



• **Strides taken under Five-Year Plans**

• **Living Colours**



• **Horizons of a Plant**

• **Mountains Covered in Green**



NEW ALBANIA

1971

№ 6

YEAR XXV

NEW ALBANIA

IN THIS ISSUE

- Strides taken under the Five-Year Plans 4
- I. ÇAVOLLI**
— "One for all, all for one" 8
- A. GURASHI**
— Our television 10
— Albania in 1971 12
- S. AFEZOLLI**
— Our younger generation 14
- Prof. E. ÇABEJ**
— The problem of the origin of the Albanian language 16
- A. KUQALI**
— Living colours 17
- S. DRINI**
— The mother (a short story) 20
- F. PRENDI**
— The city of eleven gates 22
— Horizons of a plant 24
- S. TAJFAJ**
— A production base in the secondary school 26
- H. KAMBERI**
— Mountains covered in green 28
- A. DAULLE**
— The house of culture in the village 30
— Nicola Jorga — discoverer of the earliest document written in Albanian 32
- R. SOKOLI**
— When was the first opera about Scanderbeg composed and by whom 33
- D. AGOLLI**
— From traveler's notebook 36



page 11



page 12



page 24



page 26

Front-cover:

The house where the Albanian Communist Party was founded 30 years ago.

photo by R. Veseli

"Albanian dances" (oil-painting)

by A. Buza.

During experiments in the lab of the "Germal Stafa" Secondary School.

Photo by P. Kumi

In the studios of the television center.

Photo by S. Xhillari

Back-Cover:

Theth — North of Albania

Photos by R. Veseli

NEW ALBANIA

Political, social, illustrated magazine, published bimonthly in Albanian, Chinese, Russian, French, English, Arabic and Italian.

Editorial Board:

Editor-in-chief: Ymer Minxhozi

Members: Andon Kuqali, Ismail Kadare, Jusuf Alibali, Halim Stollia, Sofokli Afezoli.

Art-Editor: Lumturi Dhrami

Photo-reporter: Simon Xhillari

Address of the Editorial Board

"Shqipëria e Re" Re. "Labinoti" Nr. 7, Tirana, Albania.

Subscription rates:

For one year 2.80 U.S. dollars or 2.16 rubles.

Address your subscriptions to:

"Drejtoria Qendrore e Përhapjes dhe Propagandimit të Librit"

Bulevardi "Konferenca e Pezës" Tirana, Albania.

A NEW STAGE

In the first week of November 1971, the Sixth Congress of the Party of Labour of Albania held its proceedings. The Congress convened on the eve of the 30th anniversary of the foundation of the Party, at a time when our people were drawing the balance-sheet of the struggle and victories achieved during the three past decades under the leadership of the Albanian Communist Party, now the Party of Labour.

The road traversed by our people from November 1941 to November 1971, is full of historic events. In the course of this period a new life turned for our people: Albania was liberated once and forever not only from the foreign occupationists, but also from every sort of foreign dependence; the old ruling classes were abolished and the exploitation of man by man done away with. A new socialist industry was built, there was organized an enlarged cooperativist agriculture which transformed the whole life of the countryside.

All the citizens without exception, men and women, enjoy the right of work and equal pay for equal job. None in Albania pays any kind of direct taxes. There is free medical service to all citizens. Electricity went to the most remote village without affecting at all the personal incomes of the working people. The 8-grade education became general in the whole of Albania. Every year, from higher schools there graduate six times more specialists than there were in the whole of the country on the eve of the liberation. It has been strengthened, as never before, the defence of the freedom and independence of the fatherland. Thanks to its revolutionary policy and correct stand of principle Socialist Albania enjoys a great and deserved respect and sympathy all over the world. With such a balance-sheet came the Party of Labour of Albania to its sixth Congress and its 30th anniversary.

