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(Judge/ARD)
May 18, 1988
12:30 p.m. *SS*

PRESIDENTIAL REMARKS: LUNCHEON WITH CULTURAL AND ART COMMUNITY
HOUSE OF WRITERS
MOSCOW, U.S.S.R.
TUESDAY, MAY 31, 1988

Vladimir
~~Vladimir~~ *Karpov (introductions)*

*4 heads
of union
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Community
Leaders*

It's with some humility that I come here today. You here --
writers, artists, dramatists, musicians of this vast country --
are heirs to the seminal figures in many of the arts as they have
developed in 20th Century Europe and America. I'm thinking of
such giants as Kandinsky, Stravinsky, Stanislavsky, Tolstoy, of
course, and *Dostoevsky* ~~Dostoyesky~~ -- men whose vision transformed all of
ours.

Bldg ↑ ✓

I've been very impressed with what I've heard just now. For
my contribution to this dialogue, I thought I would deal here
briefly with a question whose answer might open up some new
insights for all of us. You see, I've been told that many of you
are puzzled that a former actor could become the leader of a
great nation, particularly the United States. What does acting
have to do with politics and statecraft? Whatever possessed the
American people to entrust this high office to me?

You might feel reassured to know, you aren't the first to
ask that question. Back in Washington, just about every member
of the political opposition has been asking it for the past
8 years.

And there were lots of others before them. Almost a quarter
of a century ago, I announced that I was going to run for what
turned out to be the very first public office I ever held,
Governor of California. Now, I had served as president of my

union, the Screen Actors Guild, and led a successful strike, but I was still known primarily as an actor. In the movie business, actors often get what we call type-cast -- that is, the studios come to think of you as playing certain kinds of roles, so those are the kinds of roles they give you, and no matter how hard you try, you just can't get them to think of you in any other way. That happened to me, and believe me, after a while, I wondered about always appearing as Errol Flynn's or (Humphry Bogart's) Jimmy Stewart's or somebody else's best buddy while they got the girl. Anyway, one day the head of one of our major studios and a man I had worked for, Jack Warner, of the Warner brothers, was told that Ronald Reagan was running for governor. The story goes that Jack thought for a moment, shook his head, and said, "No. Jimmy Stewart for Governor. (Ronald) Reagan for best friend."

Yet in looking back I believe that acting did help prepare me for the work I do now. There are two things -- two indispensable lessons -- that I have taken from my craft into public life. And I hope you won't think it excessively opportune if I use the words of a Soviet filmmaker to explain one of them. He was, after all, one of the world's greatest filmmakers, and so, like so many of your artists, indeed like so many of you, belongs in a broader sense to all of humanity.

It was during the production of Ivan the Terrible when Eisenstein noted that in making a film or in thinking through any detail of it, which to my mind would include the acting of a part, in his words, "The most important thing is to have the vision. The next is to grasp and hold it.... You must see and

feel what you are thinking. ^{'''} You must see and grasp it. You must hold and fix it in your memory and senses. And you must do it at once."

To grasp and hold a vision, to fix it in your senses -- that is the very essence, I believe, of successful leadership, not only on the movie set, where I learned about it, but everywhere. And by the way, in my many dealings with him since he became General Secretary, I've found that Mr. Gorbachev has the ability to grasp and hold a vision, and I respect him for that.

The second lesson I carried from acting into public life was more subtle. And let me again refer to a Soviet writer, a poet, again one of the world's greatest. At the beginning of Requiem, ^[Ahk MEH tova] Anna Akhmatova writes of standing in a line outside a prison when someone in the crowd recognizes her as a well-known poet.

She continues: "Then a woman standing behind me, whose lips were blue with cold, and who, naturally enough, had never even heard of my name, emerged from that state of torpor common to us all and, putting her lips close to my ear (there, everyone spoke in whispers), asked me:

"-- And could you describe this?

"And I answered her:

"-- I can.

"Then something vaguely like a smile flashed across what once had been her face."

That exchange -- "Can you describe this"; "I can" -- is at the heart of acting. You get inside a character, a place, and a moment. You come to know the character in that instant not as an

abstraction -- one of "the people," one of "the masses" -- but as a particular person, yearning, hoping, fearing, loving; a face, even "what had once been a face," apart from all others; and you describe it.

Pretty soon, at least for me, it becomes harder and harder to force any member of humanity into a straitjacket -- into some rigid form in which you expect all to fit. In acting, even as you develop an appreciation for what we call the dramatic, you become, in a more intimate way, less taken with superficial pomp and circumstance, more attentive to the core of the soul, that part of each of us that God holds in the hollow of His hand and into which He breathes the breath of life. And you come to appreciate what another of your poets, Nikolay Gumilev, meant when he wrote that, "The eternal entrance to God's paradise is not closed with seven diamond seals.... It is a doorway in a wall abandoned long ago -- stones, moss, and nothing more."

As I see it, political leadership in a democracy requires seeing past the abstractions and embracing the vast diversity of humanity. And doing it with humility -- listening, as best you can, not just to those with high positions, but to the cacophonous voices of people. And trusting those millions of people. Keeping out of their way. Not trying to act the all wise and all powerful. Not letting government act that way. The word we have for this is freedom.

In the last few years, freedom for the arts has been expanded in the Soviet Union. Poems, books, music, and works in other fields that were once banned have been made available to

the public, and the artists who produced them have been honored. Just ² ~~last~~ ^{ago} weeks thanks to the work of the Writer's Union, the first step was taken to make the Pasternak home at Peredelkino into a museum. In the meantime, some artists in exile -- the stage director Yuri Lyubimov, for example -- have been permitted to return and to work, and artists who are here have been allowed greater range. In film production, ~~young~~ ^{Yuris} moviemakers like Andrei Podnieks [Ten geez] [Ah boo lahd zeh] Tarkovsky and Tenghiz Abuladze soared like falcons once the hood was lifted; so, too, young writers like Tatyana Tolstaya.

We in the United States applaud the expansion of artistic freedom in the Soviet Union under Mr. Gorbachev. We hope to see it go further. We hope to see Mikhail Baryshnikov and Mstislav Rostropovich perform again in Moscow. We hope to see the works of Alexander Solzhenitsyn available through the country. And we hope to see a permanent end to ~~the stories of official and unofficial harassment~~ ^{restrictions on the creativity} of artists and writers.

We want this not just for your sake, but for our own. We believe that the greater the freedoms in other countries, the more secure both our own freedoms and peace. And, we believe that, when the arts in any country are free to blossom, the lives of all people are richer.

William Faulkner said of poets, although he could have been speaking of any of the arts: "It is [the poet's] privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of our past. The poet's

[Pod nee
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voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail."

Thank you for having me here today, and for sharing your thoughts with me. And God bless you.

MEMORANDUM TO TONY DOLAN ✓
SPEECHWRITERS *v. clark*
RESEARCHERS

From: Tom Griscom

Re: Moscow Summit *mg*

Date: April 19, 1988

Here are some additional thoughts on the religious event:

- 1) mention the right to teach all religious views
- 2) talk about moral restructuring (as Gorbachev does) and how it is rooted in traditional values (a Reagan theme); then relate how traditional values are rooted in religion
- 3) as another point on this, note that there is talk about return to traditional discipline in the Soviet Union; why not return to traditional values
- 4) as we look ahead, talk about hope for expanded opportunity in the next millenium; talk about being active in the third millenium for all Christianity
- 5) talk about concern for today; concern for the hopes of tomorrow
- 6) note that it is not right to expect government to solve all problem; much of the decision process is based in religious values and community decisions

These remarks need to make sure that there is a clear distinction in the millenium being observed; that there needs to be further change; and once the millenium is over, will the movement in the religious area continue or return as it was; are the steps taken irreversible.

Attached is also a document with some general information on the Soviet Union.

James H. Billington
The Library of Congress
March 31, 1988
Washington, D. C.

THE FACES OF RUSSIAN CULTURE

Broadly speaking Russian culture moved from 1,000 years of a primarily rural, Orthodox, Christian identity (10th to early 20th centuries) to a new and increasing urban industrial, Communist identity after three revolutions (1905, two in 1917) that led to the Soviet regime. Kiev was "the mother of Russian cities" and the great trade center on the steppe that became the original center of Orthodox Christianity among the Eastern Slavs when Prince Vladimir was baptized just 1,000 years ago in 988. The main center of this civilization moved north into the more protected forested regions in the mid-thirteenth century after the Mongols sacked Kiev. Moscow was built out of the forests to become capital of medieval, "Muscovite" Russia (13th-17th centuries); Leningrad (Petersburg) was built out of a swamp to become the capital of the most Westward-looking, multi-national empire of the Romanov Tsars, who ruled until the Revolution of February, 1917. After the Bolsheviks overthrew the provisional, democratic government in October, 1917, the capital was returned to Moscow. Both cities have since grown enormously and are now Soviet showcases, though the central, imperial city of Leningrad is virtually intact as is the older inner Kremlin and Red Square complex of Moscow.

Kiev became the center of a distinctive Ukrainian culture that was partly under Polish cultural influence, after it became part of the Moscow-centered Russian empire in the late 17th century. The Baroque extension of Santa Sophia Cathedral conceals a great Byzantine-type basilica of the earlier Kievan period. Nearby is the Monastery of the Caves, a catacomb with many preserved bodies of saints that the Orthodox Church is anxious to have returned for the Millennium celebrations this year. The Ukraine is the largest ethnic minority in the USSR.

Russian history can be understood in terms of five different forms of art in which Russians have achieved greatness. There have been only about 15 years in all Russian history in which there was a legal political opposition and freedom from censorship. So art has historically expressed both the deeper religious-philosophical concerns of the Russian people and their social-political aspirations.

Painting was the first art medium to achieve greatness on Russian soil. The Eastern Slavs chose Orthodox Christianity as their religion in the late 10th century because of the beauty of its worship. The Russians translated the mosaic and fresco art of the Eastern Mediterranean into icon painting on wood in the forested world of the Russian north. Russia developed "theology in pictures" at the time the Western Middle Ages produced "theology in words".

Icons provided cosmic consolation during the long Mongol occupation (early 13th to late 15th century). The most beautiful icons that you will see (Russian Museum Leningrad, and the Tretyakov Moscow), were painted for "meditation in color." As life became brutalized in Russia, saints on the icons became more ethereal, even abstract. Yet all icons represent only those

gifts of God that were mediated directly to the eyes of men. (There are no icons of God the Father, whom no man saw; and icons of mysteries like the Holy Trinity are represented -- as in famous Icon by Rublev in the Tretyakov museum -- in the forms of its Old Testament anticipation; the appearance of the three angels to Sarah and Abraham).

The icons are mute witnesses to the two great accomplishments of Russian culture from the 9th to the 16th century: the conquest of the frozen northern forest by these rugged pioneers and the survival and revival of their Christian civilization. The icon screen you will see in churches provides an image of order and hierarchy that was mirrored in the hierarchical, secular society as well. The rich colors and bold lines of the compositions inspired the great pioneers of modern art: Kandinsky, Chagall, etc., whose works, alas are largely relegated to the "reserve" collections of Soviet museums, which still favor the official, cheerleader style of "socialist realism."

Architecture, the second artistic medium to achieve world greatness on Russian soil, illustrates the conflict in Russian history between West and East; the palatial architectural style of Leningrad (formerly Petersburg), built out of the swamps in the 18th century as a "window to the West") and the more exotic, semi-oriental style of Moscow (preserved in the Kremlin and around Red Square).

St. Basil's Cathedral shows the characteristic Muscovite tent roofs and onion domes, translation from wood into stone and brick as Moscow become the center of expansion East. St. Basil's was seen as the "candle" before the "icon" of the New Jerusalem: the Kremlin (whose 12 gates were thought to replicate those of the city described in the Book of Revelation).

The city of Leningrad was itself Russia's first "crash program" to duplicate and surpass the West. The geometrically designed city built by Peter and Catherine the Great illustrates the attempt to introduce Western "rationality" into the exotic world typified by St. Basil's. The contrast between the Winter Palace (now part of the Hermitage Museum) and the Kremlin provides a cameo of the conflict between the westward-looking, French-speaking aristocratic world of Imperial Russia (whose capital was Petersburg-Leningrad) and the more Eastern-looking Moscow which was the medieval capital and has become the capital again in Soviet times. Moscow is on an upper tributary of the Volga, which flows into the Caspian sea, whereas Leningrad faces the Baltic sea and links Russia with Northern and Western Europe.

Most of Moscow and the outer parts of Leningrad are now, of course, dominated by the characteristic, mass reproduced Soviet style of architecture which tends to borrow motifs from the Leningrad school (spires) but also quasi-religious themes from the Muscovite school (subway mosaics, mummified saints such as the Lenin Mausoleum, etc.)

Literature came late to Russia, exploding after long silence in the 19th century, expressing the socio-political and philosophical-religious concerns of the people awakening to imperial greatness after defeating Napoleon -- yet uncertain of themselves culturally.

Petersburg, a ceremonial city built for parades not for people, became the "stage" for a literature (and a political unrest) that slowly turned the main preoccupation of Russian culture from religion to revolution. Russians idealize their poetry beginning with the aristocratic Pushkin; and still produce vast audiences for public poetry readings); they created a great stage tradition of "laughter through tears" (Gogol to Chekhov), but their greatest literary vehicle was the ideologically-charged novels of Dostoevsky and Tolstoy.

With the outlawing of political opposition and reinstatement of censorship by the Communist regime after a brief period of liberty in the early 20th century, Russian literature once again assumed the burden of a kind of surrogate political opposition and moral conscience (Pasternak's Doctor Zhivago; finally now being published in the USSR) -- as well as a valued form of entertainment in an often harsh and dull environment.

Music did not attain independent greatness in Russian until the Russian national school of Tchaikovsky, Borodin and Mussorgsky burst on the scene in the 1860's. The sung liturgy of the Orthodox Church accorded great prominence to the base voice of the priest and the large, unaccompanied chorus. Not surprisingly, the greatest Russian operas (Mussorgsky's Boris Godunov, for example) have bass rather than tenor heroes and a particularly rich chorus. Instrumental accompaniment (even organs) were considered decadent, Western intrusions into the sung liturgy; and orchestration developed latest of all musical skills in Russia. The more Westernized Rimsky-Korsakov often had to orchestrate Mussorgsky's operas; and Russia's great violin virtuosos of the 20th century have come in disproportionate numbers from the Jewish population of the cosmopolitan port city of Odessa.

Because, perhaps, music had historically been essentially a supporting medium for the ornate, dramatic worship service of the Orthodox Church, modern Russian music has also tended either to carry a message or to be linked to the stage.

Much of Tchaikovsky's (and Stravinsky's and Prokofiev's) best music was written for operas or (even better) ballets. The latter have, in the last century, provided a kind of enchanted world of fairy tale fantasy and sentimentalized heroes and heroines not only as a non-threatening form of establishment entertainment, but also more popularly for children (who are loved and indulged in Russia) and, indeed, for adults -- as a kind of idealized escape from an often harsh daily routine and an otherwise graceless official culture. The puppet theater, circus, etc. are other forms of "children's entertainment" that are also often preferred by adults to the tractors-into-the-sunset dramas of official "socialist realism."

Cinema is the last -- and the only purely Soviet -- art medium to attain greatness in Russia. Lenin thought it would be the ideal medium for indoctrinating the ideals of the new society; and the films of the great Sergei Eisenstein (Potemkin, October) did indeed codify the picture most people now have of the revolutionary struggle that led to the "storming of the winter Palace" and the establishment of Communist power.

