yet I feel as if I came here quite recently. This happened when I realized the part which art should play in our life, realized what it was which is needed by the people, realized my own part, the part of the author, the bearer of art, working in the continuous advance in building communism.

I travelled much all over the

country, not only collecting material, but also in order to see life, to feel and understand what people need. And I saw that the people want social virtue and justice to triumph, that great longing exists in people for all that is sublime, noble and beautiful. The people wants creations of art to show an example, which should teach how to live, how to choose way of life.

I have realized that art should help people to develop in themselves noble sentiments, teach them how to act honourably, to love and believe. And the most important is the fact that such desires of the people coincide with what is needed by the State.

I wished to write a scenario about the ordinary man, about his selfless work, his love of people, and his lasting optimism, the most difficult achievement because optimism cannot be won by a jerk, but must permanently live in the soul of a morally clean man.

I wrote a scenario about the Russian school teacher in the village. It was a difficult problem because the teacher's work contains not much of what may be shown — the school is the class, again and again. It means the repetition of elementary truths, advices to keep hands and ears clean, about the necessity to sit quietly during the class time, and write accurately. It is impossible to do all this with enthusiasm through the whole of life.

"What do you want to discuss?" asked the old teacher, E. V. Martyanova, to whom I came to ask for her advice.

"About the educating of sentiments," said I shyly.

"Very good," said Martyanova with interest, and we discussed the matter for a long time.

The old school teacher was with feeling of great conviction saying: "Children should be brought up by the example of what is beautiful." This entirely coincided with what I also thought, that people should be brought up on what is beautiful.

The film "Village School-Teacher" was made. The public met with

V. V. Martinova, the teacher heroine, as with the person whom they knew for a long time. Warm appreciation at once poured upon us from all sides. I saw that the people have recognized themselves in that modest, honest worker who helps to build the new world.

Humidity evaporates from the earth, rises to the skies, and pours down as rain which feeds thirsty fields. In the same way the artist gets examples for his creation from the source of life, and returns them to the people in the form of a book, picture or a drama. If the artist's sensations are conveyed to the readers, and if they recognize themselves, their own thoughts, desires and hopes in the desires and hopes of the heroes of the book or picture, and they feel a desire to follow what is beautiful, — then the artist may feel himself greatly rewarded: rain has poured upon the earth, and one may expect good crops.

I wrote about the people who rose against the old order, joined the revolution, fought for the new, socialist order, and after their victory gave all their energy for transforming the earth and change life.

This subject, of the return of man to the ancestral land was especially real to me in the "Dry Valley". A man returns to the Dry Valley which was so named because drought repeatedly affected its fields, and people, unable to fight the nature single-handed, fled from there. But in our times, the man returns and sees that by combining efforts the people managed to overcome the nature. They watered the steppe, and life and labour have become different, happy and satisfaction giving.

This scenario was an answer to a film which was made in America: "How Green Was My Valley". In that film life of man began in a green and fertile valley, but during the life-time of that man the verdure and life perished in the valley. Man was compelled to abandon the valley, which once was so green. Our Soviet green valleys are not going to become abandoned. On the contrary,

new growth of brightly blossoming verdure will soon cover the "dry valleys" which still linger from the past.

My first picture, "Her Path", started with the story how the heroine mounted a horse and went to salvage revolution. Mary, the heroine of my picture under the same title, appeared on horseback to become the commander of a formation in the civil war. When dying, she bequeathed her son to the revolution. Her son is a contemporary of ours. May be, he defended his Mother Country during the Great War. May be, he was one of our representatives on the Congress of Peace, may be, he is that agronomist who implements Stalin's plan of the transformation of the nature, about whom I am telling in my new scenario, "Village Doctor".

I decided to write about the young man of our country, a simple man who is sure as to his historical mission. Our people live and believe into their remarkable future not only because they are optimists by their nature, but because they are actively participating in the building of their new life.

They plant young trees, dig out ponds, bring there young fishes. It is impossible not to have faith in the work which you do, unless you see it in a perspective and realize its importance.

The Soviet people have started their planned attack on the nature, on a gigantic scale. We want to take away from the drought, our enemy, an area of 120,000,000 hectares of land on which five European States could be placed. The gigantic protective forest straps in conjunction with the thought and work of an army of scientists, agronomists, agriculturists, and others, are re-making life and the mentality of those who live on the land.

We have still much to do in this matter, but we shall not give up the effort.

The window into the future thus has become wider, and we see the world as broad and great. The work of our people in it will be happy and joyful.

SOVIET FILMS

at the
International Film Festival
In India — 1952

FEATURE FILMS :

1. The Fall Of Berlin 2. Donbass Miners
3. Mussorgsky 4. Bountiful Summer
5. In The Times Of Peace

All these five films are in colour with English sub-titles

DOCUMENTARY FEATURES :

6. Liberated China 7. May Day 1951
8. The Grand Concert

All these three films are in colour and in English

DOCUMENTARIES :

9. Soviet Turkemenistan 10. Soviet Uzbekistan
11. Soviet Azerbaijan 12. Soviet Tataria
13. Artek—Pioneer Camp
14. Construction Sites Of Moscow
15. On The Circus Arena 16. Over Altai
17. The Rivals

COLOUR CARTOONS :

18. Grey Neck 19. Fisherman And The Fish

All these films are in colour except "The Rivals" and in English or with English sub-titles

The Fall Of Berlin

A Full-featured Colour Production

Screen-play : P. Pavlenko,
M. Chiaureli
Director-Producer : M. Chiaureli
Cameraman : L. Kosmatov
Music : D. Shostakovich
Art Directors : V. Kaplunovsky
P. Parkhomenko
Make-up : Y. Yakovlev

THE CAST:

J. V. Stalin	— M. Gelovani
L. P. Berya	— N. Mordvinov
V. M. Molotov	— M. Schtrauch
Alexei	
K. Y. Voroshilov	— A. Gribov
G. M. Malenkov	— G. Pasechnik
Alexei Ivanov	— V. Andreyev
Natasha	— M. Kovalyova
Alexei's Mother	— S. Giatsintova
Hitler	— V. Savelyev
Goering	— Y. Verikh
Goebbels	— N. Petrunkin
Eva Braun	— M. Novakova

Produced by the Mosfilm Studios
1949

The composition of the film is that of an epic in which the fate of a man and the destiny of a people are comprehensively unfolded.

The man and the people, the individual and history are presented in a unity which responds to the actual course of the development of society.

THE PLOT

1941. A bright and sunny day. A group of children with their young teacher stroll across a flowering field. Their animated faces form a particular harmony with the freshness of the early spring morning. Outlined against the morning sky is a giant production plant. We enter its foundry shop. A gay and festive mood reigns here today. The famous steel founder, Alexei Ivanov, has set a new record in steel smelting; the plant as a whole and its best men have been decorated with orders.

A festive meeting is in session. Letting our eyes stray across the hall, we see joyful faces everywhere, young faces and old; they belong to a people, robust, strong and happy. Many hereditary steel founders are present here.

The hero of the day, Alexei Ivanov, follows Natasha, the school-teacher, with loving eyes. Natasha is up on the rostrum delivering a speech. She spoke well, with real emotion, and ends her speech with sincere and burning words dedicated to the great leader of the people — Comrade Stalin.

Natasha and Alexei are in love with one another, but Alexei cannot help but wonder at times whether he is worthy of a girl like Natasha. He realizes that she has a wider knowledge of things than he, that she has read more....

Unexpectedly for Alexei, he, together with Khmel'nitsky, the works

Synopsis

M. Chiaureli's new colour film, screen-play written by P. Pavlenko and M. Chiaureli, has been produced on an astoundingly grand scale. For with documentary exactness and great artistic force it depicts the events of the years 1941 through 1945.

The heroes of the film are common Soviet people. They embody the Soviet man's most important traits of character.

Many historical personages are presented in the film, among them the heads of the Soviet Government and of the Soviet Army.

Fascist Germany, Hitler and those who were part of his environment, are also shown.

Much of the filming has been done in the actual places of the events depicted.

director, is summoned to Moscow, to Stalin.

In the next scene, in a spacious and airy room of the Kremlin, we see Comrade Stalin presenting the celebrated steel founder to Molotov, Berya, Malenkov, Kalinin, Voroshilov.

Just at first, Ivanov finds it hard to get over his bashfulness, but very soon he begins to feel quite at home. A heart to heart talk with the leader opens wide horizons before him. With the will to attain still greater results in his production output, he leaves Moscow, the friendly and inspiring conversation he has had with Stalin imprinting itself forever on his memory.

It was a bright and cloudless day when Ivanov returned to his plant and again saw Natasha. But, of a sudden, a heavy black smoke obscured the fields of wheat. "A blow. Another blow. The war...."

German troops appear in the town. Natasha is seized by the Gestapo and spirited away into captivity.

Ivanov and his friend Zaytzev, like thousands of other Soviet people, enlist into the army as volunteers.

In Comrade Stalin's office a conference is taking place. A counter-offensive is in the making.

A dull November morning in Moscow. Troops on the Red Square. Somewhere far off, in the sky, a battle rages without cessation. Before the Kremlin stand the Militia and the Infantry in full military dress and equipment. On the Mausoleum Comrade Stalin appears. We hear his voice pronouncing the famous, history-making words—the historic parade of the 7th of November, 1941, is on.

Berlin. In Hitler's office the Spanish and Italian fascists are received. With smug self-satisfaction Hitler screams out words full of a brazen self-praise.

Past the Chancellery building Russian prisoners are filed. Among them we see Natasha Rummyantseva.

Hitler waits for news of Moscow's fall. He has ordered his generals to take Moscow on the 7th of November. Instead of this, there is a parade on the Red Square and Stalin's

calm voice predicting the inevitable doom of the fascist army.

"March on Moscow!" the maddened fuhrer calls. Planes and tanks are launched into attack.

And on the Mausoleum Stalin quietly concludes his historic speech with the summons; "Death to the German invaders! Long live our glorious Motherland, its freedom and its independence! Under Lenin's banner, forward, to victory!"

Scenes follow, showing the snowy fields about Moscow sown with shattered German machinery corpses, and broken planes. Not a single German has succeeded in reaching Moscow.

Again Hitler lets out frantic yells. He gathers his remaining forces to launch a last attack on the Soviet Union. He wants to destroy Communism. "Collect everything possible, squeeze Europe, out like a lemon throw everything into the fire...."

Hitler staggers in a paroxysm of hysterical excitement. Eva Braun tries to comfort him. The fuhrer's mistress dispels his gloomy thoughts to which the defeat of the Germans at Moscow had given rise.

Hitler decides "to end the war at Stalingrad" to take Russia "in a giant grip." The Germans stake everything on the fall of Stalingrad.

A battle in Stalingrad. Tanks go into action. Ivanov and Zaytsev are in the ranks of the Stalingrad defenders. Blood streams down Ivanov's face, his hair is singed, his hands burned. Together with all the people he vows not to retreat a step beyond the Volga.

Stalin's office. Evening. News comes of the victory at Stalingrad. "Good for the Stalingradites!" Stalin says.

Stormy battles are waged.... A group of Soviet soldiers break into Ivanov's native factory town. Ivanov finds the ruins of what once was his home. Like a child he weeps over the scorched rags of clothing that used to belong to his mother. Some of his old friends and acquaintances surround Ivanov and invite him to visit them in their homes. They tell him of the misfortune that

had overtaken Natasha. Ivanov feels that he can't consider his arrival in the town as a real homecoming. "I've still got miles to go," says he sternly, "I'm still marching West." With firm stride he walks across the ruins and the wastes left by fire. The battles in the streets still continue to rage....

The historic Yaltins Conference.

Seated at the round table of the Lyvadian Palace in Yalta we see Stalin, Molotov, Roosevelt, Churchill.

In the next scene the action is carried over to Moscow's Kremlin. A conference of Comrade Stalin and the Soviet Marshals takes place. The offensive to be launched on Berlin is here discussed. "It's time to end the war. High time." Comrade Stalin says.

Flights of planes make off for Berlin.

Night. A thunderous roar of unheard-of volume rends the air. Birds soar in flocks up to the sky. Searchlights blaze out. The "Katyusha" shells swim across the air in fiery streaks. Night turns into day.

The German's fortifications are blown up. The greatest battle in the history of the wars begins.

The Soviet armies storm Berlin, the cradle of fascism. Among the soldiers of the attacking army we see Ivanov and his comrades. An attack. Tanks are on the move. The inscriptions they bear read: "For Great Stalin!", "Suvorov," "Kutuzov", "Schoolteacher Rumyantseva," "Steel Founder Ivanov."

Hitler's office in the State Chancellery. The heads of the fascist clique are depressed and low in spirits. Goebels, Goering, and the others sit around in the attitude of crushed rats. Hitler nervously paces the room. His face is distorted by convulsions. But he still retains the hope that the Russians will not take Berlin.

Scenes of battle again. We catch glimpses of Ivanov's face. "Forward, Stalingradites!" he calls.

A deafening roaring fills the air.

In his study Comrade Stalin traces a circle around Berlin. He says:

"I believe this Berlin business will soon be finished."

At the main quarters of the German General Staff complete confusion reigns. Berlin is on fire. Whole blocks are burning. Many houses crumble and fall.

In a prison camp we see Natasha among the other prisoners. Natasha lets her memory steal back to the days of peace, happy days, when Alexei and she were together. About her is the smoke of explosions and the flames of big conflagrations.... At a moment of the greatest tension Soviet soldiers break into the camp. Ivanov among them. However, in the general commotion he and Natasha fail to see one another.

Hitler in his shelter. The settings correspond exactly to Hitler's bunker in the cellar of the Chancellery building.

Bragging his legs with difficulty, Hitler aimlessly paces the bunker floor, holding in his trembling hands a soiled and creased map of Berlin.

Beside Hitler is Eva Braun.. The dispatches that come in one after another point to a final catastrophe. Learning that battles are raging in the subway, Hitler orders the subway to be flooded with the waters of the spree. The water overflows the tunnels and the wounded soldiers and civilians who had sought shelter in the subway perish, with curses for Hitler on their lips.

At this very time Hitler holds his wedding ceremony in the bunker. He is marrying Eva Braun. Everyone present realizes that the "fuhrer" is indeed mad.

Realization of the hopeless deadlock in which Germany has found itself reaches the conscience of even Hitler's generals.

... "May you be damped, you miserable jackanapases! Give me back Germany, give me back my sons! May you be damned, Hitler!"—so speaks a simple German woman, weeping over the body of her son killed in a street battle.

A mighty "Hurrah" echoes through the streets of Berlin. Soviet soldiers, among them Ivanov hoist the Red Banner over the Reichstag.

The battle still continues, but vic-

tory is close, a victory achieved through the courage and heroism of the Soviet people and through the wisdom of their great captain—Stalin.

The banner of victory soars majestically over the Reichstag.

General Weidling addresses the following words to the Berlin garrison!

"On the 30th of April, 1945, the fuhrer committed suicide. I demand that military actions be suspended and that we lay down our arms.."

We see triumphant Soviet soldiers on the Royal Square, by the Reichstag, by the Brandenburg Gates.

A plane makes a landing on the Berlin air-field. Aboard the plane is Stalin. Addressing the people, he says: "The epic day of the great Victory of our people over German imperialism has arrived."

Among the crowd that cheers Comrade Stalin we see Natasha and Alexei. They are reunited at last.

Stalin with tender solicitude looks on the meeting of these two people who had lost each other in the maelstrom of war.

Natasha walks over to Stalin and kisses him.

The liberated people of all nations—Czechs, Poles, Frenchmen, Greeks—salute great Stalin and the Soviet Army who have destroyed German fascism.

Thus ends the film that so truthfully and with such artistic force depicts the stirring events of our times.

In producing the film, the director was moved by the desire to tell as fully and vividly as possible of these great days of history and to express with the greatest possible depth the idea that underlies the battle for peace.

The documentary data, such as, speeches, events, settings, which went to make up the film, has turned it into an outstanding example of the documentary feature.

The Donbass Miners

A Full-featured Production in Colour

*Produced by the M. Gorky
Studios in Moscow, 1950.*

*Screen-play : Baris Gorbato
and V. Alexeyev*

*Director-Producer :
Leonid Lukov*

*Chief Cameraman :
Mikhail Kyrillov*

Music : Tikhon Khrennikov

THE CAST :

Comrade Stalin
— Mikhail Gelovani

Heads of the Party
and of the Soviet

State — Alexei Gribov
Nikolai Mordvinov
A. Mansvetov
G. Pasechnik

Stepan Nedolya,
Honoured Miner — Boris Chirkov
Yevdokya Prokhorova,
his wife

— Anastasya Zuyeva
Gorovoy, Mine

Manager — Vasily Merkuryev
Kravtsov, Secretary
of the Party Regional
Committee

— Sergei Lukyanov
Vasily Hewer — Andrei Petrov
Minister of the Coal

Industry — Victor Khokhryakov
Pavel Nedolya,

Mine Party Organizer
— Vitaly Doronin

Lida Nedolya — Klavdya Luchko
Trofimenko,

Constructor — Vladimir
Druzhnikov

Vera Nikolayevna,
His wife — Lidia Smirnova

Andreyev,
Mine Chief

Engineer — Oleg Zhakov
Andrei Postoyko

— Pyotr Aleinikov
Petrovich,

Old Miner — Ivan Peltser
Mine Works

Director — Alexei Alexeyev

Synopsis

A festive occasion at the miners' town. To the bright and attractive building of the Palace of Culture cars drive up, bringing the miners and their families, all dressed in their holiday best and wearing their orders on their uniforms. They have come to mark the labour jubilee of Honoured Miner Stepan Pavlovich Nedolya who has worked in the mine for fifty years. With his wife beside him Nedolya moves with grave and measured steps down the street, and from the gardens fronting on the miners' cottages Nedolya's comrades, his pupils and his followers stream out to greet him, the Hero of Socialist Labour, with a tender word, a kindly joke, and a sincere wish of welfare.

At the holiday table sound congratulatory toasts and speeches. Nedolya's old friend Gorovoy, the mine manager, praises the achievements of labour and of the Socialist Motherland where men work so freely and joyously. He speaks of Nedolya's labour exploits and of the labour valour of his entire family.... Nedolya's eldest son, engineer and the mine Party organizer, in words warmed with real emotion recalls his father's whole wonderful life...

From off the painting by Kasatkin that hangs on the wall the miner of the past, the miner of the accursed old-world life seems for a moment to step out into the festive and gaily arrayed Palace hall. Scenes of the gloomy and hopeless existence of the miner in the past pass before our eyes. The drawn-out strains of the one-legged organ-grinders' melancholy song rend the heart. From one of the many filthy shanties of the Sobachevika village an old miner, followed by the 12-year old Stepan Nedolya, comes out. They descend into the mine, a dark, dank, narrow

hole-in-the-ground. In this mine, where inhuman toil sapped a man of his strength, the boy Stepan grows to manhood. In a dirty and smoke-filled barrack Nedolya celebrates his wedding. His bride weeps as she thinks of the hard life that lies in store.

. . . The rousing sounds of a fighting song. The miners march into righteous battle on the fields of the Civil War. In their front ranks we see Nedolya proudly bearing the banner. . . the song is succeeded by the loud blare of a band that strikes out in welcome of Nedolya, the Stakhanovite of the thirties who has set a new labour record. . . Thus, before the eyes of his friends, passes the miner Nedolya's whole life.

The old miner is moved to tears. In his answering speech he praises his native mine and his fellow workers, the channel-drivers and the hewers—He proposes a toast to them. . . However, Kravtsov, Secretary of the Party Regional Committee, who enters the hall just then, declines to join him in the toast. He raises his glass to the new mining professions that will come to replace the hewer and his spade. There will soon be no more hewers in the Soviet mine. New machinery will oust them from the industry just as in the past it ousted the sledge-pushers, the horse-drivers and the colliers, these representatives of hard physical labour done by hand. The new machine that will mean no more hewers—the coal combine—has already arrived in the mine.

The miners make the acquaintance of engineer Trofimenko, the combine constructor. While the young people dance, the old men converse together. It isn't of the past that they speak. The new machine is what holds their interest.

After the combine has been tested above ground, it is lowered down into the mine. For many of the workers the machine becomes an endless source of attraction. The gay-hearted chauffeur Postoyko asks that he be taught to operate the machine. Some of the men, however, regard the combine with a certain jealousy. These are the hewers who

are not sure but that the combine may make this fine profession of theirs a thing of the past. Hewer Vasya, a headstrong and touchy young man, takes the situation most to heart. His diligence and industry have won him fame among the miners, the respect of his friends, and the love of a wonderful girl. Nedolya's youngest daughter Lida. And now the advent of the combine may well come to mean the end of all this. . . .

It does not prove easy to install the complicated machine. Long days and nights on end constructor Trofimenko spends in the mine trying to make the machine run smoothly. At times he begins to feel that the machine will not prove equal to the task. But the entire mine personnel, Gorovoy, the party organizer, the engineers, the channel-drivers, and even the hewers, come to the constructor's support. The friendly cooperation of Soviet men who look unafraid into the future cannot but ensure success to the combine. A telephone call comes through from Moscow—it is the Minister of the Coal Industry inquiring about the machine. The Constructor's Bureau sends Trofimenko's wife, a constructor like himself, to his aid. She brings with her drawings of an improved and perfected combine. Last but not least, Nedolya's youngest son Vladimir, an engineer, comes out with a suggestion to change slightly the cutting part of the combine. Things take a turn for the better, but new difficulties have arisen because of the time that has been lost in the installation of the combine. The machine had been tested in the mines best longwall, production had been stalled for a time, and, as a result, the mine lags behind in its output. Mine manager Gorovoy speaks of this with some bitterness to his old friend Nedolya.

The old miner resolves to help out the new machine and thus rescue the mine from its predicament. Together with the hewers, who are headed by Vasya, he descends into the mine to make up for the shortage in coal output by Stakhanovite labour on the channel-ma-

chine. It is thus that the hewers help to install the combine that is to "oust" them from the industry...

The Minister of the Coal Industry takes a plane for the Donbass: He descends into the mine. An energetic and pleasant man, he is personally acquainted with many of the miners; he has arrived among them to inspect in person how the installation of the combine is progressing.

After the combine has undergone some of the necessary improvements, this excellent machine runs without a hitch. So great is one-half-hour's output of the machine that the mine's "debt" is covered and there arises a new complication—not enough trolleys to transport the accumulated supply of coal.

Thus, new machinery places new problems before the miners and demands of them new methods of labour organization.

Right there in the mine a new subject comes up for discussion by the Minister, the constructor, the engineers, and the miners. The machine has justified the hopes that were reposed in it. How many new combines does the constructor expect to implement in the nearest future?—Five! The Mine Works Director thinks ten combines might be the better number. And the Minister says fifty!

It is evening. The Donbass is startlingly beautiful in the dim light of night. The mighty funnels of the power stations reach to the clouds, illumined by the rays of sunset. Electrical lights blot out star-light. And girls' voices are raised in song.... What are they singing of?

The Minister and the Secretary of the Party Regional Committee come out on the balcony. They are still engaged in discussion of the combine, but they break off to listen to the song. The girls are singing about the combine. This means that the people have accepted the new machine, that they have put their faith in it. Fifty combines! But, says the Minister, is this a figure Comrade Stalin will think acceptable?