The Congress discussed and approved the report of the Central Committee delivered by Comrade Enver Hoxha, the report on the directives of the Fifth Five-Year Plan of the Development of Economy and Culture in the years 1971-1975 delivered by Comrade Mehmet Shehu, and, it elected the leading organs of the Party. Making an analysis of the events which have taken place in the world during the last 5 years, Comrade Enver Hoxha stressed that revolution and victory of socialism is the tendency of the present world development. "This judgement of the situation — Comrade Enver Hoxha said — is not a mere, optimistic statement, but it expresses the objective reality, the present historical process of world development where the sharpening of social antagonism and the constant mounting and strengthening of the people's revolutionary struggle which is shaking the foundations of the imperialist and revisionist world and further aggravating its all-round crisis are evident."

Comrade Enver Hoxha made a detailed analysis to the international position of our country, the correct and principle stand of the P.R. of Albania towards all the questions of the foreign policy. Comrade Enver Hoxha said: "Our country has hundreds and hundreds of millions of friends all over the world, for it is a state which respects itself and all the peoples, for just as it defends resolutely its own freedom and independence, is also for the good and the happy future of all other countries".

The Sixth Congress marked a new stage, a new mounting scale of all-round progress on the march towards the complete construction of socialism in Albania. It put forth very important tasks for the development of economy and culture as well as for the people's welfare. The documents of this Congress constitute a great program of

struggle and work to our Party and people, open up great horizons and prospectives for the further aggrandizing of the fatherland. The Congress pointed out that the main task of the development of the economy in the Fifth Five-Year Plan will be." To assure the general strengthening of the people's economy on the road of turning Albania from an agricultural-industrial country to an industrial-agricultural one, aiming at raising the level of self-action of the economy, and further strengthening the socialist order, growing the material and cultural well-being of the people by narrowing particularly the essential distinctions existing between city and countryside and at raising the defensive efficiency of the country." On pages 6-7 of this magazine you'll find some of the main informations about the Fifth Five-Year Plan).

The Congress showed that a distinctive characteristic of our Party is the strong unity of its ranks around the Central Committee headed by the leader and founder of the glorious Party of Labour Comrade Enver Hoxha, and its unbreakable links with the people. The great militant unity, Party—people has been and remains an inspiring spring of all our victories, a granite foundation of the force, vitality and combativeness of the Party and people, a guarantee of the freedom and independence of the New Albania, and of its socialist future. This constitutes another assurance that our Party and the people will successfully translate into reality the historic decisions of this Congress.

The Congress elected the new Central Committee of the Party of Labour of Albania composed of 110 persons. Members of the Political Bureau were elected comrades: **Abdul Këllëzi, Adil Carcani, Beqir Balluku, Enver Hoxha, Haki Toska, Hysni Kapo, Kadri Hazbiu, Koco Theodhosi, Manush Myftiu, Mehmet Shehu, Ramiz Alia, Rita Marko, Spiro Koleka.**

Deputy members of the Political Bureau of the Central Committee were elected: **Petrit Dume, Pilo Peristeri, Piro Dodbiba, Xhafer Spahiu.**

Secretaries of the Central Committee were elected: Enver Hoxha, Haki Toska, Hysni Kapo, Ramiz Alia.

Comrade Enver Hoxha was elected First Secretary of the Central Committee of the Party of Labour of Albania.

In the Sixth Congress, it was demonstrated the proletarian internationalism, fraternal solidarity of the Marxist-Leninist Parties and friendly peoples with our Party and people. In the Congress there participated 26 delegations of Marxist-Leninist Parties from all the continents bringing to our Party and people the militant support and the warm friendship of the genuine Communists and revolutionaries, from all over the world. Thanking the representatives of the Marxist-Leninist Parties, in his closing speech Comrade Enver Hoxha said: "On our part, we assure once again our sister Parties and all our comrades in arms that the Party of Labour of Albania will always be solidary with and will support without reservation their revolutionary struggle, it will keep always high the banner of socialism and Marxism-Leninism. As up to now, in the future too, the Party of Labour of Albania will march shoulder to shoulder with a steel-like unity with the sister Marxist-Leninist Parties in the common struggle against imperialism, revisionism and reaction, will unmask the intrigues and plots hatched up by imperialism as well as the attempts of modern revisionism to section and benumb the movement and the new Marxist-Leninist Parties. We, the genuine revolutionary communists, will fight through to the end against their treacherous line and activity, will resolutely defend and always forward the great cause of communism".