With the coming of sound, the movies became a medium of reuniting all the arts as they had been in the liturgy of the Church (and as a late imperial composer like Scriabin had tried to do with his "symphony of sounds, sights, and smells"). In Alexander Nevsky, Eisenstein used his training as an architect, a literary epic, an original score by Prokofiev, and iconographic camera work to create a historical drama that helped inspire the resistance to Hitler.

The cinema in the post-war era has been a remarkable field or cultural ferment (Eisenstein ran afoul of Stalin by depicting the psychotic qualities of Ivan the Terrible in his last great film). Tarkovsky's film on the life of the great icon painter, Andrei Rublev, provided a spur to the greatly revived interest in old Russian religious culture. The works of the great Armenian film maker Parajanov (jailed until recently with his latest film condemned) are the best of a host of films by smaller national minority cultures in the USSR. The Georgians have often been in the lead; and cinema -- through heavily censored -- has become genuinely multi-national art form for which many of the best writers are now working. The cinema has been perhaps the most lively art medium in the Gorbachev era. Particularly remarkable is Tenghiz Abuladze's Repentance: a brilliant if surrealistic anti-totalitarian film rich in Christian symbolism.

3RD STORY of Level 1 printed in FULL format.

The Associated Press

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May 11, 1988, Wednesday, PM cycle

SECTION: International News

LENGTH: 384 words

HEADLINE: Exiled Soviet Theater Director Returns As Guest Of Successor

DATELINE: MOSCOW

KEYWORD: Soviet-Lyubimov

BODY:

Theater director Yuri Lyubimov has returned to the Soviet Union after five years of exile that stemmed from his daring presentations at the Taganka playhouse he founded.

Alexander M. Yefimovich, deputy director of the theater, confirmed that Lyubimov had returned to Moscow on Sunday as the guest of Taganka director Nikolai Gubenko.

Yefimovich said on Tuesday he had no information about Lyubimov's plans. Gubenko and other theater officials did not return repeated telephone calls.

Lyubimov, 70, became an Israeli citizen this year. He lives in Jerusalem with his wife, Katalin, and son, Peter, but spends much of his time traveling.

In July 1983 Lyubimov went to London to stage his avant-garde version of Fyodor Dostoyevsky's "Crime and Punishment."

His family was given rare permission to accompany him and cultural figures speculated that Lyubimov, who had spent much of his career battling with Soviet censors, would not be allowed to return.

The director extended his stay in London, demanding assurances that he would have artistic freedom if he returned to the Soviet Union. In March 1984 he was dismissed from both the Taganka and the Communist Party.

When he left Moscow, Lyubimov's theater was working on a production of "Boris Godunov," about the troubled eight-year reign of the czar who died in 1605.

Yefimovich said early in April that Lyubimov intended to help the Taganka company put the finishing touches on "Boris Godunov" and to take part in opening night in mid-May.

On Tuesday, Yefimovich said the premiere now has been scheduled for June and Lyubimov's visit is purely social.

The Associated Press, May 11, 1988

Soviet media hinted last month that Lyubimov wanted to visit his homeland, but took no note of his arrival.

Izvestia, the government newspaper, reported in March that Lyubimov wished to return to the Soviet Union to work. It quoted him as praising Soviet leader Mikhail S. Gorbachev's policies of allowing freer artistic expression.

In March 1987, Lyubimov and other exiled scientists and artists wrote an open letter expressing doubts about Gorbachev's reform program and calling the Soviet Union a "gravely sick country."

It was printed by the weekly Moscow News and the writers were criticized severely in other official media, which accused them of wishing evil on their native land.

4TH STORY of Level 1 printed in FULL format.

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The New York Times

May 11, 1988, Wednesday, Late City Final Edition

SECTION: Section A; Page 1, Column 2; Foreign Desk

LENGTH: 992 words

HEADLINE: Impresario Is Back in Moscow, for Now

BYLINE: By ESTHER B. FEIN, Special to the New York Times

DATELINE: MOSCOW, May 10

BODY:

One of the most prominent Soviet cultural figures forced into exile for challenging artistic orthodoxy has returned to Moscow this week to help stage a play at the theater he founded.

The banished artist, Yuri Lyubimov, former artistic director of the Taganka Theater, was stripped of his citizenship while touring Britain in 1984 and has been unable to return to his homeland since.

Mr. Lyubimov is the most prominent Soviet artist-in-exile to come back to work here since Mikhail S. Gorbachev became Soviet leader in 1985. His return Sunday for 10 days is likely to smoothe the way for other emigre artists like Mikhail Baryshnikov, the ballet dancer, and Mstislav Rostropovich, the cellist and conductor, to negotiate terms enabling them to travel to the Soviet Union from their new homes in the West.

Comfortable in His Old Chair

This afternoon, tired after rehearsing with his former company, Mr. Lyubimov settled into his old chair at the theater offices. It had been four years since he sat in this chair, behind his old desk, but he was quickly comfortable in its familiar embrace.

'Imagine if you didn't see your family for years,' he said.

'Imagine your love for them, for the streets, the house you grew up in, the place you were born in and grew up in. That's exactly what I feel and it's always painful to talk about it.'

'Came Here to Work'

Yevgeny Yevtushenko, the poet, said there was some controversy about whether to allow Mr. Lyubimov to return.

'There was a big fight around the invitation,' said the poet, who is a longtime friend of the director. 'Some bureaucrats didn't want it. We have heard that Gorbachev himself approved the invitation.'

Mr. Lyubimov said that he 'came here to work,' and that it was not his intention to move back to the Soviet Union. He has contracts and commitments

(c) 1988 The New York Times, May 11, 1988

in the West for the next five years, he said, but he added that he hoped this visit was an indication that "all of my free time, between contracts, I will be able to spend here."

During his stay here, Mr. Lyubimov is helping to stage "Boris Godunov," a production that was banned the year he left. As its founder and director for 20 years, Mr. Lyubimov molded the Taganka into a bastion of the radical and avant-garde, repeatedly challenging traditional Soviet approaches to culture.

Taken as Sign of Openness

In Mr. Lyubimov's hands, the story of Boris Godunov suggests comparisons between the problems of 17th-century czarist Russia and those of modern Soviet life. His attempt to produce the Pushkin masterpiece in 1984 and its banning preceded his exile from Moscow. That it is being permitted on stage now is being taken by cultural figures here as a sign of increased openness to unorthodox ideas.

Mr. Lyubimov, now 70 years old and living in Jerusalem, tried to play down the political importance of staging the play and of his unexpected return. He preferred, instead, to enjoy once again creating theater with his company, and to work inside the building where their artistic experiment began. "I know every corner, every window," he said, walking through the halls, "and I love them all."

His first day back, he said, he spent visiting the graves of parents, his grandparents and his older brother, reacquainting himself with the place he still calls "my country."

He is staying, he said, as a "private guest" at the home of Nikolai Gubenko, the new director of the theater and a friend of 25 years.

'Opportunity to Share'

But despite their efforts to characterize the visit as a private one, Mr. Lyubimov and Mr. Gubenko seemed sensitive to the fact that a welcome precedent might be set.

"You think Rostropovich wouldn't come here with pleasure?" Mr. Gubenko said. "I think he would be glad for the opportunity to share with his compatriots and I think they should have that opportunity to share."

Allowing Mr. Lyubimov to return and to work here was "a sign of tolerance," said Mr. Yevtushenko, who added that "many things in the future depend on how this visit goes."

Mr. Yevtushenko said he had heard that the Soviet leader "was quoted as telling a friend that he was not angry at the letter Lyubimov signed in 1987," an open letter signed by several Soviet emigres that was published in the West and in Moscow, challenging the authenticity of change under Gorbachev.

A Symbol of Suppression

Mr. Lyubimov's dismissal as artistic director of the Taganka and his forced exile were an important symbol of Government suppression to many Russians,

(c) 1988 The New York Times, May 11, 1988

particularly those in the performing arts. To lovers of the theater, it was considered as serious a blow to Soviet theater as the departure of Mr. Baryshnikov was to dance and Mr. Rostropovich to music.

As director of the Taganka, which he established in 1964, Mr. Lyubimov staged a number of groundbreaking productions, including 'House on the Embankment,' based on a novel of the same name by Yuri V. Trifonov. The play, like the book, dealt candidly with the difficult moral choices faced by Russians during the Stalin years, when they often felt compelled to testify against colleagues and even family members.

Mr. Lyubimov's break with the authorities came after he staged 'Crime and Punishment' in London and became embroiled in a dispute with the Soviet Embassy there. Mr. Lyubimov said on British television that a Soviet diplomat had threatened him.

Several months later he said he feared being kidnapped by the K.G.B., telling a reporter, 'they can push a needle in my arm and throw me into an Aeroflot flight.'

Back home, in his theater, Mr. Lyubimov seemed very distant from those events. He seemed eager to use the opportunity of his being here to encourage the future visit by other Soviet artists long separated from the Soviet Union.

'This problem should be resolved soon,' he said. 'It should be solved not posthumously, but while these artists are still alive.'

GRAPHIC: Photo of Yuri Lyubimov (Reuters)

SUBJECT: REFUGEES AND EXPATRIATES; THEATER; CITIZENSHIP; BIOGRAPHICAL INFORMATION

ORGANIZATION: TAGANKA THEATER (MOSCOW)

NAME: FEIN, ESTHER B; GORBACHEV, MIKHAIL S; YEVTUSHENKO, YEVGENY; LYUBIMOV, YURI

GEOGRAPHIC: UNION OF SOVIET SOCIALIST REPUBLICS

DATE: MAY 19, 1988

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10TH STORY of Level 1 printed in FULL format.

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April 25, 1988, Monday, AM cycle

LENGTH: 235 words

HEADLINE: LONG-SUPPRESSED SOVIET FILM WINS TOP CINEMA AWARD

DATELINE: MOSCOW, April 25

KEYWORD: SOVIET-FILM

BODY:

A Soviet film about ordinary oppression in the lives of collective farmers won the top prize at the country's 1988 film festival on Monday after being banned by censors for more than 20 years.

"Asya's Luck" by director Andrei Mikhalkov-Konchalovsky was selected from 22 films screened at the All-Union film Festival in Baku, capital of Azerbaijan, the official Tass news agency said. It said the film was praised as "a revelation".

Shot in 1967 at a collective farm in central Russia, the film was originally titled "The Story of Asya Klyachina Who Fell in Love but Didn't Marry the Man Because She was Proud".

Its cast consists of three professional actors and collective farm workers playing themselves.

One Soviet critic said the film, which has not yet been released to the public, was exceptional because the characters were not portrayed as suffering.

"They are simply living routine lives -- working, eating, loving, laughing -- oblivious of how wretched, how excruciating their lot is. We see it, but they don't," he said.

Like other previously banned films, "Asya's Luck" has come off the shelf thanks to the openness drive of Kremlin leader Mikhail Gorbachev.

"Repentance", an allegorical treatment of terror under the late Kremlin dictator Josef Stalin, was awarded the prestige Lenin Prize for art last week. The film by director Tengiz Abuladze was shot in 1984 and released last year.

SUBJECT: ART, ENTERTAINMENT; POLITICS

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April 22, 1988, Friday, Late City Final Edition

SECTION: Section C; Page 20, Column 5; Weekend Desk

LENGTH: 436 words

HEADLINE: Review/Film;
'Steamroller and Violin,' Tarkovsky's Earliest

BYLINE: By WALTER GOODMAN

BODY:

'The Steamroller and the Violin,' which opens the Andrei Tarkovsky retrospective at Film Forum 2 today, is in a much lighter mood than the works for which the Soviet director is celebrated. Mr. Tarkovsky, who died in 1986, was known for powerful, sometimes violent images and big, sometimes mystical symbols. This very early work, made in 1960 during his final year at the Moscow Film Institute and not shown in New York until now, is a small story told through the eyes of a small boy.

The focus is on a few hours that Sasha, a 7-year-old violin student, spends in the company of a steamroller driver named Sergei. Sasha, though spunky, is a privileged child who is picked on by the rougher kids in his apartment house. Sergei, who comes to his defense and lets him operate the steamroller, seems a sort of hero, a stand-in perhaps for the father who never appears. To Sergei, we sense, the boy represents a future that is beyond a mere worker.

It is a busy day for Sasha; besides driving the steamroller, he has a silent but meaningful encounter with a pretty girl in braids and a pink dress to whom he gives an apple. The influence on the young Tarkovsky of the classic short 'The Red Balloon' is strong. Vadim Yusov's lyrical photography catches reflections from mirrors, windows, puddles. The world is broken up into mosaics. The rain comes down like a symphony; a wrecking ball does a ballet for Sasha and a building crumbles gracefully. 'What am I to do with you, daydreamer?' asks his sternly affectionate music teacher. As plump, freckled Sasha plays his violin, light plays all about him. The world seems fresh and immensely inviting. This sweet work almost makes one regret that Mr. Tarkovsky left his playfulness behind as he plunged into weightier, sometimes murkier matters.

On the first Film Forum bill, along with 'The Steamroller and the Violin,' is 'Nostalgia,' made in 1983. Coming up: 'Ivan's Childhood,' which first brought Mr. Tarkovsky international attention, and 'The Mirror' (1974); his last movie, 'The Sacrifice,' shown in this country a few weeks before his death, and, the final pairing, 'Stalker' (1979) and the acclaimed 1965 'Andrei Rublev.'

A Small Boy's Story

THE STEAMROLLER AND THE VIOLIN, directed by Andrei Tarkovsky; written (in Russian with English subtitles) by Mr. Tarkovsky and Andrei Mikhailov Konchalovsky; director of photography, Vadim Yusov; edited by L. Butuzova. At Film Forum 2, 57 Watts Street. Running time: 50 minutes. This film has no

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rating.

WITH: Igor Fomchenko, V. Zamansk, Nina Arkhangelskaya, Marina Adzhubei.

TYPE: Steam

SUBJECT: MOTION PICTURES; REVIEWS

NAME: GOODMAN, WALTER

TITLE: STEAMROLLER AND THE VIOLIN, THE (MOVIE)

DATE: MAY 19, 1988

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LEVEL 1... 37

7TH STORY of Level 1 printed in FULL format.

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June 10, 1987

SECTION: Volume XXXIX, No. 19; Pg. 8

LENGTH: 1666 words

HEADLINE: Tarkovsky Claimed as Typically Russian
LAST FILMS OF SOVIET DIRECTOR WHO DIED ABROAD SAID TO EXPRESS LONGING FOR
HOMELAND, DOSTOYEVSKYAN SPIRITUAL QUEST; 'ANDREI RUBLYOV' WAS HIS LAST
'AESTHETICALLY RESOLVED CATHARSIS'

SOURCE: ANDREI TARKOVSKY: NOSTALGIA. -- A Remembrance. n1
By Ye. Surkov. nedelya, March 30-April 5, p. 10. 1,500 words. Condensed text

n1 [Tarkovsky, who lived in Western Europe after 1984, died in Paris on Dec. 29, 1986. An obituary was carried in Literaturnaya gazeta for Jan. 7, 1987. See CDSP, Vol. XXXIX, No. 1, pp. 19-20.]

BODY:

"Nostalgia" -- that is the name of the first film that Andrei Tarkovsky shot on foreign soil, in Italy. Commenting on it in an interview with a Western newspaper correspondent, Tarkovsky said: "Russian nostalgia is a special condition of the soul, a special mind-set that is specific to us Russians. In us Russians, our attachment to our roots, to our past, to our own localities, to our loved ones, to our surroundings and way of life and to our methods of making contact with other people develops into a character trait. Russians are rarely able to readjust themselves and conform to ways of life that are new to them. * * * Russians' dramatic inability to assimilate, the difficulty that those who have decided to break away from their age-old roots have in trying to enter a new life, is common knowledge."