The Kremlin. The quiet of a spacious office. The Minister and the Secretary of the Party Regional

Committee are delivering their report at a conference of the Political Bureau. Great Stalin listens to them with grave attention as do Comrades Molotov, Malenkov, Voroshilov, Beria, and the other heads of the Party and of the Soviet State. Comrade Stalin questions his visitors minutely on the combine's production capacity, on the changes that it will work in mine operation, and on ways of securing in time highly qualified and cultured labour for the new mechanized mine. Stalin is interested in the song the Donbass girl has sung about the combine and in the words spoken by old Nedolya:

"The channel-machine added twenty active years to my life. I expect the combine will add another ten."

"Well said! He's understood the essence of the thing...." Comrade Stalin says thoughtfully, "He's understood that mechanization will give our workers a long and active life!" With gratitude and respect Stalin repeats the miner's name—Nedolya!

Having set the heads of the coal industry new tasks in the creation of combines for thin seams of coal, Comrade Stalin proposes in conclusion that five hundred combines be installed just for the beginning...

.... We see the new transformed mines. Gorovoy's mine, where three combines have been installed, is well lighted, spacious, and resembles the Moscow underground. This is an advanced mine, but its neighbouring mines are already catching up with it and they have every intention of *outdistancing* it. Gorovoy meets with a group of men in his mine. They are miners from an outlying mine where no combine has as yet been used. They have come to inspect the machine so as to be prepared in advance for its installation. Among the visitors we see a very old man who has worked in a mine all his life but who for the last fifteen years has been out on pension. So greatly has the mine changed that the old man finds it unrecognizable. Conveyed in an electrical train to the longwall where the combine is operating, the old man bursts

into tears. Is it hought of the miner's care-ridden past that makes him weep? No. His tears are tears of gladness before the happiness that lies ahead, the happy future whose traits are already discernible and whose name is Communism.

We see the visible traits of Communism in the transformsd mines, and, particular'y, in the personalities of the man who work in the mine. Strong of will, intelligent, daring, well educated, it is they who have transformed the mine into a big mechanized works.

Thoughtfully Gorovoy strolls over his mine. He is witness to how the steadily growing demands call for increasing changes in personnel distribution. Thus, an engineer now takes Lida Nedo'ya's place at the despatcher's board. And Lida is not offended or confused. She knows that what she must do is study and that the road to a school of higher learning is open to her.

Gorovoy in the office of Kravtsov, the Secretary of the Party Regional Committee. The Secretary's first words to him are about the congratulatory message of the Ministry on the successful implementation of the combine. Unexpectedly Gorovoy asks that he be released from management of the mine. He, a hereditary miner, together with Nedolya has worked there for half a century. We saw him at Nedolya's somewhat sad wedding party, in the partisan detachments at the time of the Civil War, in the group of Stakhanovites on the day when their first record-making labour achievements were celebrated. The Party gave the miner every opportunity for self-improvement and growth. He became manager of the best mine, and he fulfilled his duties with honour.... This, however, has not barred him from realising that the highly developed technology demands greater knowledge than is his. That is why so simply and honestly and without least the attempt at striking a pose he comes out with his request that he be replaced by someone more qualified for the job. As for himself, he has a position of a different kind in mind. He means to give over his

life's entire experience to youth provided he is upheld in his determination to become principal of a trades school.

Meanwhile a conversation of a different sort is going on at the gate of the Nedolya home. Ex-hewer Vasya, hotheaded and touchy, tries to talk Lida, his fiancee, into leaving the Donbass. He knows that he must study in order to become a combine mehanic, but false pride keeps him from commencing study in his native Donbass which so recently rang with his labour achievements. He wants to go to the Kuzbass or to the Karaganda where no one has ever heard of Vasya Orlov! Lida, however, declines to leave, but before she has explained to her beloved the mistake he is making, Vasya flared up and is gone.

We next see him at the railroad station where he unexpectedly encounters Gorovoy. The old miner-Communist lightly jests at Vasya and with the gentleness of a father admonishes the boy for his behaviour. He explains to him that a man need never be ashamed of his desire to learn and that one need not go away in order to study....

The brassband blares again. The by now familiar to us mine has delivered the lost tons of coal in accordance with the five-year plan. With loud cheers the miners welcome their best Stakhanovites—combine operators Nedolya, Postoyko, and the others as they come out of the mine.

Movingly old Nedolya speaks of the joy he takes in his labour, of the glory of the miners of the Donbass, of the wonderful epoch of great Stalin.

And they stand and listen to him, his fellow workers, his comrades, his sons, his daughter in her student's uniform, Vasya, who stands beside her, a new order decorating his breast, his old friend Gorovoy, surrounded by students of the trades school, the miners' young reinforcement....

Nedolya speaks of the care with which the Party and the Soviet Government have surrounded the miners. For his many years of service

Nedolya has been presented with a new house. This house he gives to his daughter Lida as a wedding gift to her. She is marrying the young combine mechanic Vasya Or'lov, in the recent past a celebrated hewer.

The wedding party in the new bright home. Smart gowns. Happy faces. The miners' uniforms decorated with orders. Old Nedolya's wedding was nothing like this one! But this bright and joyous life he and

his generation won for their children and for the future generations under the leadership of the Party of Lenin and Stalin. The guests raise their voices in song. In this song they proclaim the joy of living and of working for the welfare of the people.

Majestically the Soviet Donbass rears its new industrial buildings to the evening sky, red as the famed Soviet banner.

Mussorgsky

A Fullfeatured Production in Colour

*Produced by the Lenfilm Studios,
1950*

*Screen-play: Anna Abramova
and Grigori Roshal*

Director-Producer:

Grigori Roshal

*Cameramen: Mikhail Magid and
Lev Sokolsky*

*Musical arrangement and
Incidental music:*

Dmitry Kabalevsky

THE CAST

Mussorgsky — Alexander

Borisov

Stasov — Nikolai Cherkasov

Balakirev — Vladimir Balashov

Rimsky-Korsakov

— Andrei Popov

Borodin — Yuri Leonidov

Cui — Bruno Freindlich

Dargomishsky — Fyodor Nikitin

Platonova — Lyubov Orlova

Alexandra — Nadezhda Shtekan

Nadezhda — Valentina Ushakova

Elena Pavlovna

— Lidia Sukharevskaya

Von Metz — Gregory Shpigel

A follower of the Russian revolutionary democrats, Mussorgsky had a deep faith in the creative strength and in the splendid future of his people. No composer of his time had such a profound understanding of the people's aspirations, of their hopes and dreams as Mussorgsky.

The film's opening scene is laid in the year 1858. This was the year when, after an interval of fourteen years, "Ruslan and Ludmila", the opera of the great Russian composer Blinka, was revived on the stage of the Imperial Marinsky Theatre in Saint Petersburg.

In one of the boxes there gathered the representatives of the new school of music—Balakirev, Borodin, Cui, Rimsky-Korsakov, Mussorgsky who were known as "The Big Five"* and the critic Stasov. Members of the Royal Musical Society, who occupied another of the theatre's boxes and were presided over by the Grand Duchess Elena Pavlovna, followed the group with mocking glances. These "connoisseurs" of art from Russian high society looked with contempt on Russian national

Synopsis

The film "Mussorgsky" is dedicated to the life and work of the great Russian composer, Modeste Petrovich Mussorgsky (1839-1881), one of the celebrated representatives of Russian classical music.

* In the 60's of the past century a group of Russian composers headed by Balakirev was formed. This group, which included besides Balakirev, Mussorgsky, Borodin, Cui, Rimsky-Korsakov, came to be known as "The Big Five."

music with its realism and its democratic tendencies.

After the close of the performance the "Big Five" gathered at Balakirev's to hear excerpts from Mussorgsky's musical tragedy "King Oedipus". But Mussorgsky surprised his audience with an unexpected improvisation. The forceful and passionate music was met with noisy approval. Mussorgsky's friends sensing in it the powerful genius of the young composer.

That night Mussorgsky made an important decision: to write an opera about the battles and the victories of the people and about the people's spirit of friendship and comradeship.

As the theme of his new opera Mussorgsky chose a rebellion of the slaves in ancient Carthage. He went to the country with the thought of giving himself wholeheartedly to his work but he found himself unable to compose anything focussing on the subject he had had in mind. The composer at close range saw and sensed the needs and sufferings of a people weighed down by the yoke of the tsarist autocracy. He felt it as strange to write about ancient Carthage when here beside him the people of his native land suffered and fought.

Giving his peasants gratis the land, that belonged to him, Musorgsky broke with his brother, a landowner, and returned to Petersburg.

It was at this time that Mussorgsky's friends in Petersburg organized a Public Music School where pupils were admitted without charge and the aim of which was to educate and train talented young men and women who came from the people's ranks as well as to propagate Russian national music and the music of the best composers of the West.

Mussorgsky informed his friends with some bitterness that he had written no opera. He told them of all he had lived through during his stay in the country, of the suppression of a peasants' rebellion, of the sufferings of the oppressed and exploited people. Instead of the promised opera he sat down at the

piano to play for his friends several songs he had sketched. The room resounded with melodies imbued with the spirit of peasant Russia, songs that spoke of the grief and the sufferings of the people: "Lullaby for Yeryomuskha" based on Nekrasov's poem, "Hopak" (lyrics written by Shevchenko), the lament of a boy flogged by a landowner's hunting whip.

Mussorgsky's friends were thrilled and shaken by his music. Stasov saw in Mussorgsky the worthy representative of the great Glinka's traditions.

The pupils of the Public School of Music performed with great success at numerous concerts. The school trained many talented performers, among them Platonova, who later became a soloist of the Imperial Opera, the famous bass, Melnikov, the talented singer, Alexandra Purgold, and others.

Alexandra after her first meeting with Mussorgsky felt a mounting affection for him, but, engrossed as he was in his music, Mussorgsky failed to notice it.

In search of a truthful musical language, Musorgsky turned to the works of Gogol. He wrote the first act of "Matrimony", an opera based on Gogol's play, and rehearsals were commenced in the Public School. However, at one of these rehearsals, Mussorgsky announced his intention of leaving off further work on his "Matrimony". He sought to move out on a wider path of musical composition and was carried away by the idea of writing an opera based on Pushkin's "Boris Godunov".

Balakirev, vexed by Mussorgsky's throwing over his "Matrimony", quarrelled with his friend. But Musorgsky was firm in his belief that at last he found what he had looked for, and there was no swerving him from his purpose. The folk theme in the drama was what attracted Mussorgsky most; according to the composer's idea the people was to become the principal character of his new opera.

Mussorgsky gave all his strength to work on his "Boris Godunov".

The first rehearsals of the opera took place on the stage of the Public School. The outstanding Russian composer Dargomyzhsky and Modeste's friends of the "Big Five" group listened to his inspired music with great enthusiasm and appreciation.

It took Mussorgsky long months of intense work to complete his opera. But the Board of the Imperial Stage refused to sanction the opera, and it was barred from production.

The propagandist and inspirer of "The Big Five", Stasov, who became the herald of Russian national art, published a number of accusatory articles aimed against the followers of the Grand Duchess Elena Pavlovna. Stasov's stubborn struggle for a truly Russian art and his passionate implacability where the enemies of a national culture were concerned excited the rage of the great lady's "circle". Members of the Royal Musical Society sued Stasov for slander, as they termed it.

In court Stasov came out with an inspired accusatory speech. He spoke like a prosecutor. "Tis not fit for the inheritors of Glinka and Dargomyzhsky", he said, "to go begging at stranger's doorsteps. We

want our own, national, truly Russian, original art."

The entire courtroom met the speech with enthusiastic cheering. Stasov was acquitted.

However, the enemies of "The Big Five", headed by the Grand Duchess Elena Pavlovna, continued to bait and persecute Mussorgsky and his friends and followers. The property of the Public School went for debts. The second version of "Boris Godunov", like the first, was rejected. Malakirev, unable to hold out against the baiting, left the Public School.

However, Mussorgsky's friends did not lay down their arms. Petersburg's entire progressive society demanded the staging of "Boris Godunov." Platonova put in a request that the opera be staged on her benefit night. The Imperial Board was finally obliged to comply.

On the 27th of January, 1874, the first performance of "Boris Godunov" on the stage of the Mariinsky Theatre was held. The audience enthusiastically welcomed the new opera.

This was a great victory of Russian national art, the victory of Mussorgsky's immortal genius.

A Bountiful Summer

Colour Feature Film

Produced by Kiev Studio of
Feature Films, 1950

Directed by Boris Barnet

Scenario : Evgenie Pomeschikov
and Nikolai Alekseyev

Cameraman : A. Mishurin

Sets by : O. Stepanenko and
I. Yurov

Music : E. Zhukovsky

PRINCIPAL ROLES

Nazar Protsenko

— Nikolai Kriuchkov

Vera Goroshko—Nina Arkhipova

Petr Sereda—Mikhail Kuznetsov

Oksana Podpruzhenko

— Marina Bebutova

Ruban, secretary of
the district party

committee — Victor Dobrovolsky

Tesliuk — Konstantin Sorokin

Darka — Muza Krepkogorskaya

A BOUNTIFUL SUMMER

(libretto)

A train slows up beside the platform of a small railway station, bringing Oksana Podpruzhenko, leader of a field brigade, home to the "Vpered" Kolkhoz. She has just received the gold star of a Hero of Socialist Labour, and is welcome back by her many comrades and friends, who have gathered at the station. It is a scene of warm handclaps and flowers and greetings. Among the welcomers is Nazar Protsenko, the chairman of the kolkhoz, who is in love with Oksana. Surrounded by her friends, Oksana sets out from the station for home.

The same train has also brought Petr Sereda home to his native village. After his demobilisation from the Soviet Army, Petr finished a course for book-keepers, and is now on his way to the "Vpered" kolkhoz, where he has decided to work. At the station, he is a witness to the festive welcome tendered to Oksana Podpruzhenko, and recognises in today's Heroine of Socialist Labour a former schoolmate.

Happy and elated Petr treads the familiar road to the kolkhoz. The surrounding country has been transformed by the labour of the collective farmers. The hay-making has begun, and tall stacks of sweet-smelling hay dot the fields. Suddenly a song reaches Petr from somewhere in the distance. He hastens his steps, and before long overtakes an ambling cart loaded high with hay, on top of which sits a girl holding the reins and singing a song. She is Vera Goroshko, of the "Vpered" Kolkhoz. Petr takes up the song, but from her high perch on the hay, the girl cannot see who is singing with her. Vera crawls to the edge of the cart to find Petr walking behind and singing gaily. At this moment, the cart reaches a bridge, is jolted, and and throws Vera, who is still looking intently at Petr, into the stream. Petr

Synopsis

"A Bountiful Summer is a picture of the Ukrainian village today. Collective creative effort is bringing the Soviet farmer a life of plenty and culture; his abilities and talents are unfolding in the kolkhoz. The film tells of the free labour of free people."

There is something so bounteous in the beauty of the warm Ukrainian summer! Inexpressibly vivid are the colours of its palette, its green meadows, and azure sky and golden ears of ripe grain. The kolkhoz fields extend as far as the eye can see, and the wheat stands high by the roadsides. The sun is bountiful, and the earth is bountiful. The girls sing, and their song, borne from afar by the wind, also tells of a life which bestows its gifts unsparingly on man.

So does the very name of the film, "A Bountiful Summer" set the poetic mood of the background.

plunges after her, but she swims safely to the bank without his help. And there they discover that they are old friends.

On arriving in the village, Petr sets out first of all to find his old buddy at the front, Nazar Protsenko, who has become in his absence the kolkhoz chairman. Protsenko is very glad to see Petr. The two army friends sing a song that reminds them of the old days and sit down to the table for a glass of wine. They are joined by some girls, among them Oksana and Vera—who happen to be passing by and accept Protsenko's invitation to complete the party.

It is a happy and noisy reunion, and yet Nazar is not pleased; he feels that his sweetheart, Oksana, has been paying too much attention to his old friend, Petr, and he is overcome with jealousy.

Petr is appointed the kolkhoz book-keeper, and throws himself enthusiastically into the work. But he immediately finds that the affairs of the farm are not quite in order. The accounts of the kolkhoz have been neglected; under the management of Tesliuk, a backward and ignorant man, the livestock farm is in a bad way; personnel has not been placed with an understanding of the abilities and interests of each. Nazar Protsenko, his sight dimmed by past successes, has overlooked these shortcomings, and takes Petr's criticism badly. He imagines that Oksana is the real reason behind it. A capable manager who has done much to strengthen the economy of the farm, Protsenko is beginning to mark time and does not realise that one must keep forging ahead, must fight harder all the time, to make the life of the collective farmers even richer. He turns down the suggestion of the adjacent kolkhozes to build a large electric station on a cooperative basis, although such a station would be a great help to the economy of the "Vpered" Kolkhoz.

The happiness of the Soviet people lies in the harmony of their personal and social interests, in the beauty of their selfless constructive endeavour, in struggle for what is new

and is bringing the life of the Soviet people nearer to Communism. This struggle is taking place everywhere, even in what seem to be the quietest and smallest sectors of the great work of Communist construction.

Petr Sereda immerses himself deeply in his work, and finds that the kolkhoz has great economic potentialities, which, if fully tapped, can make the life of his fellow-villagers even more prosperous and cultured. He confides his ideas and dreams to Prokopchuk, the secretary of the kolkhoz party organisation, who agrees with him and decides to place his proposals before a Party meeting. Prokopchuk calls a big and lively meeting of the village Communists, which is also attended by the secretary of the district committee of the Party, Ruban. The meeting endorses Petr's ideas on how the income of the kolkhoz can be increased, livestock breeding and bee raising advanced, further electrification and mechanization introduced to radically transform all farm processes and the daily life of the collective farmers. It is also supports the enterprises of Vera Goroshko, who with a group of Comsomol members undertakes to turn the livestock farm into a model institution.

The collective farmers set about energetically to bring the decisions of the meeting to life. The field brigades led by Oksana and Darka take new socialist pledges to raise the yield of their plots. Vera Goroshko and the other Comsomols in her group leave for the livestock farm, where Vera soon becomes the best milkmaid in the farm. Against Tesliuk's will she changes the regime of cow tending and breaks the record for yield of milk per cow. The kolkhoz management appoints Vera manager of the livestock farm.

And so through the plain work-a-day exploits of ordinary Soviet people, the film shows the spectator the prospect of kolkhoz life made even richer and happier by that great transformer—human labour.

Petr, who has been in love with Vera ever since that first day on the road, has been waiting for an opportunity to make his feelings

known to the girl who has become a famous milkmaid, and one day Petr goes to the farm and the two open their hearts.

All this time, Nazar has been jealous of Oksana and Petr. Only when Petr tells his old friend that he has long been in love with Vera Goroshko and plans to marry her, does Nazar realise his mistake and the great injustice he has done Oksana. He also realises how wrong he was to oppose Petr's suggestions; he begins to understand how far he has strayed in his public life.

"The 'Vpered' Kolkhoz has grown a wonderful harvest... the harvesting campaign is over, and the lorries of grain draw up one after another at the delivery point. Thrilled and excited, Petr Sereda calculates the results. How fine they are! How the people have grown in this rich and bountiful summer! There is profound meaning in one of the last episodes of the film, when we see Comsomol member Darka handing over the record crop she has gathered on her plot. In the beginning of the picture, Darka had not dreamed she might be Oksana Prodpruzhenko's rival. Then come the lorries with the grain from Oksana's plot. Her face is calm, her movements slow and sure, and her eyes shine happily. Her crop is evidently as good as Darka's.

The collective farmers have gathered a splendid harvest, and sold lots of grain to their socialist state.

This portrayal of the victory of collective labour culminates festively in a picture of the Regional Agricultural Exhibition. It is a great holiday for the collective farmers who gather there, among whom we find the heroes of the film, Nazar Prot-senko and Oksana Podpruzhenko,

Petr Sereda and Vera Goroshko, Prokopchuk, and many other masters of socialist farming. The visitors survey the fruits of their inspired and heroic labour with a feeling of pride. A speaker stands before a model of an enlarged socialist kolkhoz and explains the plan for the construction of a new kolkhoz school, hospital, theatre, cinema, of new homes for the collective farmers and new farm buildings, for the planting of new orchards and gardens and all the other things the kolkhozes can accomplish when they unite in one enlarged kolkhoz and become a huge economy with many branches of activity.

"In our enlarged kolkhoz" the speaker is saying, "800 hectares will be planted to orchards and vineyards... An open-air theatre and a stadium will be situated here. There will be a school for 900 children, a theatre seating 500 and cinema seating 250 spectators, and a hospital with 50 accommodations. We will have our own vegetable preserves factory and meat plant. These are the livestock farms. Our enlarged kolkhoz will also have its own printing and publishing house. The whole town will be electrified, and plumbing installed in every home."

"We shall build this beautiful thing, comrades, as sure as I stand here, for titanic strength flows in our veins. The three collective farms will form one...."

The people listen to him with bated breath and can already see tomorrow's day of Communism.

The beauty of the Ukrainian countryside and abundance of the kolkhoz fields, permeates the film "A Bountiful Summer" from beginning to end, like a song of the joyous creative life of the Soviet people.



A scene from "Liberated China"

A scene from "Liberated China"



In The Times Of Peace

Colour Feature Film

*Produced by Kiev Film
Studio, 1950*

Directed by Vladimir Braun
Screen-play: Iosif Prut
Cameraman: Daniil Demutsky
and Mikhail Cherniy

Music: Ulie Meitus

Sets by: Alexei Babrovnikov

PRINCIPAL ROLES

Seaman Panychuk—Sergei Gurzo
Lt. Captain Orlov

—Arkadi Tolbuzin

Midshipman Grigorenko

—Alexandr Grechaniy

Lena —Ella Bystritskaya

Shura —Lydia Dranovskaya

The Admiral

—Victor Dobrovolsky

The Chief of Staff

—Alexei Kmit

Diver Matveyev

—Victor Avdiushko

Captain of the PK-8

—Nikolai Timofeyev

Von Herlitz —Oleg Smirnov

The Minister of a

Certain Foreign Power

—Lev Fenin

Ambassador Clark

—Mikhail Belousov

of the PK-8.

"They might have sent a message to base if anything has happened", says the admiral.

But no signals have come.

The commander orders planes out to search for the missing submarine. The pilots bring back the report of "no signs of the PK-8."

Rescue boats leave for sea. Not far from shore, they come upon the emergency buoy of the missing submarine. However, the telephone in the buoy is out of order, and the buoy itself has been found floating above submerge rocks, in which its cable is caught. There are no other signs of the missing submarine in this part of the sea.

There is only one circumstance to suggest that a tragedy has occurred in the deep: on the way back from exercises to base, the lookout on one of the boats saw the sea heave and splash some distance away, as if an explosion had occurred in its depths...

The command and all the searchers decide that there has been a serious accident on Afanasiev's submarine and realize that its crew is not even in a position to send a message.

But the spectator already knows what has happened to the PK-8. He has in fact made the acquaintance of all the members of the crew by this time, of commander Afanasiev, his assistant Orlov, midshipman Grigorenko, the fearless young seaman Panychuk, who repaired the damaged radio cable on the boat's nose during a terrible storm. All are fine sailors, disciplined, with an excellent command of the intricate technology of the submarine. All are ardent patriots. The spectator, also knows their biographies, and, sympathises with their friends and relatives, who are very worried about the disappearance of the PK-8. Like them,

Synopsis

Soviet submarines return to base after naval exercises. All the boats are in except the PK-8. The chief of staff and admiral in command of the fleet are surprised.

"It's not like Afanasiev" says the admiral.