From the proceedings of the Congress. — Photos by P. Kumi

The opening day of the Sixth Congress of the PLA was turned into a great celebration. The square in front of the Palace of Culture, on the morning of November 1. Photo by S. Xhillari.





Comrade Enver Hoxha among the delegates of the Sixth Congress of the Party of Labour of Albania.



The pioneers greeting the Sixth Congress of the PLA.

Strides Taken Under the Five-Year Plans

The Balance Sheet

The 6th Congress of the Party of Labour of Albania drew up a balance sheet of the realization of the targets of 4th Five-Year Plan (1966-70). At the Congress it was pointed out that during this period our socialist revolution was further developed in all fields. The distinctive feature of this period was the struggle for the further deepening of the revolution on the ideological and cultural fronts, for the all-round revolutionization of the life of the country and the tempering of the new man. A frontal attack was launched against bourgeois and revisionist ideology and against the blemishes in the minds of men inherited from the old bourgeois feudal regimes, in order to educate them in the revolutionary Marxist-Leninist scientific world outlook as a decisive factor for the successful accomplishment of the tasks of the socialist construction of the country.

The completion within three years of the electric reticulation of our rural areas, the mobilization of the whole people to eliminate the consequences of two major earthquakes, the building of a number of irrigation and land improvement projects, the construction of thousands upon thousands of dwelling houses and apartments with voluntary labour contributed by the people themselves, the building in record time of social-cultural projects in the villages, the fraternal assistance given by the agricultural cooperatives of the plains to those of the mountainous regions and many other mass actions with concentrated forces—these are some of the distinctive features of this period.

Contrary to the wishes and efforts of the enemies of our country, high rates of economic and social development were attained during the past ten years. The following figures are an eloquent expression of this:

Production increase in 1970 as against 1960:

— Social production	2.2 times
— Total industrial production	2.5 times
— Total agricultural production	1.8 times
— Volume of capital investments	2.1 times
— Volume of transport of goods	2 times
— National income	2 times
— Number of workers employed by the State	1.9 times
— Real income per head of population	1.2 times
— Turnover of retail sales	1.8 times
— Turnover of goods in foreign trade	1.8 times
— Number of pupils and students	2.1 times
— Number of cadres of higher and secondary school training	3.3 times

During the past Five-Year Plan, total industrial production increased at an average annual rate of 12.9%. The production of consumption commodities increased at an average annual rate of 9.5%. The targets set for industrial production for the five years taken together were reached in 4 years and 7 months. The production of electric power increased 2.8 times. The production of the chemical industry in 1970 was 7 times that of 1965, that of the engineering industry — 3.2 times, while the production of the building materials industry rose 2.6 times.

In 1970, total agricultural production was 33% higher than in 1965 at an average annual rate of increase of 5.8%.

During the period of the 4th Five-Year Plan agriculture was supplied with 6 times as much chemical fertilizer as during the period of the 3rd Five-Year Plan. 54% of all arable land has now been brought under irrigation.

The 4th Five-Year Plan period was characterized by major investments and construction for the production and social-cultural sectors. The volume of investments made during the 4th Five-Year Plan was nearly equal to all the investments made during the 2nd and 3rd Five-Year Plans taken together. 79% of these investments went to the production sector and 21% to the social-cultural sector.

During 4th Five-Year Plan there were built and put into operation: 22 new mines, a 100,000KW power-plant, an ammonium-nitrate plant, a superphosphate plant, an oil refinery, a soda plant

and an electric lamp plant, a tractor spare-parts plant, and a plant to turn out precision instruments, a glass factory, a plastics plant, two new cement factories, a steel rolling plant, the "Mao Tsetung" Textile Mills, the Rogozhina-Fieri Railway, major land reclamation and irrigation works throughout the country, and many other projects for industrial, agricultural, educational, health and other purposes.