I know little of Tarkovsky's life abroad. I know that he shot two pictures there (the second -- "The Sacrifice"[Zhertvoprinosheniye] -- was made in Sweden), and that he staged "Boris Godunov" at London's Covent Garden Theater. All this was done successfully, to the loud applause of critics. All of it drew approval, praise and recognition from major directors and writers in Western Europe. . . .

In the West, Tarkovsky lived in an aura woven of admiration and rapt amazement. But was he happy there? . . .

I don't know. But I know the aching pain, the bitter sorrow that suffuses the motif of one's native home, recollections of which haunt the protagonist of "Nostalgia," a Russian intellectual. And what cruel disappointment, what anxiety, what despair whirls and complicates the spiritual space in "The Sacrifice," in a film that was destined to be the last statement that Tarkovsky addressed to moviegoers, to Western audiences and to us Russians as well, since, despite the very specific nature of the Swedish mentality that is reflected in the picture, it is Russian in its roots: in its responsiveness to the spiritual behests of Russian literature, above all of Dostoyevsky, in the passionate search for support, for a goal that is not in the empirics of everyday human existence but in the sphere of spiritual values, above all spiritual meaning. Of course, the search for such values also takes place in the films of Ingmar

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Bergman, who was thrilled by Tarkovsky, and in those of Antonioni, Fellini and Bresson, to whom Tarkovsky, as he told me several times, felt closest to as an artist, and in the tragic grotesques of Bunuel. All the same, it is not Ibsen and Strindberg but Dostoyevsky who reigns over Tarkovsky's Swedish picture. His longing for an "absolutely excellent person" can be detected in the image of the film's main protagonist and in the moral and philosophical content of the psychological clash. . . .

I do not claim that these lines assess or analyze "The Sacrifice" and "Nostalgia." I only want to call readers' attention to the fact that, before he knew just how his life would turn out in the West, Tarkovsky was already tormented by the idea of nostalgia -- as a retribution that inevitably awaited him too, a Russian and an artist, on foreign soil. In making his last film, he took his protagonist to the brink of madness, to a realization of his ever-growing loneliness among people, amid the comforts and bourgeois stability of their way of life.

I remember how one time, tormented by bitter bewilderment in connection with the really savaga obstinacy with which the State Cinematography Committee was blocking the path to audiences for "The Mirror" [Zerkalo], Tarkovsky sat in my apartment long past midnight. As always, he talked a lot that evening, with feverish intensity, seized by a thirst to have his say, to verbally express, immediately and conclusively, all the thoughts that were tormenting him. . . .

I don't want to belittle the significance or artistic energy of "Stalker" or "Nostalgia" or to compare various periods of the director's work according to the principle of which is higher or more valuable. But I think Tarkovsky expressed himself most fully in "Andrei Rublyov" and "The Mirror." Also in "Solaris" [Solyaris], where the nostalgic longing for the paternal home, for the land of one's ancestors, is such a passionate theme. In the finale, there arises -- almost from Rembrandt -- the image of the prodigal son, fallen at his father's knees after long travels in extraterrestrial expanses, and lovingly, even somehow prayerfully, drinking in the abundant splendor of his native Earth. It's difficult to shake off the thought: What a strange prophecy this film turned out to be! Shot during the most auspicious and quietist period in the director's life, it contained, like a cocoon, the tragedy of his own fate. But he did not find the conclusion for which the troubled soul of the protagonist of "Solaris" thirsted, and finally found. . .

In "Andrei Rublyov," the most profound, most powerful and most moving historical film ever to appear on the Russian screen, the era in which Rublyov worked seems to overshadow even the tragedy's protagonist himself. Everything around him is so ominously majestic, everything sparkles and overflows with colors to such an extent that Rublyov himself begins to be perceived only as a witness sent, in the words of the poet, into the world in its fateful moments -- not just as the hero of the narrative but more as a sort of membrane reflecting all the disharmonious sonority of the life seething around Rublyov.

But this is a deceptive impression. Rublyov contains creative spiritual energy of such power that the world of history is transformed in his icons into beauty that radiates light and harmony. I don't think that Tarkovsky knows whether this beauty will save the world. n2 In any case, in the finale the artist, after casting the bell in which his soul sings, is of as little interest to people, to the world, as he was while he was working on its creation. Cursorily marveling at the miracle, people hasten to return to their concerns

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and ambitions, to their former selves -- to the ant-like bustle of their everyday lives.

n2 [This phrase is an apparent allusion to a statement by Dostoyevsky, in his notebooks for "The Idiot," that beauty will save the world. -- Trans.]

That's when the time comes for the all-resolving chord on which Tarkovsky and the cameraman, Vadim Yusov, conclude the tragedy of Rublyov's life. The impressions of his historical existence are fused into the imperishable loveliness and harmonious perfection of "The Trinity"! Here, in front of it, is where expiation begins -- the aesthetically resolved catharsis that we will never again encounter in Tarkovsky's films.

Thereafter, the nostalgic yearning after spiritual values of permanent human significances that defines the essence of "Solaris," "The Mirror" and "Stalker" will no longer be aesthetically reinterpreted. Thenceforth, it will bare its ethical, moral depth to the very bottom, and its Dostoyevskian polyphonic structure. Man will be set face to face not only with the world surrounding him but with himself. . . .

The last film that Tarkovsky shot in his homeland, "Stalker," ends with the image of a crippled girl staring passionately, with fanatical faith, into an ordinary drinking glass standing on a bare tabletop. Under the influence of her gaze, the glass begins to move. What is this, a reference to the old idea that true faith can move mountains? I think not; it is, rather, a question: Is a person really capable of such faith? Is a person capable of an exploit of the soul of such power and single-minded concentration?

In the film "Stalker," this answer is sought with relentless rigor and a fervor to which any kind of illusion is alien. In "Nostalgia" and "The Sacrifice," this search grows. It becomes more and more dramatic. . . . Until, in "The Sacrifice," the image of a raging fire appears, in which -- by the will of a person! -- everything that this person has loved is burnt up -- everything that he had spent all his previous life building, putting all of himself into this building, his whole soul. . . .

The fire burns down the house, or not just the house but the whole world in which the souls of that house's inhabitants are rooted. But one does not have to think of any aesthetic harmonization here. Not without reason, the person who decided on the sacrifice is perceived by those around him as having gone mad, as a rebel for whom there is nothing left but to put him into a madhouse.

Thus, Tarkovsky's creative existence ended with this agonizing dissonance. A person who had sacrificed everything that he believed in, everything that he loved, became the final hypostasis, in which the soul of the artist himself is embodied.

There are lives in art that are cut short in the middle of a sentence. While in full flight, as it were.

Tarkovsky's life was cut short on a dissonance. One that was resolved by a tragic shriek of despair.

But did the search really lose its human value because of this? A value on the scale of our entire age? An age in which the thirst for harmony and

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humaneness is more and more often being resolved by a crisis of faith -- in any case, one in which, in Tarkovsky's own words, what prevails is "such a standardized spiritual emptiness, strongly rooted in everyday life," or, to cite the director himself once again, "an inordinate satiety, a mental 'comfortableness' that is excessive and ruinous to the individual."

Reading these words, one might ask: Why, then, did he immerse himself in that world of an extremely "rarefied spiritual atmosphere"? But what's the use in asking that question now? What's done is done. It can't be changed.

All that is left for us is to try to understand the artist -- in all the complexity of his castings about and in all the unresolvability of his searchings, which were agonizingly difficult, unusually sharp, and proceeded in contradictory directions.

12TH STORY of Level 1 printed in FULL format.

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JANUARY 10, 1987, SATURDAY, AM CYCLE

LENGTH: 418 words

HEADLINE: SOVIET MAGAZINE MOURNS "TRAGIC FATE" OF EXILED FILM DIRECTOR

DATELINE: MOSCOW, JAN 9

KEYWORD: TARKOVSKY

BODY:

ANDREI TARKOVSKY, THE EXILED SOVIET FILM DIRECTOR WHO DIED IN PARIS LAST MONTH, SUFFERED A TRAGIC FATE AT THE HANDS OF BUREAUCRATS WHO FAILED TO UNDERSTAND HIS WORK, THE OFFICIAL SOVIET WEEKLY NOVOYE VREMYA (NEW TIMES) SAID TODAY.

IN A THINLY VEILED CRITIQUE OF SOVIET FILM CENSORSHIP IN PREVIOUS YEARS, THE MAGAZINE SAID TARKOVSKY COULD HAVE RETURNED TO WORK UNHINDERED IN HIS HOMETLAND HAD DEATH NOT INTERVENED.

THE TESTIMONIAL FOLLOWED POSTHUMOUS PRAISE FOR TARKOVSKY BY THE OFFICIAL NEWS AGENCY TASS AND COINCIDED WITH RUMOURS THAT OTHER LEADING SOVIET CULTURAL FIGURES, NOTABLY STAGE DIRECTOR YURI LYUBIMOV, WOULD SOON BE ALLOWED TO RETURN FROM EXILE.

NOVOYE VREMYA SAID TARKOVSKY, WHO RENOUNCED HIS CITIZENSHIP IN 1984 AFTER YEARS OF CONFLICT WITH SOVIET FILM AUTHORITIES, HAD BEEN STRICKEN WITH A FATAL ILLNESS AT A TIME WHEN RADICAL CHANGES WERE IN PROGRESS IN THE COUNTRY'S ARTISTIC LIFE.

"EXHAUSTED BY SUFFERING, DID HE HAVE THE FORCE TO UNDERSTAND THAT THE TIME WHEN BUREAUCRATS EDITED ARTISTS HAD RECEDED INTO THE PAST IN HIS HOMETLAND?" IT SAID.

IT SAID THE UNDERSTANDING WHICH ARTISTS SHOULD BE ABLE TO COUNT ON HAD BEEN VIOLATED IN TARKOVSKY'S CASE, ADDING: "NOW, IF HE HAD COME HOME, THERE WOULD BE NO OBSTACLES BETWEEN HIM AND THE AUDIENCE, THE PEOPLE."

EVOKING "THE TRAGEDY OF HIS FATE", THE MAGAZINE SAID THE CHANGES HAD UNFORTUNATELY COME TOO LATE FOR TARKOVSKY, WHO DIED OF CANCER, AGED 54, ON DECEMBER 29.

TARKOVSKY PRODUCED ONLY SEVEN FULL-LENGTH FILMS IN HIS 25-YEAR CAREER, MAKING THE LAST TWO IN THE WEST. AFTER LEAVING THE SOVIET UNION, HE SAID HIS RELATIONS WITH GOSKINO, THE STATE FILM CENSORSHIP AUTHORITY, HAD BEEN "AWFUL" FOR YEARS.

BY A COINCIDENCE OF FATE, VETERAN GOSKINO CHIEF FILIP YERMASH WAS REPLACED THE DAY BEFORE TARKOVSKY'S DEATH AS PART OF A BROAD REFORM OF SOVIET CINEMA INITIATED BY KREMLIN LEADER MIKHAIL GORBACHEV.

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LIBERALISATION INSPIRED BY GORBACHEV HAS SPREAD TO OTHER ARTISTIC DOMAINS AS WELL, WITH THEATRE REFORMS UNDER WAY AND MOVES TO REHABILITATE MANY PREVIOUSLY SPURNED WRITERS.

IT WAS ANNOUNCED THIS WEEK THAT A COMMISSION HAD BEEN FORMED TO STUDY THE LITERARY HERITAGE OF BORIS PASTERNAK, WHOSE WORK BEST KNOWN IN THE WEST, THE NOVEL "DOCTOR ZHIVAGO", HAS NEVER BEEN PUBLISHED IN THE SOVIET UNION.

SPECULATION ON THE NOVEL'S IMMINENT PUBLICATION WAS SPURRED BY THE CREATION OF THE COMMISSION, WHICH IS HEADED BY PROMINENT POET ANDREI VOZNESENSKY AND INCLUDES OTHER LEADING WRITERS, PIANIST SVYATOSLAV RICHTER AND PASTERNAK'S SON YEVGENY.

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JANUARY 6, 1987, TUESDAY, AM CYCLE

LENGTH: 159 words

HEADLINE: FLOWERS FROM THE CENSOR AT FILMMAKER'S BURIAL

DATELINE: MOSCOW, JAN 6

KEYWORD: TARKOVSKY

BODY:

THE SOVIET STATE FILM CENSORSHIP BOARD, GOSKINO, SENT A WREATH OF FLOWERS TO THE PARIS FUNERAL OF EMIGRE FILM DIRECTOR ANDREI TARKOVSKY, OFFICIAL MOSCOW RADIO SAID TODAY.

TARKOVSKY, WHO DIED LAST WEEK AGED 54, HAD FACED MOUNTING DIFFICULTIES FROM GOSKINO BEFORE HE SETTLED PERMANENTLY IN THE WEST IN 1984, LOSING HIS SOVIET CITIZENSHIP IN THE PROCESS.

BUT AMID A SERIES OF REFORMS OF SOVIET CINEMA INCLUDING THE RECENT REPLACEMENT OF VETERAN GOSKINO CHIEF FILIP YERMASH, THE AUTHORITIES HAVE MOVED TOWARD OFFICIAL ACCEPTANCE OF TARKOVSKY, WHO WON PRAISE IN AN OBITUARY BY THE OFFICIAL TASS NEWS AGENCY.

THE FILMMAKER, NOTED FOR THE SPIRITUAL QUALITY OF HIS WORK, WAS BURIED YESTERDAY AT THE RUSSIAN CEMETERY IN SAINTE GENEVIEVE DES BOIS, OUTSIDE PARIS, AFTER A FUNERAL ATTENDED BY THE CELLIST MSTISLAV ROSTROPOVICH, A FELLOW EXILE.

WREATHS FROM THE SOVIET CINEMA WORKERS' UNION AND THE SOVIET AMBASSADOR TO PARIS WERE ALSO PLACED AT HIS GRAVE.

By Way of a Preface

In the terrible years of the Yezhovshchina,* I spent seventeen months in the prison queues in Leningrad. Somehow, one day, someone "identified" me. Then a woman standing behind me, whose lips were blue with cold, and who, naturally enough, had never even heard of my name, emerged from that state of torpor common to us all and, putting her lips close to my ear (there, everyone spoke in whispers), asked me:

—And could you describe *this*?

And I answered her:

—I can.

Then something vaguely like a smile flashed across what once had been her face.

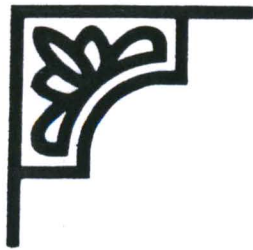
1 April 1957
Leningrad

*

Dedication

Mountains bow beneath that boundless sorrow,
And the mighty river stops its flow.
But those prison bolts are tried and thorough,
And beyond them, every "convict's burrow"
Tells a tale of mortal woe.
Someone, somewhere, feels the cool wind, bracing,
Sees the sun go nestling down to rest—

*Roughly, "the reign of Yezhov." Yezhov was head of the Soviet secret police in the late 1930's until he himself became a victim of one of Stalin's purges.



Anna Akhmatova

SELECTED POEMS

Edited and translated by Walter Arndt

also with

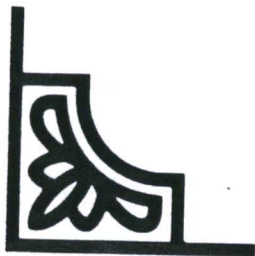
REQUIEM

Translated by Robin Kemball

and

A POEM WITHOUT A HERO

Translated and annotated by Carl R. Proffer





To Sam Spiegel, a very brave man. Little does he know that there's a thousand dollars on each of your heads.