Lt. Captain Afanasiev, commander of the PK-8, his assistant Orlov and the whole crew of the absent submarine are considered the most disciplined and exemplary sailors in the fleet of this particular basin. The delay is indeed surprising.

Ten-minutes, then a half-hour, an hour pass, but there is still no sign

he is deeply agitated by the accident that has overtaken it.

What has happened to the PK-8? We see it lying helplessly on the bottom of the sea. One of its compartments is inundated, the men in it standing to their necks in water; the side of the compartment has been damaged by the explosion. The adjacent compartment, up fore, has been cut off from the rest of the boat, and, as a result of the explosion, the air restoring apparatus has gone out of order. Lt. Captain Orlov, midshipman Grigorenko, Panychuk and the other four seamen trapped in this compartment begin to gasp for air.

The central post, where the commander is giving orders, keeps in touch with the inundated and isolated compartments by knocking on the pipes, but it is powerless to help them, because the explosion has caused a break-down in the engines of the PK-8; the submarine, weighted down by the water in the second compartment, cannot rise, and cannot send out any message, while the men in the forward compartment are suffocating.

The seamen caught in this fix are confident that a search has been started and that their comrades are hurrying to their aid. But something has gone wrong with the signal buoy they have sent up. They are so cut off here at the bottom of the sea from the rest of the world, that their only hope lies in their own resourcefulness. They take the situation heroically in hand. Without a moment's rest, they continue to repair the engine; in the inundated compartment, the seamen alternately dived into the water and mend the hole in the bottom of the boat; encouraged by Lt. Captain Orlov and midshipman Grigorenko, the seamen in the forward compartment repair the weakened partitions.

The crew of the PK-8 know that the accident is the result of a mysterious explosion, yet nobody can say what has exploded, or where. The spectator, however, has already been acquainted with a long chain of events which have been carefully concealed from the eyes of the

world, the very events that have brought this Soviet submarine to the verge of catastrophe. The spectator is shown the first link in this chain of events shortly before the manoeuvres began. He sees how in a certain capitalist country, the foreign minister summons one of his diplomats, the out-and-out adventurist and spy Clark, and tells him to take advantage of the Soviet naval manoeuvres to drop observers and wrecking agents in Soviet territorial waters. The warmongers want information about the Soviet Navy. Moreover, by a treacherous blow against one of the ships, they hope to provoke the Soviet Union into a serious conflict.

Clark, spy in the garb of diplomat, gets to work in a certain "exotic" country (as he calls it) bordering on the Soviet Union. This has become a hiding place for the fascist riff-raff and remnants of the defunct Hitlerite "Reich". Among these international bandits is the ex-commander of a Nazi submarine, Von Herlitz. He is only too glad to accept Clark's assignment. From the "exotic" country, he receives a submarine which was interned there at the end of the war, hires a crew of adventurists like himself, and takes to sea at the very moment the naval exercises begin near the Soviet shores.

From the depths of the sea the fascist pirate keeps watch on the progress of the manoeuvres...

The Soviet boats have successfully completed their exercises and are on their way back to base. However, von Herlitz has orders not only to secure information about the Soviet fleet, but also to provoke an incident. He tells his miners to lay mines along the course the Soviet submarines will take. Von Herlitz's assistant doesn't like the idea; the experiment is liable to end badly for the fascist submarine.

"What's the idea of the mine?" he asks Von Herlitz. "Are they Clark's instructions too, or are you acting on your own initiative?"

"You are very naive," is the reply of the warmongers' hireling. "The war's still on...."

The spectator sees the huge and ominous mines being laid under water. The fascist mines are strewn about in Soviet territorial waters.

The PK-8 is making for base. In its compartments, the men are discussing the results of the exercises. They defended the Soviet coast superbly against their imaginary foe. They are certain to be mentioned by the command. The men look forward to a joyous meeting with their dear ones on coast. Suddenly a fierce explosion shakes the whole body of the submarine. We already know what happened after the explosion.

The Soviet divers and search boats have been looking for the PK-8. The search is being directed by the commander of the fleet and the chief of staff. But there are no results yet....

Suddenly the men on duty at the earphones on the Soviet cutters hear engines throbbing underwater. Von Herlitz's submarine has come within hearing of the rescue crew. Stopping the motors, it rests on the bottom of the sea, and does not answer any of the signals. The fascists are in a panic.

"Why don't they bomb us?" asks Von Herlitz's nervous assistant.

"They take us for their missing submarine," says Von Hertlitz, and orders his crew to start a noise suggesting repairs. The fascist knock against the pipes and sides of their submarine with hammers and wrenches; they simulate repairs on a submarine which has been sunk.

This the suspicions of the men in the Soviet cutters have been aroused, and are not easily allayed.

"If it's the PK-8, how can it have strayed so far from its course and in this part of the sea? .. Why did its motors stop as soon as we asked for its call signal? Why doesn't it answer our signals? Why?...." These are the questions the commander asks as he watches the search.

"That mysterious boat at the bottom of the sea is evidently the answer to our question of 'What has happened to the PK-8', says the chief of staff.

"If that is so," says the commander, "it's the limit of insolence to which they have ever gone in peacetime."

While all this is taking place in one part of the sea, in another Soviet seamen are fighting valiantly on their damaged submarine to save its life and the lives of their comrades trapped in the two damaged compartments. It is no longer possible to breath in the first compartment. The commander gives the suffocating seamen permission to leave the boat through the torpedo installations. But the submarine has sunk to a depth of fifty metres, and one must rise from that depth slowly, over a period of several minutes. To do so, special oxygen masks are needed. The compartment has been equipped with the full number of four masks. However, at the time of the explosion, there were three extra men in the compartment: the assistant commander, the midshipman, and the cook. Three men will have to stay behind....

Captain Orlov names the seamen who are to go up. One of them is Panychuk. Panychuk asks Orlov to leave him behind in the compartment, so that midshipman Grigorenko can be saved.

"I have nobody else, comrade lieutenant-captain," he says, but the midshipman has a wife and daughter waiting for him."

Orlov's only reply is to warmly press the hand of the noble youth and order the midshipman to put on the mask.

"Tell them up there," says Orlov, as he bids his comrade good-bye, "that everybody behaved as befits Soviet seamen."

Suddenly all in the first compartment hear a signal, a knocking on the pipes: it's the ship commander cancelling his permission to the trapped seamen to leave the boat. The central post has already repaired the damage to the motors. Air can now be supplied to the suffocating seamen, and the water can be pumped out of the other compartment, where three seamen are still standing neck-high in water.

Another minute passes, and the

crew of the PK-8 can hear knocks on the sheathing. These are the divers, who have discovered the submarine and are signalling to the men inside. "Hold on! Rescue is near.!!!"

A radiogram is flashed to the command boat: "PK-8 found. All alive. Preparing for the rise...."

Now it is clear to the commander that there were enemies, wreckers, hiding in the deep under the search boats. He sends out an order for the enemy submarine to be depth-bombed.

The spectator sees the bombs explode in the water. The pirate boat tries to escape, but one of the depth-bombs splits it into two like a splinter.

By this time the motors on the PK-8 have started, and the submarine begins to rise slowly. First the radio cable, then the tower and deck appear above the waves. A mighty "Hurrah!" from the seamen

on the rescue boats greets the heroic crew of the Soviet submarine...

The end of the film brings the spectator back, with the heroes of the film, to the peaceful workday surroundings of the life of the Soviet people. He sees Grigorenko, caressing his little daughter, and Lt. Captain Orlov and seaman Panychuk strolling with their girl friends. There is nothing here to remind one of the unsuccessful fascist provocation, and when Lt. Captain Orlov's mother asks him about the voyage, the heroic commander replies:

"Everything was normal."

"I know it," says his mother. "What can happen in peacetime?"

Such is the story of this interesting film about Soviet seamen and one of the many provocative acts of the enemies of peace, who are trying to kindle the fires of another world war.

Liberated China

A Fullfeatured Documentary Film in Colour

Produced by the M. Gorky Film Studio and by the Peking Film Studio of the Chinese People's Republic

Director and Author

— Sergei Gerassimov

Director

— E. Volk

Cameramen

— N. Blazhkov

M. Gindin

V. Kiselyov

V. Makaseyev

V. Rappoport

B. Petrov

A. Khavchin

Literary Consultant

— Chou Li-po

Musical Consultant

— Ho shih-te

Asst. Directors — Hsu Hsiao-ping

Su Ho-ch'ing

Lioznova

Sound Engineers — V. Nesterov

K. Gordon

dreds of thousands, in answer to the summons of the Central People's Government, set themselves to the restoration of the war-demolished railways, factories and plants, to the construction of great dams, and to various mass forms of field work in the assimilation of new lands. There is the free and joyous labour of men working for the welfare of their liberated land.

On the 14th of February, 1950, the Soviet-Chinese Treaty of Friendship and Mutual Assistance was signed. At the signing of the treaty were present—Joseph Vissarionovich Stalin and Mao Tse-tung.

The Chinese people met the signing of the treaty with deep gratification.

Waves of demonstrations and meetings, dedicated to this momentous historical event, rolled across the land.

On the 11th of April, 1950, at a conference of the Central People's Government, Mao Tse-tung delivered a speech dedicated to the signing of this Treaty of Friendship.

The treaty was ratified by the Central People's Government of China. The Chinese people, experiencing daily the friendly and disinterested help of their great neighbour, the Soviet Union, with tremendous enthusiasm and with growing confidence in their powers, set themselves to the task of working for the welfare of their Motherland.

The Government has conferred the calling of Labour Hero on hundredh of the best industrial and agricultural workers.

Today, all over liberated China the shoots of a new and happy life are springing up.

The powerful tractor is coming to replace the chopper and the wooden plough. Machine and Tractor Stations are being organized, and

Synopsis

The film "Liberated China" tells us how the Chinese people, having paid homage to the heroes who laid down their lives for China's liberation, is now, under the leadership of the Central People's Government building a new and happy life.

Before us spread the boundless reaches of China, stretching from the shores of the Pacific Ocean to the Mongolian steppes and from the snowy plains of Northern Manchuria to the torrid and evergreen province of Kuantung.

We visit the liberated and jubilant Peking on the First of October, 1949, the day of the great national celebration, when the formation of the Chinese People's Republic was proclaimed.

Immediately upon the formation of the Chinese People's Republic the citizens of China, by the hun-

attached to them, schools for tractor-drivers and combine-operators.

Many young girls and men of liberated China enthusiastically undergo training in these schools to become tractor-drivers.

The Chinese people has placed leadership in the field of peaceful construction in the provinces and regions of the country into the care of the legendary Generals of the People's Army of Liberation.

The land question has always been the main and ever insoluble question for the Chinese peasantry. Dependancy on the land-owner has for thousands of years been the lot of the Chinese peasantry. This has found vivid reflection in Chinese folk art.

The Shanghai Theatre. The opera "Grey-haired Girl" is being performed here tonight. Based on a popular play it tells of the life of the poorest peasantry... New Year's Eve. Recording to a Chinese tradition, all debts must be paid on this day....

Young Pai-lao, a poor peasant entirely without means, is obliged to give his daughter Hsi-erh to the land-owner in payment for debts. He cannot bear up under this terrible trial and decides to poison himself....

....The people of the Senchou village sit in judgment on Fen Yung-p'ung, the land-owner. We witness the allotment of the landowner's land and its distribution among other landless peasants who formerly were in the land-owner's complete dependence for life. The agricultural implements, confiscated from the land-owner, are distributed

among the peasants, the poorest of whom also receive the so-called family loan—from the state...

The different stages in the conducting of the agrarian reform in the Chinese People's Republic pass before our eyes. To carry through within the next three years the agrarian reform throughout China is one of the main tasks of state importance set up by the Central People's Government. The Victory Bond, issued by the Central Government was welcomed with great enthusiasm by the entire Chinese people. It was realized with a considerable advance over the planned amount.

By decree of government, free medical attendance for the working population all over the country was instituted. All roads to education have been opened to the people.

In the film "Liberated China" we are present at the commencement of the school-day in a primary school and in the institutes and universities of China; we watch grown-up people diligently applying themselves to study in the evening schools, and we see students of various institutes, in eager fulfilment of social duties zealously teaching their grown-up pupils.

....Spring in China. The first free spring here, it inspires every citizen of the Chinese People's Republic to great labour exploits.

Freedom has brought happiness to the people.

....The Chinese people, under the leadership of the Central People's Government and guided by the beloved leader Mao Tse-tung, with firm step marches forward, to a bright and the happy life.

May Day—1951

*Directed by V. Belyayev and
P. Kopylin
Cameramen : V. Mikosha and Y.
Monglevsky
Produced by the Central Studio
of Documentary Films.*

Synopsis

The lights go out, and on the screen we behold Moscow, the capital of the Soviet State, in all its festive May Day beauty. So begins the documentary film "May Day."

Not long ago the International Stalin Prize Laureate Dr. Hewlett Johnson, replying to a question from a Soviet press correspondent, called Moscow a city of unheard-of speed, where if often happens that the sun sets on a patch of waste to rise on a park.

This is indeed the case. Every year one finds something new in the appearance and outlines of this beautiful city, in which the greatest man on earth, Stalin, is working for the good and happiness of the peoples. Only just recently we were admiring the old lime trees that had appeared with such miraculous speed along Gorky Street and gazing with delight at the big garden that had replaced the asphalt on Pushkin Square today our admiration centres on the giant buildings rising skyward.

These twenty and thirty storey giant can be seen from a considerable distance, but even further off can one see the unfailing light of the Kremlin stars, a beacon, so to say, for friends who come to Moscow from all parts of the world. At the railway stations and airports festive Moscow is welcoming delegations from free China, fighting gallant Korea, the countries of People's Democracy, emissaries of the peace fighters in Italy and France, the United States and Austria....

The "city of unheard-of speed", which only a few hours ago was athrob with activity, as it prepared its holiday gifts for the country, is now quiet.

The morning of May Day dawns.... We see the long shadows of the Kremlin towers.... the change of guard in front of the Lenin Mausoleum.... Then the camera takes us through the streets of Moscow, and we see the working people of hundreds and thousands of enterprises and institutions gather for the holiday demonstration.

The columns of marchers move towards the centre of the city, towards Red Square.

We see a stir run through the crowds of Muscovites and foreign guests filling the grandstand along the Kremlin wall, as an enthusiastic ovation swells in honour of Joseph Stalin and his colleagues, men prominent in the Party and the government, as they mount the steps leading to the platform of the Mausoleum.

At moments such as these one forgets that he is viewing a film and feels as if he too were on Red square, applauding Stalin.

The ovation on Red Square has still not ended, as the clock on the Spassky tower of the Kremlin strikes ten. The USSR Minister of the Army Marshal of the Soviet Union Vasilevsky reviews the troops assembled for the parade. We hear the bugles give the signal for general attention, as the Minister prepares to speak.

.... Then a mighty "Hurrah" sweeps the square. The guns blaze forth in an artillery salute, the band consisting of a thousand army musicians strikes up the National Anthem of the Soviet Union and the march-past of military units and cadets of the military academies and schools begins.

.... Then we see the children come onto the square.

Stalin lifts his hand, smiling.

A little girl steps from the ranks, Ira Melnikova, a pupil of the first class of School No 131 of Moscow; carrying a bountiful bouquet of flowers she runs to the Mausoleum, to Stalin. Stalin takes her into his arms and puts her next to him. We see him asking her something. The girl stands next to the great leader, happy and proud. On that day she is the representative of millions of young citizens of the Soviet Union, and all her life she will remember that meeting on the platform of the Lenin Mausoleum.

After the children come the sport societies, and then, as if the crimson waves of a boundless sea sweep the square... these are the twelve hundred banners tokens of Moscow's achievements in battle and production. The columns of working people enter the square, ushering in one of the most stirring scenes of the film.

We share the enthusiasm of the marchers. Thousands of eyes, hands, bouquets of flowers are focussed on and surge towards the Mausoleum, towards Stalin, as the people cheer their great leader and friend. They have come to Red Square to meet him, see him, wish him many long years of health and tell him of their achievements in production. The story of these achievements is told by the models of machines and cars they carry, the samples of new textiles fluttering over the columns of the weavers, the words of streamers. Moscow is reporting to the Soviet people's leader that orders for the great construction works of Com-

munist are being fulfilled ahead of schedule.

Looking at the screen all aglow with the bright colours of the holiday, one feels the unity and solidarity of the Soviet people, their devotion to the cause of the Party of Lenin-Stalin, their leading role in the struggle for world peace, for firm friendship between the nations of the world.

The demonstration is over. The holiday illuminations go on over Moscow. The streets and square are flooded with people once again. The May Day salute is fired, the fireworks blaze away and the searchlights illuminate the tall buildings. These structures are going up on the firmest foundation ever known in human history, the foundation of Communist reality, which the Soviet people are entering under the wise leadership of Stalin. These tall buildings are links in the same chain as the great construction works of Communism on the Volga, the Don, the Dniper, the Amu-Darya, as the thousand-mile long forest shelter belts, the irrigation of Central Asian deserts and the drainage of swamps.

Only five and a half years ago the Soviet people were with bated breath to Stalin's words about the plans of the Bolshevik Party, which had mapped out new giant forward strides in the country's economic and cultural development. The film "May Day" shows deeds that would not have been achieved in ages formerly were fitted into the brief span of five years.

The Grand Concert

A Coloured Musical Feature Film

MOSFILM, 1951.

Directed by Vera Stroyeva

Cameramen : Mikhail Gindin and
Vladimir Nikoiayev.

THE CAST:

People's Artists of the USSR:
Valeriya Barsova, Kseniya Derzhinskaya, Olga Lepeshinskaya, Galina Ulanova, Ivan Kozlovsky, Maxim Mikhailov, Alexander Pirogov and Mark Reizen; People's Artists of the Republic:
Vera Davydova, Maria Maksakova, Marina Semyonova, Asaf Messerer and Mikhail Gabovich; Honoured Artists of the Republic:
Yevgeniya Smolenskaya, Maya Plisetskaya and others.

pulse the enemy incursion. Accompanied by the boyars and the warriors, he appears on the square, filled with people. In his aria "We Set Out To Give Battle", Igor sings of his firm resolve to vanquish the enemy. He bids farewell to his dearly-loved wife Yaroslavna (Yevgeniya Smolenskaya). Igor's army sets out, but encounters a vast enemy horde. In this unequal battle nearly all of Igor's men are slain, and the wounded Prince is taken prisoner.

The next scene takes place in the camp of the Polovtsi. The Prince, a prisoner of the nomads, sings one of the finest arias of the opera "No Sleep, No Respite For A Soul in Pain". He yearns for freedom in order to deliver his country and recalls Yaroslavna.... The khan of the Polovtsi, Konchak (Maxim Mikhailov), offers to release Igor, provided he promises never to lift his sword against him. But Igor cannot give such a pledge, for he holds his country's freedom dearer than his own personal freedom.

We see the dances in the camp of the Polovtsi, with leading Soviet ballet-dancers taking part, including Olga Lepeshinskaya, Elena Chikvaidze and Asaf Messerer.

Prince Igor escapes. His return to Putivl, where he is met by the people and Yaroslavna, brings the performance to an end.

The audience applause and then a deputation from the audience mounts the stage to thank the entire troupe. They invite the actors to come to their collective farm. Soon we see several of the distinguished opera singers as the guests of the "Victory" farm. Their visit coincides with a holiday on the farm, which is celebrating its 20th birthday. The guests are seated at the table. Now it is their hosts' turn to entertain them. We see them on

Synopsis

Golden autumn has come to the beautiful forest glades of the Moscow region. The accordion rings out and songs can be heard about the bountiful harvest. We see a large group of collective farmers hurrying to Moscow by car.

The collective farm "Victory" has bought up all the tickets to a performance at the Bolshoi Theatre.

A friendship of long standing exists between the farmers and the theatre company. Members of the company frequently give concerts at collective farms in the Moscow and the Voronezh region. The farmers, too, often come to see performances at this leading Opera Theatre in the USSR. This evening the theatre is presenting Alexander Borodin's opera "Prince Igor". The audience sees ancient 12th century Russia on the stage. The country is threatened by an invasion of the Polovtsi, savage nomads.

In the town of Putivl the Russian Prince Igor (Alexander Pirogov) is preparing to set out in order to re-

the stage of their village club singing folksongs and dancing. Vera Davydova joins in, when the choir sings. Then Maria Maksakova sings the favourite "Dark-eyed, dark-haired lad" at the request of the farmers.

One of the girls on the farm, Natasha Zvantseva, has an excellent voice, and the opera singers urge her to enter the conservatory and take up music seriously.

The camera takes us to the famous Moscow Conservatory, which bears Chaikovsky's name. We see the future singers and musicians at their studies, among them Natasha Zvantseva, the gifted young worker Ufimtsev and others. The students are required not only to attend classes, but also to attend rehearsals and performances.

We see a rehearsal of Chaikovsky's ballet "Swan Lake". The rehearsal is conducted by Leonid Lavrovsky and Rostislav Zakharov. The students, and the audience with them, watch the talented young ballerina Maya Plisetskaya. Then the same dance is performed by another wonderful ballerina Marina Semyonova.

Next the students watch several scenes from another ballet, "Romeo and Juliet" by the well-known Soviet composer Sergei Prokofiev. Juliet is danced by one of the finest Soviet ballerinas, Galina Ulanova.

The students also hear the last act of the opera "Ivan Susanin" by the outstanding Russian composer Mikhail Glinka. The events portrayed in this opera took place in the 17th century, when the young Russian State, only just united, was invaded from the West by the Polish pans. A band of the invaders is approaching Moscow. But the peasant patriot Ivan Susanin leads them into the forest thickets, where they perish from exposure and hunger. Susanin sacrifices his life for the sake of his country. His aria "You will Come, My Dawn" is sung by Mark Reizen.

The stirring patriotic performance produces a tremendous impression on the future vocalists. We see them enthusiastically preparing for the final examinations. Then we learn that three of them have been accepted into the troupe of the Bolshoi Theatre. We see them not only in the theatre, but also on the concert stage, alongside such celebrated opera singers as Pirogov, Kozlovsky and Davydova. They sing the patriotic cantata "Song of the Homeland" by the composer N. Kryukov.

These talented youths and girls, so fondly reared in our Soviet land, are new gifted reinforcements for the splendid troupe of the Bolshoi Theatre, the citadel of the Soviet opera and ballet.

Soviet Turkmenistan

Colour Documentary Film-Story

Produced by : Central Documentary Film Studio, 1950

Directed by : R. Karmen

*Scenario by : B. Kerbabayeva,
R. Karmen*

*Cameramen : Z. Feldman,
V. Lavrov*

Music by : V. Mukhatova

Synopsis

Below us spreads a sea of clouds. Their white crests roll, and then come to rest. The quiet sea of clouds recedes, revealing the brightly shimmering and smiling surface of the Caspian.

Our plane carries us over the watery expanse, dotted with fishermen's boats. The distant shores of Turkmenia appear through the mist. This is a land of sandy deserts and caravan roads, a land of cotton and of construction such as history has never known before, construction which is changing the course of a great river and turning a lifeless desert into a verdent garden.

On we sail through the air with the cameraman. To the Turkman civil air service pilot Andjan Aman it's just another day's work, going from Moscow to Ashkhabad. Five thousand kilometres used to seem a long distance, but Aman's plane makes the trip in several hours!