Some of the measures taken during this five-year period in order to increase the consumption fund, along with increased participation in work and increased social production, have been: the raising of lower wages and reduction of high salaries, the abolition of all direct taxes on the population, the lowering of retail prices of mass consumption goods, and other steps beneficial to the cooperative peasantry.

Apart from investments, state expenditure for education, culture, the health services, family benefits for mothers with many children, social insurance, pensions and social welfare and various other services, was about 1.4 billion leks above that of the 3rd Five-Year Plan. Important measures were taken to improve the health services which, as everybody knows, are free of charge to the whole population. In 1970, the number of hospital beds increased 2.3 times above that of 1965. Whereas in 1965 was an average of one doctor for every 1,870 inhabitants, in 1970 we had one doctor for every 1,180. An important feature of 4th Five-Year Plan in this field was the extension of the network of health institutions, especially in the rural areas and the improvement of the service in them.

During the years of the 4th Five-Year Plan, about 73,000 homes were built of which, about 29,000 were city apartments and 44,000 village houses. Today the overwhelming majority of our villages are linked with motor highways. New water supply systems were built for the cities and more than 400 were built for the villages. In the existing 640 agricultural co-operatives, there are, today, over 10,000 social-cultural institutions and 5,700 different workshops, tradesmen's and service units, which meet the needs of the cooperative peasants.

In 1965, expenditure for social-cultural purposes took 23.3 per cent of the total state budget or an average of 411 leks per head of population, while in 1971 it comprises 25.8% of the state budget or 657 leks per head of population. This means that in 1971, each family gains indirectly from state expenditure for social-cultural purposes an average of over 13,360 leks. In addition in 1971 the state expenditure for municipal services in towns covers an average of 429 leks per head of population. In the towns, the state covers 68% of the expenses incurred for the maintenance of each child in the creches and 66% of the expenditure for each child in the kindergartens. The state also spends an average of over 8,500 leks a year for each bed in the hospitals or maternity homes throughout the country, while it spends an average of 816 leks for each patient hospitalized in Tirana.

During the 1970-71 school year, the number of pupils and students in all the categories of schools reached 661,000. A special increase was recorded in part-time schools. In 1970, the number of workers and cooperative members attending school was about 114,000, or 3 times as many as in 1965. During the 4th Five-Year Plan 6,700 cadres of higher education and over 22,000 cadres of secondary education were trained. The total number of cadres of higher training in 1970 was more than 15,000 and that of the cadres of medium training was about 38,000.

Under the vocational secondary school system, the state spends an average of 3,400 leks on tuition for each student without a bursary and 11,700 for each student with a state bursary for tuition and maintenance for the whole time he or she attends secondary school; whereas for the higher institutes of learning the state spends over 13,500 leks for tuition for each student without a bursary for the four years, and over 24,300 leks for each student enjoying a state bursary or over 6,000 leks a year, an average of 500 leks a month.

THE PROSPECTS

The 6th Congress of the Party of Labour of Albania approved the directives for the 5th Five-Year Plan (1971-75). According to these directives by 1975 social production will be 54 to 58 per cent higher than in 1970. About 70% of the increase of the social production of the country is to be achieved from the increase of the productivity of labour.

The fundamental task of our industry during the 5th five-year period is the raising of industrial production to a new qualitative level its development in depth, the improvement of the structure of its branches, the extension of its power and raw materials base, and the more rational utilization of the resources of the country.

The 5th Five-Year-Plan will be that of the construction of important projects of heavy industry which will lead the socialist industrialization of the country to a higher and more advanced stage.

As compared with 1970, total industrial production in 1975 will be about 4 times greater. Its average annual growth rate will be about 10.3% as against the average of 9.8% during the ten year period from 1960 to 1970.

Production in 1975 will be: crude oil 2,700,000 tons, coal 1,250,000 tons, chromium ore—900,000 tons, copper ore—600,000 tons, blister copper—over 9,000 tons, ferro-nickel ore—650,000 tons, chemical fertilizers—330,000 tons, electric power—over 2,000,000 KWH., cement—1,000,000 tons, bricks and tiles—370 million pieces, fabrics and textiles—64,000,000 linear meters, shoes—nearly 5,000,000 pairs, and so on.