Harry Kurnitz,
proposing a toast at a London party hosted by Sam Spiegel and attended only by political exiles from Hollywood:

You've lost all your money and have nothing to lose by not talking. But I made 400,000 dollars last year. I've got to talk.

Elia Kazan,
to Lillian Hellman on their appearances before HUAC.

I think I am leaving by force.

Ring Lardner, Jr.,
after being carried out of the HUAC Hollywood hearings.

There is no lantern by which the crank can be distinguished from the reformer when the night is dark. Just as every conviction begins as a whim so does every emancipator serve his apprenticeship as a crank. A fanatic is a great leader who is just entering the room.

Heywood Broun.

It takes no great perspicacity to detect and to complain of the standardization of American life. So many foreign and domestic commentators have pointed this feature out in exactly the same terms that the comment has become standardized and could be turned out by the thousand on little greeting cards, all from the same type form: 'American life has become too standardized.'

Robert Benchley.

I never vote for anyone. I always vote against.

W. C. Fields.

I don't want to be right: I just want to keep on working.

Arthur Caesar.

I have no further use for America. I wouldn't go back there if Jesus Christ was President.

Charlie Chaplin,
on being forced to leave the United States, 1953.

More men have been elected between sundown and sunup than ever were elected between sunup and sundown.

Will Rogers.

Public opinion in this country runs like a shower bath. We have no temperatures between hot and cold.

Heywood Broun.

They have suffered too much ever to be funny to me.

Charlie Chaplin, on black people.

With the increase in crime during the past decade has come a corresponding increase in crime prevention. Or perhaps it is vice versa.

Robert Benchley.

His mind is so open that the wind whistles through it.

Heywood Broun, on an unnamed news commentator.

No, No! *Jimmy Stewart* for governor - Reagan for his best friend.

Jack L. Warner,
on hearing that former Warner contract player Ronald Reagan was standing for governor of California.

The people of Germany are just as responsible for Hitler as the people of Chicago are for the Chicago 'Tribune'.

Alexander Woollcott,
Last words spoken on the air.

Viewed as drama, the war is somewhat disappointing.

D. W. Griffith, 1918.

We are the first nation in the history of

the world to go to the poorhouse in an automobile.

Will Rogers.

All my films have been concerned simply with man as a social animal, although in the 1950s I was a more hopeful person from a liberal standpoint, whereas more recently, in common with many other Americans, I have become somewhat harder in my opinions, presenting possibly a somewhat blacker look at the world today.

Roger Corman, 1970.

Richard Nixon is my President, Ronald Reagan is my Governor, George Murphy is my Senator, Sam Yorty is my Mayor, and the William Morris office is my agent - and you want to know why I'm depressed.

Paul Mazurski, to Larry Tucker.

If I have to lay an egg for my country, I'll do it.

Bob Hope.

I can't understand why some Easterners think it's unusual that California elected Reagan. After all, the state is just going along with the political trend. One of our major industries is motion pictures, so the Governor is an actor. In New York, the nation's financial centre, their Governor is a multi-millionaire financier. In Michigan, the home of the automobile industry, their Governor is a car manufacturer. In Georgia, the state that grows the bulk of our nation's papershell pecans, they elected a nut. I wouldn't be surprised if the next Governor of Florida is a grapefruit.

Groucho Marx and Hal Kantner, 1967.

The great nations have always acted like gangsters, and the small nations like prostitutes.

Stanley Kubrick.



STANLEY KUBRICK

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**THE BOOK OF
HOLLYWOOD QUOTES.**

The insults, the insights, the famous lines.
Compiled by Gary Herman.



**THE BOOK OF
HOLLYWOOD QUOTES.**

The insults, the insights, the famous lines.
Compiled by Gary Herman.



**THE BOOK OF
HOLLYWOOD QUOTES.**

tories and endorsed by the other two, first appeared in the Leningrad magazine, *Zhizn Iskusstva*, on August 5, 1928. All previous English texts have been translated from a German publication of the statement later in that month. The above is the first direct translation into English from the original Russian text. As predicted by the Statement, progress in the technical development of the Soviet sound-film was slow. In September of that year, the Shorin sound-system was first tested in Leningrad, and these tests were exhibited in March of the following year; in Moscow the Tager system was tried out in July 1929. In August the Leningrad studio of Sovkino constructed the first sound-stage, which was first used for the synchronization of recently completed films. Following the release of *Old and New* in October, arrangements were made for Eisenstein, Alexandrov, and Tisse to go abroad to study the sound-film.]

APPENDIX B

NOTES FROM A DIRECTOR'S LABORATORY

(DURING WORK ON *Ivan the Terrible*)1. *The First Vision*

THE MOST important thing is to have the vision. The next is to grasp and hold it. In this there is no difference whether you are writing a film-script, pondering the plan of the production as a whole, or thinking out a solution for some particular detail.

You must see and feel what you are thinking about. You must see and grasp it. You must hold and fix it in your memory and senses. And you must do it at once.

When you are in a good working mood, images swarm through your busy imagination. Keeping up with them and catching them is very much like grappling with a run of herring.

You suddenly see the outline of a whole scene and, rising simultaneously before this same inner eye, a close-up in full detail: a head nesting on a great white ruff.

Just as you are seizing from the passing figures in your imagination a characteristic bend of Tzar Ivan's back in the confessional, you must drop your pencil and take up your pen to sketch the dialogue for this scene, and before the ink of this is dry, your pencil is once more making a note of an image that came to you during the dialogue—of the priest's long white hair descending like a canopy over the Tzar's graying head. Before this mood has finished, you find yourself drawing with your pen and penciling notes for the dialogue—on the sheets of drawings.

ALSO BY SERGEI EISENSTEIN:

The Film Sense

SERGEI EISENSTEIN

Film Form

ESSAYS IN FILM THEORY,

edited and translated by

JAY LEYDA



A HARVEST BOOK

HARCOURT, BRACE & WORLD, INC.

New York

7TH STORY of Level 1 printed in FULL format.

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April 18, 1988, Monday, Final Edition

SECTION: STYLE; PAGE B1

LENGTH: 2511 words

HEADLINE: The Literary Limits of Glasnost;
Tatyana Tolstaya, Snubbed By the Moscow Writers Union

BYLINE: David Remnick, Washington Post Foreign Service

DATELINE: MOSCOW

BODY:

The Moscow Writers Union will not accept or tolerate its own Tolstoy. Considered by many critics and writers to be the foremost writer of her generation, a miniaturist whose stories combine the linguistic stardust of Vladimir Nabokov and the emotional wisdom of Anton Chekhov, Tatyana Tolstaya can only laugh about the official world of Soviet literature and the way it recently failed to elect her a member of the union. "A joke," she says. "An awful joke."

Even in an era when the government has decided to allow the publication of works suppressed for years, the powerful Writers Union is still dominated by dinosaurs who will not die. Tolstaya is 37, a woman of keen intelligence and cutting wit. She lives with her husband and two sons in downtown Moscow. To one side of her building is an old, faded church. Across the street is a store selling Bulgarian shoes, and a perennial two- or three-hour queue snakes up to the door.

The apartment is a study in randomness, a cat clawing the curtains, an ignored tea kettle hooting for half an hour. The place is lined with books, not the least of which are the historical novels of Count Alexei Tolstoy, Tatyana's grandfather, and the majestic works of Leo Tolstoy, a more distant relative.

"All the Tolstoys are related," she says. "And sometimes the weight of a name is an awful thing to bear. When I was reading 'Anna Karenina' as a girl, I felt as if Tolstoy was talking directly into my ear. I heard his voice, and had a strange, wonderful feeling of closeness with him, but later the name became an irritation, a terrible expectation of something."

After working in a series of dull jobs in publishing houses, Tolstaya shrugged off the anxiety of family and influence and began five years ago to write stories -- brief glimpses into the human heart that tell more about the quality of the individual soul than the state. In "Dear Shura," Tolstaya captures the internal life of an old woman who lives in the shadow world between memories of her past beauty and romances and the inevitability of her coming oblivion. Shura walks "shifting her prerevolutionary legs like the branches of a compass" and wears an eccentric hat with its plumes and "its dead fruit clacking."

"The truth is that there aren't many young writers to speak of in Russia, but when you pick up one of Tolstaya's stories and read just a paragraph, you know you have found the real thing," says Ellendea Proffer, an American critic and

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owner of Ardis, a Michigan-based publishing house that publishes numerous Soviet and Russian works. "I wish there were more like her."

Tolstaya's first collection, "Sitting on a Golden Porch," came out here a few months ago, and next year Alfred A. Knopf plans to publish a translation. Unfortunately, the stories that have run in such journals as *Novy Mir* were so popular that the Soviet edition of her book disappeared from Moscow bookstores in less than an hour.

"The only places you can find it now are in stores in places like Central Asia, where the book sits gathering dust between old volumes of Brezhnev's speeches," Tolstaya says. "Publishing here is still a ridiculous, Stone Age affair."

Tolstaya's success, her mere working presence in Moscow, is a kind of miracle. Under Stalin, the state killed or brutalized its bravest writers. The Brezhnev era was more subtle. Russian literature and language became more and more a matter of diaspora. Emigration and exile has sapped Russia of many of its voices: Joseph Brodsky, Vladimir Maximov, Vladimir Voinovich, Alexander Solzhenitsyn, Vassily Aksyonov and many others still write in Russian but live in Western Europe or the United States.

Just before he won the Nobel Prize in literature last year, Brodsky was asked about the difficulties of exile, of working apart from his native language, his people, even the smells and tastes of Russia. With a smile that at once acknowledged but did not conceal his pride, he said -- paraphrasing a German exile, Thomas Mann -- "Russian poetry is where I am."

That may represent a triumph of will for Brodsky and exile literature in general, but it is vitally important to the future of literature in Russian that a few genuine writers stayed behind. Novelists Andrei Bitov and Fazil Iskander, poets Alexander Kushner, Bella Akhmadulina and Yevgeni Rein and critic Viktor Yerofeyev not only produce lasting works, they provide younger writers with the hope of writing well in their native country.

Tolstaya has visited the United States and Europe, but she says she "would never want to leave this country. For me the inner life is more important than the material life. If I lived in the United States I think I would probably get a little too used to the 'good life' and it would be difficult to return here -- here where there is nothing in the shops. But after the good life, what would be next? Here, I feel needed. I think the people who left or were forced out of Russia are of two minds about their situation. It must be very hard to live in a place where so few people read your work or understand your language."

Tolstaya has chosen to stay, and therefore she suffers the phantasmagoria of life as an artist in the Soviet Union. The story of her encounter with the Writers Union may one day evolve into a bit of satiric realism much like Vladimir Voinovich's comic struggle to get a bigger apartment -- an incident he turned into his classic novella "The Ivankiad."

There is not a serious writer in the Soviet Union who doubts Tolstaya's talent. Iskander praises her simple characters and says, "The generosity of her language is a kind of unconscious gift by the artist to her poor failures." So why in the highly touted era of glasnost would the official literary world reject her?

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Looming over this dark tale are the culture czars. The official literary world is still dominated by what is occasionally referred to as "the fascist mafia" -- composed of the editors of reactionary magazines such as Molodaya Gvardia, Moskva and Nash Sovremenik and the "Russian party" -- a group of nationalist writers including Valentin Rasputin, Vaili Belov and Viktor Astafeyev. Some editors, like Sergei Zalygi of Novy Mir, are ambivalent figures, caught between their conservative preferences and their current directive to print neglected classics and the best contemporary writers. A writer such as Chingiz Aitmatov has some talent, but he has also been a mouthpiece of the state, slashing at Solzhenitsyn in the 1970s.

"Look, some of these people, especially Rasputin and the other 'nationalists,' are talented, or used to be talented when they were writing about lakes and other endangered parts of the Russian landscape or Russian life," said one writer. "But when they try to find enemies, they fail to understand that we are all guilty in some way.

"They want to go back to some sort of idyllic Russian past without foreign influences. They think Jews are the main evil in the world. They don't write it directly, but they say it in conversation and it is transparent in their work. They'll say something like, 'there is a worldwide organization of people who are not Russians who are ruining things.' Or they will refer to them as Zionists, not Jews."

Like others interviewed about the contemporary scene for this and other articles, the writer adds, "It's okay under glasnost to give general opinions, but it is still not wise to criticize Gorbachev or [conservative Politburo member] Yegor Ligachev or any of those individual writers in power. They all can hurt you, and you never know when they might do it or how."

When Tolstaya's name came up at the plenum of the Moscow Writers Union, most assumed that on the strength of "Sitting on a Golden Porch" she would be a shoo-in, conservative hierarchy or not. But in a closed election, she fell two votes short. There were cries of "scandal." A debate ensued. Two crusty, reactionary powers in the union, Vladimir Lichutin and Stanislav Kunaev, would have none of Tolstaya and pointed to her interview with the liberal weekly Moscow News, in which she referred to Belov's last novel, "Everything's Ahead," as "misanthropic." In New York or Paris, that would be mild stuff between writers. But in Moscow it is just not done. Not if you are looking to join the Writers Union. Belov, Tolstaya says even now, "is a prophet for the old guard. And it is impossible to offend the prophet."

According to people in the hall, Lichutin got up and cried, "How can we support her? She offended our banner, our Belov. She should kiss his hand." "And feet," someone sniggered. Some demanded a new vote, but the union heads rejected the idea, vaguely citing "the rules." Taken as whole, the group sounded more like Jimmy Hoffa and Co. than the Bloomsbury group.

Natalya Ivanova, an independent-minded critic, took up Tolstaya's case in the Moscow News, writing a brilliant attack on the current literary scene. She described how Stalin was appalled by a rather contemplative statue in Moscow of the classic satirist Alexei Gogol and ordered a second one, its visage beaming, Ivanova wrote, "with phony optimism."

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"The two Gogols in Moscow are two faces of our literature," she wrote. "One is brimming with love and sympathy, sad and musing. The other is bursting with optimism. One literature is guided by sincerity and honesty, the other is a 'mockup,' an imitation of literature. Its characters seem real, they talk, they move, they fight for or against all that is progressive or beautiful. They lack only one small thing -- a soul."

And then Ivanova addressed the Tolstaya issue directly: "She is one of the most remarkable fiction writers among the not-too-numerous generation of young authors ... but the Writers Union does not seem impressed. What puts them off perhaps is the prospect of yet another writer bearing the famous Tolstoy name." A name, in Leo Tolstoy's case, that stands for brilliance, sympathy and independence in Russian literature. And independence -- be there glasnost or not -- is not something the Writers Union is inclined to tolerate.

The late winter light in Moscow is thin, a kind of dirty light, and inside Tolstaya's apartment it is dusk all day. She sits at her kitchen table and stirs her tea. A stack of newspapers is heaped on the table, half of them plastered with pictures of Mikhail Gorbachev on a recent trip to Yugoslavia, walking through the streets of Belgrade. Tolstaya looks them over.

"You know, no one really knows exactly what Gorbachev wants," she says. "There's only one thing for sure -- he wants to improve the economy, and he can't do that without glasnost, without information. I've heard that when the editor of Novy Mir was trying to decide whether to publish Brodsky's poems or not, he went directly to Gorbachev. And Gorbachev said, 'Yes, sure, go ahead.' As simple as that. Well, maybe Gorbachev himself doesn't read real poetry, or maybe he likes simple verse of some sort, but what's important is that he knows that literature is not his province. He tries to let it be. And I don't ask more from a political leader."