We soar over Turkmenia. The plane has climbed to a fair altitude, the vast Turkmenian panorama flows on and on and still there is no encompassing all of this great republic, which measures half a million square kilometres.

The plane drops altitude, and the broad views are followed by scenes in closer detail. We see the blue line of an irrigation canal, a neatly patterned sequence of cotton fields, a diesel engine pulling a train through

the desert without leaving a trace of smoke in its wake.

The plane lands, and the delegates to the 10th Party Congress of the republic step out onto the air field of the Turkmenian capital, Ashkhabad.

With them, the spectator takes in the sights of Ashkhabad. This city was laid waste recently by a severe natural calamity—a terrible earthquake. In any other country, its rehabilitation would have taken many long years. But a new Ashkhabad has already risen from the ruins of the old, in the space of two years. Its new buildings are belted with concrete iron trusses, and need no longer fear the rumbling of the earth....

Scenes of construction in Ashkhabad pass before the eye: the Soviet people are building dwelling houses, universities, department stores, schools, hospitals. Life in the city has fully returned to normal.

Nor is Ashkhabad the only seat of bustling activity. Oil derricks silhouetted against the sky tell of a new city called Nebit-dag which has appeared in the desert to become the centre of the Turkmenian oil industry.

Suddenly a field of ice flashes onto the screen. What can it be? The Arctic? The blocks of ice give way to flat fields of snow. Ah, it is a momentary illusion; these are neither ice nor snow, but pure white sulphate, a valuable industrial raw material. The mighty layers of sulphate are deposited in the Kara-Bogaz, one of the large bays of the Caspian Sea, as in an enormous natural chemical laboratory. They are cut into blocks by electric saws and hauled away in trains.

Turkmenistan is the threshold of Central Asia, and like every threshold it has its "gates". We see the youngest Soviet port, Krasnovodsk,

called "The Gates to Central Asia." Fifteen years ago this was nothing but a pile wharf. Today dozens of ships anchor in the docks of Krasnovodsk, and it turns over millions of poods of freight. The bales of cotton heaped on dock will soon be sailing beyond the Caspian and up the Volga to the Caucasus and the Ukraine.

The whole country is sending machines and lumber to the Turkmen Canal construction site. But stop now—what's that? A most unusual cargo, indeed, suspended on the riggings of a ship crane, and protesting vigorously against what is to it an uncustomary method of travel. It's a camel, bound for one of the zoos of the country. Well, never mind, it will be compensated for the uncomfortable moments of shipment by years of tranquil life in the zoo.

People who have never seen the desert picture it to themselves as a tremendous sandy graveyard, scorched by the sun, and devoid of moisture and life. That is not true. The desert is not always dead. It comes to life in the spring, when thousands of plant, insects, lizards, turtles, and rodents go through the rounds of existence swiftly until the hot weather begins, and then the beat of life, though not destroyed, becomes much slower.

A caravan of camels wends its way through the desert. With it come the scientific expeditions to study the dried-up beds of ancient rivers, and search for underground water, source of life. Dredges hum; a rocky cliff is blown into the air. The Soviet people are changing the course of the Amu-Darya. The river that has always emptied its waters futile into the Aral Sea will now carry them into the Caspian and irrigate the Kara-Kum desert through a system of thousands of small canals. The desert will bloom not only in the spring, but also in the summer and warm winter, and turn into "white gold".

And this is the "white gold"—cotton. We are shown the Murgab-sky oasis, the domain of the "Bolshevik" Kolkhoz, where cotton fields stretch as far as the eye can see

over a fertile valley which has been irrigated by the Soviet people. These rows of fine houses belong to the collective farmers....

We see other villages where Turkmenian cotton growers live; we watch them taking in the cotton crop with machines.

The spectator has just seen his "shirt grow on the field." But he has never seen a field that grows furs, the most valuable of furs—caracul. Yet this is exactly what the screen shows him—a "caracul field"! It is a picture of how a caracul kolkhoz dries the skins. Turkmenistan is a realm of advanced socialist livestock breeding. Year by year, Turkmenia's breeders are augmenting the size of its herds of caracul bearing sheep, whose numbers already reach many million.

Race-horses flash by, the Akhal-Tekinty horses, swift as the wind, known for their endurance and beauty, a breed that has been developed by Turkmenia's horse raisers.

A delightful scene unfolds before the spectator: this is Sumbari, one of the most beautiful valleys in the world. It is a subtropical region, where almonds, pomegranates and the finest sorts of grapes are grown.

The orchards of Turkmenia ring with happy songs, as the girls pick the fruit. How kind life has become now to the women of Turkmenia, who under tsarism lived like slaves and wore paranjahs. Their nimble and skilled hands weave rugs remarkable for their design and colour—the famous Tekinsky rugs! who has not heard of these wonderful rugs, made by the women of Turkmenia?!

We see the modern woman of Turkmenia, scientist, teacher, kolkhoz manager, actress.

In this film the spectator is acquainted with the distinctive and remarkable features of a Soviet republic that once was the most benighted colony of the tsarist empire. Today it is a realm of teeming activity, a realm with advanced agriculture and a young and advanced industry, a realm where one of the greatest construction works of Communism is being consummated.

Soviet Uzbekistan

A Fullfeatured Documentary Film in Colour

*Produced by the Tashkent
Film Studio, 1951*

Directors : L. Stepanova
Z. Sabitov

Cameramen : M. Kayumov
O. Reizman
Y. Kulish

A. Pann
N. Ryadov
Music : T. Sadykov

Synopsis

Soviet Uzbekistan — a land of white gold (cotton) and of flowering valleys; a land of young industries and of ancient cities marked by the stern beauty of gracious old buildings, relics of an early epoch.

The film "Soviet Uzbekistan" opens with a majestic view of snow-topped mountains. Here, the snows, thawed by a lavish sun, give birth to rivers. These rivers bear nourishment and life to the valleys of the Republic. One of the first of these in wealth and importance is the Fergana Valley. It appears before us in the wild loveliness of its bloom. In spring, when we visit it, the valley is a dream of white and rose. Before our gaze spreads a moving panorama of fruit-trees, luxuriant in their array of diaphanous bloom.

Labour, stubborn and inspired, created this lovely valley with its sparkling beauty. Everything that flowers beneath the Uzbekistan sun is the product of man's labour.

The Uzbekistan economy has for its main item cotton. The cotton theme threads its way through the whole film. The hot, dry climate and the lack of water do not in any way favour cotton cultivation. To promote the growth of cotton it was therefore urgent, first and foremost, to slake the soil's thirst. Today, great canals cut across the country and powerful hydroelectric stations have become a part of the land-

scape. About ten hundred industrial enterprises have sprung up in the Republic—chemical and metallurgical plants, mines, textile mills And the birth of every new industrial enterprise calls forth the birth of a new town.

The achievements of the Soviet man can be witnessed everywhere—in the irrigation of land and in the mining of coal and oil, in the erection of power stations and in the breeding of new cattle stock. The aim of all this is the transformation of the country into a land of great material and cultural wealth—the building of Communism. Wherever the camera takes us—to the construction site of the main Turkmenian Canal, to the Fergana Valley, into the mountains, to the ancient city of Samarkand, to the Silk-Weaving Works in Margelan or to the textile mill in Tashkent, to Chirchik, a town of chemistry and electricity, or to a village greenhouse—we witness one thing: peaceful labour in the name of peace throughout the world.

In the Stalin Kolkhoz of the Khodzhiabad District a swimming pool and a public bath-house have been built and a parterre and rosarium laid out in the kishlak, as the local village is called. In the collective fields the electric cultivator has recently come into its own. A thousand electrical stations are now under construction in the countryside of Uzbekistan. The Republic's Heroes of Socialist Labour have attained high crop yields of cotton, Lola Irbutayeva collecting 103 centners and Mikhrinisa Tuychyeva 90 centners to the hectares. Stalin Prize Winner Kanash, who does research in the field of plant selection, has raised long-fibred grades of cotton.

Tashkent, the capital of Uzbekistan, is a veritable garden of a city. A sight of its wide avenues, massed with greenery, supplants in our me-

mory the picture of the old Tashkent with its jumble of crooked little streets. We view in the film the city's new architectural ensembles, the Alisher Navoi Avenue and the Komsomol Lake which has been created in the capital's centre. The pride of the city is the recently erected Opera and Ballet Theatre named after Navoi.

We are made to feel the Uzbekistan's great territorial range in the many splendid panoramas which reflect the majesty of mountain and

dale. The usage of colour has helped to reflect the peculiarities and the picturesqueness of the landscape. Sadykov's music serves to stress the national characteristics of the environment.

The film "Soviet Uzbekistan" gives us a vivid picture of this part of the USSR. It tells us of the national economy, the culture, the natural resources of Uzbekistan and of the changes that have been effected in the Republic in the years of Soviet government.

Soviet Azerbaijan

Documentary colour film Produced by the Baku Film Studio, 1950.

Scenario by : I. Kassumova

Directed by : F. Kiselyov

Cameramen : A. Shafran, A. Atakshiev, V. Zludsky

Text by : E. Krieger

Music by : T. Kuliev

Songs written by : S. Burgina

Synopsis

The Caspian Sea. The waves gently lap the shores of Azerbaijan. Before you stretch the rugged ridges of the majestic and austere Caucasian mountain range. Its meadows are a riot of spring flowers. Chabans slowly ascend the slopes with their flocks of sheep, climbing higher and higher until it would seem they have reached the peaks beyond the clouds. Thus begins the new coloured documentary film "Soviet Azerbaijan".

Colourfully, and with great depth of feeling and truth, a new day of the flourishing republic is flashed on the screen. The land of Soviet Azerbaijan, which has become the property of the people, is rich and bountiful. The camera takes us to the Belokany district, where the collective farmers are gathering in a bumper crop of tobacco leaves, to the sovkhozes of the Shamakhinsky and Shamkhorsky districts, where the grape

vines droop under the weight of the amber-coloured clusters, and on to the Nukhinsky silk mill, where lovely silk fabrics are woven.

But the main source of Azerbaijan's wealth is its oil. The film vividly depicts the changes wrought in the industry of the republic, as a whole, and the progress made in its oil fields in particular, during the 30 years of Soviet power.

Documentary scenes follow one another—we see the old heavy drills pounding away, the inhuman toil of the sand-pumpmen, the primitive technique of pre-revolutionary Azerbaijan. All this has long disappeared.

A panorama disclosing a socialist oil field covered with a forest of metal derricks, reducing rocking mills, arrow-straight pipe-lines, the steel rails of an electric line — spreads before us.

Azerbaijan's industry has changed, and its people too have changed. The oilmen are literate and cultured. They have mastered the new technique and are driving ahead to perfect it.

The Baku innovators of the oil industry have been caught at their daily work by the cameramen in their selfless, stubborn struggle to raise the oil output.

A new page has been written in the annals of the Soviet oil industry by scouts of the sea bottom. Whole islands of bore wells have appeared on the Caspian Sea. The courageous

drillmen keep moving ever further out to sea. A gathering storm and the heroic work of a distant boring brigade, headed by Kurban Abbasov, has been skilfully shot by the cameramen.

If they had gone to Upper Dashkesan five years ago, the cameramen would have found nothing to shoot but scenes of lofty mountain spurs, lonely canyons and thick forests. At Mt. Moz-Dag they would have come across the Achmaz swamps on the banks of the Kura river — the breeding grounds of malaria — and the muddy waters of the Kura itself. Present-day Socialist Azerbaijan is a republic of huge new construction projects. We are taken to the Dashkesan mines and the Kingechaur electric power station. A train loaded with Dashkesan ore chugs across the beautiful aqueduct spanning a turbulent mountain river. Mineshaft galleries are being cut ever deeper into the mountainside, and more and more houses are springing up in the mining towns.

Cracked, sunbaked earth. It would seem that nothing except thorns could ever grow here.. And then the collective farmers dug a canal. They turned up the saline virgin soil, and bushes covered with white fluffy cotton bolls cropped up on the lifeless steppe. The cotton plantations are spreading ever wider over the face of the republic.

Powerful machines have come to the collective farm fields. Here are the new cultivators and cotton-picking machines, and there we see combines plying their way through a sea of wheat swaying in the fields of

the Astrakhan Bazar district.

Culture too has come to the new villages. Melnikov, a member of the Academy of Agricultural Sciences, is lecturing at a collective farm. The villagers have their own district airfields, and the remote village school is no different than its brother in the city.

Wide avenues lined with shady trees, beautiful squares and many-storied buildings — such are the cities of Kirovabad and Stepanakerta. Most remarkable is the change wrought in the city of Baku itself, during the past 30 years. It has become one of the most beautiful and well-planned cities in the Land of Soviets. The coloured stills show the splendid architectural ensemble of the capital of Socialist Azerbaijan, its green parks and gardens, its lovely bay.

There is always a steady flow of Baku citizens visiting the white-stoned buildings of the Stalin Museum. Baku is the city of revered Stalin tradition. Stalin has called himself an old citizen of Baku. The camera takes us to the places closely connected with his activities there — the "Nina" Printshop, the cell at the Dailov Prison, the memorial obelisk to Khanlari, true follower of the great leader. The people of Baku cherish and multiply the glorious Stalin traditions. They live and work for the welfare of their Motherland.

"Soviet Azerbaijan" is a stirring narrative of the cultured life of the people of the republic. It tells of the education of its youth, the research of its scientists, the creative activities of its men of art and literature.

Soviet Tataria

Documentary colour film in four reels

Synopsis

A lyrical Tatar song is heard in the distance. The invisible singer is greeting the sunrise over the golden, mirror-like surface of the Volga. Barges, steamboats and other vessels sail down the river in the morn-

Produced by Leningrad Film Studio "Lenfilm", 1950.

Directed by : A. Granik, K. Pozdnyakov

Scenario by : B. Yampolsky

Cameraman : A. Ksenofontov

ing haze.

Soviet Tataria, the Tatar Autonomous Soviet Socialist Republic, one of the largest republics of the USSR. Tataria is sometimes called "The republic of four rivers" because the Volga, Kama, Vyatka and Byelaya rivers flow across its fields and meadows.

The camera takes us down one of Tataria's rivers, between its thickly wooded banks, past picturesque villages, herds of galloping horses flocks of sheep and herds of cows grazing peacefully in the meadows. At one of the landing stages lumber is being unloaded by machine.

And here is the first town on our route—Chistopol. Factory smokestacks belch forth dense clouds of smoke. Here, as everywhere else in the Soviet Union, the people are engaged in peaceful Socialist labour. They are working for peace.

We visit the Kazan plant which produces self-propelled harvester combines. The workers are singing the Stockholm Appeal. They need peace for their creative endeavour. And in the plant's assembly shop we see the workers of Tataria, not only voting for peace, but winning it with the labour of their hands.

"Where primitive, handicraft workshops once stood, large industrial enterprises have sprung up," the announcer tells us.

One after another they appear on the screen. The Kalinin tractor plant, the Kazan machiney works, the "Progress" Typewriter factory, a film factory, the "Victory" Watch Factory, a giant fur combinat, a big linen mill.

But this is only part of Tataria's industry. A forest of oil derricks rises before us. Oil has been tapped in the republic.

We see trains speeding along the railways of the republic, and we meet two of Tataria's engine drivers, the Krylovs, father and son, renowned innovators and members of the largest family of hereditary railwaymen in the world; 28 Krylovs, the sons, daughters, and grand-children of the famous engine-driver Mitrofan Krylov work on the rail-roads of Ta-

taria and elsewhere in the Soviet Union.

Flowering fields of buckwheat, hemp and rye flash past Mitrofan Krylov's locomotive. These belong to the prosperous Tatar collective farms. We are introduced to the people of these collective farms — the selectionists, founders of new breeds of cattle, and horse-breeders whose fleet-footed racers are famous at race courses all over the country.

Combine operators are shown competing with one another.

Electricity has come to the fields of Tataria to lighten the labour of the collective farmers. Trucks loaded with grain rumble by.

There are other machines too, filled with collective farm boys and girls. Their songs and the strains of their accordions fill the air. These are freshmen of the Kazan University on their way back to the city after visiting their home in the village.

"Before the revolution only 36 of the students who studied in the Kazan University in the 130 years of its existence were Tatars. And now these 40 Tatar students on their way to the University are from a single village," says the announcer.

The Kazan University! The famous old building appears on the screen. Lenin studied here in 1887. The freshmen are examining a statue of the young Lenin and the Law Department where he attended lectures.

Lobachevsky, the great Russian mathematician, lectured at Kazan University. It was here that the eminent Russian chemist Butlerov conducted his experiments. The names of many renowned scientists are closely associated with this famous seat of learning. In the past, however, the number of such talented scientists was small, whereas at present in Kazan alone, there are 1,500 research workers. Tataria boasts 35 scientific research institutions, 14 institutes, 46 technical schools, 4,000 schools, in which half a million children receive tuition.

These figures speak of the flourishing culture of the people.

Together with the sightseers we read the memorial plaques on some

of the undistinguished - looking old houses of the city. One of them reads:

"In 1886-87 Alexei Maximovich Gorky, the great proletarian writer, worked as a baker in the basement of this house."

The spectator immediately recalls that immortal story of Gorky's "26 and One" which relates of this house and the bakers who toiled in its basement.

But the radiant life of present-day Soviet Socialist Tataria breaks through the mist of recollections of the past. It is manifest in the strains of music issuing from the Kazan Conservatory, it can be heard in the dialogues of Tataria's actors and actresses, in the arias of the singer performing in the national opera "Namus". This opera was adapted from a novel by Gumer Bashirov. Rows of books, lying on the shelves and counters at a book bazaar, appear before us. Books by Lenin and Stalin, Pushkin and Leo Tolstoy, Gorky and Mayakovsky, all in the Tatar language.

A schoolgirl recites verses by the Tatar revolutionary poet Gabdul Tukai, about friendship between the Tatar and Russian peoples. She is reciting them to a group of pioneers sitting around their traditional bonfire of a summer evening.

A portrait of the poet Tukai is flashed on the screen. He died be-

fore the bright new life came to his beloved Tataria. The camera passes to other pictures hanging beside his portrait. We are now at an exhibition of Tatar painting. Like the film "Soviet Tataria" we are now viewing, it has been opened on the occasion of the 30th anniversary of the Tatar ASSR.

We are shown a field for games and competition held in honour of the anniversary. Wrestlers meet; there is an amusing sack race; famous kolkhoz trotters speed over the race-track; artists of the Tatar song and dance ensembles exhibit their talent. Strong, sunburnt youths and girls of Tataria march in a physical culture parade in honour of the republic's anniversary.

The music thunders, blending with the thousands of gay voices of the demonstrators singing of their beloved Stalin.

Thirty years ago Lenin, the great founder of the multi-national Soviet State, signed the decree on the formation of autonomous Socialist Tataria, and now an endless stream of this happy republic's people comes toward us, bearing aloft banners and portraits of Lenin and Stalin, sheaves of wheat and garlands of flowers — emblems of prosperity and peace.

Thus ends the film of one of the Socialist autonomous republics, a film about the peaceful creative labour of the Soviet people.

The Artek Pioneer Camp

A documentary film in colour

*Produced by the M. Gorky Studio
in Moscow, 1949*

Director : A. Row

*Screen-play : A. Row and
A. Philimonov*

Cameraman: L. Dultsev

Black Sea in the Crimea a permanent Rest Home for children was established. Their Rest Home is called the All-Union Artek Pioneer Camp.

The film depicts one day in the life of this marvellous youth camp.

The sun rises above the sea, bathing in its rays the sea and the pioneer camp that spreads its shore at the foot of the Bear mountain. The camp's young inhabitants are still fast asleep in their clean and cosy

Synopsis

In 1927, by decree of the Soviet Government, on the shore of the

beds. But the sun sends its rays into the light and spacious rooms of the children's palace, and the children rise, take their showers, do the morning exercises and have their breakfasts. Another happy day of camp life has begun!

The children bathe in the sea, take sun-baths, play ball, go rocking on the swing and riding on the merry-go-round. We hear the sound of laughter and the shouts of command: the young sportsmen play volleyball and basketball and take part in swimming contests.

The games and sports of the Artek's young inhabitants pass under the guidance of experienced instructors, who supervise the activities of the day for the hundreds of children who have come from every corner of the Soviet Union and of the People's Democracies to this sunny camp on the shore of the sea. The best doctors watch over the health of the children and experienced instructors join in making the pioneers' period of rest both pleasant and healthful.

The children, guided by excellent gardeners zealously care for the fruit trees in the camp's great orchards. We see the splendid results of their endeavours: boughs of trees laden by apples, peaches, plums and bent under the weight of their burden of fruit....

When the midday heat abates, the children rest in the shaded rooms of the palace. This midday rest, compulsory for all, is followed by hikes and excursions taken by the children under the watchful eye of their supervisors.

Over a hundred years ago the great Russian poet Alexander Pushkin lived in the Crimea. The pioneers visit the lovely park, where

the great poet was wont to come of yore to rest and write his verse. They read Pushkin's verses dedicated to the sea.

A cutter, carrying the Artek pioneers, swiftly rides the waves. The young excursionists marvel at the beauties of the Crimean shore-line.

A breathtaking view of grand mountain ridges spreads before us. Here, to the mountains of the Crimea, come the young tourists from the Artek Camp. Hikes into the mountains help to develop the children's agility, their courage and will-power....

At night, in the camp on the sea-shore the traditional Pioneer camp-fire blazes out. The camp-fire is a symbol of the strength of the children's friendship, a symbol of their love for nature, a symbol of life.

Honoured guests come for a visit to the camp: the country's advanced people, actors and writers. The Artek pioneers stage a performance to amuse their guests. They perform the dances and songs of the various peoples of the USSR; the girls demonstrate their skill in the art of gymnastics; the boys show what they can do in the field of athletics and exercises. Loud applause sounds on the shore of the sea. the Artek camp-fire crackles pleasantly. We hear the strains of music and the joyous laughter of happy youngsters, who are so splendidly cared for by the Soviet Government.

Night descends on the camp.... We were witness to only one day in the life of the Artek Pioneer Camp, a marvellous day of fun and new impressions. But children can look forward to many such happy days.... The sun-burned and healthy children sleep peacefully in their cots to be prodded awake again tomorrow by the sun's impatient rays.

Construction Sites Of Moscow

A feature-documentary film in colour

*Produced by the Central Studio
of Documentary Films in 1951.*

Scenario by T. Tess

Directed by G. Bobrov

*Cameramen—D. Kaspiy and V.
Khodyakov*

Synopsis

In the thirties of the past century the young Lermontov gloried in the sight that Moscow presented from the upper tier of the belfry of Ivan the Great. The poet was enraptured by the beautiful view of the ancient capital which unfolded before his eyes.

All the eight centuries of its existence Moscow has been building, Houses of the most varied size and style, the narrow crooked streets gave the city a unique appearance. .

In Soviet years new tall buildings appeared in the capital. This young growth of the first Stalinist five-year plans rejuvenated Moscow for its 800th birthday.

Looking as their dearly-loved capital today from the height of the colossal building on Lenin Hills and hearing the sounds of building all around them, Muscovite can proudly repeat with a new ring the words the great Russian poet and patriot said: "Moscow is not an ordinary city".

The capital of the Soviet land is growing younger and changing its appearance in accordance with the Stalinist general plan for the reconstruction of the city. This remarkable transformation that it is undergoing is vividly reflected in the film "Construction Sites of Moscow".

