

Back In The Ussr

Harvard University's Ethnic Conflict Project analyses ethnic conflict in the former USSR in order to determine its implications for Western assistance and US foreign policy. This report focuses on Russia's role in relation to recent ethnic conflicts in the ex-USSR. Given the West's impotence to resolve civil conflict in places like Cambodia, Somalia and ex-Yugoslavia, Russia has made an "interesting proposition" regarding instability in the multi-ethnic mosaic of the fourteen newly-independent republics of the former Soviet Union. In 1993 it requested that the international community sanction and finance its "peacekeeping" activities in these republics. The report suggests that in each recent conflict Russia has, in fact, intervened to aggravate rather than defuse the unrest for its own strategic objectives. These objectives include guaranteeing access to warm water ports, raw materials and markets and maintaining a buffer zone against traditional rivals - Turkey, Iran, China and Europe. In attempting to protect its aims, the report continues, Russian policy has compromised the sovereignty of each of the former republics of the USSR and forced them into increasing dependence on Moscow. In Belarus, Central Asia and Ukraine, the aims have been pursued via economic and diplomatic means. In Azerbaijan, Georgia, Moldova and Tajikistan, Russia has been more aggressive. A series of policy recommendations for the US is offered in the final section of the report. The US is advised to oppose the unilateral installation of Russian

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peacekeepers in the former Soviet republics, to support moderate forces and to counteract nationalist extremists in these republics, to commission fact-finding missions to examine alleged human rights abuses against Russians in Central Asia and to encourage the newly independent states to submit laws pertaining to ethnic minorities to the CSCE or Council of Europe for review. Such measures should help prevent Russia from exploiting minority grievances, the report concludes.

When Joanna Stingray's New Wave music career stalled after a Studio 54 performance and record release, she traveled to Russia in 1983 with the name of one musician to meet if she could sneak off her state-sanctioned tour. That fateful, shadowy encounter with the now-legendary Boris Grebenshikov opened "the rabbit hole" for her tumble into Soviet underground culture and a decades-long devotion to Russian rock, as well as her own spectacular rise to fame in that country. Called "the American tractor" by artists and musicians for whom she smuggled guitars, equipment, Americana, and art supplies into the U.S.S.R.; and out to the West, their music and art, Joanna Stingray is credited by Russians for helping pave the way to the cultural opening that collapsed state control. An apogee event was the U.S. release of the double album produced by Stingray, "Red Wave: Four Underground Bands from the Soviet Union." Months later, Mikhail Gorbachev ordered the suppressed music be released, launching the bands to notoriety. "Rock is for young people. It's an opportunity to open up a road into the future and breathe deeper. And all thoughtful people understand that it's not just young people

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fooling around. They are captivated by this music. If some of our rock bands like Aquarium and Kino were released in the West on the Red Wave album in June 1986, why shouldn't they have been released in Russia?" --Mikhail Gorbachev, 2019

Interviews with musicians and Stingray's extensive collection of photographs fill out her inspiring and poetic memoir. "Joanna Stingray's appearance in St. Petersburg in the early 1980s must have been God's response to our unconscious prayers. Her naive bravery, curiosity and generosity created a kind of a lifeline for us rockers: she brought in things we needed to play our music, and took out not only our recordings but the very message of our existence. Had it not been for her and her Red Wave it would have taken Aquarium many more years to have official records on Melodiya and Kino to start touring Europe. This fearless maiden broke through the siege that looked hopelessly unbreakable. She threw a life-saver into our waters and she changed everything. No matter how many times we thank her -- it's never enough." --Boris Grebenschikov (Aquarium) 2018

"Joanna was like a tornado. Just imagine someone could drag Tsoi, Kuryokhin and Grebenshchikov into her vortex and as a tractor pull the Russian underground to the West. A breath of fresh air and bright hopes -- it's all Joanna! --Yuri Kasparyan (Kino) 2019

Why did the Soviet economic system fall apart? Did the economy simply overreach itself through military spending? Was it the centrally-planned character of Soviet socialism that was at fault? Or did a potentially viable mechanism come apart in

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Gorbachev's clumsy hands? Does its failure mean that true socialism is never economically viable? The economic dimension is at the very heart of the Russian story in the twentieth century. Economic issues were the cornerstone of soviet ideology and the soviet system, and economic issues brought the whole system crashing down in 1989-91. This book is a record of what happened, and it is also an analysis of the failure of Soviet economics as a concept.