Tolstaya certainly follows political events -- even the most confirmed Soviet esthete cannot fail to notice them -- but she is not a politician or a polemicist. No cause, other than independence, draws her. But as a celebrated writer living in the Soviet Union, she is still regarded with veneration. At readings, audiences ask her opinion on everything from politics to what they should do with their own lives. Foreigners, especially, often ask her views on feminism, and at this she takes a long drag on a cigarette and smiles wickedly:

"I may be in favor of equal salaries and things like that, but I'm no feminist. I'm not for women putting on mustaches. I think that the mentality of our women is such that when they get a little power, they are worse, not better, than men. For example, women have all the power in education and they are awful. They allow no individuality. They are right out of the Stalinist mold, these women. They are mindless products of a society based on slavery. Women are still the most conservative part of society. Especially in schools. They have such little brains. I hate them. I think men are more open-hearted."

She recounts how her sons made some sort of chemical in school and sold it for a few kopecks to some other children. The teacher called Tolstaya into school for a grim conference. The teacher accused the boys of "economic speculation." Tolstaya said she thought it was just "individual initiative."

No, Tolstaya would rather do her best for feminism and other isms by doing her work, by writing through the night. Her stories come very slowly, when

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they come at all. Which is a blow not only to her readers, but to her income. One of the few customs that bridged the 1917 Revolution was the habit of publishers paying by the page. Not for nothing are Russian novels as fat as phone books.

Indeed, many of the hacks who run the union are themselves rich as counts. Giorgi Markov, to name one union head, is an awful writer, but because of his position in the hierarchy, his books are printed by the millions and he is a millionaire. Markov even pushed forward the construction in his Siberian home town of a museum devoted to his literary magnificence. "Only an idiot like me writes short stories," Tolstaya says. "But I want to be a good writer, not a rich writer. One must choose."

Tolstaya knows about choices from her family legacy. Her relative Leo was integrity itself, but her grandfather Count Alexei Tolstoy was a master more of compromise than of the Russian language. Wealthy, aristocratic, talented, if not brave, Alexei Tolstoy wrote an interesting fictionalized account of his own privileged boyhood, "Nikita's Childhood." But to placate Stalin's thirst for flattery and socialist realism, he produced "Bread," a trashy and historically distorted novel about Stalin's supposedly heroic role in the 1918 defense of the city now called Volgograd.

Ivan Bunin, a Nobel Prize-winning fiction writer, called Alexei Tolstoy "the Bolshevik poet laureate." And for his troubles, Tolstoy was able to accumulate priceless paintings and the right to draw at will on a bottomless Soviet bank account. But upon his death in 1945, Tolstoy left nearly all of his fortune to his second wife and hardly any to Tatyana's grandmother.

"Still, even that little bit was enough to make us sort of wealthy. But only for a while. And now," she says, breaking into a smile and holding out her arms, gesturing to the meager kitchen, "and now, here we are. Not rich, but working."

And the work, she says, "is everything. Like I say, you have to make choices. Sometimes, the choices are just a part of you. It goes back to the reason I started writing. There was the dullness of life, the weariness of reading the same books over and over. Finally, I had the feeling inside that I was looking for stories, a text that I could never find no matter where I looked. So I began to write. I picked up a pen."

GRAPHIC: PHOTO, SOVIET WRITER TATYANA TOLSTAYA.

TYPE: FOREIGN NEWS

SUBJECT: U.S.S.R.; WRITERS

NAME: TATYANA TOLSTAYA

Nov
6/2/06

HOUSE OF WRITERS

Brief description of event: Luncheon in honor of the President hosted by the USSR Union of Writers.

Purpose: To give the President an opportunity to talk with and answer questions from one of the most influential groups in Soviet society -- the creative intelligentsia. To convey the image of a President interested in the arts in the broadest sense of the term. To support the reform movement in the USSR.

Guest List: Potentially the most delicate aspect of the event. Problems: (1) For every one friend we make with an invitation, we offend two others by not inviting them. (2) Certain individuals would expect to be invited for protocol reasons (we should keep them to a minimum), even though they may not be among those whom we describe as "reformers." Attached is a "notional" list of potential invitees from various disciplines -- writers, artists, cineasts, actors, musicians, journalists -- whom we would propose to suggest to the Writers' Union. All are in the forefront of the reform movement in this country; we doubt that their inclusion would stir opposition, except to the extent that seats will be limited.

Writers' Union: Both a symbolically important organization and venue for this sort of event; background material is attached.

Potential questions: Generally non-hostile but nevertheless probing. A few examples: Who is your favorite American (Soviet) author? Why doesn't the U.S. publish more literature by Soviet authors (to match what is published here by American authors)? Why does the U.S. Government provide so little direct support to the arts? What Soviet films have been shown in the U.S.?

A P&C suggestion: When Gorbachev went to the U.S. in December, he took with him a number of intellectuals (all of whom are included in the attached list). This reflected Soviet thinking that Americans would be interested in meeting and hearing from such people -- just as the Soviets would be interested in meeting and hearing from American creative elite. One might want to consider the possibility of the President inviting three or four prominent American artists -- a painter, an actor

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or film producer, a writer and a singer or composer -- to accompany him to Moscow as part of his official party. These individuals would be available to meet with their counterparts during the Summit (they would be received with open arms) and to accompany the President to the Writers' Union. Far from detracting from the President, they would enhance his image and reinforce the message of American interest in the arts. (Some support this for the reasons noted above. Others believe it could deflect attention from the President and the more serious aspects of the Summit.)

Attachments:

1. Guest List
2. Background on Writers' Union
3. Bio of Vladimir Karpov

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THE USSR UNION OF WRITERS

The USSR Union of Writers is "a voluntary public creative organization that joins together the professional literary people of the Soviet Union, who through their creative work participate in the struggle for building Communism, for social progress, for peace and friendship among nations."

This provision from the Union's by-laws illustrates the Union's ambiguous position in the Soviet system. On the one hand, the Union of Writers is a professional association, which since its inception in the early 1930's has at one time or another included virtually every important writer in the USSR -- from Pasternak (expelled from the Union in the late 1950's), Sholokhov, Gorky, and Akhmatova in the early days to Yevtushenko, Voznesenskiy, and Rasputin today. As such, it would ordinarily be expected to represent writers and, when possible, act as a "pressure group" or "lobby" to defend their interests.

On the other hand, notwithstanding its status as a "public organization," the Union of Writers has been the instrument by which the Party has exerted control over the writers, imposed its aesthetic standards ("Socialist realism"), and generally sought to manage Soviet culture. As such, it has been a classic "transmission belt" for implementing decisions of the Central Committee on literary matters.

Membership. Membership in the USSR Union of Writers is about 10,000. Since admission to membership is based on a variety of considerations that are not necessarily literary, it is fair to say that only a minority of members can be considered genuine writers. Most are literary publicists and propagandists.

Battles over admission to membership are not uncommon, and often are politically symbolic. In February 1988, Tatyana Tolstaya and two other "liberal" writers were denied admission while two "conservatives" were granted admission. This turn of events is considered an indication of the growing strength of the Russophile movement. In March 1988, Viktor Yerofeyev and Yevgeniy Popov were readmitted to the Union after having been expelled subsequent to the "Metropol" incident of the late 1970's. This event, long-awaited in Moscow, was seen as a victory for the "liberals" in the Union.

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Central Organs. The highest authority in the USSR Union of Writers is the All-Union Congress, which is supposed to be held every three years. In practice, however, Writers' Congresses have been much more infrequent. The last Congress was the Eighth Congress, held in Moscow in mid-1986.

The Congress elects a Board to run the Union of Writers between Congresses. The Board is large, with more than 100 members. The current Board differs from its predecessors in having more real writers and fewer literary bureaucrats; however, the latter are still in the majority. The Board, in turn, appoints a Secretariat, consisting of fewer members, to perform the day-to-day business of the Union. The Foreign Commission is responsible for the Union's relations with foreign writers and organizations.

The Chairman of the Union of Writers is G.M. Markov, who was "kicked upstairs" into this largely honorific position at the last Writers' Congress. The First Secretary is V.V. Karpov, a respected writer who has written primarily on World War II. (See attached biography).

In theory, the governing organs of the Union answer to the membership, and at Congresses and other meetings through the years, a number of courageous writers -- Aleksandr Solzhenitsyn at the Fourth Congress in 1967, for example -- have made attempts to assert the principle of democracy in the Union. In practice, however, a small group within the Secretariat dominates the Union, and those who transgress its written or unwritten rules are in danger of being expelled.

Republic Unions of Writers and Local Writers' Organizations. The territorial structure of the USSR Union of Writers generally reflects the Soviet territorial-administrative structure. Each of the 15 Soviet Republics, including the RSFSR, has its own Union of Writers. There are also two city organizations -- Moscow (about 2,000 members) and Leningrad -- as well as 16 Unions of autonomous republics, four Unions of autonomous oblasts, and 55 local organizations in the RSFSR.

Some of these organizations are known for their distinct ideological cast. For example, the Moscow organization is considered more "conservative" than the USSR Union, and the RSFSR Union is considered more "conservative," even "ultra-nationalist." In addition, there have been intense national rivalries among Soviet writers. For years, it has commonly been said that Russian writers have "carried" a horde of "untalented" non-Russian writers greedy for the soft literary life, and the last Congress was the

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scene of a heated exchange between "Russian nationalist" writers and Georgian writers. Recently, however, some of the best Soviet literature has come from non-Russian writers, such as Anatolii Kim (Korean by origin, but writes in Russian), Otar Chiladze (Georgian), and Grant Matevosian (Armenian).

The KGB Connection. The KGB has representatives in key positions in the Union of Writers. The top KGB man is widely reputed to be Yu. N. Verchenko, Secretary of the Board, who occupies the office right next to that of First Secretary Karpov. There are Verchenko counterparts on the RSFSR and other Republic boards, and in the Moscow organization as well.

The Foreign Commission is also considered a KGB stronghold. Its current chairman, Genrikh Borovik, is known to have KGB ties. Many of the Foreign Commission's "consultants," who often accompany visiting foreign writers during their visits to the USSR, are thought to work with, if not for, the KGB.

Some well-known Soviet writers are thought to be KGB or to work closely with the KGB. One is the poet Robert Rozhdestvenskiy, who is often accused of being a KGB general. Similar accusations, neither proved nor disproved, have been leveled at Yevgeny Yevtushenko.

Publications. The USSR Union of Writers puts out about 140 newspapers, journals, and other periodicals. It publishes one of the leading newspapers in the USSR -- "Literaturnaya Gazeta" (Literary Gazette), a weekly newspaper meant primarily for the intelligentsia, with a circulation of about 3.8 million.

The USSR Union of Writers also publishes a number of "thick" literary journals, which for many years have served as a forum for conducting thinly veiled debates about policy and current issues. The leading journals at present are "Novyy Mir" (New World) and "Znamya" (Banner), under Chief Editors Sergei Zalygin and Grigoriy Baklanov, respectively. Both journals have published a number of long-banned and controversial works and are considered to be in the forefront of the movement for glasnost and perestroika.

Finally, the USSR Union of Writers controls an empire of publishing houses. "Literaturnaia Gazeta" and "Sovetskiy Pisatel'" (Soviet Writer) are the central publishing houses in Moscow, and each of the Republic organizations has its own publishing house.

Each of the Republic Unions also has its own publications, usually one newspaper and two "thick" journals (one in Russian and the

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other in the leading non-Russian language of the Republic). The Republic publications are worthy of attention, because they often present points of view that differ from the standard "party" line.

In the RSFSR, for example, the journals "Nash Sovremennik" (Our Contemporary) and "Moskva" (Moscow) often reflect a "nationalist" or "Russian" viewpoint that can be implicitly critical of official policy. In the non-Russian republics, the local literary journals often express the "national" sentiments of the non-Russian nationalities in the Republic.

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that white men and bondage have taught them: improvidence and intemperance and evasion — not laziness: evasion: of what white men had set them to, not for their aggrandizement or even comfort but his own. . . . And their virtues. . . . Endurance . . . and pity and tolerance and forbearance and fidelity and love of children . . . whether their own or not or black or not.

The Bear [1932], pt. IV

- 1 Poor man. Poor mankind.
Light in August [1932], ch. 4
- 2 Too much happens. . . . Man performs, engenders, so much more than he can or should have to bear. That's how he finds that he can bear anything. . . . That's what's so terrible.
Ib. 13
- 3 It's not when you realize that nothing can help you—religion, pride, anything—it's when you realize that you don't need any aid.
Ib.
- 4 Gettysburg.¹ . . . You cant understand it. You would have to be born there.
Absalom, Absalom! [1936], ch. 9
- 5 Why do you hate the South?
I dont hate it. . . . I dont hate it. . . . I dont hate it he thought, panting in the cold air, the iron New England dark; *I dont. I dont! I dont hate it! I dont hate it!* *Ib.*
- 6 JEFFERSON, YOKNAPATAWPHA CO., Mississippi. Area, 2400 Square Miles. Population, Whites, 6298; Negroes, 9313. WILLIAM FAULKNER, Sole Owner & Proprietor.
Ib. Inscription on endpaper map drawn by author
- 7 Intruder in the Dust.
Title of novel [1948]
- 8 He [the writer] must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed—love and honor and pity and pride and compassion and sacrifice.
Speech upon receiving the Nobel Prize [December 10, 1950]
- 9 I decline to accept the end of man.
Ib.
- 10 I believe that man will not merely endure: he will prevail.
Ib.

¹Representing, in context, the South.

11 He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance.
Ib.

12 It is his [the poet's, the writer's] privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.
Ib.

13 The writer's only responsibility is to his art. He will be completely ruthless if he is a good one. He has a dream. It anguishes him so much he must get rid of it. He has no peace until then. Everything goes by the board: honor, pride, decency, security, happiness, all, to get the book written. If a writer has to rob his mother, he will not hesitate; the "Ode on a Grecian Urn" is worth any number of old ladies.

From an interview with FAULKNER in New York City [1956] by JEAN STEIN. From Writers at Work: The Paris Review Interviews [1959]

14 Really the writer doesn't want success. . . . He knows he has a short span of life, that the day will come when he must pass through the wall of oblivion, and he wants to leave a scratch on that wall—Kilroy was here²—that somebody a hundred, or a thousand years later will see.

Faulkner in the University [1959], Session 8

Paul Joseph Goebbels

1897–1945

15 We can do without butter, but, despite all our love of peace, not without arms. One cannot shoot with butter but with guns.³

Address in Berlin [January 17, 1936]

David McCord

1897–

16 A handful of sand is an anthology of the universe.

Once and for All [1929], introduction

²See Anonymous, 924:20.

³Probably the origin of the slogan: Guns or butter.

Soviet Writers

Rubokof - "Children of the Rubokov"

✓✓ Ganin

Dudinesve

Andrei Voznesensky

Bella Akhmadulina

Bulat Okudjava

Valentine Rasputin - "Fairwell to Matura"
"The Fire"

Soloukhin

Alexander Mei (and Orthodox preacher -
may not be published)

Chingiz Aitmatov

Anatoli Ribbokoff

Fazil Iskander

✓✓ Akhmatova - "Requiem"

Nikolai Gumilev

Proceedings of July(?) (Summer) '86 writer's conference
said to be the last writer's conference held
- source: Current Digest of the Soviet Press,
7B15.

Detente, No. 8, Winter 87, pp 11-12,
"Mr. Gorbachev Meets the Writers"
[is a Soviet publication, probably
dissident; try 7B15.]

- 1) Books by authors
- 2) criticism of these authors,
or articles on contemporary
Soviet literature
- 3) background on authors

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HEADLINE: Soviet Author May Join GMU Faculty;
Vassily Aksyonov Would Be Hired as Magnet to Draw Top Educators

BYLINE: Barbara Carton, Washington Post Staff Writer

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Washington, D.C.
Mr. Bud
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BODY:

Vassily Aksyonov, who was one of the Soviet Union's prominent novelists until his 1980 exile and subsequent move to the United States, has been tentatively offered a faculty position at George Mason University, spokesmen for the school said yesterday.