On the screen flashes a panorama familiar to millions of people: the embankment of the Moscow River,

reflected in which we see a green hill fringed by the Kremlin wall, and beyond the dark green fir-trees the belfry of Ivan the Great, gilded domes and magnificent places.

From here, from the ancient walls of the Kremlin, we set out on something like an excursion through the new, Soviet Moscow, which, as Comrade Stalin has said, "is now not only the initiator in building a new life for the working people of the capital, free from the poverty and destitution of millions of have-nots and unemployed. Moscow is at the same time a model for all the capitals of the world in this respect".

The camera-eye has registered the tremendous changes that have taken place in the appearance of the capital in recent years. The beauty of the city has been greatly enhanced. We see the broad Sadovaya ring lined with new big buildings, the Lenin Library, Okhotniy Ryad. Many people have already forgotten what these streets were like before.

On the screen flash pictures of what they were like in the recent past. We see the old shops, the taverns and the old cabbies. Dismal and grimy was Okhotniy Ryad in the past. How narrow Tverskaya, now Gorky Street, was! These places can hardly be recognized today.

We continue our journey, following the camera-eye. From the majestic building of the hotel "Moskva" runs the broad thoroughfare bearing the name of the great Russian writer. On both sides of Gorky Street we see new big buildings, dazzling shop-windows on their ground floors. An endless stream of trolley-buses, motor-buses and cars of Soviet makes passes through the street. We come to reconstructed Pushkin Square. The leaves of the young lime-trees rustle, and the water gushing from the new fountains

sparkles the colours of the rainbow in the sunlight.

The streets of the capital are full of movement. The camera-eye takes us underground, into Moscow's subterranean palaces. The Moscow Underground is rightly considered the best in the world. Its first line was commissioned sixteen years ago. Since then its trains have carried something like six thousand million passengers, nearly three times as many as the entire population of the globe.

We descend into the pits of the new underground line under construction—the Big Ring, which will link up seven of the capital's railway stations and connect eighteen districts of Moscow. When this line is completed, the total length of the Moscow Underground will equal sixty kilometres.

The architecture of the new stations never fails to evoke admiration. The architects used marble and bronze, semi-precious stones and polished wood, glass and mosaics.

The development of the city's transport facilities is an integral part of the plan for the reconstruction of the capital. Cars follow one another along the new asphalt-covered embankments. Brides, wide and straight as avenues, span the river.

Without noticing it, we have reached districts that were formerly on the outskirts of the city. Here too, just as in the centre, new big buildings have replaced what were formerly wooden hovels. One can hardly recognize the districts of Peschanaya Street, Izmailovo, Oktyabrskoye Pole ... New architectural ensembles are being created here.

Moscow builders have been entrusted with a big and honourable job. In 1951 they are to build new homes with a total floor-space of 710 thousand

and square metres. A competition is gaining momentum to complete the plan by the date fixed.

There are interesting shots acquainting the audience with the new methods of the building industry.

In popular language the film vividly tells the story of the construction of the big buildings that will become the centres of the architectural ensembles of the new multi-storeyed Moscow and will still further enhance the beauty and grandeur of the city. We watch the builders at work on the hotels that will rise near the three railway stations on Komsomolskaya Square and Dorogomilov Embankment, the giant buildings on Lenin Hills, Vosstanye Square, Krasniye Vorota, Smolensk Square Kotelnicheskaya Embankment.

One of the most majestic constructions of all is that on Lenin Hills — the building of Moscow State University which bears the name of Mikhail Lomonosov. Here on a territory of 400 acres there will be a Palace of Soviet science. The youths and girls building this Palace have an avid thirst for learning. Many of them will study at the University they are helping to build.

The script of the film is laconic, but how impressive are the figures testifying to the giant scope of the construction work. The volume of the building is two million two hundred cubic metres. There will be 150 lecture halls and roughly 700 laboratories. The dormitories will have six thousand rooms for students. The length of just the corridors totals 33 kilometres.

It is in the name of the well-being and happiness of the Soviet people, for a big, peaceful and radiant life that the Soviet capital continues to build.

On The Circus Arena

A colour documentary feature

Produced by Central Documentary Film Studio in Moscow, 1951.
Screen-play, Author and Director: Leonid Varlamov.
Cameraman: Mikhail Oshurkov, Sergei Semenov and Evgenie Mukhin.

Synopsis

The band strikes up, and sixteen pure-breed horses trot into the arena in file. Guided by the gentle motions of their trainers' whip, the clever animals trot in rhythm with the music, in groups of two, three and four, break formation, and again take their original places. Their pace is light, their movements graceful. It is hard to believe that all 16 of these beautifully trained animals were only recently running half-wild and grazing in heads on the broad steppes of the Don. Their trainer, is the venerable circus star-Mikhail Anisimov.

Other horses, raven-black and speckled, now appear in the arena. These are the horses of animal trainer and Honoured Artist of the R.S.-F.S.R. Ivan Lerri. Lerri has been working in the circus for seventy years—since the age of seven. He has trained his horses not only to run gracefully at a gallop, but also to whirl about in waltz step, jump into a ring of flowers, and play soccer. To the great amusement of the audience which is expressing its appreciation with laughter and applause Lerri's trained horses rock-back and forth on swings, draw each other in carriages, and perform many other amusing antics attesting to the great skill of Soviet animal trainers. And while Anisimov flicks the traditional whip as if it were a magic wand, Lerri's hands are empty. He directs his animals by mere gestures or soft calls.

"Nothing to frighten them! Hard work and humane treatment of animals!" . . . this is the basic principle of the Soviet school of animal training.

No sooner do Lerri's horses leave the arena than into it ride seven horsemen, seven nimble dzhigiti from sunny Turkmenia on their Akhaltekin mounts, which are as swift as the wind. At a rapid canter, the Turkmen riders perform all kinds of difficult equestrian feats, juggling their fur caps, hanging from the stirrups, describing a circle under their racing horses, jumping back into the saddles, and so on. A Turkmen national melody resounds, the Akhaltekin horses prick their ears and . . . begin to dance!

The rousing music gives way to the following strains of a waltz, and on the arena appears Valentina Dymina. The body of this circus star is as flexible as a light silk scarf. She is an acrobat demonstrating the perfect grace and beauty of a superbly trained human body.

Circus-goers in many Soviet cities enjoyed a special treat recently when two representatives of the trans-Carpathian Ukraine, the Gutsuls Anna and Franko Mikitiuk appeared on their arenas. These skillful jugglers work almost exclusively with their feet. Lying on high platforms, with light and graceful movement of the feet, they toss each other all kinds of objects. Anna Mikitiuk does a particularly interesting number with a toy bear, which seems to come to life and goes through all kinds of antics as she jerks it lightly with her feet. The Gutsul jugglers' performance ends with a unique number by Franko which has never been rivalled by any circus in the world. The artist makes a long whirl about swiftly in the air with his right

foot while with his left he spins a large hoop and at the same time tosses three balls continuously with his hands.

The film-makers have recorded the entire performance of these highly interesting trans-Carpathian artists.

The next to display their dexterity are Ivan Fedosov's seven acrobats. All seven jumpers move rapidly in a circle, turning somersaults and doing many intricate group stunts. Ivan Fedosov does a record-making acrobatic number, demonstrating the high skill attained by the Soviet acrobatic school: a jump and a double somersault without spring-boards.

Uzbek national music is wafted from the orchestra balcony. The Uzbek horsewoman Lola Khodzhayeva runs into the arena on a handsome Karakov mount. The horse trots rapidly in a circle while the young equestrienne, standing in the saddle, performs one breath-taming acrobatic number after another, to the incessant applause of the audience.

A strong, stocky man in a silk blouse and Russian boots enters the arena. He is Ivan Ruban, a former miner, now one of the most popular circus artists and animal trainers. He appears with his menagerie of lions, dogs and a group of bears led by a huge brown bear called Potap. His animals are real actors; the antics of the clumsy dwellers of the Russian forests delight the audience. Holding the ring between their teeth, Ruban's bears whirl about on a carousel under the circus dome, and Potap dances a waltz with his trainer.

The bears make way for another group of equestrians — the acrobats and jumpers under the veteran circus star and Honoured Artist of the R.S.F.S.R. Alexander Seege. The eight men with him, his two sons and six pupils, give a beautiful display of the achievements of Soviet equestrian acrobatics.

During the World Youth Festival held last year in Berlin, young people from all over the world admiringly watched young Soviet rope walkers from mountainous Daghestan perform their most intricate and remarkable numbers right on the streets

and squares of Berlin.

In the film we see these Daghestan rope-walkers in the arena. The six young men and boy who make up the group are as much at home on the rope as the usual acrobat is on his floor rug. They turn somersaults on the rope, lie flat down on it, dance a national dance, play Chekharda, and do innumerable stunts which would task the skill of an acrobat standing safely on terra firma.

The crowning touch of the Daghestan rope-dancing number is an intricate column formation of four men carrying a fifth man on their shoulders.

Eugene Milayev's group of five equilibrists is highly popular with Soviet circus-goers. All five are splendid athletes, and their leader Milayev is in addition a man of extraordinary physical prowess, with a remarkable sense of balance. He lies down on a pillow and places a six-metre ladder on his upraised feet. Four young gymnasts climb the ladder quickly and do original gymnastic acts on its various rungs. But this is only a foretaste of what is coming. Milayev again sets the ladder this time on only one foot. One of the gymnasts climbs up, does a gymnastic feat and suddenly the ladder with the gymnast on it, begins rapidly tossing around its axis. This is one of Milayev's record numbers. He has been pushing the ladder around with his other surpassed achievement of the Soviet circus, which Milayev calls the "Double Ladder". The artist holds a foot. This is followed by another ladder on his feet, and from its top rung, another artist holds a second ladder in his hands, while a third artist performs gymnastic feats on the second ladder.

When the Milayev group leaves the arena, there is a short pause. Suddenly the silence is broken by the roar of a motor, and from behind stage a silvery ari torpedo flies out on a cable. Describing a circle, it rises in a spiral under the dome. There is a crash of sound from the orchestra, the bottom of the torpedo opens and a trapeze is lowered, on which are perched those first-ranking Sovi-

et gymnasts — Elena Sinkovskaya and Victor Lisin. They intricate feats of air gymnastics.

After this number, the arena is "swamped" with bears. This is Valentin Filatov's "bear circus". All the animals are perfectly trained: one of them playing the part of a nursemaid, carries a little dog in its arms; another balances on a rotating ball like the best of equilibrists; a third rolls a barrel with its paws; a fourth juggles torches; a fifth, the funniest looking bear imaginable, dressed in a fireman's hat and holding a bucket of water in his hands, rushes around trying to find a fire to put out, a sixth rides a bicycle with an important air while another bear overtakes him on a motorcycle.

The bears are followed by lions, trained by Irina Bugrimova, the first woman lion tamer in the world.

The unrestrained laughter provoked by the antics of the bears stops. The lion's movements are grave and majestic; their rear is like a clap of thunder. Ah, no this is nothing like the amusing bears of a moment before!

Among these, formidable young woman walks with light step. She strokes a terrible "king of the desert" fondly, and he draws up like a little pussy. The lion-tamer motions to him, and the huge beast balances with all four paws on a rolling ball like the genial bear before him. Another gesture and soft cry from Bugrimov — and a mighty beast jump from a post on to the back of a galloping horse. He makes a fine equestrian! Next we see a burning ring of fire. A lion takes a running jump through the ring of fire. Is the young woman animal trainer afraid of these terrible beasts of prey? No, she loves them. One feels that in the way she looks at them, in her fondly outstretched hand. Evidently, the animals feel it too. How else could they be induced to swing high in the air with her, or to let her lie down on the

living rug they form for her out of their huge bodies.

Watching Irina Bugrimova and her lions, the spectator begins to understand the vast achievements of the Soviet school of animal training, whose basic principle is kindness and encouragement.

The founder of this school was the famous Russian animal trainer Vladimir Durov. He died a long time ago, but his name still graces the circus posters, for his nephews and grandsons are carrying on his work. The spectator sees two of them in the film, Vladimir and Yuris Durov, famous Soviet animal trainers and circus artists, like the man whose name they bear.

In the closing scenes of the film, the spectator sees the famous Durov "railway", so familiar to many generations of circus fans. This "railway" still figures in the repertory of Durov brothers. At the sound of a gong, monkeys, dogs, rabbits, guinea pigs, hedgehogs and other animals slowly, but with a proper sense of order, each take their own seat in a miniature train.

Riding the buffer, is a "hare". New passengers have joined the party, penguins brought from the Antarctic by Soviet whalers.

Like Filatov's bears, Durov's charges carry out the most surprising orders and errands from their trainees.

Even an enormous elephant called "Rezi" proves an "acrobat" under the skilful tutelage of the trainer. It walks along a barrier, performs a gymnastic act, and to the accompaniment of an accordion and of the laughs of the public, even begins to dance.

The spectators who have attended this circus performance applaud all the affairs of the circus long and gratefully. They have seen the celebrated performers of the Soviet circus, the best circus in the world.

Over Altai

Synopsis

The Altai Territory, a rich and bountiful clime, covers the broad panse of the southern part of western Siberia. In the colour travel film "Over Altai" we see the varied landscape of the Altai territory and make the acquaintance of the Soviet people by whose labour it is being transformed.

This lovely and impressive film (director L. Saakov, cameramen T. Lebeshev and P. Kuznetsov) brings the spectator pictures of a land that has been transformed by Soviet man.

He sees cities and modern kolkhoz towns that have sprung up in the steppe in the years of the Stalin Five Year Plans. Here is the principal city of the Altai territory, Barnaul, where everything is young and new the fine apartment houses, the Palaces of Culture, the institutes, the young socialist industry. To the south of Barnaul, not far from the border of Kazakhstan, what was once a worker's settlement around a tractor plant has developed into the new city of Rubtsovsk. The young city of Gorno-Altai, city of orchards, is the centre of fruit growing in Altai. Here a disciple of Michurin, Mikhail Lisavenko, has evolved dozens of new varieties of fruit trees that can stand up to the Siberian frosts.

The spectator sees the beautiful rivers of Altai, inexhaustible source of power; new electric stations have been built on these rivers and are supporting the cities and villages of the territory with current.

He sees the ancient Altai taiga, hundreds of kilometres in size. These forests abound in interesting forms of animal life — the timid Siberian roe-deer, from the antlers of whose young medicines of great curative power are made, and the beautiful spotted reindeer, transported here from the Far East, which have adap-

ted themselves so well to life in the Altai forests.

The camera takes the spectator to the Kar steppe, surrounded by mountains, and lying 1,200 metres above sea-level. This is one of the animal breeding centres of the territory. New breeds of horses famous all over the country for their speed and lasting powers have been developed in the Altai steppes. Soviet innovators in the field of livestock breeding have also evolved new kinds of sheep here which are better suited to life in the severe conditions of the steppe. Higher up, at an altitude of 1,800 metres above sea level, there are yaks, huge animals which live on the mountains. The animal growers of Altai have crossed the yak and ordinary cow, and an animal with new characters has resulted from this cross, called the cow-yak. It yields milk with a high percentage of fat, is larger and heavier than the cow — and, most important of all — can live not only in the mountains.

Beyond the endless forests which have been planted by the hands of the Soviet people, the spectator sees a golden sea of wheat. The fame of the Altai's grain growers has spread the whole country. We meet Hero of Socialist Labour Mikhail Yefremov, initiator of the movement for record yields, and the chairman of a leading kolkhoz, Fedor Grinko, who is also a deputy to the Supreme Soviet of the USSR. These leading people of the collective farms are working to grow even larger harvests. The Altai territory gives the country millions of poods of first class wheat-product of the industry of the Altai's collective farmers.

"Over Altai" a colourful, interesting and thrilling film, gives the spectator a comprehensive picture of the beauty and natural riches of the territory and shows him how the Soviet people are transforming life and building it anew.



A scene from "Cavalier of the Golden Star"



A scene from "The Donbass Miners"



A scene from "Uzbekistan"



A scene from "Construction Sites of Moscow"

The Rivals

Scientific Popular film

Produced by: Sverdlovsk Studio of Scientific Popular Films, 1950.
Scenario by: M. Vitukhnovsky.
Directed by: I. Zadprozhniy.
Cameraman: A. Sukhomlinov.
Sound Engineer: A. Kamionsky.
Sets by: A. Ivanov.
Commentary by: L. Khmara.

Synopsis

This is a true story about two Russian Oryol race horses.

At the beginning of the film, we see the two colts before they can stand as yet on their wobbly legs. The commentator tells us that these two colts were borne by the famous Orvol mare, Bayan.

The next shots show us the colts being taught to run in a circular track by means of a lunge.

The film shows us how experienced trainers develop the wonderful inborn qualities of Russian race horses, especially that most important quality, mettle.

Infancy, the sweet carrot, and the possibility of seeing one's mother nearly has passed. Adolescence, too. The time of carefree frolics in the herd, is over. Bayan's two sons face serious times. They are going to be tested for mettle. This is the first time the colts have ever seen a race cart. The more compliant of the two, Brave Boy, immediately obeys the jockeys coaxing. But not the capricious Mischief. When they try to put him in harness, he overturns the cart and its driver, and, ripping the harness, disappears into the steppe.

However, man makes the wilful horse obey. We see the jockey stroking Mischief's neck fondly after they have finished another race.

The tests have shown that Mischief is a high class race horse. They are going to send him to Moscow for the races at the hippodrome.

Brave Boy has the average mettle, and is being sent to the kolkhoz steed farm. The spectator sees two different scenes of welcome. Mischief is received at the Moscow hippodrome with the proper solemnity, but still in a rather cold and official manner—they've seen a thing or two here before! Brave Boy is received with elation and joy. Imagine! A pedigree Oryol horse come to live at the ranch!

That would seem to be the end of the picture. The story is over, is it not?

No, the story of the two Russian race horses is not finished.

The point is that in the Soviet Union, where horse breeding has been developed on a State scale, there are also collective farm hippodromes. Brave Boy, who now lives in the steedfarm of the "Pobeda Kolkhoz", is being trained by kolkhoz jockey. Months pass. The jockey trains his horse daily, fighting for the seconds. He discovers hitherto undetected talents in Brave Boy, who wins in the district races. After that, the jockey works even harder with him. Brave Boy is entered in the lists at the larger city hippodromes. And there too is always a winner.

Finally, we are back at the hippodrome in Moscow. There's a huge and animated crowd watching the race. Two of the entries, having burst far ahead of the others, are now running neck to neck. We recognize one of them — it's Mischief! But who's the other, who looks so much like him? Why, it's Brave Boy? This is certainly a breath-taking moment. The horses do exactly as their jockeys bid. Horse and man are one furiously propelled unit. This is the real test of the clever work of men who love and understand horses. Mischief comes in first, but only ten seconds ahead of Brave Boy.

Little Grey Neck

A fullfeatured colour cartoon

Produced by the Soyuzmultfilm Studio.

Directors: V. Polkovnikov and L. Amalrik.

Art Director: A. Trusov.

Consulting Director: V. Gromov.

Screenplay: G. Berezko.

Music: Y. Nikolsky.

Camera: N. Voinov.

Synopsis

The film "Little Grey Neck" is based on the fairy-tale of that name by the famous Russian writer, D. N. Maminsibiryak, who was intimately acquainted with nature as it appeared in the Urals.

In a poetic and entertaining form the film "Little Grey Neck" treats of the free but perilous life of a courageous young duckling. Through a concurrence of events the duckling is obliged to winter in the North, apart from its kinsmen, who have flown away to seek warmth in southern lands. We witness the duckling's faithful friendship with a woodgrouse and several hares and their successful fight against a common enemy, the sly and crafty fox. The story is unfolded on a background of Russian nature, now frost-bound and muffled in snows that give out a diamond-like sparkle, now exulting in the brightness of the spring sun and the tumultuous flow of the thawing waters. From the very first shots we are carried away by the acute sense of danger that threatens our heroes and by the film's truthfulness and poetic grace. Summer slowly yields to autumn. But, though one feels the cold breath of fall in the crystal-clear air, life on land and in the water does not cease. On the contrary, it continues at no less a pace than in summer. Here and there one hears the whirr of wings, the shrill bursts of many lively voices, the splashing of water.

The lake's entire feathered population is preparing to set out on the far and difficult flight to southern lands. The old birds are teaching their young the art of flying.

We are introduced to the duck family. The mother-bird has a brood of three nestlings, among them Little Grey Neck. Like the rest of their kinsmen, the ducklings are in training for the long and arduous journey south. They work very hard, trying not to fall behind their comrades. Little Grey Neck is doing very well and her mother and sisters are well pleased with her. Suddenly, however, the little duck meets with misfortune. Overtaken by a fox, she is saved from imminent death only through the intervention of a daring family of hares. In the unequal struggle Little Grey Neck's right wing is injured and she is incapacitated for flying. There is nothing for her to do but to winter on the lake.

Finding in the woods some of the feathers Little Grey Neck lost in her duel with the fox, Little Grey Neck's mother and sisters think her dead and, with sadness in their hearts, set out on their flight.

Little Grey Neck's life, now that she is wounded and all alone, is still further imperilled by the arrival of winter and by continued persecutions on the part of the fox.

Such, however, are the little duck's will-power and love of life that, with the help of her new friends, the woodgrouse and the family of hares, she triumphs over the mean and vicious fox and withstands all the adversities of fate. The fox perishes, while Little Grey Neck, now fully restored in health and spirits, on a fine spring day meets with her family and friends who have safely returned from their travels. Everyone is jubilant, and with this scene of joyful reunion the film is brought to a happy conclusion.

The Tale Of The Fisherman And The Little Fish

A coloured cartoon film

*Produced by the Moscow Cartoon
Film Studio "Soyuzmultfilm" in
1950*

Directed by : M. Tzekhanovsky.

Screen-play by : M. Volpin.

*Artists : P. Repkin and S. Berezo-
vsky.*

Settings by : T. Mavrina.

Music by : Y. Levitin.

Cameraman : M. Druyan.

Sound : N. Prilutzky.

Synopsis

The film is based on a story of the same name by the great Russian poet Alexander Pushkin.

"The Tale of the Fisherman and the Fish" is a very poetical work and one that contains a deep philosophical idea; it expresses a great love for the plain, ordinary man and condemns all those evil and dark forces that cripple and humiliate him. That is why it is widely known and loved by people all over the world.

There lived an old man and his old woman close by the dark blue ocean. They lived very poorly, feeding only on fish.

One day the old man caught a fish that was not a common fish, but a golden one. The golden fish asked him for mercy, speaking in the voice of a mortal, begging to be released and promising a costly ransom. The old man released the golden fish.

When he returned home to his old woman, the old man told her of this marvel. But she did not approve of his noble deed. Very angry she be-

came and ordered the old man to go back to the ocean and ask the golden fish for a new trough.

But no sooner had the old man returned home to behold the new trough than again his old woman flew at him, clamouring that the fish should give them a new cottage.

And the new cottage appeared by the ocean, the old man rejoicing at this wonder. But his wife continued to scold him, now wanting a palace.

Again the old man went to the ocean and told the golden fish of his wife's wish. Surprised was the fish, but answered that all would be as the woman wanted.

So back went the old man and behold! There was a beautiful palace, the like of which he had never seen in his dreams.

But not for long did the old man rejoice. For again his wife began to abuse him; she would now be a lady of position. She became a lady of position. Then she became a ruler and empress. Finally, she made the old man ask the fish to turn her into the sovereign of the sea. What is more, she wanted the golden fish to wait on her.