Imagine a world where Beatlemania was against the law-recordings scratched onto medical X-rays, merchant sailors bringing home contraband LPs, spotty broadcasts taped from western AM radio late in the night. This was no fantasy world populated by Blue Meanies but the USSR, where a vast nation of music fans risked repression to hear the defining band of the British Invasion. The music of John, Paul, George, and Ringo played a part in waking up an entire generation of Soviet youth, opening their eyes to seventy years of bland official culture and rigid authoritarianism. Soviet leaders had suppressed most Western popular music since the days of jazz, but the Beatles and the bands they inspired-both in the West and in Russia-battered down the walls of state culture. Leslie Woodhead's *How The Beatles Rocked the Kremlin* tells the unforgettable-and endearingly odd-story of Russians who discovered that all you need is Beatles. By stealth, by way of whispers, through the illicit late night broadcasts on Radio Luxembourg, the Soviet Beatles kids tuned in. "Bitles," they whispered, "Yeah, Yeah, Yeah."

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This is a thorough and sophisticated study of one of the most critical current issues in world politics. Bruce Porter examines Soviet policy and behaviour in Third World conflicts in the postwar period, focusing particularly on five examples: the Yemeni civil war, the Nigerian civil war, the Yom Kippur war, the Angolan civil war, and the Ogaden war. Aiming to illuminate various complex tactical and operational aspects of the USSR's policy in local conflicts, the author draws on a wide and eclectic range of sources. He pays close attention to the Soviet role as arms supplier and diplomatic actor in relation to both US policy and the dynamics of the local conflict, and he concludes with a careful consideration of the effectiveness of Soviet policy and of the implications for the United States.

A dissection of the Soviet Union's legacy of health and environmental disaster, this book examines a former country of 103 cities - home to 70 million people - where the air is unfit to breathe and pollution fouls 75 percent of the water.

The Soviet Union is often presented as a largely isolated and idiosyncratic state. Soviet Internationalism after Stalin challenges this view by telling the story of Soviet and Latin American intellectuals, students, political figures and artists, and their encounters with the 'other' from the 1950s through the 1980s. In this first multi-archival study of Soviet relations with Latin America, Tobias Rupprecht reveals that, for people in the Second and Third Worlds, the Cold War meant not only confrontation with an ideological enemy but also increased interconnectedness with distant world regions. He shows that the

Soviet Union looked quite different from a southern rather than a Western point of view and also charts the impact of the new internationalism on the Soviet Union itself in terms of popular perceptions of the USSR's place in the world and its political, scientific, intellectual and cultural reintegration into the global community.

Singing Soviet Stagnation: Vocal Cycles from the USSR, 1964–1985 explores the ways in which the aftershock of an apparent crisis in Soviet identity after the death of Stalin in 1953 can be detected in selected musical- literary works of what has become known as the 'Stagnation' era (1964–1985). Richard Louis Gillies traces the cultural impact of this shift through the intersection between music, poetry, and identity, presenting close readings of three substantial musical-literary works by three of the period's most prominent composers of songs and vocal cycles: • *Seven Poems of Aleksandr Blok, Op. 127* (1966– 1967) by Dmitri Shostakovich (1906–1975) • *Russia Cast Adrift* (1977) by Georgy Sviridov (1915–1998) • *Stupeni* (1981–1982; 1997) by Valentin Silvestrov (b. 1937). The study elaborates an interdisciplinary approach to the analysis of musicalliterary artworks that does not rely on existing models of musical analysis or on established modes of literary criticism, thereby avoiding privileging one discipline over the other. It will be of particular significance for scholars, students, and performers with an interest in Russian and Soviet music, the intersection between music and poetry, and the history of Russian and East European culture, politics, and identity during the twentieth century.