Hiring Aksyonov would be the latest coup by the university in its effort to spend more than \$ 5 million to attract 20 top professors during the next few years.

Aksyonov's nomination, which is up for confirmation Tuesday by the university's governing Board of Visitors, is made possible under the terms of a bequest from Northern Virginia businessman Clarence Robinson, who instructed the Fairfax County school to strive for excellence by hiring first-rate faculty members who might then act as magnets for others.

"It's the greatest opportunity for me," said Aksyonov, 55, reached by telephone at his District home late yesterday. "I'm really excited with this chance to join George Mason. They're young, ambitious. I'm not young, but still ambitious."

"I'm really overjoyed for both the institution and for literature and arts in the Washington area," said Leo Hecht, chairman of the university's Russian studies program and the person who first suggested Aksyonov as a possible Robinson scholar. "And I'm overjoyed for him that he can now have a home, a permanent home, and write to his heart's content."

If the board endorses him, Aksyonov will be the 11th Robinson professor to be hired under the 3-year-old program. Others include economist James Buchanan, who won a Nobel prize in 1986, and anthropologist Mary Catherine Bateson, daughter of Margaret Mead and Gregory Bateson.

Aksyonov would start his \$ 70,000-a-year job in the fall teaching two undergraduate courses -- one on the modern novel and another on current trends in Soviet literature, said Steven J. Diner, George Mason's vice provost for academic programs and chairman of the Robinson scholar committee.

"It's clear he wants to be part of the university community," Diner said. He praised Aksyonov as an "extraordinarily perceptive and articulate observer of life and society," and said he had a "great capacity to reflect on broad issues about government, human behavior, social organization and culture."

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Aksyonov started his career as a doctor, specializing in pulmonary medicine. In 1961, he published his first book, "A Ticket to the Stars." Today he is the author of 15 novels, all of which have been translated into at least 25 languages. His latest book, a memoir titled "In Search of Melancholy Baby," was published last year by Random House.

Aksyonov also has written five collections of short stories, five plays and 12 screenplays for Soviet films, according to his resume.

Aksyonov was perhaps the most popular novelist of his generation. His stories on young people, often with romantic themes, made him a cult figure in the sixties. But he ran afoul of authorities in 1979 after helping organize an underground anthology of Soviet writing, Metropol, he went from literary hero to nonperson. "By then," he once said, "I knew I could no longer stay."

The following year, Aksyonov, facing reprisals, chose to leave the Soviet Union and came to the United States.

GRAPHIC: PHOTO, VASSILY AKSYONOV.

TYPE: NATIONAL NEWS, FOREIGN NEWS

SUBJECT: FAIRFAX COUNTY; COLLEGES AND UNIVERSITIES; COLLEGE STAFF AND FACULTY; WRITERS; U.S.S.R.; UNEMPLOYMENT

ORGANIZATION: GEORGE MASON UNIVERSITY

NAME: VASSILY AKSYONOV; CLARENCE ROBINSON

- walking out 73
74
- I leave at 6 186
- you should be
ashamed 84
- living Berlin 122
- hand back 198

WHITE PLAINS, May 10 — Five employees involved in the fatal crash of a commuter train in Mount Vernon last month — the engineer, three tower operators and the dispatcher in Manhattan — showed traces of drugs in tests after the accident, the Federal Railroad Administration said today.

The agency said laboratory tests had found traces of marijuana in blood and urine samples from the engineer, Raymond C. Hunter, who died in the crash, and traces of morphine and codeine in the samples from the dispatcher.

Samples from two of the three tower operators showed traces of an amphetamine. The third operator's sample showed marijuana. The operators have been absolved of responsibility for the accident, but a spokesman for the Metro-North Commuter Railroad said they and the dispatcher faced disciplinary action for showing traces of drugs when tested.

When Metro-North representatives were asked for the workers' telephone numbers, they said they did not have them.

The Federal Railroad Administrator, John H. Riley, said the tests indicated just the presence of the drugs,

and not how recently they might have used them. In the case of marijuana, traces can show up in blood tests days after consumption. Mr. Riley said a final report in eight to 10

Continued on Page B4, Column 4

At a news conference at corporate headquarters here, Chiron's chairman, William J. Rutter, said the company hoped to have a screening test for antibodies to the virus ready for clinical trials by the end of the year. If all goes

jeen no accurate test to detect it. "If it's verified, it's very important," said S. Gerald Sandler, associate vice president for blood services at the

Continued on Page D28, Column 1

between stocks and stock index futures contracts.

'It's a Small Community'

"The clients and everybody else felt so strongly about it," said Alan C. Greenberg, chairman of Bear, Stearns & Company. Even though he disagreed that the strategy added to market volatility, his firm stopped executing such trades for itself and its customers last Thursday. "We have to live and it's a small community."

In addition to Bear, Stearns, the other firms that suspended their proprietary program trading were Morgan Stanley & Company, Salomon Brothers, Paine Webber Inc. and Kidder, Peabody & Company.

Legislators in Washington as well as

Continued on Page D4, Column 4

authorities crushed a steel strike in Nowa Huta in southern Poland. Others were settled peacefully at a machinery plant in Stalowa Wola and among transit workers in Bydgoszcz and Szczecin.

There was virtually no response from factories around the country to an appeal made by the national leadership of the Solidarity union for labor actions to support the striking shipyard workers.

The founder of the Solidarity trade union, Lech Walesa, gave an emotional speech urging the workers to end the strike, telling them it was a "truce, not a defeat."

About 500 weary workers walked from the main shipyard gate, the ordeal of nine days in the besieged ship-

Continued on Page A13, Column 1

Impresario Is Back in Moscow, for Now

By ESTHER B. FEIN

Special to The New York Times

MOSCOW, May 10 — One of the most prominent Soviet cultural figures forced into exile for challenging artistic orthodoxy has returned to Moscow this week to help stage a play at the theater he founded.

The banished artist, Yuri Lyubimov, former artistic director of the Taganka Theater, was stripped of his citizenship while touring Britain in 1984 and has been unable to return to his homeland since.

Mr. Lyubimov is the most prominent Soviet artist-in-exile to come back to work here since Mikhail S. Gorbachev became Soviet leader in 1985. His return Sunday for 10 days is likely to smoothe the way for other émigré artists like Mikhail Baryshnikov, the ballet dancer, and Mstislav Rostropovich, the cellist and conductor, to negotiate terms enabling them to travel to the Soviet Union from their new homes in the West.

Comfortable in His Old Chair

This afternoon, tired after rehearsing with his former company, Mr. Lyubimov settled into his old chair at the theater offices. It had been four years since he sat in this chair, behind his old desk, but he was quickly comfortable in its familiar embrace.

"Imagine if you didn't see your family for years," he said.

"Imagine your love for them, for the streets, the house you grew up in, the place you were born in and grew up in. That's exactly what I feel and it's always painful to talk about it."

'Came Here to Work'

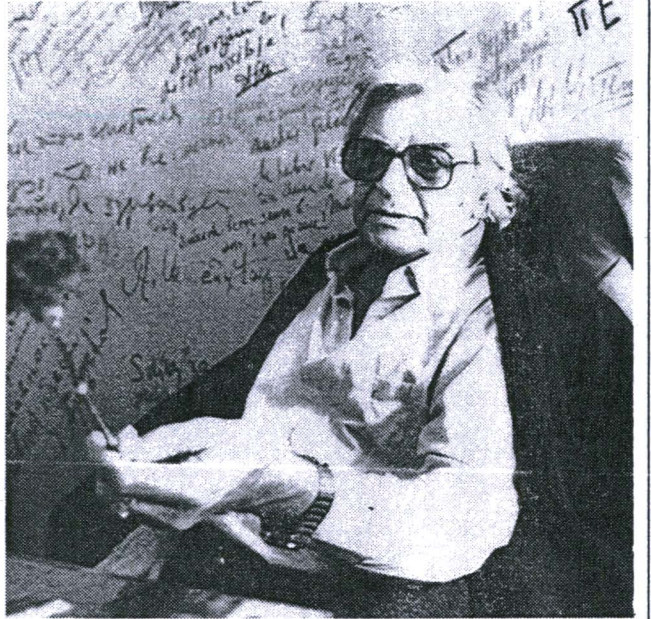
Yevgeny Yevtushenko, the poet, said there was some controversy about whether to allow Mr. Lyubimov to return.

"There was a big fight around the invitation," said the poet, who is a long-time friend of the director. "Some bureaucrats didn't want it. We have heard that Gorbachev himself approved the invitation."

Mr. Lyubimov said that he "came here to work," and that it was not his intention to move back to the Soviet Union. He has contracts and commitments in the West for the next five years, he said, but he added that he hoped this visit was an indication that,

"All of my free time, between con-

Continued on Page A12, Column 1



Yuri Lyubimov in his former Moscow office after returning from exile.

INSIDE

New Premier for France

President François Mitterrand, himself newly re-elected, designated Michel Rocard, a moderate Socialist, as France's next Prime Minister. Page A6.

Rules Easing on Microbes

The Environmental Protection Agency is preparing new regulations that would slightly relax restrictions on small field tests of genetically altered micro-organisms. Page A16.

New Rules for Landmarks

The Koch administration is to propose sweeping changes in the way the city designates architectural landmarks. One goal is to give owners a more certain idea of their properties' status. Page B1.

Regulating Video Terminals

Over business leaders' objections, Suffolk County legislators passed a measure that would regulate the use of video-display terminals. Page B2.

Pilot Error Cited in Crash

Two pilots failed to follow required checklist procedures, leading to the crash of a Northwest Airlines jet in Detroit that killed 156 people, a Federal report concluded. Page A16.

Budd Returns Home

Zola Budd, the controversial South African-born runner who had jeopardized Britain's participation in the Olympics, returned to South Africa. The decision may have ended her career. Page B9.

News Summary, Page A2

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The New York Times/John Sotomayor
Beverly Sills Moves Up
New York City Opera's director will be its president. Page C17.

guerrilla army that, according to a recent State Department report, has killed at least 100,000 people and forced almost a million more to become refugees.

Fleeing the insurgency, millions of Mozambicans have won some measure of security in an archipelago of Government-held cities and towns.

"We sleep without sleeping," said Amilcar Xavier Veloso, the mill's manager, who no longer dares to sleep in company housing. "We hear a shot and we're off and running."

Attack at Dawn

Labeled "banditos" by Mozambique's Government, the rebels commonly attack around dawn. Last September, they burned down a warehouse and blew up a cotton gin. In October, they burned four railroad wagons filled with cotton bales. In November it was the cotton buyer's jeep. In February they came closer, sacking company offices and Mr. Veloso's residence.

The State Department report in mid-April lent credence to what many Mozambicans say they already knew: that the Mozambique National Resistance, or Renamo, has built an insurgency that uses captive labor, rape, mutilation and even arbitrary execution as tactics in its struggle to overthrow the Government of this south-east African nation.

While the State Department docu-

Continued on Page A10, Column 1

Another Suspension For Devils Coach, This Time for Real

By ROBIN FINN

Special to The New York Times

BOSTON, May 10 — Jim Schoenfeld, the embattled New Jersey Devils coach whose on-again, off-again suspension after an altercation with a referee last Friday has overshadowed his team's pursuit of the Stanley Cup, finally had his say this afternoon.

He did not, however, come away with the blanket vindication he said he had expected.

Schoenfeld was suspended for one game, the playoff game tonight against the Boston Bruins, and fined \$1,000 by John Ziegler, the league president, who handled the decision. Ziegler said that Schoenfeld might seek an appeal at a future time, but that it would not alter the ruling as it applied to tonight's game.

In addition, the Devils were fined \$10,000 over Schoenfeld's conduct in his confrontation with Referee Don Koharski on Friday night.

"It is my decision that although a review of the evidence does not show a physical attack on the official," said

Continued on Page B11, Column 3

Police Dispute Martin Claim

Billy Martin's claim that he was assaulted in a bar last weekend was discounted by the police. Page B9.

NY Times
 05/11/1988

United States, the Soviet Union and in Europe. And in the grand scheme of superpower relations, arms control experts on both sides regard its primary significance as political rather than military.

But the devil of arms control is in the details. And precisely because there is no dispute about whether the treaty itself is a good thing, it has proven particularly vulnerable during Senate committee review to disputes on arcane matters and tangential issues that otherwise might have been ignored.

Until last month all of those disputes were essentially internal, a battle of wits and endurance between a handful of Senate arms control experts and their counterparts in the Administration. Could the Senate rely on the Administration's interpretation of the treaty as authoritative or did it need to examine the entire negotiating record? Did the treaty ban futuristic versions of medium- and shorter-range missiles, and if so, which ones? How did American negotiators define "weapon" and could the Senate be sure, as the Administration contended, that the Soviet Union agreed?

But with less than three weeks to go before President Reagan and Mikhail S. Gorbachev, the Soviet leader, are to meet in Moscow, the formal adoption of the treaty that both men have planned as the centerpiece of their summit meeting now hangs on resolution of a more serious dispute over the details of on-site verification. The Senate has

postponed its floor debate on the pact until that dispute is resolved.

While senators and Administration officials expressed hope today, and even some optimism, that the disagreement could be settled this week during meetings in Geneva between Secretary of State George P. Shultz and Foreign Minister Eduard A. Shevardnadze of the Soviet Union, many complained privately that there was no need for the problem to have gotten so far out of hand so close to the summit.

"It's been bungled bad," said a senior White House official, frustrated with the Administration's lobbying effort on the treaty. "It should not have gotten this far down the road without these questions being answered."

The official put particular blame on Mr. Shultz, arguing that he had been preoccupied with other foreign policy concerns in the Middle East and Panama and had not paid enough attention to the verification dispute brewing for weeks in technical talks with the Soviet Union.

Even the Senate's most vigilant arms control experts seemed to have learned of the problem only after it was made public in news reports at the end of April. They had previously been assured by the Administration that the technical talks were making satisfactory progress.

The technical talks, however, have been led by Defense Department officials, not the State Department, and the decision to place defense officials in charge of verification was made by the National Security Council, an agency that operates out of the White House.

urration position on what type of testimony senators could consider authoritative during their deliberations.

"When you do things in a rush, you make mistakes and have to do them twice," said Senator Sam Nunn of Georgia, the Democrat who is chairman of the Senate Armed Services Committee. He was expressing what has become a recurring theme among senators.

The very details now in dispute were the subject of a heated eleventh-hour negotiating session when the final touches were being put on the treaty last December. With just two days to go before Mr. Reagan and Mr. Gorbachev were to sign the agreement in Washington, American negotiators found their Soviet counterparts balking at a demand that inspectors be allowed to look inside Soviet structures big enough to hide rocket stages but too small to hide the SS-20 missiles that were to be eliminated.

Although the Soviet side eventually accepted the American position and the treaty was concluded, many of the particulars for verifying the treaty were left to technical discussions that the Administration wanted completed in time for formal ratification ceremonies at the end of this month in Moscow. Senators have complained intermittently about being asked to give their consent to a treaty while some details were still technically under negotiation, and the Senate Majority Leader, Robert C. Byrd of West Virginia, has repeatedly warned the Administration that the Senate would not be rushed in its consideration of the pact simply to meet the summit deadline.

would be resolved in Geneva so Senate could approve the treaty by the summit meeting in Moscow.

But the senior official acknowledged that some of the latest Soviet statements on verification caught the Administration by surprise and deemed to be unacceptable.

'Rather Astonished'

In particular, the official said Americans "were rather astonished" when the Soviet Union indicated in official letter Sunday on verification issues that Moscow wanted to inspect a small number of old West German F-1A missiles that are stored in the United States. The American side, which has insisted that the West German missiles are outside the scope of the treaty, says the Soviet Union eventually agreed to this position during treaty negotiations.