With a heavy heart went the old man on his errand and gave the fish the message. The golden fish heard the message and said not a word, just splashing her tail and going off into the depths of the ocean.

Back went the old man to his woman and lo! There she was sitting by the old mud hut with a trough before her in flinders. In this way was she punished, the greedy old vixen.

SOVIET FILM DELEGATION
AT THE
INTERNATIONAL FILM FESTIVAL
IN INDIA--1952

(1) NIKOLAI SEMYONOV,
Deputy Minister of Cinematography,
Leader of the delegation.

(2) BORIS CHIRKOV,
Deputy of the Supreme Soviet of the U.S.S.R.,
People's Artist of the U.S.S.R., Stalin Prize Winner.

(3) VERA MARETSKAYA,
People's Artist of the U.S.S.R.,
Stalin Prize Winner.

(4) ALEXANDER FYODOROVICH BORISOV,
People's Artist of the U.S.S.R.,
Stalin Prize Winner.

(5) LEONID VARLAMOV,
Honoured Worker of Art of the U.S.S.R., Director,
Stalin Prize Winner.

(6) PAVEL KADOCHNIKOV,
Honoured Artist of the R.S.F.S.R.,
Stalin Prize Winner.

(7) MARIA SMIRNOVA,
Script-writer,
Stalin Prize Winner.

(8) NINA ARKHIPOVA,
Actress.

(9) IVAN SOKOLNIKOV,
Cameraman,
Stalin Prize Winner.

(10) ANDREI SOLOGUBOV,
Cameraman.

(11) GALINA MONGLOVSKAYA,
Camera-woman.

(12) NIKOLAI KULEBIYAKIN,
Magistr of the Oriental Art and History.

Boris Chirkov

One summer day a young kolkhoznik from a distant village was walking along the Tverskoy Garden in Moscow. The youth was eyeing Moscow, which till that moment he had only had occasion to see on the screen, with the greatest interest. Suddenly he stopped short. A man was walking straight at him, and the man's face looked so familiar that the young kolkhoznik could not help exclaiming:

"Maxim"!

The man smiled and stopped.

"That's right. Maxim".

The youth broke out in confusion, "I'm sorry"...I forgot...You're Chirkov..."

"Never mind. There's no great difference," said actor Boris Chirkov, for it was he, laughing and amicably extending his hand to the stranger, "I sometimes get letters addressed to Maxim, Moscow Film Studios."

The passage of time has swept us away from the outstanding Soviet film trilogy about Maxim, the Petrograd Bolshevik, but his image still lives in the memories of people who have seen at least one of the three parts of this excellent film story. Such episodes as the one with the young kolkhoznik, described above, were wont to occur quite frequently at the time when the films "Maxim's Youth," "The Return of Maxim", and "Vyborgskaya Storona" were demonstrated on the Soviet screen.

These three unusually fine pieces of Soviet film art were an embodiment of the truth of life, and to the young Soviet generation they appeared as the incarnation of the beauty and romanticism of revolutionary struggle and of the inspired years of their fathers' youth.

That is why the principal hero of the trilogy, Maxim, was and is one of the most popular personalities of the Soviet screen. And, of course, Chirkov's contribution to the popularity of Maxim goes without saying.

Boris Chirkov is an actor of the Soviet formation. Like Nikolai Cherkassov, also people's Artist of the USSR, Chirkov at the early stage of his career had a tendency for the eccentric. But already in 1934 in the film "Chapayev" he succeeded in creating in two of the film's colourful scenes the splendid screen character of an old peasant. In this role humour, so much a part of this excellent actor's make-up, was still the dominant factor, but no touch of the eccentric marred the realism of the whole.

After "Chapayev" the long period of work on the "Maxim" trilogy began for the actor. The screen character of Maxim, a Bolshevik, who travels the long and complicated path of development from a backward factory worker to a conscious and active participator of the October Revolution, was so strikingly life-like and endearing that audiences all over grew to love him and to believe in his existence in real life. Boris Chirkov received thousands of letters from his fans in which he was asked as to Maxim's present whereabouts and his place of work...

Young people began to imitate Maxim. But it was not so much his appearance they copied. They were infected by his optimism, his energy, his faithfulness to the revolution, to the cause of Lenin and Stalin.

Recalling his work in the trilogy, Boris Chirkov says:

"We were ambitious to create a truthful screen character, the personality of a young worker, intelligent, resourceful, brave, gay among his friends and stern with his enemies, the leader and favourite of the masses."

When his work on the trilogy was drawing to a close, Boris Chirkov was invited to appear in the role of a country school-master in the film "The Teacher", directed by Sergei Gerassimov.

The principal hero of this outstanding Soviet film, Stepan Lagutin, after completing his education, returns to his native village to become a teacher.

"To learn and to pass on one's knowledge to others" — in this he sees the point of his existence. He, however, finds himself obliged not only to teach at the school, but to teach his own father as well, for the latter interprets his son's return to the village as failure.

"A plain schoolmaster ... Means you just didn't get there..." says the father.

Stepan, however, by his truthful activity finally convinces his father that in the Soviet land, where all labour is held in high esteem, a teacher's labour is especially honoured.

Chirkov in the role of Stepan Lagutin appears to us as a man of outer composure and calm and of an inner fire. Integrity, honesty, sincerity, warmth of heart are all part of the interpretation Chirkov gives us of the man, showing him at the pursuit of his duties, in his fight against superstitions and prejudices, in his love for Grusha, a village girl.

The film "The Teacher" was widely acclaimed by the public and still forms a stable part of the Soviet screen repertoire, supplementing, as it were, that other wonderful Soviet production about the enthusiasts of education for the people — "Country-school Teacher".

Boris Chirkov has worked for the screen for over twenty years appearing in a great variety of roles: as a gav-spirited young accordion player in "The Peasants", directed by Ehrmler, as Denis Davydov, poet and partisan, in "Kutuzov", directed by V. Petrov, as a Soviet sailor in "Ivan Nikulin", directed by Savchenko, etc. All these are exceptionally vivid and colourful character roles, but in not one of them did Chirkov repeat a mannerism or trait he had already used. In each of his roles the actor's approach is individual and his manner many-sided and original.

One of Chirkov's most interesting efforts is his portrayal of Glinka.

Director Arnstam produced his

film about the great Russian composer, Mikhail Glinka, in 1945, on the 90th anniversary of the death of that celebrated musical genius.

The film is an emotionally told story about the life and art of the Russian composer. Glinka's life was filled with intensive work and struggle. Having mastered to perfection all of the greatest achievements of contemporary music, Glinka employed all the brilliance of his art to uncover the endless treasures stored in Russian folk music. Glinka's role in the development of Russian music is equivalent to the role played by Pushkin in Russian literature.

In commencing his work in the film, Boris Chirkov realised the responsibility he was shouldering. He was to show the people their favourite composer, the creator of "Susanin", the way that great man appeared in real life.

Months of hard and intensive work followed, Chirkov tackling the job with enthusiasm and inspiration. In a year the actor had virtually devoured the vast documentary heritage left to us by Glinka and the people who made up his environment. He read Pushkin's letters to Glinka, their pages yellowed by time, thumbed through the dust-covered dispatches of the secret police to Nicholas the First on every step of the "rebel" musician's, peered closely at the music scripts penned by Glinka, trying to decipher the emotional state of the composer by his handwriting.

The months of work finally drew to a close, and we witnessed, thrilled, the appearance on the screen of a short stocky man with a naive-looking tuft of hair on his head.

Glinka speaks with Anna Kern, Pushkin's beloved. Holding a sheet of poetry, wet with the tears of this beautiful and gracious woman, he reads Pushkin's words to her:

"That wondrous moment I remember,

When there before me first you stood,

A fleeting vision of perfection,

A dream of lovely womanhood..."

As yet inarticulately he hums the first notes of the immortal romance

he was to write and which to this day is performed at numerous concerts, broadcast over the radio, and sung by young men to those they love.

After a period of tremendous creative uplift, Glinka acts as conductor at the first rehearsal of his opera "Ivan Susanin," held in the opera house. Fidgety and cross at the outset, he is kindled to new enthusiasm and gaiety as the rehearsal proceeds.

We see him talking to Pushkin about the libretto for his "Ruslan".

We watch the great composer looking with bitterness and despise at the high-placed nobles who whistle and hiss at the first performance of his undying opera "Ruslan and Ludmila".

Chirkov, one of the favourites of Soviet film audiences, has succeeded in creating a truthful and inspiring screen portrait of the great Russian composer.

In 1948, when Soviet art was stirred by themes of labour valour, of the struggle for lasting peace, of Soviet patriotism, and when such films, as, "Meeting on the Elbe", "Road of Glory", "Court of Honour", made their appearance on the screen, Soviet audiences again met their favourite actor Boris Chirkov. This time the meeting occurred on the field of battle for the integrity of Soviet science and for the Soviet scientist's unsullied ethical standards. In the film "Court of Honour" we see Academician Vereysky acting as prosecutor in the case launched by society against Lossev, a pseudo-scientist, and against Lossev's patron, Dobrotvorsky, who is Vereysky's old friend.

Academician Vereysky is an advanced Soviet scientist, proud of the age-old glory of Russian culture. Humanist and ardent patriot of his Socialist Motherland, Vereysky stands on vigilant guard of Soviet science, against the encroachments of the enemies of Socialism. He realises that there is no such thing as a science without kith or kin, an abstract world science. He knows that there is, on the one hand, a Soviet science, the most progressive and humane in the world, and, on the other a science

opposed to it, hostile to progress, peace and democracy. It is this reactionary science that is exposed by Academician Vereysky.

Here, too, Boris Chirkov succeeded in instilling the character of Vereysky with an individuality all its own. This gray-haired, inconspicuous little man, who lacks entirely an academician's "solidity" of aspect and is as guileless and unsophisticated as a youth, wins outright the hearts of his audiences.

The unusually gifted actor attained exceptional success in his creative work. For his portrayal of Academician Vereysky in director Room's "Court of Honour", for the third time in his career, he was awarded the Stalin Prize, an honour bestowed on him the first time for the "Maxim" trilogy, and, the second, for "Glinka".

Millions of screen fans still remember that interesting prewar production, "Great Life", a film about the miners of the Donbass. The awakening of the Stakhanovite movement, whose birth place is the Donbass, was shown in the film.

In the twelve-years that have passed since the Donbass, destructed by the fascist hordes, was resurrected by the labour of Soviet men, it has become unrecognizable. New technology has come to the mines, intricate machines operate underground, and the miners themselves differ from what they were twelve years back. They are workers of high qualifications, organizers of a complex industry. Yesterday the intrepid defenders of their Motherland, they have become today heroes of peaceful, creative labour. In the land of Socialism the miner's labour is held in high esteem.

The romantics and the glory of mining are splendidly portrayed in the new Soviet colour production — "Donbass Miners".

In the introductory part to the film we witness the miners, engineers and Party representatives feting the old veteran of the Donbas, Nedolya, on the day of his labour jubilee. In the past a miner, Nedolya is today a mottorman in the mine.

So great is the amount of coal, hewed by Nedolya in his lifetime, that, were it put together it would be enough to cover a full day's needs of the entire Soviet land with all its towns, industrial enterprises, power stations, trains and ships. Nedolya is the founder of a whole dynasty of miners, his two sons, one a technician and the other an engineer, working in the same mine with their father, and his young laughter Lida being the mine despatcher.

Nedolya is deeply thrilled and touched as he replies to the greetings of his friends at the holiday table. He tells them of himself and his experiences; and his life, the life of an honest and hardworking man, passes before us in several drama-packed scenes. Shots, depicting the exhausting labour of the miners before the revolution, are followed by shots portraying the events of 1917. Nedolya, the soldier of the Revolution, becomes an active participant of the Stakhanovite movement.

Boris Chirkov, in the role of Nedolya, has stirred millions of hearts, filling them with a great sympathy for the gray-haired miner with the intelligent eyes and the old man's sly squint. He is a true representative of the old workers' guard, which defended and established Soviet Government in the days of the Revolution; a true hero of labour; the living bearer of the glorious traditions of the miners.

Despite his being well gone in years, Nedolya does not leave the mine. He has made a study of the engines of the underground railway, and he confidently operates the mine's electric trains. He is full of life and vigour. When the new universal coal combine is installed in the mine and the process of coal mining is fully mechanised, the Minister of the Coal Industry, on visiting the mine, asks Nedolya:

"Well? Combine any good?"

And the old man replies:

"Sure is! Guess it'll give me another ten years in the mine, Active ones...."

Boris Chirkov in the role of Nedolya appears to us as a wonderful old

man who ever looks ahead into the future, is full of strength and of the urge to go on working for the benefit of his Motherland. The Soviet power is highly appreciative of the services rendered by Nedolya, and the City Soviet of Deputies presents him with a cosy new house, where he can live in comfort and peace. But the old man thinks less of himself than of the young generation, the new relay of the old guard, and he gives over the dues to the new home to his daughter Lida and his son-in-law, a miner like himself, on their wedding-day.

Boris Chirkov, with the full brilliance of his outstanding talent, showed us the remarkable old age of a Soviet workingman, an old age instilled with youth and life and full of a high spiritual content...

One of the most amazing traits of Chirkov's talent is his ability for the impersonation of distinctly differing personalities, unlike as to age, temperament, spiritual make-up.

Almost simultaneously with his work on the role of miner Nedolya, Boris Chirkov was kept busy on the sets of the film "Cavalier of the Golden Star," in which he appears in the role of Kondratyev, Secretary of the District Party Organization. Kondratyev is a man of energy and strength. The representative of the great Party of Lenin and Stalin in a Party unit, he is the link fusing together the Party leaders and the people. Boris Chirkov shows us Kondratyev at home and he shows him to us at work, actively participating in the people's creative movement. It is to him that Hero of the Soviet Union Sergei Tutarinov, enthusiast of the cultural rebirth of the Ust-Nevinsk Village, confides his plans. And the Secretary at once shows Tutarinov the way to the practical application of his noble, but rather abstract dreams.

"You must speak of this to the people," he says, "A lone man's dream or idea, no matter how beautiful it may be, will still remain only a dream. But once the people are kindled by it, it can lead them to perform great things..."

Kondratyev at first glance divines in the young hero of the great Patriotic War, Tutarinov a man of big heart, an active and busy nature.

Boris Chirkov in the role of Kondratyev reminds us somewhat of Maxim, the favourite hero of Soviet audiences. Kondratyev is the modern Maxim, a Bolshevik who guides people in the concrete tasks they perform in the construction of Communism, one of the young commanders of the great army of men fighting for peace throughout the world.

In his two latest films "Donbass Miners" and "Cavalier of the Golden Star", Boris Chirkov successfully portrays Soviet men of peaceful labour, who are occupied in the construction of wonderful machinery for the coal mines, in the erection of power stations, etc. He shows Soviet men, who, through their activities, through the things they accomplish, are already, as it were, living in the epoch of Communism.

Vera Maretskaya

People's Artist of the USSR, Vera Maretskaya has been working for the screen since 1923. She has played in silent films, appearing principally in character roles with the sparkling comedy touch. Maretskaya combined film work with work on the stage, where too, character roles formed the bigger part of her repertoire.

"I realised that first and foremost I was a dramatic actress," Vera Maretskaya says, "but not one film director dared give me the role I dreamt of, the role that drew and inspired me. I was hungering to create a personality worthy of our epoch, that of a modest and strong-willed Russian woman. It was as though a corner was reserved in my conscience for that kind of role."

In 1938 the dream the talented actress had so long mustered came true when she was assigned the leading role of Alexandra Sokolova in the film "Member of Government". A simple peasant woman, Alexandra Sokolova becomes the most advanced woman of her village. She organises an agricultural *artel* and is elected deputy to the Soviet Parliament — the Supreme Soviet of the USSR. The personality of Alexandra Sokolova is imbued with great dramatic force. With the support of the Communist Party Sokolova wages a fight against the subversive elements that still remain in the village. By so doing she enters into a conflict with her own husband who does not

understand the nobility of her aspirations nor her desire to build for the peasants a new and prosperous life. Her husband leaves Sokolova, the active and energetic woman taking hard this undeserved blow. Loving her husband the way she does, she does not, however, succeed in making him change his mind. She devotes all of her time to social activities, and her efforts are crowned with success. The agricultural *artel* (co-operative farm), she had organised wins the admiration of the villagers and Sokolova herself gains thereby the respect and gratitude of all. Sokolova's activity on behalf of the working people of her village is highly appraised by them, and she is elected to the Supreme Soviet of the USSR. Sokolova's husband, realising how wrong he was, returns to his wife.

Vera Maretskaya has shown great creative inspiration and exceptional emotional insight in her approach to the role of Alexandra Sokolova and, especially, in her portrayal of the scene of Sokolova's reconciliation with her husband as well as of the scene where Sokolova stands up to deliver her speech in the Supreme Soviet.

Alexandra Sokolova in Vera Maretskaya's interpretation appears before us as a simple woman of the people, strong-willed but possessed of an unusual inner grace and delicacy.

Unremitting in her struggle, just in her judgements, she is a person of great moral purity and integrity.

The film "Member of Government" served to reveal the great dramatic talent of Vera Maretskaya. When, during the war, director P. Fhrmler produced the film "She Defends Her Country", he unhesitatingly chose Maretskaya for the leading role. The heroine of the film, Praskovya Lukyanova, in the first days of the war loses her husband and child. Her boundless love for her Motherland, intensified still further by her personal tragedy, compels Lukyanova to take up arms. She becomes commander of a partisan detachment and actively participates in the liberation of her Motherland from the nazi invaders. This role, so brilliantly enacted by Vera Maretskaya, classed her among the first-ranking dramatic actresses.

After "She Defends Her Country" Vera Maretskaya acted the role of school-teacher, Varvara Martynova in the film "Country-school Teacher". In this film, Maretskaya appears first as an eighteen year old school-girl and then, as the plot develops, as a grown-up woman and, finally, as a woman at the mature age of sixty. It was Vera Maretskaya's exceptional ability that allowed her to create within the limits of one role three complete and separated personalities and to fuse them into one.

One of the Soviet magazines published an article by Vera Maretskaya in which she speaks of her work on the role of Varvara Martynova in the film "Country-school Teacher". This is how the actress defines her understanding of the character she portrayed.

"Varvara Martynova belongs to the type of Soviet people who emanate, as it were, some miraculous light. This light is their love for man, the light of a high ideal. Even in their old age such people remain young. I have met people of this kind more than once in my life, and I have watched them attentively. If I have succeeded to a certain extent in my portrayal of school-teacher Martynova, that is only due to the

fact that I drew this character from the midst of Russian people. I took this character very dear to my heart from the people only to return it to them again in the person of the country-school teacher Varvara Martynova...."

In the film "Country-school Teacher" Vera Maretskaya depicts her heroine as a person of big heart, a humble toiler who carries the light of knowledge to the people. Her work, the education of youth, is noble and elevating. So poetic was Vera Maretskaya's portrayal of Martynova that it led to many of the film-goers, after they had seen the film, striving to imitate the heroine and to follow in her footsteps. Maretskaya received numerous letters from different corners of the USSR and from other countries, where the film won wide acclaim.

This is what pupils of the Novosibirsk railroad school wrote to her:

"We still go to school, and we so want to become teachers. After we had seen the film about the school-teacher Varvara Martynova, we were filled with a still greater desire to become teachers like Varvara Martynova, the sincere friends and educators of children."

The hundreds of letters, sent by her young fans to the actress contain, besides expressions of gratitude and admiration, many questions of diverse kinds. The young film-goers ask the actress what profession she thinks they ought to choose for themselves, how to go about solving one or the other problem of their private lives, and many other things of the kind.

Of recent date Vera Maretskaya again appeared on the screen in the film "They Have A Homeland" in the role of the mother of a boy who is transported by the Hitlerites from the Soviet Union and who, after the end of the war, is spirited away to be held captive in the Anglo-American children's asylum which much resembles a prison. In this role the talented actress with poignancy and sincerity showed the sufferings of a mother, whose child is taken away from her, and her just indignation at the inhuman treatment to which the

children are subjected at the hands of Bizonia's reactionary elements.

Vera Maretskaya combines her appearance on the screen with successful stage work. She has appeared on the stage in a great variety of roles. If, however, in the first years of her stage career, Maretskaya with all the ardour of youth, eagerly took to any role she was offered, today, when her world outlook has been formed, she evinces a preference for roles drawn from the midst of the people and reflective of the social character of their environment. Such, for instance, is the role of actress Kruchinina in the play "Guilty without Guilt" by the classic of Russian dramaturgy A. Ostrovsky, of Kapitalina Andreyevna in the play "Daybreak Over Moscow" by the modern Soviet playwright, A. Surov, and others.

Social work forms an integral part of Maretskaya's creative activity. She is a member of the Anti-fascist Committee of Soviet Women. She was a delegate to the International Congress of Women which was held in Paris, 1945. Together with the advanced women of the world she participates in the struggle for peace. Her articles on questions of art and on social and political problem often appear in print.

For her fruitful activities in the field of art the Soviet Government has conferred on Vera Maretskaya the Title of People's Artist of the USSR and has decorated her with two orders and with several medals of honour. For her successful screen and stage work Vera Maretskaya has four times been awarded the Stalin Prize.

Alexander Fyodorovich Borisov

Alexander Borisov was born in 1905 and came of a family of Petrograd weavers. He revealed a bent for the theatre very early. To his schoolmates he was the full-fledged actor, the supreme authority of their dramatic circle.

Once an amateur play in which Borisov was cast was attended by the famous Russian actor Vladimir Davydov. Borisov knew that the actor he idolised was among the spectators, and was terribly excited. The play was Gogol's "The Marriage" and his role that of Podkolesin. When the performance ended, the famous man turned to his neighbours and said, "That lad has something."

Vladimir Davydov made no mistake. He had recognised the actor's gift in the inexperienced amateur.

On graduating from high school, in 1923, Alexander Borisov entered a theatrical school, the same that later became the studio of Alexandrinsky Theatre, and is now the Pushkin Theatre.

The studio had been organised by the well-known Russian actor Yurie Yuriev, then the director of the Al-

exandrinsky Theatre. Borisov was enrolled in Yuriev's class, and continued his studies in the studio until 1927. That distinguished master of the Russian stage played an outstanding role in moulding Borisov's talent, educating the young actor in the best traditions of the Russian theatre: true-to-life, realism, profound revelation of the character's psychology.

Borisov has that rare gift of being able to select and remember characteristic traits observed in life. What matters it that they are not needed yet for his work; he stores them away in the recess of memory, only to call them up at the proper moment for his impersonations. That was the case when, many years later, he played the role of the "Yurodivie" or religious fanatic in Pushkin's drama "Boris Godunov". During the rehearsals, Borisov surprised his director by raising his shirt and slapping himself on the naked body. It was a gesture he remembered having seen the "Yurodivie's" in the villages make when he was a child.

Borisov was accepted in the Alexandrinsky Theatre company on graduating from the studio in 1927. In 1930 he appeared in the role of the book-keeper Volgin in Afinogenov's "The Old Fellow." In his interpretation of the part, that of an intellectualizing soft character, Borisov proved the distinct individuality of his gifts. He revealed an ability to step beyond the framework of the author's conception if fuller portrayal of the character required it.

Next Borisov gave a brilliant performance as the soldier Semyon (1933), in the play "A Soldier Returns from the Front," and then in Chepak's play "Mother" (1934), when he appeared as the Communist Petr.