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(Piano/Vocal/Guitar Artist Songbook). Over 100 timeless hits from the Fab Four in piano/vocal/guitar arrangements, including: Across the Universe * All My Loving * Back in the U.S.S.R. * Blackbird * Can't Buy Me Love * Come Together * Don't Let Me Down * Eight Days a Week * Eleanor Rigby * The Fool on the Hill * Good Day Sunshine * Here Comes the Sun * Hey Jude * I Want to Hold Your Hand * In My Life * Let It Be * Lucy in the Sky with Diamonds * Michelle * Norwegian Wood (This Bird Has Flown) * Ob-La-Di, Ob-La-Da * Penny Lane * Revolution * Sgt. Pepper's Lonely Hearts Club Band * She Loves You * Ticket to Ride * Twist and Shout * When I'm Sixty-Four * Yellow Submarine * Yesterday * and more.

A funny, nostalgic and strange glimpse at life behind the Iron Curtain - from the hit social media account with over 1 million followers WELCOME TO THE USSR PARADE in the latest fashions! MARVEL at the wonders of the space race! DELIGHT in the many fine delicacies of food and drink! REVEL in the fine opportunities for work and play!

Back in the USSR The True Story of Rock in Russia

This book illustrates how the Soviet social system works and how the Soviet people cope with it.

Khazanov's astute assessments of ethnic and political strife in Russia, in Chechnia, in Central Asia, in Kazakhstan, among the Meskhetian Turks, and among the Yakut of Eastern Siberia illuminate the interconnections between nationalism, ethnic relations,

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social structures, and political process in the waning days of the USSR and in the new independent states. Exploring the Soviet nationality policy and its failure to satisfy national aspirations, Khazanov demonstrates the fatal flaws of totalitarian rule and the impossibility of reforming it. Khazanov cautions that the liberal democratic direction of current transformations in the former Soviet Union should not be taken for granted. For most of the independent states, he points out, departing from totalitarianism requires creation of a civil society for the first time in their history. The state's partial retreat from the public sphere leaves a dangerous institutional vacuum, in which nationalism is emerging as the dominant ideology. He warns that this new, post-totalitarian society is still a far cry from a genuine liberal democracy and, despite its inherent instability, may turn out to be a long-lasting phenomenon.

“Love Like Water, Love Like Fire is an extraordinary book: funny and profound, moving and provocative. Rarely has life in the former USSR (or anywhere, for that matter) been portrayed with such a rich admixture of soaring observation and finely rendered detail. This is a gorgeously constructed collection by one of our wittiest and most insightful writers.” —Molly Antopol, author of *The UnAmericans* “Mikhail Iossel is a genius, a comic visionary in the tradition of Gogol, Keret, Barthelme, and Saunders. Love Like Water, Love Like Fire is a book of surprises and delights.” —Brian Morton, author of *Starting Out in the Evening* and *Florence Gordon* From the moment of its founding, the USSR was reviled and admired, demonized and idealized. Many Jews saw the new

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society ushered in by the Russian Revolution as their salvation from shtetl life with its deprivations and deadly pogroms. But Soviet Russia was rife with antisemitism, and a Jewish boy growing up in Leningrad learned early, harsh, and enduring lessons. Unsparing and poignant, Mikhail lossel's twenty stories of Soviet childhood and adulthood, dissidence and subsequent immigration, are filled with wit and humor even as they describe the daily absurdities of a fickle and often perilous reality. Mikhail lossel immigrated to the United States in 1986 from the former USSR and is an associate professor of English at Concordia University in Montreal. His stories and essays have appeared in the New Yorker, New York Times Magazine, Best American Short Stories, and elsewhere.