The black metallurgy industry will be inaugurated during the 5th Five-Year Plan. The first phase of the black metallurgy combine in Elbasan will be put into operation in 1975. This will play a decisive role in further developing the productive forces of the country, in strengthening the engineering industry, and in laying the basis for setting up the machine manufacturing industry. The combine will turn out a wide range of rolled steel, profile iron, different tubes, sheet metal construction steel, instrument steel, anti-corrosive and rustless steel, and so on.

The 5th Five-Year Plan will be that of a general drive on a wide front for the speedy all-round development of agriculture. Total agricultural production in 1975, will be 65 to 69% higher than in 1970, with an average annual increase of 10.8%. The production of field crops will increase by 70 to 74 per cent, that of animal products by 60 to 64 percent, and that of fruit growing, 73 to 77 per cent.

During this five-year period it is envisaged to plant more than 6,000,000 fruit trees, 2,400,000 olive trees, 600,000 citrus trees and about 5,000 hectares of vineyards.

In 1975, it is envisaged that 170 to 175 kg. active substances of artificial fertilizers will be used per hectare as against about 84 kg. per hectare used in 1970.

Investments during the 5th Five-Year Plan will be about 31 per cent higher than all the investments of the 15 years of the 1-st, 2-nd and 3-rd Five-Year Plans taken together.

In 1975, national income is envisaged to be 55 to 60 higher than in 1970, increasing at an average annual rate of 9.5 per cent, while the average annual increase of population during this period is expected to be 2.7 per cent.

On the basis of the further development of our economy and a correct distribution of the national income, the real income per head of population in 1975 will be 14 to 17 per cent higher than in 1970, while the turnover of goods in retail sales will increase by 36 to 39%.

In 1975, the number of health institutions will be 70 to 72 per cent higher than in 1970. In the rural centers alone we will have 5,900 beds in hospitals, health centers, and maternity homes and wards, or 3.5 times as many as in 1970.

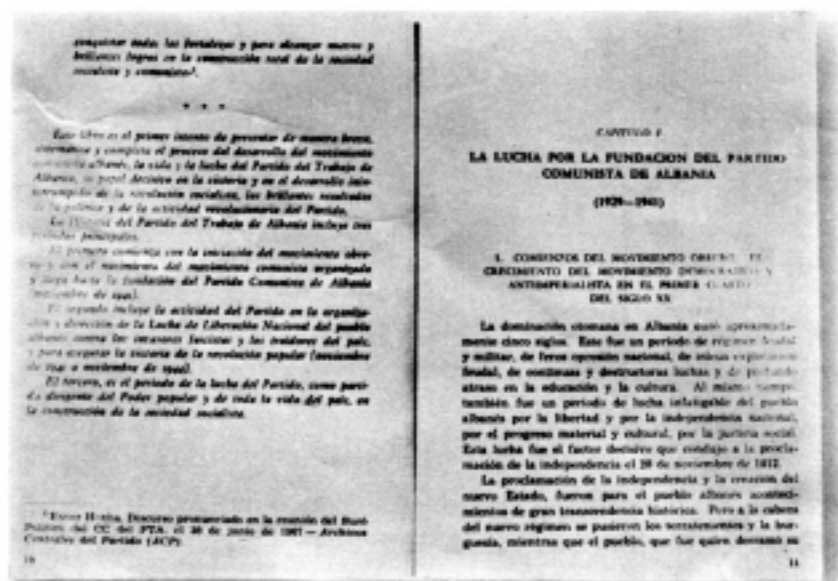
The number of medical cadres of university training will be 58% higher than in 1970. By 1975 it is expected to have one doctor for every 850 inhabitants.

About 40,000 residential apartments will be built by the state and by voluntary work. At the same time, the cooperative peasants aided by the state are expected to build about 40,000 new houses. New water supply systems will be built and the existing ones will be reconstructed and extended in 17 towns, industrial, agricultural and other centers. At the end of the 5th Five-Year Plan in the main cities the use of liquidized gas as domestic fuel will commence.

In 1975, the number of school pupils and students is expected to rise to about 780,000 or 18% higher than in 1970.