In these roles, Borisov revealed a remarkable knack for bringing out the main line, the characteristic features of the role, of drawing the social milieu through the man he was impersonating.

His appearance in the classical repertory dates from 1936, with the role of Petr in Ostrovsky's "Forest", and of the "Yurodivie" and then the impostor in Pushkin's drama "Boris Godunov."

In 1946 Alexander Borisov gave a masterly performance as Misha Rykalov in Boris Lavrenev's "For Those At Sea". In this role he revealed another intrinsic quality of his manifold talent, his wonderful feeling for the comic.

That same year Borisov was seen as the Soviet armyman Stepan in Boris Chirsky's "The Conquerors", dealing with the great battle of Stalingrad. Borisov's Stepan was a vivid embodiment of the wisdom and conscience of the people who at the walls of Stalingrad defended the honour and independence of the Soviet land. Outwardly there is nothing extraordinary about Stepan; he is usual, he is one of the many; but underneath we sense the true son of the people, magnificent in his aspirations and his exploits.

This role merited Alexander Borisov the title of Honoured Artist of the R.S.F.S.R.

Borisov's next and equally bril-

liant role was that of Tsarevitch Fyodor, in V. Solovyev's tragedy "The Great Sovereign". His soft and restrained gestures, each exactly right and to the mark, the intonation of his voice, carried his audience with him. It was a remarkable portrayal of Fyodor's impotence in the face of the historical upheavals that were too great for him.

The creative range of this gifted actor is surprisingly wide and varied. After Tsarevitch Fyodor, the public saw him as Pavl Korchagin in "The Making of a Hero", a stage version of Nikolai Ostrovsky's novel of the same name, in which the actor drew a true picture of the splendid and romantic character so dear to the young people of the Soviet Union.

The very fact that Borisov had never played in the films before was one of the reasons that made director Grigory Roshal seek him out when he was looking for a man to fill the role of Pavlov in 1947 for his picture "Academician Ivan Pavlov". Roshal wanted the spectator to see the great scientist without associating him with some other picture in which he had already seen the same actor.

During one of his stage appearances, Borisov noticed a man in the front row studying his acting closely. From that evening on, for two months, the same man did not miss a single one of his performances. Borisov saw him at Sunday matinees, at evening shows. Then suddenly the unknown person disappeared, and Boris forgot about him. But after a while, Borisov was asked to call at the "Lenfilm" Studio, where he was introduced to director Grigory Lvovich Roshal, the man who had watched his acting so studiously.

And now it was up to Borisov to draw the picture of the great Russian scientist Pavlov on the screen, to make the spectator believe in his Pavlov. The difficulty of his task was increased by the fact that he had to portray Pavlov's life over a period of approximately sixty years.

Another difficulty was that Pavlov's genius had manifested itself in

a scientific realm which presented many complications as concerns cinematographic embodiment. As you know, Pavlov studied the activity of the brain.

Pavlov's long life abounded in incidents and episodes of rich dramatic possibilities. But the director and the actor were interested in the main thing in that great man's life, his scientific exploit. They rejected everything that might distract from the basic theme. This of course, made the actor's task a difficult one.

Borisov buried himself in books. He read everything that had been written about Pavlov, from scientific records to news reports. Then, on his director's advice, he began to read the principal works of the scientist himself. Gradually the picture of the Titan of science began to form out of the individual details; the career of the man who had become the dean of world physiologists loomed clearer and clearer.

"I began to understand," Borisov has related, "that great potentialities for the actor's work lay in Pavlov's entire activity, in his character — honest and straightforward, intolerant of all unprincipled compromises, militant. The more deeply I studied the material, I began to doubt my own powers. My responsibility to the people, who never forgive a false note, awed me. How to find the key, the general line, I asked myself, that would enable a Soviet actor of the end of the 'forties to identify himself perfectly with the Russian scientist who had lived half his life in the last century?"

The answer to this question came of itself. Love of country, of the life and creative endeavours of the people — that was the link uniting the Soviet people with the best people of Russia's past by inseverable time.

The director charged the actor with the task of showing the people a composite portrait of the Russian scientist as a consistent fighter for his ideas, for progressive science; of disclosing the surprisingly intricate and sometimes even contradictory character of this man; of familiarising the spectator with the founda-

tions of Pavlov's teachings and his advanced materialistic ideas through the medium of art.

In order to discover the correct approach to the role, several fragments relating to various periods of Pavlov's life were shot. Borisov viewed these fragments over and over, mercilessly detecting his own faults. Borisov entered the spiritual world of the man he was impersonating carefully. Gradually he identified himself so completely with that character that he could act any situation assigned to him without rehearsals. All he had to do was to put on Pavlov's suit and make-up, for him to assume Pavlov's individual manner of walking, of gesticulating. He worked long and persistently on his make-up. There were many critical judges who had known Pavlov personally. When Borisov was conducted in this make-up to Koltushi, where Pavlov's Institute is situated, an aged librarian who had known Pavlov many years burst into tears on seeing the actor, so great was his resemblance, in his make-up, to the man with whom she had worked for years.

When Pavlov's disciples were shown the finished picture, one of them, a venerable scientist who had been the scientist's close collaborator, exclaimed involuntarily, "The resemblance is so close, it's frightening."

The actor had succeeded in reproducing Pavlov's gestures and gait, the rhythm and temperament of his speech, with amazing accuracy.

"Imperceptibly I began to see many things with Pavlov's eyes," Borisov has told us. "I walked as I had seen him walk in a number of news reels; I pounded my fingers on the table in conversation in his manner; I addressed everyone in his high, sharp voice. This organic identification of myself with Pavlov found most forceful expression in one of the working moments of the film-making. There is a scene in the script of a strong current inducing catalepsy in a dog. The animal grows rigid, one of its legs bent. Try as we did, we could not shoot the scene. The lights irritated the animal and nothing we

did could make it remain in rigid immobility. Everything was ready for the scene to be shot, and all the actors were on the spot. Just then I noticed that preparations were being made to give the dog an injection in order to induce catalepsy.

"It will moan with pain for two hours, and then, probably, it will pass," said a member of the staff of the USSR Institute of Experimental Medicine."

"Well, the Pavlov in me (Pavlov was known to be exceedingly kind to animals) rose up at that. I rushed furiously at the assistant director and delivered myself in terms absolutely ridiculous for the present day :

"I will not have it, sir. I'll have you treat the dogs with love and respect."

Only after that episode did I feel that I had really "lived myself into" that intricate, contradictory and wonderful personality.

The art of creative transformation of his personality into that of the character he is portraying is not one that comes easily to the actor. It is the result of long and painstaking work. Borisov gave much time to his study of Pavlov's character. He would spend hours before a portrait of the great scientist and look attentively into his piercing eyes, trying to guess how Ivan Pavlov would have acted in one or another situation.

But the main thing, of course, was to identify oneself with the epoch, to understand and appreciate the great goal Pavlov had set himself, to feel his intolerance for the renegades from country and science, to love what Pavlov loved, and to hate everything stagnant, obsolete and reactionary just as passionately as he had hated it.

The capacity for understanding and identifying oneself with the epoch is one of the chief measures of the actor's gift.

A scientist with his roots in the people, Pavlov remained ever the citizen and patriot of his country. It was for country he worked, his country he served. This is superbly conveyed by the actor.

His interpretation of the role of

Ivan Pavlov brought Alexander Borisov recognition as one of the finest actors of the Soviet screen. He was awarded a Stalin Prize in 1950, and the title of People's Artist of the R.S.F.S.R.

In 1949 Borisov was filmed in "Alexander Popov," playing the part of Rybkin, the friend and collaborator of the great Russian inventor of the radio, Alexander Popov. Here Borisov showed himself in a new light, as the restrained, simple and charmingly open hearted Rybkin. This role merited the actor another Stalin Prize in 1951.

The next rung in the ladder of the actor's development was "Moussorgsky".

The film "Moussorgsky" is a highly important landmark in the development of Soviet cinematography. It proves that authentic work about the great can only be produced along the lines which Soviet artists have chosen.

To Soviet artists, the biographical film is a work in which the biography of the hero is closely wedded to the life of the people and is seen against a broad social background.

This is exactly the light in which Borisov portrays the great Russian composer Modeste Pyetrovich Moussorgsky, one of the most illustrious representatives of Russian musical culture.

A follower of the Russian revolutionary democratic Belinsky, Chenishchevsky and Bobroliubov, Modeste Moussorgsky had profound faith in the creative powers of his people and their future. Better than any contemporary composer he understood the soul of the people, knew their hopes and aspirations.

"The people — I see them in my dreams. They alone appeal to me — great and monolithic, unadorned and ungarnished," said Moussorgsky.

Borisov showed himself to be perfectly equipped with the knowledge and skill needed to create a profound portrayal of the great composer, to find the true and convincing colours for the delineation of his creative process.

Moussorgsky was a man of wide

culture. He was a brilliant pianist, whose profound interpretations electrified his hearers; he had a quick ear for music he heard; he sang well.

It took the director a long time to convince Borisov that he could sing and play himself in the picture. Although Borisov has a fine musical ear and a pleasant voice, he strongly objected to singing and playing himself. With his high standards as an artist, he felt he could not do the thing justice. Nevertheless, there were the rehearsals with professors and concert masters, and Borisov did sing and play the piano.

The life of the people, their poetic and musical lore, gave Moussorgsky the simple and moving intonations of his compositions. His music was intensely popular in character. The actor presents a superb picture of the composer gleaning his music from the people. There is the dying moan of an infant, and from it springs a new musical theme; it merges with the sound of the bells; it wavers — and has its heart-rending embodiment in the lamentation of the yurodivie.

It is night. The composer is listening to the songs of a nurse-maid. The wind moans, and in its cry the composer hears the cries of the tortured peasants. Reading Moussorgsky's face, we can see melodies of wrath and anguish rising in his soul. The composer's feelings are depicted with a restrained and simple warmth.

This is the first time that an actor has succeeded in revealing the process of musical creation on the screen. Borisov gives a masterly picture of folk scenes beginning to sound in the composer's imagination — at the Novodevichye Monastery,

the Cathedral of Vasili Blazhenny, and, finally, at Kromi.

Only an actor with a great talent like Borisov's could make the spectator feel that this is indeed the working of the creative process.

Thanks to Borisov's inspired and thoughtful work, the spectator shares all the joys and hardships connected with the creation of that greatest of Russian classical opera, "Boris Godunov".

His work for the films has helped Borisov to grow as a stage actor. "After the film," Borisov has said, "I felt the need to play more concretely on the stage. But the theatre also has a great deal to give the film actor. The theatre inspires the sense of living in communion with the spectator. One can feel the spectator's breath, can see whether he understands one or not. This enables one to keep a constant check on behalf."

Borisov belongs among the talented Soviet actors who do not rest on their oars. He has played dozens of varied roles on the stage and screen, and he aspires to new roles now in which he will vividly recreate the nobility and integrity of character of ordinary Soviet people.

"It is the duty of the Soviet actor to propel life forward by his art," says Alexander Borisov, "to help in the construction of the magnificent edifice of Communism."

This duty the actor is fulfilling with inspiration and devotion.

For his signal contributions to the development of Soviet art, Alexander Borisov has been awarded the title of People's Artist of the U.S.S.R. His performance in the film "Moussorgsky" merited him a Stalin First Prize.

Leonid Varlamov

Leonid Varlamov, author of the new coloured film "Victory of the Chinese People", is one of the outstanding masters of the Soviet documentary film.

Varlamov was born in the Transcaucasus in 1907. On graduating from school, he decided to devote himself to work in the cinema and entered the Moscow Institute of Cinematography, where he received training for work as a film director. On completing his studies at the Institute in 1929, he began working in the field of documentary films.

For more than twenty years Leonid Varlamov worked on newsreels. During these years he produced a great number of them, as well as other shorts and several full-length documentary films.

In his work Varlamov strives, above all, to penetrate deep into the meaning of the events he depicts, to pick out what is most important and to show on the screen the new, progressive element in present-day life and, first and foremost, the living people who are building the new life.

One of Leonid Varlamov's early successes is the documentary "Mighty Torrent". This was a vivid and fascinating narrative about the construction of the Ferghana Canal, a giant construction job launched in Uzbekistan on the initiative of Uzbek collective farmers. For long years the Uzbek people had dreamed of irrigating the barren Ferghana valley, but it was only in Soviet years that they were able to carry out their cherished dream. In forty-five days the huge canal was complete, and the mighty torrent of water swept along its new channel. The sun-scorched desert became a fertile valley. The day the canal was completed was a great holiday for the Uzbek people.

The film "Mighty Torrent", like the resonant notes of music spoke about the enthusiastic work of the free people of a Socialist society.

In his next big film "Land of Happiness" Varlamov gave a fascinating account of the achievements of the Armenian Soviet Socialist Republic. The film was dedicated to the twentieth anniversary of that Republic.

In 1941 Varlamov was awarded a Stalin Prize for the documentary "The Mannerheim Line", a film about the Red Army's victory over the Finnish aggressors, who had provoked a war with the Soviet Union.

The perfidious attack of the Hitlerite invaders on the Soviet land interrupted the peaceful work of the Soviet people. Throughout the grim years of the Patriotic War Soviet cameramen step by step recorded every stage of the Soviet people's great struggle for the freedom and independence of their country. The millions of yards of film they shot are a valuable chronicle of the Great Patriotic War.

As the head of front-line groups of cinema workers, Leonid Varlamov took part in filming military operations on the Western, Stalingrad, Caucasian and Belorussian fronts.

Together with the director Ilya Kopalin he produced the outstanding film "The Defeat of the Germans at Moscow", which was a tremendous success on Soviet and foreign screens.

"It is a moving and stirring film", wrote Pravda on February the 15th, 1942. "It will be watched with bated breath and will produce an unforgettable impression."

The film "The Defeat of the Germans at Moscow", which truthfully portrayed the might of Soviet arms and the increased military skill of the soldiers and commanders of the Soviet Army, as well as the genius of its Stalinist leadership, was awarded a Stalin Prize.

Varlamov's remarkable film "Stalingrad" was another valuable contribution to the chronicle of the Great Patriotic War. This was a

truthful story of the heroic defence of Stalingrad, culminating in the legendary victory of the Soviet army.

Varlamov, who was in Stalingrad at the time of the fiercest fighting against the fascist invaders, succeeded in giving a most authentic picture of the military operations in the hero-city, the art of street-fighting and the increased might of the Soviet army. The rout of the German army is shown graphically and vividly.

The film "Stalingrad" was a great success with Soviet cinema audiences and likewise merited a Stalin Prize.

Varlamov produced several more films about the Great Patriotic War: "The Battle for the Caucasus", "Victory in the South" and others.

After the war he produced the stirring film "Poland" about the rebirth of the Polish republic, whose people, having driven out the German occupants, took the path of democratic development and of building Socialism in their country.

In the autumn of 1950 Varlamov completed a big coloured feature-

documentary film called "Victory of the Chinese People". This film was jointly produced by Soviet and Chinese film workers.

Varlamov's vast experience of front-line work in the years of the Great Patriotic War helped him to organise the shooting of this film in the conditions of the heroic fighting of the Chinese People's Liberation Army against the Kuomintang troops and then to select what was most important and significant from the enormous length of film taken. The long struggle of the Chinese people for their independence is shown in the film truthfully and with great artistic skill.

The film "Victory of the Chinese People" is a striking testimonial to the exceptional talent and mature skill of Leonid Varlamov, who has four times won Stalin Prizes.

For his outstanding work in the Soviet cinema the Soviet Government has decorated Varlamov with numerous orders and medals of the Soviet Union.

Pavel Kadochnikov

Kadochnikov's name has long been known to a large number of cinema-goers both in the Soviet Union and far beyond its borders. His first appearance on the screen was in 1933, and since then he has played many exacting roles.

In Sergei Eisenstein's remarkable historical film "Ivan the Terrible" Tsar Ivan's rival in claiming the Moscow throne was Vladimir, the young son of the crafty princess Yefrosinya Staritzkaya. This was one of the roles played by the Leningrad actor Pavel Kadochnikov. Later we see him in "Exploit of a Scout", "The Story of a Real Man", "They Have a Country", "The Conspiracy of the Doomed" and other films. What is there in common between the frail youth Vladimir Staritzky in the film "Ivan the Terrible" and those courageous, able and strong-willed fight-

ers for the freedom of their country—the scout Major's Fedotov and the airman Meresyev?

What is there in common between the simple youth Lyonka, so quick and so thin, and Maxim Gorky, tall, broad-shouldered, slow in his movements and sagacious, in the film "Yakov Sverdlov"? Yet both these roles in the film were played by Pavel Kadochnikov. Equally unlike were the young, bashful and absent-minded musician Mukhin, in "Anton Ivanovich is Angry" and the restrained, but energetic and determined defender of the Soviet children in Bizonia, Lieutenant-Colonel Dobrynin in "They Have A Country". These roles, too, were brilliantly acted by Kadochnikov.

The gifted actor Kadochnikov possesses the versatility necessary to play the most diverse heroes.

Cinema-goers have paid high tribute to the actor's skill and talent. Millions of cinema-goers are particularly grateful to him for portraying on the screen the patriot and fearless airman, Hero of the Soviet Union, Captain Meresyev, whom the reading public already knew from Boris Polevoy's book "The Story Of A Real Man" long before its film version appeared.

A plain and truthful portrait of the editor of a progressive newspaper Max Venta was drawn by Kadochnikov in "The Conspiracy of the Doomed."

Still greater mastery was shown by Kadochnikov in the film "Far

From Moscow", in which he was superb as the engineer Kovshov, a representative of the rising generation of the builders of Communism.

The actor created a stirring character, a Soviet patriot, strong in spirit, faithful to his calling and convictions.

Honoured Artiste of the Republic, Pavel Kadochnikov has thrice been awarded Stalin Prize for his part in "Exploit of a Scout", "The Story of a Real Man" and "Far From Moscow".

In his portrayal of different heroes Kadochnikov draws upon Soviet reality, learns from the people and creates characters understandable to them.

Maria Smirnova

The gifted script-writer Maria Smirnova has been working in the Soviet cinema for many years. She has written many scenarios which have served as the basis of interesting films, popular with the people. Maria Smirnova grew up among the plain people of the Russian countryside. She dedicated her work to the working people. Their thoughts and aspirations are reflected in her scenarios.

The authoress passed her childhood on a farmstead in the Orenburg steppelands in Eastern Russia. People there lived in constant dread of drought. Hunger and death were like a scourge. It was this pre-revolutionary countryside, hungry, helpless and poverty-stricken that remained imprinted in her memory.

Maria Smirnova also remembers those moving historic days, when the Great October Socialist Revolution ushered in a new era in the history of Russia. In her own village the Revolution signified the dawn of a new life. A tense, dramatic struggle developed between the old and the new, darkness and light.

The young girl was heart and soul with the new that Soviet power had in store for the working people. She began teaching in a village school.

The thirst for knowledge brought the girl to Moscow. There she entered the State Institute of Cinematography. The examination brought to light her histrionic gifts, but she chose a different path. She felt an irresistible urge to tell the story of what she had seen and gone through in the village. Maria Smirnova wrote her first scenario: "Her Path", the story of a plain peasant-woman, tormented by poverty and awakened to life by the Revolution. The film produced on the basis of this scenario encouraged the budding authoress, and she devoted herself entirely to script-writing. Already then it became clear what theme she had chosen as her leit-motif. The central figure in her scenarios was always a girl or a woman staunchly advancing to the goal she had set herself. Maria Smirnova is a Soviet authoress. She lives in a country where no road is barred to women, where they have become full-fledged members of society and where their spiritual interests are broad and versatile. That is why Maria Smirnova's heroines strive to achieve big goals and do achieve them. Their world is not narrowed down just to family life or love affairs. Taking part in social life, her heroines at the same time pre-

serve their feminine charm and experience deep individual emotions.

Maria Smirnova is well familiar with the psychology of her heroines; she knows how to trace their life-story and the moulding of their characters. The women she has described live in different periods, have different professions and characters. But there is something uniting them all: they are pure, noble souls, people of progressive ideas, aspiring to something new and victorious in their struggle.

The action in most of Maria Smirnova's films takes place in the countryside. She truthfully portrays the great changes that are taking place in the life of the Soviet peasantry, and she fondly registers the features of this new life, the cultural strides and growing consciousness.

Along with writing scenarios of feature films, Smirnova also wrote the script of a big documentary film "Giant" about one of the first big State farms created in the Soviet Union. The scenario of this film acquainted the audience with the new Soviet people and machinery of the Socialist village.

Maria Smirnova derived inspiration for characters and plots from her trips up and down the country and direct contact with people.

"The Village Teacher" was the name of the film produced on the basis of a scenario by Maria Smirnova, in which she appears before us as a mature script-writer.

Once a school-teacher herself, Maria Smirnova was well familiar with the life of her heroine. Nevertheless, reminiscences alone were not sufficient. The great social changes that had taken place in the country as a result of the victory of the October Revolution had altered the appearance of the schools. The new pedagogical aims, the new relations between the teachers and pupils — all this had to be learned by Smirnova in every detail. She began to visit schools, meet teachers and pupils.

"The Village Teacher" was a great success of Maria Smirnova's. The big and beautiful life of the teacher Varvara Martynova was shown with

veracity and great emotional colour in this film, which was a great success not only on Soviet screens, but also on the screens of many other countries.

Maria Smirnova, the director Mark Donskoy and the outstanding Soviet actress Vera Maretskaya in the title role received and are to this day receiving numerous letters from people who have seen the film.

"The warmth emanating from these letters made it clear to us, who created the film," says Maria Smirnova, "that the people had accepted and taken a liking to the modest and upright working woman portrayed in the film, who was helping them to build a new life."

Not long ago Maria Smirnova completed the script of a film about village doctors, the men and women of one of the noblest and most humanitarian professions of all. There are two heroes in the film. One of them is an old doctor, who has been working at the village hospital for fifty years, a representative of the progressive-minded Russian intelligentsia of pre-revolutionary days. He wants to pass on his wealth of practical and theoretical experience to the young doctors, in whom he sees the future of Soviet medicine. This view of the old doctor with regard to the youth is embodied in the young Soviet physician Tatiana Kazakova. Her first steps at the village hospital, the co-operation of the two physicians, representing the old and the young generation, their joint work for the public health system constitute the theme of the film.

As usual, Maria Smirnova did a lot of preliminary work before writing the script. She visited many village hospitals and found her heroes, humane Soviet physicians.

In this script Maria Smirnova also touches upon another important subject. She describes how in the village, in which the hospital is situated, the Soviet people set about refreshing nature. Forests are planted in the parched steppelands, canals and irrigation systems are dug. Greenery brightens up the once dry and boundless steppe-land.

In this way the majestic plan for remaking nature mapped out by the great Stalin found reflection in Maria Smirnova's script "The Village Doctor".

Scenes that are true to life pass before the eyes of the audience. As in all her scenarios, Maria Smirnova has drawn full-fledged characters, noted interesting details and vividly portrayed the new features of Soviet life. The film has no artificial conflicts or extraneous effects. We see a group of Soviet medical workers devoted to their work, a well-equipped, spacious village hospital. The audience sees how its equipment improves all the time, as the latest in the way of medical apparatus reaches this remote village. How the life of the peasantry has changed! It has become cultured, work has become a source of joy, the people well-to-do.