Ian Fleming could not have imagined a better place to set a thriller: an upstart mini-state on the edge of Europe, Transnistria is a nowhere-land, a Soviet museum occupied by Russian peace-keepers near the Black Sea. Its oligarchs in Adidas tracksuits hunt wild boar with AK-47s. Its young people train for revolution at the Che Guevara High School of Political Leadership. Its secret factories have supplied arms to Chechnya and electrical cable to Iran's Bushehr nuclear power plant. Its isolation and tiny size belie the real threat it poses to the West. To many observers, Transnistria is the North Korea of Europe. Yet its new president has launched a cunning coup of political marketing, appointing as his top ministers personable young women like the Facebook-savvy Cheryl Cole lookalike Foreign Minister, sexing-up the republic's image abroad, and

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using their glitter to obscure this internationally unrecognised non-state's shadowy past. Now Western ambassadors and foreign ministers are queuing up to meet them. Rory MacLean and Nick Danziger, two of Europe's most intrepid travellers and chroniclers, document life in the only country in the world not to have recognised the collapse of the Soviet Union. Readers will find themselves truly back in the USSR... with a difference. A fascinating glimpse into design behind the Iron Curtain, revealed through the products and graphics of everyday Soviet life This captivating survey of Soviet design from 1950 to 1989 features more than 350 items from the Moscow Design Museum's unique collection. From children's toys, homewares, and fashion to posters, electronics, and space-race ephemera, each object reveals something of life in a planned economy during a fascinating time in Russia's history. Organized into three chapters - Citizen, State, and World - the book is a micro-to-macro tour of the functional, kitsch, politicized, and often avant-garde designs from this largely undocumented period.

WINNER OF THE ORWELL PRIZE WINNER OF THE CORNELIUS RYAN AWARD FINALIST FOR THE LIONEL GELBER PRIZE FINANCIAL TIMES

BOOK OF THE YEAR “Fast-paced and excellently written...much needed, dispassionate and eminently readable.” —New York Times “Filled with sparkling prose and deep analysis.” —The Wall Street Journal The breakup of the Soviet Union was a time of optimism around the world, but Russia today is actively involved in subversive information warfare, manipulating the media to destabilize

its enemies. How did a country that embraced freedom and market reform 25 years ago end up as an autocratic police state bent once again on confrontation with America? A winner of the Orwell Prize, *The Invention of Russia* reaches back to the darkest days of the cold war to tell the story of Russia's stealthy and largely unchronicled counter revolution. A highly regarded Moscow correspondent for the Economist, Arkady Ostrovsky comes to this story both as a participant and a foreign correspondent. His knowledge of many of the key players allows him to explain the phenomenon of Valdimir Putin - his rise and astonishing longevity, his use of hybrid warfare and the alarming crescendo of his military interventions. One of Putin's first acts was to reverse Gorbachev's decision to end media censorship and Ostrovsky argues that the Russian media has done more to shape the fate of the country than its politicians. Putin pioneered a new form of demagogic populism --oblivious to facts and aggressively nationalistic - that has now been embraced by Donald Trump. In his new paperback preface, Ostrovsky will explore how Putin influenced the US election, the Trump Putin access, and will consider how Putin's methods - weaponizing the media and serving up fake news - came to enter American politics.

This volume is the first book-length account of Yves Montands controversial tour

of the Soviet Union at the turn of the years 1956/57. It traces the mixed messages of this internationally visible act of cultural diplomacy in the middle of the turbulent Cold War. It also provides an account of the celebrated French singer-actors controversial career, his dedication to music and to peace activism, as well as his widespread fandom in the USSR. The book describes the political background for the events of the year 1956, including the changing Soviet atmosphere after Stalins death, portrays the rising transnational stardom of Montand in the 1940s and 1950s, and explores the controversies aroused by his plan to visit Moscow after the Hungarian Uprising. The book pays particular attention to Montands reception in the USSR and his concert performances, drawing on unique archival material and oral history interviews, and analyses the documentary Yves Montand Sings (1957) released immediately after his visit. The Gadfly is set in 1840s Italy, at a time when the country was chafing under Austrian rule. The titular character is a charming, witty writer of pointed political satires who finds himself running with a crowd of revolutionaries. The plot develops as the revolutionaries struggle against the government and as the Gadfly struggles with a mysterious hatred of the Church, and of a certain Cardinal. The novel, with its complex themes of loyalty, romance, revolution, and struggle against both establishment and religion, was very popular in its day both