The number of children in pre-school education will be doubled. All children from six years of age will be enrolled in 8-grade schools. The number of students attending secondary schools in 1975 is envisaged to be 77% higher than in 1970. The number of children from rural areas attending secondary schools will increase by 110%. Part-time secondary school attendance also will undergo great development.

In addition to the new branches which will be opened, other higher institutes of learning will be added to the existing ones. The number of students who will attend the higher institutes of learning in 1975 will be about 16,000 or 48% higher than in 1970. During the 5th Five-Year Plan it is envisaged to train about 20,000 cadres in full-time and part-time higher institutes of learning, or about three times as many as during the 4th Five-Year Plan.



"History of the Party of Labour of Albania" In Foreign Languages

On the eve of the Sixth Congress of the Party of Labour of Albania, the "Naim Frashëri" Publishing House put into circulation the volume "History of the Party of Labour of Albania" translated into: English, French, Russian, German, Italian and Spanish. The book has 724 pages.

This book is sold by: "Drejtoria Qëndrore e Përhapjes dhe Propagandimit te Librit". Tirana, Albania and costs 2 U.S. dollars or 1.90 rubles.



The local museum of the National Liberation War in Durrës.



View of the lower part of the citadel of Durrës.



View of the Port Street in Durrës.



The Port of Durrës.

Photos by N. Kodheli.

ONE FOR ALL AND ALL FOR ONE

Ibrahim Çavolli



Some of the apartment blocks built by voluntary labour in Tirana.
Photos by S. Xhillari.



I am from Tirana. I remember the stagnation and black monotony of my city in those years when the most interesting thing was the cinema. I remember the city too in the fiery years of the war with mighty demonstrations, and gun shots echoing in the streets. I see my city now renewed and beautiful. The Tirana of the barricades, burnt and blackened by the war, breathed freely on November 17, 1944. Poor and hungry, but at last master of its own fate it set off on its great march to socialism.

Anyone can easily see the signs of the successes of these recent decades in my city. In this respect, Tirana is like an open natural museum where each plot of land, each house, each street is an important exhibit and conceals a story. In the poor little low houses, in the glimmer of oil lamps, the outlines of the present were drafted, whereas the future is being shaped in the new houses full of light.

At one time there was a small wooden house next to where I live. Now there is a marble plaque there with an inscription saying that this had been a former base of the National Liberation War. The underground comrades came there secretly as the poet puts it "they came bearing on their backs the sufferings of the people". Comrade Enver Hoxha, Comrade Gogo Nushi and





other . . . once lived in that hut while now, there is a commemorative plaque. Facing it, stands a block of new houses and near by two houses are being built by voluntary labour. There are many things that could be told about my city. It could be said, for instance, that today, the Palace of Culture alone, uses as much electricity as the whole of Tirana consumed in 1945. Or that one of today's industrial enterprises, the "Stalin" Textile Combine, has as many engineers as the whole of Albania had in 1938. But I want to speak only about the houses being built with voluntary labour.

In comparison with the plants, factories, combines and the houses built by the state, the economic value of these buildings is relatively small, but, at the same time, they have a very great significance and a colossal political and ideological value. They speak of the great force of the militant slogan launched by the Party "One for all and all for one". They constitute an out and out socialist phenomenon, characteristic of people who put the general interests above narrow personal interests.

Tirana has grown enormously these years. Now, the number of workers alone is twice that of the total number of residents in 1938. The number of houses has greatly increased too. Thousands and thousands of flats have been built in Tirana. However housing is still a problem. That is why the Party put out the call to speed up the solution of the housing problem in a revolutionary way, by voluntary labour. In the Dibra, Elbasan and other districts the result were very good. Their example is being followed by the whole of Albania. And Tirana, too, of course. On October 31, of this year, the building of 2,011 flats by voluntary labour was completed. Last year 1,600 flats were built in this way.

All the materials and transport for these houses are provided by the state, while the main work is carried by people from the most varied categories of job. Here the artists from the People's Theatre, are working, somewhere else the textile workers, or you may see the Minister of Finance, or the Minister of Health mixing mortar, the well-known opera singer, Mentor Xhemali, or the ballerina and deputy to the People's Assembly, Zoica Haxho.