All this is described truthfully, without any artifices in Maria Smirnova's scenario of "The Village Doctor", which is the basis of the new coloured film produced by Sergei Gerasimov. The well-known actress Tamara Makarova is the heroine.

The skill of Maria Smirnova improves with every passing year. One of the leading Soviet script-writers, she is also an active social worker. At the Institute of Cinematography she is working with enthusiasm, training young script-writers. She also takes an active part in the work of the cinema section of the Soviet Writers' Union.

The gifted and industrious authoress is now in her prime; she is full of interesting plans, whose realization holds out the promise of new talented and stirring films about the people of the Soviet land.

Nina Arkhipova

The green meadow lies basking in the rays of the sun. The collective farm cattle wander lazily here and there, feeding on the tall grass . . . Vera Goroshko drives up on a light cart. This merry, energetic girl with a song ever on her lips is the best milkmaid in her collective farm. She has undertaken to prove that even the worst cow on the farm can give a good yield of milk if it is fed correctly and well looked after.

"Krasunya!" Vera calls loudly. "Zvezdochka!"

The two cows named, familiar with her voice, approach the girl obediently.

Vera returns to the farm well-filled milk-cans.

She has achieved a high yield, and proved that the work of a milk-maid can be of great value.

This is an episode in the Soviet colour-film "A Bountiful Summer", in which Vera Goroshko, the collective farm girl, is a type of the advanced youth of the countryside. She is one of those indefatigable people who not only push forward themselves, but draw others after them.

The role of Vera Goroshko in the film "A Bountiful Summer" is taken by the young Soviet film actress Nina Arkhipova. This is her second film, and her Vera is so natural, convincing and at the same time attractive that she leaves an indelible impression on the memory. She breathes the very spirit of health, freshness and delightful womanliness, harmoniously combined with her energy and business-like attitude to her work. Vera Goroshko is a representative of the new, Soviet village, the farm is her very life, its interests rate higher with her than her own personal interests.

Nina Arkhipova has conveyed with great truth and sincerity both the outer picture of Vera Goroshko — a very delightful picture — and her wealth of character and spirit.

This success was neither accidental nor unexpected. Her role in the film "A Bountiful Summer" was preceded by years of theatrical training, years of hard work to perfect her art, and important roles on the stage of the Moscow theatre named after Evgeny Vakhtangov, one of the best in

the city. If we turn to Nina Arkhipova's early years we find a merry vivacious girl pressing forward with tireless energy and persistence to her cherished aim — to become an actress. Her father, Nikolai Arkhipov, was a gallant comrade-in-arms of the popular hero Grigory Kotovsky. Nina was born during the Civil War, at a time when her father was commanding a cavalry unit in Siberia, about the period when Kolchak was defeated.

After the Civil War, Nikolai Arkhipov came to Moscow. His daughter went to school in the city, and soon disclosed marked gifts for music and acting. She began to go to music school, at the same time acting in performances given at the district Pioneer club. The leader of the drama group soon saw that this vital, lively girl was a born actress and advised her to join a theatre studio on leaving school.

Nina Arkhipova smiles to this day when she recalls her entrance examination at the State Institute of Theatre Art. The famous Moscow actors who heard her recite Lady Milford's dramatic monologue from Schiller's "Love and Guile", which she has learnt by heart, doubled up with laughter as they listened to this girl, lively as quicksilver, obviously full of laughter and mischief, with her pert, upturned nose and two childish pigtailed sticking out in either direction, reciting in a silvery voice the gloomy tirade in Lady Milford's monologue. It was a sight to excite laughter anywhere. Through the involuntary caricature, however, the penetration of the examiners discerned Nina Arkhipova's very real talent. She passed the examination, but suddenly changed her mind and went to study, not at the institute, but at the studio belonging to the theatre named after Vakhtangov.

While still a student, Nina Arkhipova began to perform on the stage of the Vakhtangov theatre, and on completing the course, she joined the company, and scored a big success in the plays: "A Great Ruler", "Servant of Two Masters", *Mademoiselle Nitouche*, "The Young Guard" ad-

apted from the novel of the same name by Alexander Fadeyev, and many others. She particularly liked the role of Maria Nagai in the play "A Great Ruler", and was always particularly successful in it.

"This is a deep character with many facets," says Nina Arkhipova. Maria Nagai is shown in this play as the loving wife and true friend of that wise statesman Tsar Ivan, as a sagacious woman who assisted her husband in settling difficult affairs of State. She is energetic and womanly. She combines a tender love for her husband with a great love for her country.

Roles such as Maria Nagai enabled the young actress to perfect her art, to attain depth and meaning in her acting. It was these qualities that helped Nina Arkhipova to create the role of the country girl in the film "A Bountiful Summer", a role played with deep thought and penetration.

In the summer of 1950 the producer Boris Barnet and a group who were to work on the film "A Bountiful Summer" went to a Ukrainian collective farm.

Here Nina Arkhipova met people of the Soviet countryside. The role she was to play was that of a typical country girl, the best milkmaid in the collective farm, while she.... But let Nina Arkhipova herself explain the situation:

"I was terrified even to come near a cow. I felt certain it was going to toss me. I ran for my life from them and they from me... The cows sensed that I was a stranger and evidently did not trust me. However, the women on the farm taught me not to be afraid of cows, showed me to treat them, taught me to milk, and soon I became a real milkmaid. ... I also learnt how to handle a yoke of slow-stubborn oxen. Incidentally, it was the producer whom they obeyed, not me. As soon as he gave the signal and called: "Camera"! the oxen would start off, knowing that this was the signal for them to go ahead. The collective farm drovers complained that we had "spoilt" their oxen, instead of the traditional "Tsob-

tsobe!" they would only listen to the command "Camera"!

Nina Arkhipova made friends with the girls on the collective farm, she carefully studied their lives, learnt a great deal from the collective farmers in general, and when the film was finally shot it was no longer Nina Arkhipova who appeared, but a real collective farm girl, a splendid worker at her job. "This film, this close contact with the people, enriched my outlook and gave me an understanding of life," the actress says.

Nina Arkhipova corresponds with many people who have seen her in the film "A Bountiful Summer". The most widely varied people thank her and her colleagues for the pleasure they have received from this vivid, truthful film with its sparkling joy of living. People in other countries also thank the actress for giving them, in the role of Vera Goroshko, an understanding of people in the Soviet village of today, of their sincere, heartfelt wish to devote themselves to peaceful, creative work.

Ivan Sokolnikov

Whenever he set out with groups of surveyors for the Caucasus, the Urals or the Ukraine, the young geodesist invariably took his camera with him. He would enthusiastically take snapshots of the countryside, local scenery and the people at home and at work. But the snapshots lacked motion, the interesting life depicted on them seemed frozen into immovability, and the geodesist began to dream of a cine-camera:

"That would make my picture come to life..."

It was thus that Ivan Sokolnikov, the son of a teacher, a former electrician and builder, realised he wanted to be a cameraman and wanted to be one very much. He entered the Institute of Cinematography, although since 1939 he had already been working as a free-lance cameraman for the Moscow Studio of Documentary Films. Before the war Ivan Sokolnikov filmed the peaceful industrial life of his country; the training of railwaymen, the agricultural exhibition, the first ships sailing up the Moscow-Volga Canal, built by the Soviet people.

From the very first days of the Soviet people's Patriotic War against the Hitler invaders Ivan Sokolnikov took his camera to the front. In 1941 he filmed the fighting at Pskov Novgorod and Staraya Russa. The front-line episodes he shot were invariably included in newsreels.

In the fighting for Staraya Russa, Sokolnikov was shell-shocked. He was sent to a hospital. As soon as he recovered, he left for the front again.... Millions of Soviet filmgoers liked the short "In Comrade S's Unit". This was at a time when Soviet patriots were striking at the enemy not only at the front, but also in the rear. The short was taken by Ivan Sokolnikov at Volokolamsk. He had travelled with the gallant partisans, witnessed their bold operations in the enemy rear and recorded on film everything he had seen.

The second film which he helped to shoot was "People's Avengers". It enjoyed great popularity.

It was about this time that Sokolnikov filmed the liberation of Razhev, the fighting at Vyazma and the Soviet offensive on Smolensk.

At the end of 1942, when Soviet army units with the consent of the Iranian Government were temporarily stationed on the territory of Iran, Ivan Sokolnikov together with other cameramen filmed episodes from the life of the Iranian people and various relics of their ancient culture. Ivan Sokolnikov and his comrades were able to depict the life of the Iranian people. The documentary film "Iran", released in 1943, was a great success with Iranian audiences. The Soviet cameramen and the director I. Poselsky received dozens of letters,

thanking them for producing the film. The Government of Iran made presents to the entire group that had worked on this documentary film, reflecting the great sympathy of the Soviet people for the Iranian people.

In 1944 Sokolnikov took part in shooting scenes of the last fighting at the Finnish Front and the withdrawal of Finland from the war, followed by the withdrawal of Rumania and Bulgaria, whose people had begun an active struggle for their complete liberation from fascism.

To this day it gives Sokolnikov a thrill to recall how warmly and joyously the people of Bulgaria welcomed the Soviet soldiers, their liberators.

Sokolnikov received permission from the Soviet command to fly to Sofia. The plane flew at a considerable height, since there was a danger of its being fired upon at any moment by one of the scattered groups of Hitlerites who still roamed Bulgaria. There was also a danger of an attack from the air. Finally, the outlines of a big city could be discerned below.

"Sofia!" said the pilot.

The plane began to descend. Not only the houses, but the people, too, were now visible.

The population of Sofia was with flowers and flags welcoming the Soviet army liberation. The plane which had brought Sokolnikov was the first Soviet plane to descend that day on the outskirts of Sofia.

"Thousands of joyous people ran towards us. They showered flowers upon us. We were embraced.... I had never let go of my camera, even when I had been wounded. But now I had to let go of it, for I hardly had time to return the thousands of hand-shakes with which our Bulgarian friends welcomed us as representatives of a fraternal people," recalls Ivan Sokolnikov.

Nevertheless, he succeeded in filming the joyous moment of the meeting of the Soviet army men and the population of Sofia, as well as many other interesting events connected with the liberation of Bulgaria. These valuable historical

shots were later included in newsreels and in the documentary film "Bulgaria".

He also filmed the fighting in Hungary, the stubborn street-fighting for the liberation of Budapest. For his gallantry in action in the storming of Shashkhiet hill the courageous cameraman-soldier was decorated with the Order of the Red Banner. The excellent shots, showing the heroism of the Soviet army men in liberating Budapest, Vienna and a considerable part of Austria, were later included in the Film "Budapest".

Victory and peace found Ivan Sokolnikov in the Austrian town of Linz. He had wound up his valorous four years' work as a cameraman-soldier by filming the joy and jubilation of the Soviet soldiers on the day of victory and peace....

A new life began for the Land of Soviets. It began healing its war wounds; new towns and villages rose from the ruins, as the Soviet people scored victory after victory in production.

In 1946, soon after the peace had been won, an interesting idea occurred to some of the masters of the Soviet documentary film—the idea of creating a big coloured documentary film reflecting one day, a single ordinary workday of the Land of Soviets. Experienced cameramen set out from Moscow for all parts of the USSR, local cameramen were also drawn into the work, and all of them began filming what they observed in towns and villages, at factories and mines, in schools, theatres and homes, in the far north amid the Arctic ice and in the south, in the east and the west, on the distant Kuril islands in the Pacific Ocean. The interesting and vivid shots taken by these cameramen were used to produce the remarkable film "Day of Victorious Country". It began with shots showing the sun rising over the Pacific ocean, a new day beginning on the Kuril island and Kamchatka.

These scenes, so full of poetry and deep meaning, were taken by Ivan Sokolnikov. On the shores of the Pacific ocean he filmed not only the

rising sun, but also the work of Soviet fishermen, trappers and the workers of a paper and pulp mill.

In 1949 he took part in shooting the film "New Czechoslovakia" depicting the peaceful work of the Czechoslovak people. For this film Ivan Sokolnikov was awarded the Czechoslovak Order of the White Lion.

Of late Ivan Sokolnikov has ta-

ken part in producing the films "Peace Will Triumph Over War", "Moscow Votes for Peace" and in shooting scenes at the Third International Youth Festival in Berlin, dedicated to what is most important in our day, the struggle for peace.

Ivan Sokolnikov is the winner of a Stalin Prize.

Andrei Sologubov

There was nothing in the quiet, flaxen-headed son of the poor Belorussian peasant Ivan Sologubov to indicate the future indefatigable cameraman, the keen, persistent cinema reporter. But the revolution gave him the chance to study, to enter the workers' faculty at the Moscow university. Twenty-four year old Andrei Sologubov, an enthusiastic amateur photographer, made up his mind to become a cinema operator. His road to documentary photography, like that of so many of his coevals, now working along the same line, lay through the Institute of Cinematography, which was trained a great many outstanding people in the cinema world.

Sologubov was still young when he came to live in Moscow. He learnt to love this fine city, and his first independent work as cameraman consisted in magnificent views of the city for the documentary short "Our Moscow".

But Andrei Sologubov also loved his own Belorussia, and as soon as the chance offered in 1938, he took his camera there.

With the first days of the Soviet People's Great Patriotic War against the Hitlerite invaders, Andrei Sologubov, went to the southern front. There he shot a film—short but tragic—showing the ferocity of the Hitlerites on Soviet soil.

The Hitlerite hordes pushed forward to the gates of the Caucasus. Battles raged at Taganrog on the Azov Sea, at Rostov-on-the-Don. Here, at the approaches to these ci-

ties, Andrei Sologubov filmed fierce battles.

At the height of the war, Soviet patriots in the Kuban formed partisan columns to fight the enemy from the rear. They concealed themselves in the "plavni"—swampy areas thickly overgrown with bushes and tall thick rushes like bamboo. In the spring and Autumn the Kuban overflowed its banks and flooded this surrounding land for a long period over large areas, rendering it impassable for the enemy, and a splendid refuge for the partisans. From boats, or sometimes waist-deep in water, they fought the Hitlerites, and from there they made their daring raids in the enemy rear. This was where Andrei Sologubov brought his camera—to the Kuban "plavni" and the partisans. The pictures he took were included in very many newsreels and films. Joined together, they would present an enthralling film of the fight waged by the people's avengers in the Soviet "jungle".

1943. The Hitlerites, drained and exhausted by hard fighting, rolled up to the North Caucasus and—rolled back again. Andrei Sologubov helped to shoot the film about the liberation of the Caucasus. He accompanied the army hard on the heels of the retreating enemy, filmed the munitions captured from the enemy or abandoned by him, filmed the happy Soviet people on the day of liberation they had longed for.

A huge Hitlerite army was driven down into the Crimean peninsula.

The invaders were still full of fight, with steel and concrete they barred the narrow Perekop isthmus linking the Crimea with the Ukraine. But as in the days of the Civil War, the Soviet army men crossed the shallow Sivash bay, carrying their weapons, equipment and ammunition on their shoulders. Andrei Sologubov three times went across the Sivash and back again, sometimes up to the waist, sometimes up to the neck in the cold autumn water. He shot the whole of one of the most interesting and important moments in the war.

In 1944 Andrei Sologubov accompanied the advance detachments of Soviet troops into liberated Odessa, a big Black Sea Port. He shot the fighting for the liberation of Rumania, Bulgaria, Yugoslavia and Hungary, and took part in the street fighting in Budapest.

In 1945 Andrei Sologubov and a group of other cameramen made a rapid journey to the Far East, where the Soviet army was smashing the main Japanese forces—the Kwantung army. Sologubov shot not only individual episodes in that campaign, he also filmed the scene when the Japanese samurai signed the capitulation deed on board the battleship "Missouri". For his work in the film "Defeat of Japan", Andrei Sologubov with other cameramen received

his first Stalin prize; his second was for his work in photographing battle scenes in eastern Europe.

Andrei Sologubov returned from the war not only with two Stalin prizes, but with two decorations for gallantry in filming battle scenes in 1942 and 1944. He also received service medals given to all who took part in the fighting to liberate the Caucasus, Odessa, Belgrade and Budapest.

After filming the London assembly of the United Nations Organization, Andrei Sologubov was invited by Bulgarian cinema men to their country, where he took part in shooting the documentary short "Bulgaria". In 1949, he was one of a group of Soviet and Hungarian cameramen who filmed the International Youth Festival in Budapest. For this film "Youth of the World", the Warsaw Peace Congress in 1951 awarded the International Peace Prize to its makers—a high honour.

In 1951 Andrei Sologubov and a group of other Soviet cameramen visited the Mongolian People's Republic, where he filmed the daily life of the people, the natural features of the republic and the peaceful work and great cultural attainments of its people. The documentary colour short about Mongolia will be released in 1952.

Galina Monglovskaya

In 1948 an international exhibition—"Women in the Struggle for Peace"—opened in Paris. The numerous photographs, posters and publications on display vividly portrayed how women throughout the world, the finest daughters of their peoples, are waging a struggle for peace.

Many people, both Parisians and foreigners, viewed the exhibition. Among them there were quite a few reporters of various newspapers. One of the reporters was struck by the sight of a young woman wielding a big camera and busily filming

the visitors and some of the stands. The reporter for some reason took her to be a representative of Hollywood.

He approached her and started up a conversation. What was his surprise when he learnt that this was a Soviet woman, Galina Monglovskaya. He had not imagined that women did such work in the USSR, that they had achieved a high degree of mastery in this fascinating art, which enjoys great popularity among the Soviet people. The report was amazed by the competent way Ga-

lina Monglovskaya went about her work.

Women in the Soviet Union have access to every profession, to every field of art and science. In the cinema Soviet women are not only actresses, but also direct the shooting of both feature and documentary films and do the work of cameramen. At the Moscow Studio of Documentary Films, where Galina Monglovskaya works, there are other women besides her who are capable film directors and operate cameras.

Galina Monglovskaya chose her future profession while still at school. She made up her mind that she would enter the Institute of Cinematography. However, the year she applied there were far more applicants than vacancies, as is always the case. The examinations were very stiff. Galina Monglovskaya was told to break up into several stills a painting by a well-known artist so that each still should be a complete picture. She accomplished this quickly and skilfully. Having received excellent marks, Monglovskaya was enrolled. A period of fascinating studies began. It was in wartime that Galina Monglovskaya presented her final work for her diploma. This was her first step along the road she had chosen, the road that was now open before her as a young specialist in the genre of the documentary film.

Just as her cameramen-colleagues, Galina Monglovskaya dedicated her work to the defence of her country. In her hands she held an effective weapon, the camera. In 1942 she could be seen at Moscow factories, filming the heroic efforts of the workers. The following year, in 1943, when the invaders were driven out of Moscow region, Galina Monglovskaya screened the restoration of the Nazi-destroyed village of Vereya and together with the director Arsha Ovansova created a film depicting the touching solicitude of the Soviet Government for children during the war.

In 1944 she took part in filming the liberated Donbass coalfield and later under the supervision of the

well-known Soviet director Alexander Dovzhenko worked, together with several cameramen, on a film about the liberation of the Ukraine from the fascist invaders.

After the war Galina Monglovskaya bent her efforts to promoting the rehabilitation of her country and the struggle for peace. Firmly imprinted in her memory is the first meeting of progressive women from all over the world at the session of the Executive Committee of the Women's International Federation, which she filmed in Paris in 1948. At the same time she also filmed the places in Paris where the great Lenin had lived and worked. These shots were later included in the documentary film "Vladimir Ilyich Lenin".

Many people remember the film "In Defence of Peace" about the world congress of women-fighters for peace held in Budapest in 1949. There are unforgettable scenes in it, such as the meeting of the trusty fighter against fascism Marie Claude Vaillant Cutourier with her fellow-prisoners from the camp in Oswen-cim, the meeting of the famed Soviet weaver Maria Volkova with Hungarian weavers and the torch-light procession of forty thousand women of Budapest under peace slogans during the congress.

"I shall never forget the Hungarian children who that night, a night illuminated by torches of peace, got hold of us and begged permission to 'spend but a moment in a Soviet car' and then gave us a note with a message of greetings to Stalin," recalls Galina Monglovskaya about her stay and work in Budapest.

After the war Monglovskaya began working with enthusiasm on newsreels depicting the peaceful life and constructive work of the Soviet people. As a mother, she takes a particular interest in the life of children. Just as in wartime she filmed many thrilling moments in the life of Soviet children, so since the war she has been fondly and with great talent filming young pioneers, school-children and kindergartens. She has produced a short about a kindergarten in which 36 girls bear-

ing the same name celebrate their name-day together. The girls are orphans who lost their parents in the war.

There has hardly been a single holiday in the Soviet Union since the war that this energetic woman with her camera has not filmed. In the film about the Third International Youth Festival, in the vivid coloured film "Sport Glory" and in many other films some of the best scenes were taken by the experienced hand of Galina Monglovskaya. She is devoted to her art and rejoices when she is able to produce some "real shots", as cameramen say. But what Galina Monglovskaya takes particular pride in is the

fact that she has on several occasions been so fortunate as to film the great Stalin: at sessions of the Supreme Soviet, anniversary meetings and on holidays. Together with young pioneers, who had come from all over the country to the town of Gori in Georgia, she toured the places where Stalin's childhood and youth passed, filming these spots which are shrines to the Soviet people.

Galina Monglovskaya is one of those masters of the Soviet documentary film, who reproduce life in all its manifold aspects for millions of film-goers, showing them the struggle that is going on for a better future for humanity and for the most precious thing on earth, peace.

Nikolai Kulebiyakin

Nikolai Kulebiyakin was born in the city of Saratov in 1917 and spent his childhood on the Volga.

The sweeping breadth of the great Russian river, the songs and legends about Stepan Razin and about his bold courageous campaigns kindled in the boy a love for history and its heroes, as well as a desire to see famous historical places in his country.

After finishing school, the lad entered the Moscow Institute of Rare Metals and Gold, dreaming of fascinating expeditions with prospecting groups to remote corners of the vast Soviet Union.

Whilst still a student, Nikolai Kulebiyakin took up work at the Institute of Orientalology at the Academy of Sciences of the USSR. His studies at this Institute gave him the opportunity to carry out his dream of travelling up and down the Soviet Union and of studying the life of its peoples.

Nikolai Kulebiyakin chose as his speciality the history of art and took up scientific research under the supervision of Academician Baranikov.

Working at the Academy of Sciences, Kulebiyakin had the chance to

take part in expeditions to the Soviet republics of Central Asia, the Caucasus and the Far East. He made a thorough study of the ancient culture and art of the peoples of the Caucasus and Central Asia, visited numerous museums and national theatres, observing the progress made by art in these republics and how peoples, who in tsarist days had had no culture of their own, were with the brotherly help of the Russian people climbing to the summits of science, art and literature.

To extend his knowledge Nikolai Kulebiyakin began studying the ancient history of the peoples of the USSR, the history of the culture and art of the countries of the East and Sanskrit and Hindi at the Higher Diplomatic School. In 1948 Nikolai Kulebiyakin completed his studies at this school and began to conduct extensive research work at the Institute of Orientalology at the Academy of Sciences of the USSR. As a student of India and the East, he is also a lecturer of the Society for the Dissemination of Political and Scientific Knowledge.

In January 1951 Nikolai Kulebiyakin visited India with the delegation of Soviet film workers. This

was an unforgettable trip for him, which added greatly to his knowledge of the life of the people of India, their ancient culture and its monuments.

As an expert in the history of art and the art and culture of the peoples of the USSR, Nikolai Kulebiyakin has acted as a consultant for

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