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in its native Ireland and other countries like Russia and China. In Russia, the book was so popular that it became required reading. Since its publication it has also been adapted into film, opera, theater, and ballet, and its popularity spurred Voynich to write sequels and prequels. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

In 1929, the Soviet Union declared the area of Birobidzhan a homeland for Jews. It was championed by a group of intellectuals who envisioned a place of post-oppression Jewish culture, and by the early 1930s, tens of thousands of Jews had moved there from the shtetls. The state-building ended quickly, in the late 1930s, with arrests and purges of the Communist Party and cultural elite, but after the Second World War, the newly named "Jewish Autonomous Region" received an influx of Jews dispossessed from what had once been the Pale, most of whom had lost families in the Holocaust. In the late 1940s, another wave of arrests swept through Birobidzhan, traumatizing the Jews into silence, and effectively making them invisible. Now Masha Gessen gives us a haunting account of the dream of Birobidzhan-and how it became

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First hand account of the history of rock music in the Soviet Union.

The Russian Revolution and the subsequent establishment of the USSR as a

"workers' state" has dominated political thinking for more than three generations. In the past, it seemed enough for communists to define their radical separation with much of the "left" by denouncing the Soviet Union as state capitalist. This is no longer sufficient, if it ever was. Many Trotskyists, for example, now feel vindicated by the 'restoration of capitalism' in Russia. To transform society we not only have to understand what it is, we also have to understand how past attempts to transform it failed. In *What Was The USSR?*, *Aufheben* explores the inadequacies of the theory of the USSR as a degenerated workers' state and the various versions of the theory that the USSR was a form of state capitalism. *Aufheben* is a UK-based libertarian communist journal that has been active since 1992. *What Was The USSR?* was a series of articles published by them in issues #6-9 between 1997 and 2000. The Radical Reprint by Pattern Books is made to be as accessible and as close to manufacturing cost as possible. An award-winning historian reveals the harrowing, little-known story of an American effort to save the newly formed Soviet Union from disaster After decades of the Cold War and renewed tensions, in the wake of Russian meddling in the 2016 election, cooperation between the United States and Russia seems impossible to imagine—and yet, as Douglas Smith reveals, it has a forgotten but astonishing historical precedent. In 1921, facing one of the worst famines in

history, the new Soviet government under Vladimir Lenin invited the American Relief Administration, Herbert Hoover's brainchild, to save communist Russia from ruin. For two years, a small, daring band of Americans fed more than ten million men, women, and children across a million square miles of territory. It was the largest humanitarian operation in history—preventing the loss of countless lives, social unrest on a massive scale, and, quite possibly, the collapse of the communist state. Now, almost a hundred years later, few in either America or Russia have heard of the ARA. The Soviet government quickly began to erase the memory of American charity. In America, fanatical anti-communism would eclipse this historic cooperation with the Soviet Union. Smith resurrects the American relief mission from obscurity, taking the reader on an unforgettable journey from the heights of human altruism to the depths of human depravity. The story of the ARA is filled with political intrigue, espionage, the clash of ideologies, violence, adventure, and romance, and features some of the great historical figures of the twentieth century. In a time of cynicism and despair about the world's ability to confront international crises, *The Russian Job* is a riveting account of a cooperative effort unmatched before or since.

NEW YORK TIMES BESTSELLER • A symphonic oral history about the disintegration of the Soviet Union and the emergence of a new Russia, from

Svetlana Alexievich, winner of the Nobel Prize in Literature NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY THE WASHINGTON POST AND PUBLISHERS WEEKLY • LOS ANGELES TIMES BOOK PRIZE WINNER NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times • The Washington Post • The Boston Globe • The Wall Street Journal • NPR • Financial Times • Kirkus Reviews When the Swedish Academy awarded Svetlana Alexievich the Nobel Prize, it cited her for inventing “a new kind of literary genre,” describing her work as “a history of emotions—a history of the soul.” Alexievich’s distinctive documentary style, combining extended individual monologues with a collage of voices, records the stories of ordinary women and men who are rarely given the opportunity to speak, whose experiences are often lost in the official histories of the nation. In *Secondhand Time*, Alexievich chronicles the demise of communism. Everyday Russian citizens recount the past thirty years, showing us what life was like during the fall of the Soviet Union and what it’s like to live in the new Russia left in its wake. Through interviews spanning 1991 to 2012, Alexievich takes us behind the propaganda and contrived media accounts, giving us a panoramic portrait of contemporary Russia and Russians who still carry memories of oppression, terror, famine, massacres—but also of pride in their country, hope for the future, and a belief that