But let us stick to what the residents of Nr. 16 block of my suburb are building together with the residents of Nr. 20 block, we have already handed over 4 four-storied buildings. They are beautiful architecturally. Naturally, much of the work on them was quite difficult and the engineers of the Executive Committee of the People's Council did not want to entrust us with such a job. We persisted and not in vain: during our voluntary labour for building houses 24 people among us learned the skill of brick-laying and plastering. There are electricians, office workers, military men, pensioners among them. Let me tell you about Hasan Tahiri, an office worker, he has become a very good brick-layer. The residents have elected him Chairman of the job headquarters, a trust which he is thoroughly justifying. In three years he has done 3,000 hours of voluntary labour. And what is more, he is not in need of housing, himself, having had a fine flat for many years. But his neighbours are still hard pressed. Tahir reasons: "The others worked, and that is why I have a home now. Now I must work so that others may have homes". This reminds me of an old story: Grandfather was planting a pear tree in his garden. People asked him: grandfather, since you are over 90, do you hope to see the fruit from this tree? The wise old man smiled and replied: "Others planted for me to eat, now it is my turn to plant so that others may eat". This clearly expresses the unity of interests within the framework of one family, whereas in the conditions of the socialist order, this unity and harmony of interests extends beyond the walls of the family home, to the city block, suburb, city and even to the whole of Albania. That is why, grey headed old pensioners, bearing the scores of wartime wounds join us in our voluntary labour. We have among us old partisans who clashed heroically with the enemy and who now continue to work as outstanding social militants. All Tirana is humming with the voluntary work to build houses.

2,000 or 50 flats per year is no joke. In five years that will mean 10,000 flats in which 10,000 families will be housed. If we take 4 people as the average size of a family (and this is normal here) then in 5 years 40,000 residents will be housed, a few more than the total population of Tirana in 1938.

This is a fragment from the life of my reborn city.



Our Television

Alfons Gurashi



The Albanian television building constructed in recent months.

Nowadays, together with the radios, books, and papers, in our homes, or in the clubs at our enterprises and on the agricultural co-operatives. T.V. sets are rapidly becoming part of the normal equipment. Our TV viewers are able now to see for themselves on the screen the great progress that has been achieved in every corner of our country, and to follow artistic, cultural, and sporting events as they occur.

T.V. is becoming a real school for the education of the viewers. This is the aim of the programs which are directed at the most varied categories of the people — at the workers, farmers, school pupils, women and youth.

With the building of the new TV centre, which meets all the requirements for the transmission of every type of program, regular daily TV broadcasts became possible. Commencing from 1-st November, 1971, the new centre is transmitting four hours per day.

The preparation of political-economic and cultural-artistic programs, giving the news and commentaries, showing documentary and feature films, the shooting of newsreels by our correspondents in the various districts and the processing of them, all comes within the range of our work to construct our TV programs, and we have all the necessary facilities.

Besides the programs which we record on 16 mm. film in the studios of the TV centre, now we are able to transmit programs direct from the scene of some event, or to record them on special equipment for transmission at some other time. In the environment of the new TV centre we have everything necessary to record and transmit both picture and sound. The principal sections of the new centre are the studios, the technicians' rooms, the technical assistance department, the recording theatres, the 16 mm. film department, and the offices for the editors and other services of the centre. The equipment throughout is the most modern. One of the studios is big enough to accommodate fifty to sixty performers at the same time and has four separate stages. The studios are absolutely soundproof and have perfect acoustics. The automatic lighting system gives almost endless possibilities for varying light effects.