"We hope to resolve these issues quickly," the White House said in a statement today. "We are still of the view that it is possible to have t

Impresario Is Back in Moscow, for Now

Continued From Page A1

tracts, I will be able to spend here."

During his stay here, Mr. Lyubimov is helping to stage "Boris Godunov," a production that was banned the year he left. As its founder and director for 20 years, Mr. Lyubimov molded the Taganka into a bastion of the radical and avant-garde, repeatedly challenging traditional Soviet approaches to culture.

Taken as Sign of Openness

In Mr. Lyubimov's hands, the story of Boris Godunov suggests comparisons between the problems of 17th-century czarist Russia and those of modern Soviet life. His attempt to produce the Pushkin masterpiece in 1984 and its banning preceded his exile from Moscow. That it is being permitted on stage now is being taken by cultural figures here as a sign of increased openness to unorthodox ideas.

Mr. Lyubimov, now 70 years old and living in Jerusalem, tried to play down the political importance of staging the play and of his unexpected return. He preferred, instead, to enjoy once again creating theater with his company, and to work inside the building where their artistic experiment began. "I know every corner, every window," he said, walking through the halls, "and I love them all."

His first day back, he said, he spent visiting the graves of parents, his grandparents and his older brother, reacquainting himself with the place he still calls "my country."

He is staying, he said, as a "private guest" at the home of Nikolai Gubenko, the new director of the theater and a friend of 25 years.

But despite their efforts to characterize the visit as a private one, Mr. Lyubimov and Mr. Gubenko seemed sensitive to the fact that a welcome precedent might be set.

"You think Rostropovich wouldn't come here with pleasure?" Mr. Gubenko said. "I think he would be glad for the opportunity to share with his compatriots and I think they should have that opportunity to share."

Allowing Mr. Lyubimov to return and to work here was "a sign of tolerance," said Mr. Yevtushenko, who added that "many things in the future depend on how this visit goes."

Mr. Yevtushenko said he had heard that the Soviet leader "was quoted as telling a friend that he was not angry at the letter Lyubimov signed in 1987," an open letter signed by several Soviet émigrés that was published in the West and in Moscow, challenging the authenticity of change under Gorbachev.

Mr. Lyubimov's dismissal as artistic director of the Taganka and his forced exile were an important symbol of Government suppression to many Russians, particularly those in the performing arts. To lovers of the theater, it was considered as serious a blow to Soviet theater as the departure of Mr. Baryshnikov was to dance and Mr. Rostropovich to music.

As director of the Taganka, which he established in 1964, Mr. Lyubimov staged a number of groundbreaking productions, including "House on the Embankment," based on a novel of the same name by Yuri V. Trifonov. The play, like the book, dealt candidly with the difficult moral choices faced by Russians during the Stalin years, when they often felt compelled to testify against colleagues and even family members.

Mr. Lyubimov's break with the authorities came after he staged "Crime and Punishment" in London and became embroiled in a dispute with the Soviet Embassy there. Mr. Lyubimov said on British television that a Soviet diplomat had threatened him.

Several months later he said he feared being kidnapped by the K.G.B., telling a reporter, "they can push a needle in my arm and throw me into an Aeroflot flight."

Back home, in his theater, Mr. Lyubimov seemed very distant from those events. He seemed eager to use the opportunity of his being here to encourage the future visit by other Soviet artists long separated from the Soviet Union.

"This problem should be resolved soon," he said. "It should be solved not posthumously, but while these artists are still alive."

Beer (Soon) for Icelanders

REYKJAVIK, Iceland, May 9 (AP) — After a yearlong debate, Parliament voted today to end 73 years of prohibition by legalizing beer with an alcoholic content of about 2.25 percent.

A full turnout of the upper house of Iceland's Parliament voted 13 to 8 to permit the sales, stamping out the last area of prohibition on the island. A dozen beer-lovers flashed victory signs outside Parliament after the vote came after midnight vote, but there was little other public rejoicing.

Beer will not go on sale until March 1989.

A former lawmaker, Jon Magnusson, who supported legalization, said, "It's important that people realize that beer is as dangerous as other alcohol."

A leftist member of Parliament, Svavar Gestsson, who opposed legalization, said, "This is unfortunate and a dreadful experience for me, both as a parent and a parliamentarian."

Beer has always provoked ambivalence among the 243,000 Icelanders. On the one hand, beer

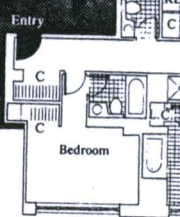
was banned. But Iceland's national drink is Brennivín, a distillation of potatoes containing about 40 percent alcohol and often called the Black Death.

The country voted in a 1908 referendum for a ban on all alcoholic drinks, although it didn't take effect until Jan. 1, 1915. The ban was partly lifted after Spain refused to buy Iceland's main export, fish, unless Iceland bought Spanish wines. In 1933, prohibition was repealed — except for beer.

A powerful temperance movement continued to block beer sales, but the first crack appeared in 1980. A businessman, David Scheving Thorsteinsson, went to court demanding the same rights as airline crews who were bringing in internationally approved allowances of duty-free beer.

Although Mr. Thorsteinsson lost, the publicity forced a change in the rules to allow Icelanders arriving from abroad to bring in 12.2 pints of foreign beer.

The bill passed in the lower house on April 18 by a 23 to 17 vote, with two members absent.



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Pasternak Retreat to Be a Museum

By FELICITY BARRINGER

Special to The New York Times

MOSCOW, May 16 — Boris Pasternak's posthumous journey from the outlaw reaches of Soviet literature back to the embrace of the establishment was completed a few days ago as the membership of the Soviet Writers' Union was told Pasternak's woodland retreat would become a memorial museum.

Turning the abandoned dacha at Peredelkino, southwest of Moscow, into a museum was a chief goal of a commission headed by the poet Andrei Voznesensky. But the commission had met with determined foot-dragging by the leadership, which argued that the museum idea would unfairly give Pasternak a stature not accorded to other contemporary writers, commission members said.

Another dacha in an undisclosed location at Peredelkino will be made into a museum to other contemporary writers, as yet unnamed, the poet Yevgeny Yevtushenko said.

Along with Mr. Voznesensky, Mr. Yevtushenko pushed hard for Pasternak's rehabilitation and for posthumous honors for the man whose poetry spoke a sorrowful truth to two generations of Russians accustomed to introspection and repression.

'Exhausted but Very Happy'

"We are very exhausted but very happy," said Mr. Yevtushenko, a member of the commission, who reported the decision announced at the House of Writers on May 12 by Yuri Verchinko, executive secretary of the Writers' Union.

This year, Pasternak's novel "Doctor Zhivago," whose publication in the West in 1956 led to Pasternak's expulsion from the Writers' Union, was finally published in four installments in the journal *Novy Mir*. Pasternak, who is known here more as a poet than a novelist, was awarded the Nobel Prize for Literature in 1958 but was forced by the Soviet authorities to reject the award.

The novel's publication has been overshadowed by new sensations, like the publication of a biting chapter of George Orwell's anti-utopian and transparently anti-Stalinist novel "Nineteen Eighty-Four" last week in *Literaturnaya Gazeta*; the publication of the Soviet Union's home-grown anti-utopian novel "We," by Yevgeny Zamyatin, and the publication of such works as "Chevengur," a 1928 novel by Andrei Platonov whose villains are boorish and blood-thirsty self-appointed Communists in a small village.

In fact, recent articles in the Communist Party newspaper *Pravda* and the conservative journal *Molodaya Gvardiya* have criti-



The New York Times/Max Frankel

Boris Pasternak and his wife, Zinaida, in 1957 at their country house, which will become a museum, in Peredelkino, U.S.S.R.

The literary establishment has returned him to the fold.

cized "Doctor Zhivago" as overrated and wandering. Other writers have leaped to the defense of the novel.

Known for His Poetry

The debate, however, has underscored the fact that "Doctor Zhivago," the work for which Pasternak is known in the West, is for Russians something of a sideshow to his main opus, which was many volumes of sometimes dense but lyrical poetry.

Mr. Yevtushenko visited the grave on Sunday with Yuri Lyubimov, former director of the Taganka Theater, who last week returned here for the first time since he was stripped of his citizenship while on a visit to London in 1984.

Peredelkino, the site of the grave and the dacha, is an expanse of mud, field and forest that houses a community of cottages belonging to Litfund, an association tied to the Writers' Union. Since the 1920's, when the Soviet author Maxim Gorky requested its construction on an old aristocratic estate, it has been the heartland of the Soviet literary establishment.

Pasternak's family remained in his dacha after his death in 1960 and kept it as a memorial to him, with his piano and his writing desk

left as they had been in his time. But with dachas in demand by other writers, they were formally evicted three years ago after a long struggle to keep the place a living memorial.

Anniversary on May 30

According to residents of Peredelkino, a prominent contemporary writer was given the dacha. He then ordered construction materials sent to begin renovations. But when the cement and boards arrived there with the writer's name scrawled on the covering, acquaintances began to snub him, Peredelkino residents said. Some friends returned signed copies of the writer's books.

The writer later refused to accept the dacha, and it has remained vacant since.

Pasternak's son and editor, Yevgeny B. Pasternak, said today that he had had no official word of the decision. "Nobody has approached me about it," he said in a telephone interview, although he added that he had heard the news unofficially from commission members.

But for at least five months, while no official decision about the museum had been made, a sign hung on the locked gate saying, "There will be a museum here." In recent weeks, the gate has been open.

The anniversary of Pasternak's death, May 30, is always the occasion of a gathering at the graveside. Last year, for the first time since his death, the Writers' Union sent a wreath. It had just reinstated him, posthumously, to membership.

IZVESTIYA CARRIES SUPREME SOVIET RESOLUTIONS

PM241619 [Editorial Report] Moscow IZVESTIYA in Russian on 20 June 1986 in its Morning Edition carries on page 2 eight USSR Supreme Soviet resolutions. A number of them ratify previously reported USSR Supreme Soviet Presidium decrees on appointments and replacements of officials announced between November 1985 and April 1986. The resolution "On the ratification of USSR Supreme Soviet Presidium Decrees on the Release and Appointment of Certain Members of the USSR Council of Ministers" includes the following announcements not previously noted:

"10 April 1986 -- on the release of Comrade Aleksandr Vlasovich Kovalenko from his duties as chairman of the USSR State Committee for Material Reserves upon his retirement";

"11 April 1986 -- on the appointment of Comrade Marat Vladimirovich Gramov as chairman of the USSR State Committee for Physical Culture and Sports."

The resolutions include one entitled "On the ratification of USSR Supreme Soviet Presidium decrees on changes to the composition of the USSR People's Control Committee" which notes the following:

"20 January 1986 -- the release of Comrade Aleksey Vasilyevich Viktorov from his duties as member of the USSR People's Control Committee on his retirement";

"The appointment of Comrade Leonid Davydovich Kazakov, secretary of the AUCCTU, as member of the USSR People's Control Committee";

"10 April 1986 -- the release of Comrade Vasilii Stepanovich Kutsevol from his duties as member of the USSR People's Control Committee on his retirement;

"The appointment of Comrade Albert Vasilyevich Merzlenko, chairman of the Ukrainian SSR People's Control Committee, as member of the USSR People's Control Committee."

There is a resolution entitled "On the ratification of USSR Supreme Soviet Presidium Decrees on the election of members of the USSR Supreme Court" which notes that Viktor Borisovich Belyavskiy, Oleg Mikhaylovich Danilov, and Sergey Fenogenovich Savkin have been confirmed in their election to the USSR Supreme Court by a USSR Supreme Soviet resolution of 1 April 1986.

All the resolutions are signed by A. Gromyko, chairman of the USSR Supreme Soviet Presidium, and T. Menteshashvili, secretary of the USSR Supreme Soviet Presidium, and are all dated Moscow, the Kremlin, 19 June 1986.

 PARTY LEADERS ATTEND WRITERS CONGRESS

LD241010 Moscow Domestic Service in Russian 0800 GMT 24 Jun 86

[Excerpts] The Eighth USSR Writers Congress opened today in Moscow's Grand Kremlin Palace. The delegates will discuss tasks facing writers at today's crucial stage in the country's development.

Delegates and guests greeted with applause comrades Gorbachev, Aliyev, Vorotnikov, Gromyko, Zaykov, Ligachev, Ryzhkov, Solomentsev, Shevardnadze, Demichev, Dolgikh, Talyzin, Biryukova, Dobrynin, Zimyanin, Medvedev, Nikonov, Yakovlev and Kapitonov.

The congress working groups were elected, and the agenda confirmed: the report of the USSR writers Union Board; the USSR Writers Union Central Auditing Commission report; and elections to the leading bodies of the USSR Writers Union. The memory of writers who died during the period between the congresses were honored with a minute's silence. The USSR Writers Union board report is now being presented.

Markov Unwell At Congress

LD241410 Moscow World Service in English 1310 GMT 24 Jun 86

[Excerpts] A congress of Soviet Writers has opened in Moscow. Here's a report from the Grand Kremlin Palace.

As he delivered the [USSR Writers Union Board] report, Georgiy Markov [first secretary of the USSR Writers Union Board] felt unwell, and a secretary of the Writers' Union Board, Vladimir Karpov, read the rest of the report.

CORRECTIONS TO RYZKOV SUPREME SOVIET SPEECH

The following corrections pertain to the item headlined "Ryzhkov Report On 12th 5-Year Plan" published in the 20 June Soviet Union DAILY REPORT.

Page R 4, line four should read "efficiency, and for more fully satisfying social needs" (supplying "more fully")

Page R 4, sixth paragraph, line five should read "economic mechanism, the utmost activation of the" (supplying "utmost");

Page R 5, in tabulation, make final column header read "according to 5-year plan draft" (supplying "draft");

Page R 5, penultimate paragraph, penultimate line, should read "share of the accumulation fund in the " (substituting "accumulation" for "consumption")

Page R 7 first paragraph should read "qualitative transformation of productive forces, an invigoration" (substituting "productive" for "production")

Page R 7, third paragraph, line eight should read "determining one for scientific-technical progress. For example" (supplying "-technical")

Page R 24, paragraph two, line three should read " the sphere of physical production. As a" (substituting "physical" for "material")

Page R 29, first paragraph line three should read "that the efficiency of economic management in a number" (substituting "economic management" for "the economy")

Page R 35, paragraph six, line two should read "sphere of improving management is aimed both" (substituting "management" for "planning").

KAZAKH MINISTER DISMISSED FOR ABUSING OFFICIAL POSITION

LD270817 Alma-Ata Domestic Service in Kazakh 10100 GMT 24 Jun 86

[Text] The Kazakh SSR Supreme Soviet Presidium has released Anatoliy Rodionovich Karavayev from his duties as minister of the KaSSR Ministry of Motor Transport for abuse of his official position to his own advantage.

WRITER CALLS FOR PASTERNAK WORKS' PUBLICATION

LD261758 Moscow TASS in English 1617 GMT 26 Jun 86

[Text] Moscow June 26 TASS -- TASS correspondent reports from the Kremlin:

Speeches by delegates to the 8th Congress of Soviet Writers, which entered its third day today, are pervaded with a sense of responsibility for the destinies of Soviet culture and for the future of the creative endeavour of men of letters.

The task of Soviet literature in a new situation was figuratively formulated by Moscow prose writer Georgiy Baklanov. "The participation of men of letters in the process of acceleration should consist in helping the party to restructure the moral climate and way of public thinking."

Literature has no right to avoid the darker aspects of life but should discuss them truthfully and honestly. Writers must remember the lessons of truth given by the party at its 27th congress, Ukrainian writer Boris Oleynik said.