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everyone was working and fighting together to bring about a utopia. Here is an account of life in the aftermath of an idea so powerful it once dominated a third of the world. A magnificent tapestry of the sorrows and triumphs of the human spirit woven by a master, *Secondhand Time* tells the stories that together make up the true history of a nation. "Through the voices of those who confided in her," *The Nation* writes, "Alexievich tells us about human nature, about our dreams, our choices, about good and evil—in a word, about ourselves." Praise for Svetlana Alexievich and *Secondhand Time* "The nonfiction volume that has done the most to deepen the emotional understanding of Russia during and after the collapse of the Soviet Union of late is Svetlana Alexievich's oral history *Secondhand Time*."—David Remnick, *The New Yorker*

Back in The U.S.S.R. is a song by The Beatles released in 1968. Yes, it may be interesting to look back at the USSR or the Soviet Union from the 21st century. The Soviet Union has exact official days of its creation and dissolution: December 29, 1922 - December 25, 1991. It is almost exactly 69 years, less than an average life span of an American. This book presents diverse examples of how Soviet people adjust or fight the Soviet system. The system was ruled by a terrible duo: Communist Party and KGB.

A firsthand account tells the story of Mikhail Gorbachev's attempt to "renew

socialism" by easing the information controls that threatened the Soviet Union's ability to maintain its world leadership production status and sparked major historical upheaval.

Based on extensive archival research, the contributions in this collection examine the nuances of neutrality leading up to and during the Cold War. The contributors demonstrate the importance of the Soviet Union to the neutral states of Europe during the Cold War and vice versa.

NEW YORK TIMES BESTSELLER. Jonathan Safran Foer's debut—?"a funny, moving...deeply felt novel about the dangers of confronting the past and the redemption that comes with laughing at it, even when that seems all but impossible." (Time) With only a yellowing photograph in hand, a young man—?"also named Jonathan Safran Foer—?"sets out to find the woman who might or might not have saved his grandfather from the Nazis. Accompanied by an old man haunted by memories of the war, an amorous dog named Sammy Davis, Junior, Junior, and the unforgettable Alex, a young Ukrainian translator who speaks in a sublimely butchered English, Jonathan is led on a quixotic journey over a devastated landscape and into an unexpected past. As their adventure unfolds, Jonathan imagines the history of his grandfather's village, conjuring a magical fable of startling symmetries that unite generations across

time. As his search moves back in time, the fantastical history moves forward, until reality collides with fiction in a heart-stopping scene of extraordinary power. “Imagine a novel as verbally cunning as *A Clockwork Orange*, as harrowing as *The Painted Bird*, as exuberant and twee as *Candide*, and you have *Everything Is Illuminated* . . . Read it, and you'll feel altered, chastened??—??seared in the fire of something new.” ??—?? *Washington Post* “A rambunctious tour de force of inventive and intelligent storytelling . . . Foer can place his reader’s hand on the heart of human experience, the transcendent beauty of human connections. Read, you can feel the life beating.” ??—?? *Philadelphia Inquirer*

Sports played a vital role in the social and cultural life of the former Soviet Union. The Soviet state sponsored countless programs to promote sporting activities, even constructing a new term, *fizkultura*, to describe sports culture. With *Sport in the USSR*, Mike O’Mahony asserts that the popular image of *fizkultura* was as dependent on its presentation as it was on its actual practice. Images of vigorous Soviet sportsmen and women were constantly evoked in literature, film, and folk songs; they frequently appeared on the badges and medals of various work associations and even on plates and teapots. Several major artists, in fact, made their careers out of vivid representations of sports. O’Mahony further examines the role that *fizkultura* played in the formulation of the *novyi chelovek*, or Soviet

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New Person, arguing that these images of the sporting life not only promoted the existence of this national being but also articulated the process of transformation that could bring him or her into existence. Fizkultura, O'Mahony claims, became a civic duty alongside state labor drives and military service. Sport in the USSR is a fascinating addition to current debates in the fields of sociology, popular culture, and Russian history.

Ivan Petrov was born in 1934 in the industrial town of Chapaevsk. His father was shot by Stalin as an 'enemy of the people', and Ivan was brought up by his mother and violent stepfather - both alcoholics, along with most of the rest of the town. By his early 20s, Ivan had also succumbed to the lure of the bottle.

'Smashed in the USSR' is his eye-opening, frequently eye-watering story.

This book is an analysis of the Communist use of music, the Communist master music plan.

The author, a toolmaker who accepted a one-year contract to work in the Soviet Union in 1930 and lived there, mostly against his will, for the next forty-four years, vividly depicts Soviet life and Soviet events during that period

Boris Kagarlitsky reflects on what happened in Russia after the collapse of the old regime and how this has affected social and cultural life, as well as the everyday lives of ordinary people.

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Material Culture in Russia and the USSR comprises some of the most cutting-edge scholarship across anthropology, history and material and cultural studies relating to Russia and the Soviet Union, from Peter the Great to Putin. Material culture in Russia and the USSR holds a particularly important role, as the distinction between private and public spheres has at times developed in radically different ways than in many places in the more commonly studied West. With case studies covering alcohol, fashion, cinema, advertising and photography among other topics, this wide-ranging collection offers an unparalleled survey of material culture in Russia and the USSR and addresses core questions such as: what makes Russian and Soviet material culture distinctive; who produces it; what values it portrays; and how it relates to 'high culture' and consumer culture.

In this “urgent and enthralling reckoning with family and history” (Andrew Solomon), an American writer returns to Russia to face a past that still haunts him. NAMED ONE OF THE NEW YORK TIMES CRITICS’ TOP BOOKS OF THE YEAR Alex Halberstadt’s quest takes him across the troubled, enigmatic land of his birth, where decades of Soviet totalitarianism shaped and fractured three generations of his family. In Ukraine, he tracks down his paternal grandfather—most likely the last living bodyguard of Joseph Stalin. He revisits Lithuania, his Jewish mother’s home, to examine the legacy of the Holocaust and the pernicious anti-Semitism that remains largely unaccounted for. And he returns to his birthplace, Moscow, where his grandmother designed homespun

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couture for Soviet ministers' wives, his mother consoled dissidents at a psychiatric hospital, and his father made a dangerous living by selling black-market American records. Halberstadt also explores his own story: that of an immigrant growing up in New York, another in a line of sons separated from their fathers by the tides of politics and history. *Young Heroes of the Soviet Union* is a moving investigation into the fragile boundary between history and biography. As Halberstadt revisits the sites of his family's formative traumas, he uncovers a multigenerational transmission of fear, suffering, and rage. And he comes to realize something more: Nations, like people, possess formative traumas that penetrate into the most private recesses of their citizens' lives.

The "architects of the Russian Revolution" were indeed architects and town planners insofar as their designs for dwellings and social facilities provided an ideal setting for the new society. Yet, almost seventy years later, the Soviet housing goals are far from realized.

This book surveys the experiences of non-Russian USSR citizens both during and following the collapse of the Soviet Union.

Given the phenomenal fame and commercial success that the Beatles knew for the entire course of their familiar career, their music per se has received surprisingly little detailed attention. Not all of their cultural influence can be traced to long hair and flashy clothing; the Beatles had numerous fresh ideas about melody, harmony, counterpoint,

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rhythm, form, colors, and textures. Or consider how much new ground was broken by their lyrics alone--both the themes and imagery of the Beatles' poetry are key parts of what made (and still makes) this group so important, so popular, and so imitated. This book is a comprehensive chronological study of every aspect of the Fab Four's musical life--including full examinations of composition, performance practice, recording, and historical context--during their transcendent late period (1966-1970). Rich, authoritative interpretations are interwoven through a documentary study of many thousands of audio, print, and other sources.

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