"Why do readers turn away from some of our books?" poet Andrey Voznesenskiy asked. "The main cause is that people want publicity. Publicity is literature's next of kin but many books pared down by editors offer readers vaudevilles instead."

At the same time, speakers at the congress noted, there have already appeared works which reflect the spirit of the time. They evoke lofty civic sentiments in readers. Such are books by Viktor Astafiyev, Valentin Rasputin, Yuriy Bondarev, Chingiz Aitmatov and Rasul Gamzatov.

There remain fewer and fewer "white spots" in Soviet literature, Voznesenskiy said. At the same time he called for the early publication of the collected works of Anna Akhmatova and Boris Pasternak and also for the publication of definitive collected works of Vladimir Mayakovskiy and Sergey Yesenin.

Men of letters from the Union and autonomous republics of the USSR attach much importance to the quality of literature and to the role of party criticism both in the creation of honest books and in molding the moral standards of writers.

The writers' congress in which about 600 men of letters are taking part will close on Saturday [28 June].

REPORTAGE ON WRITERS CONGRESS IN MOSCOW

26 June Proceedings

PM271119 Moscow PRAVDA in Russian 27 Jun 86 First Edition p 3

[TASS report: "Responding to the Party's call: At the Eighth USSR Writers Congress"]

[Excerpts] The best works of multinational Soviet literature carry a high charge of social activeness. Enriching man's spiritual world, it has become the party's reliable helper in molding the citizen of the new world. The topical creative problems of masters of the word being discussed by the delegates at the 8th USSR Writers Congress, which is continuing its work in Moscow at the Great Kremlin Palace.

The role of literacy figures in the implementation of psychological and moral reorientation and in combating negative phenomena is at the center of the attention of the creative commissions, at which 138 people have spoken. They reported on the results of their work at the 26 June plenary session.

The commissions, which have been set up within the congress framework, consist of representatives of various genres within the literary workshop. But in discussing professional questions, the participants displayed identical commitment in speaking of the most important thing that unites them all -- the need to be in the midst of the urgent concerns and problems by which the party and people live.

The debate on the report of the USSR Writers Union Board and the report of the union's Central Auditing Commission continued.

We have a sacred cause -- literature, which unites us, A. Voznesenskiy (Moscow) said, opening the debate. But why do readers turn away from some of our books? There are many reasons. Most importantly, the people want openness. Openness is the sister of literature. The truth about the monstrous force of evil, lawlessness, corruption, and duplicity is well known to the people. They are fighting against this evil. But in books that have been edited and smoothed out by the editor, what they get is vaudevilles instead of tragedies. And only a few individuals among our number have sounded the alarm about what has happened.

The speaker spoke with emotion of the need to defend culture against spiritual aridity, of the dependence of talent on the will of officials and deference to rank, of the need for the writers union to show concern for the publication of masterpieces and the fate of the sacred things of literature. Speaking of the literary climate and the fact that sometimes there is a lack of good will toward talent, the speaker shared his concern about the difficulties that a book goes through between the writer's desk and the reader. It is no secret that the writer spends approximately 10 percent of his life writing a book and 90 percent pushing it. That is true of the experienced masters. What about the young people? Who better than the Writers Union to defend the honor of the writer?

Ya. Peters (Latvia) expressed concern about the lack of a children's literature publisher in the republic. In our age of intensive economic activity and thought we risk creating backwardness in the humanities among the young generation, leading to undesirable consequences in the future. This concern is dictated by the need to develop international culture at a higher level and promote reapproachment between nations. But reapproachment between nations means enriching them, and only people of generous spirit and culture can enrich one another. The role of language in this process is great. The speaker proposed the creation in Moscow of a "People's Friendship" publishing house to publish in Russian the works of writers from the union republics.

V. Rozov (Moscow) shared his ideas on the lofty educational mission of literature. He stressed that the writer's word can play a tremendous role in the struggle for the people's spiritual health and a truly humane morality. Drama and theater have an important part to play in creating a pure, clear atmosphere in society. The speaker drew attention to the clearly inadequate number of theaters in our country, including the capital.

The man who is ready to appear in the pages of our books has resolved to follow his conscience, resolved to rise up against stagnation and bureaucratic complacency, V. Shugayev (Moscow) stated. He has overcome within himself so-called common prudence, and that requires great courage. Perhaps as much courage as to walk into fire. Life gives us examples of such people, and the writer must be ready to meet them.

To rise up resolutely and unhesitatingly against routine, against all kinds of time-serving, is very risky. And that must be the main conflict in our literature in the near future.

What a book should be like -- a great educator of the young generation -- was discussed at the commission on children's and young people's literature, A. Aleksin reported. In working with children there must be nothing formal, nothing designed to secure a quick response or designed for show. Yet is it not the case that some tales and stories which are as remote from school as they are from life in general are actually written for effect, to "make a mark" by supposedly showing concern about school and its problems?

Sometimes the topic of morality is broken up to create some special topic that apparently exists on its own. Yet morality is all-embracing and indivisible! To preach nobility, ideological commitment, high patriotism, valor, industriousness, and all moral virtues is the duty of those who educate young people.

But there is still too great a percentage of books whose "trademark" is feeble imitation and eclecticism, gloomy, descriptive verbosity, and a lack of independent, serious thought. It is particularly damaging when this occurs in works on topics of civic importance. The commission set up a writers' working party which will help to create books for reading aloud, designed for school children in the junior grades.

I would like to use the metaphor of the "ecology of the human soul," Yu. Drunina (Moscow) said, to emphasize that we, the writers living in a country where literature is regarded with exceptional respect, are responsible for that ecology. It is a crime to try to reverse the rivers of reason and good that have from time immemorial nurtured the country's poetry. The speaker came out against the cult of violence, cruelty, and lack of faith in comradeship that are beginning to penetrate our literature. These worrying phenomena are in conflict with our poetry, yet some critics support them. Speaking of the predominance of dullness in literature, the speaker called for support for those who are not afraid to spoil good relations for the sake of truth and emphasized the need to create a more creative atmosphere in literary associations.

M. Nenashev, chairman of the USSR State Committee for Publishing Houses, Printing Plants, and the Book Trade, focused attention on the problems of book publishing.

The following also spoke in the debate at the morning session: Ye. Yevtushenko, A. Misharin (Moscow), V. Petrosyan (Armenia), Academician D. Likhachev, and M. Kanoat (Tajikistan).

The 8th USSR Writers' Congress received greetings from Nguyen Dinh Thi (Vietnam) and Aldo de Jaco (Italy).

Taking part in the congress are A.N. Yakovlev, secretary of the CPSU Central Committee, and Yu. P. Voronov, chief of the CPSU Central Committee Culture Section.

The congress continues.

27 June Proceedings

LD272059 Moscow Television Service in Russian 1430 GMT 27 Jun 86

[From the "Vremya" newscast]

[Text] Today is the 4th day of the 8th USSR Writers' Congress. The delegates continued to debate the reports from the Writers' Union Board and the Central Auditing Commission. Comrades Ligachev and Yakovlev and the head of the CPSU Central Committee Culture Department, Comrade Voronov, are taking part in the work of the congress.

Valentin Rasputin, prose writer from Irkutsk; Petr Proskurin, prose writer from Moscow; Vladimir Karpov, chief editor of the NOVYY MIR magazine; Vasiliy Belov, prose writer from Vologda; Olzhas Suleymenov, poet from Kazakhstan; Konstantin Skvortsov, poet from Chelyabinsk; Yuriy Prokushev, critic from Moscow; David Kugultinov, Kalmykiya's people's poet; and Aleksandr (?Prakhanov), prose writer from Moscow, devoted their speeches to topical creative issues.

Greetings were conveyed to the congress by Wojciech Zukrowski, chairman of the Polish writers union; (?Frederic Paul), deputy chairman of the World Federation of Science Fiction Writers from the United States; Anna Lilova, president of the International Translators Federation from Bulgaria; and Max Walter Shulz, deputy chairman of the GDR Writers Union.

Next, (?Kirim Kurban Nebesov), poet from Turkmenistan; Aleksandr Adamovich, prose writer from Belorussia; Gavriil Troyepolskiy, prose writer from Voronezh; Vladimir Amlinskiy, prose writer from Moscow; and (?Tufan Minulin), playwright from Tatarsiya, took part in the debate.

There the debates ended and the delegates began the election to the leading bodies of the USSR Writers Union. The congress is continuing its work.

Work Being Completed

LD280340 Moscow Domestic Service in Russian 2230 GMT 27 Jun 86

[Text] Today the 8th congress of the USSR Writers Union is completing its work.

The discussion on acute problems of literature, on its role in work to accelerate social and economic development, and on the responsibility and the place of the writer in the reorganization of public consciousness has been continuing for 4 days. Approximately 200 people, one in three delegates, have spoken at the debate on the board of administration's report.

The congress approved the activity of the USSR Writers Union during the examination period and recognized the work of the union's board of administration as being satisfying. In the Congress' resolution delegates called on every Soviet man of letters to make a worthy contribution to the implementation of the program aims determined by the 27th CPSU Congress by working in an active way and to the best of their natural gifts and civic responsibility.

Today elections of the leading bodies of the USSR Writers' Union took place -- for the board of administration and the auditing commission of the creative union -- at the congress.

Congress Ends

LD281233 Moscow Domestic Service in Russian 1000 GMT 28 Jun 86

[Text] We have just received notification of the conclusion of the 8th congress of writers of the USSR. The final session of the congress was attended by Comrade Ligachev, member of the Politburo and secretary of the CPSU Central Committee; Comrade Yakovlev, secretary of the CPSU Central Committee; and Comrade Voronov, head of the Cultural Section of the CPSU Central Committee.

Over to the Kremlin Palace of Congresses. Our special correspondents are at work there. A report from the Kremlin is presented by Viktorina Derzhavina:

And so the 8th congress of writers is over. The final address was delivered to the congress delegates and its foreign guests -- writers from Europe, Asia, Africa, and Latin America -- by Mikhail Aleksandrovich Dudin, an elder Soviet poet and a Hero of Socialist Labor. He said, in part:

[Begin recording] For 5 days, an exacting, demanding, impartial conversation has proceeded about the paths of the further development of our literature, about the enhancement of its role in the spiritual life of the people, about its fulfillment of the tasks set by the 27th CPSU Congress. I think I shall be expressing the opinion of all congress delegates if I say that our work is concluding successfully and provides grounds for supposing that each of us, in our writers' organizations, and all literature as a whole, will still more purposefully and with a high level of talent and artistry depict the life of the people and help the party in the period of sudden change that our society is experiencing. We remain true to the ideals of asserting life on the diverse roads of its perfection. All the wonderful legacy of the literature of the Leninist fraternity of the peoples of our motherland is with us and in us. Without a past, there is no future. And tomorrow requires that we place on the altar of our fatherland all our talents and the passion of our talent, and that, by the truth of our lives, by the whole conscience of our souls, we give light to modern man in the search for truth. [end recording]

On behalf of Soviet men of letters, all the delegates appealed to the world's writers for cooperation in the name of the ideals of good and justice, and for energetic action in the defence of peace. At this moment, as you listen to our report the first plenum of the new board of the USSR Writers' Union is taking place. It will elect the governing bodies of this creative union.

Delegates Address 'Men of Letters'

LD281115 Moscow TASS in English 1050 GMT 28 Jun 86

[Text] Moscow June 28 TASS -- The delegates of the 8th congress of writers of the USSR today unanimously passed an address to the men of letters of the world, calling upon them for cooperation to promote the ideals of good and justice, for vigorous actions for peace.

"The more active are these humanistic activities," the address says, "the more difficult it will be for militarist forces to back up hatred, to wreck spiritual affinity of people, the peaceful dialogue of nations, to prepare psychological and "star wars."

"The writer," the address says, "cannot stop the flight of a missile with a nuclear warhead. But his talent and imagination are now needed more than ever before. The great impact of his words can help create such an atmosphere in the world, such a unity of individual and joint efforts which will be able to bar the way to militarism and imperialist aggression, to prevent a fatal development of events."

"The USSR threatens nobody, we want to live in peace with all. We are proving that by the way of our life, our peaceful construction, peaceful plans and our literature... We rejoice at the same successes and are worried by the same cares as all Soviet people. And the most important care is peace. There may be differences in our and your viewpoints. But no sober-minded writer wants the world to be blown up by war. It should be saved through the effort of the whole of mankind."

"Our world is complicated, contradictory, sometimes cruel. But life itself is wonderful. It can and must be improved, but the main task now is to save it, to save our children our future and the past. It is worthwhile pooling the efforts, raising high the voice and devoting all our energies and talent for that sake."

Markov, Karpov Elected

LD281132 Moscow TASS in English 1119 GMT 28 Jun 86

[Text] Moscow June 28 TASS - A TASS correspondent reports from the Kremlin:

The delegates of the 8th congress of writers of the USSR have expressed unanimous striving to help the Party in socio-economic and spiritual restructuring Soviet society. Following five days of lively discussion, the congress ended its work in the Kremlin.

The congress was attended by about 600 writers, representing multinational Soviet literature written in 78 languages.

The delegates submitted concrete proposals for improving the work of steering bodies of the Union of Writers of the USSR and its local organisations. They called for greater care to be taken for establishing in the milieu of men of letters a climate of confidence and genuine creativity, open discussion of pressing issues of literary activities, for doing away with inertness, bureaucratism and formalism.

The congress passed a resolution calling upon every Soviet writer to make an active contribution to realisation of the aims outlined by the 27th CPSU Congress, displaying all his gifts and civic responsibility.

A new board of the Union of Writers of the USSR was elected. The chairman of the board is Georgiy Markov, while editor in chief of the literary "NOVY MIR" journal, prose writer Vladimir Karpov, was elected its first secretary.

Poet Sums Up

LD290357 Moscow Domestic Service in Russian 1730 GMT 28 Jun 86

[Text] Today, the 8th congress of USSR writers completed its work. Poet David Kugultinov is at our microphone: This congress took place after the 27th congress. The 27th congress gave us clear directions: The time demands a new way of thinking from all Soviet people and consequently first and foremost from those who give shape to their thoughts -- from writers, a new, different attitude toward life, a new, different attitude to earth and sky.

All those who took part in the work of our congress, those who spoke at it; they bore this in mind, and this was evident by the work of the whole of the congress. There was struggle of opinions there, and reference was made to the traditions of our literatures, the traditions of Pushkin, Gorkiy, Tolstoy, Sholokhov, and Mayakovskiy; of the necessity to create such literature which would correspond to the demands of the time as well as of the people. Why should we conceal sins? We had a literature; books were published; they were bought and read and sometimes they decorated the bookshelves of enthusiasts of this kind, but life itself showed that we were lagging behind the movement of the times, whereas Vladimir Ilyich Lenin said that a writer must be a little in advance of the reader. This is precisely why books which do not state facts, which do not reflect life like a mirror -- which is always a secondary reflection -- are necessary; books which call on people to go forward on their path and which illuminate this path.

I am leaving after the completion of the work of our congress with the feeling that I am charged with a sort of spiritual energy here. This energy will help me to write new verses, new poems and books and it will help not only me. I will talk about it to those who sent me. I think that this congress is a very important one, important for development of the whole of our multinational literature.

ZAYKOV VISITS IRKUTSK TOWN NEAR LAKE BAYKAL

Talks to Residents

LD272049 Moscow Television Service in Russian 1430 GMT 27 Jun 86

[Report by correspondent A. Krutov, from the "Vremya" newscast]

[Text] Comrade Zaykov arrived in Irkutsk today. Irkutsk is the chief town of the Lake Baykal area. It is an administrative, economic, cultural, and scientific center.