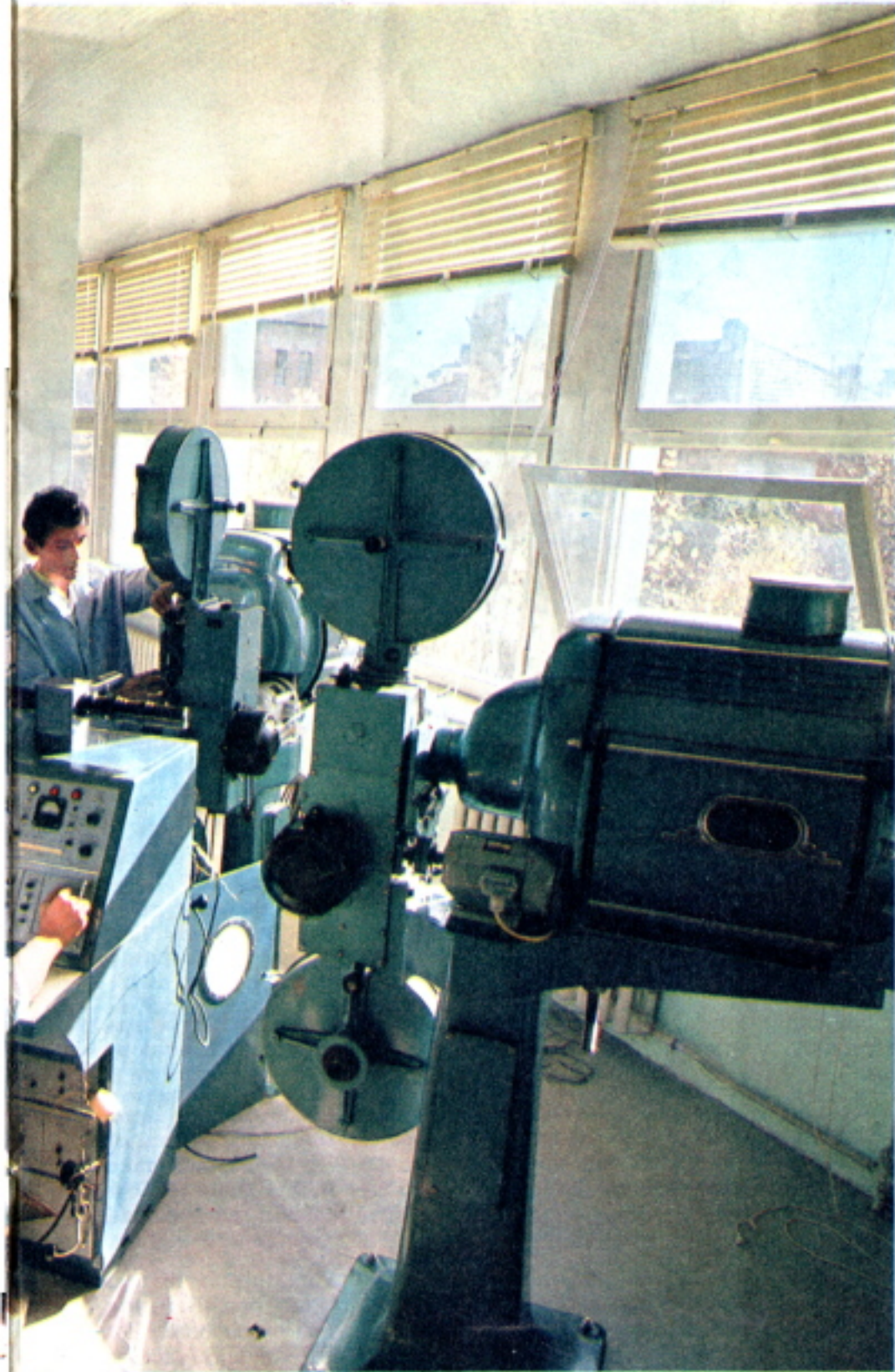
Each studio is equipped with three TV cameras which work simultaneously from different angles and distances, thus giving the producer the possibility of choosing the most effective picture for transmission to the viewers.

The transmitter, built on the top of Dajti Mountain, is linked with a network of translator stations being set up at various places to give a complete TV coverage for the whole territory of the Republic.

In this phase of the commencement of the work of our new TV centre our working collective is faced with important tasks. The production sector is coping with a colossal job in preparing the regular daily programs covering a very wide range of problems with a high artistic level.

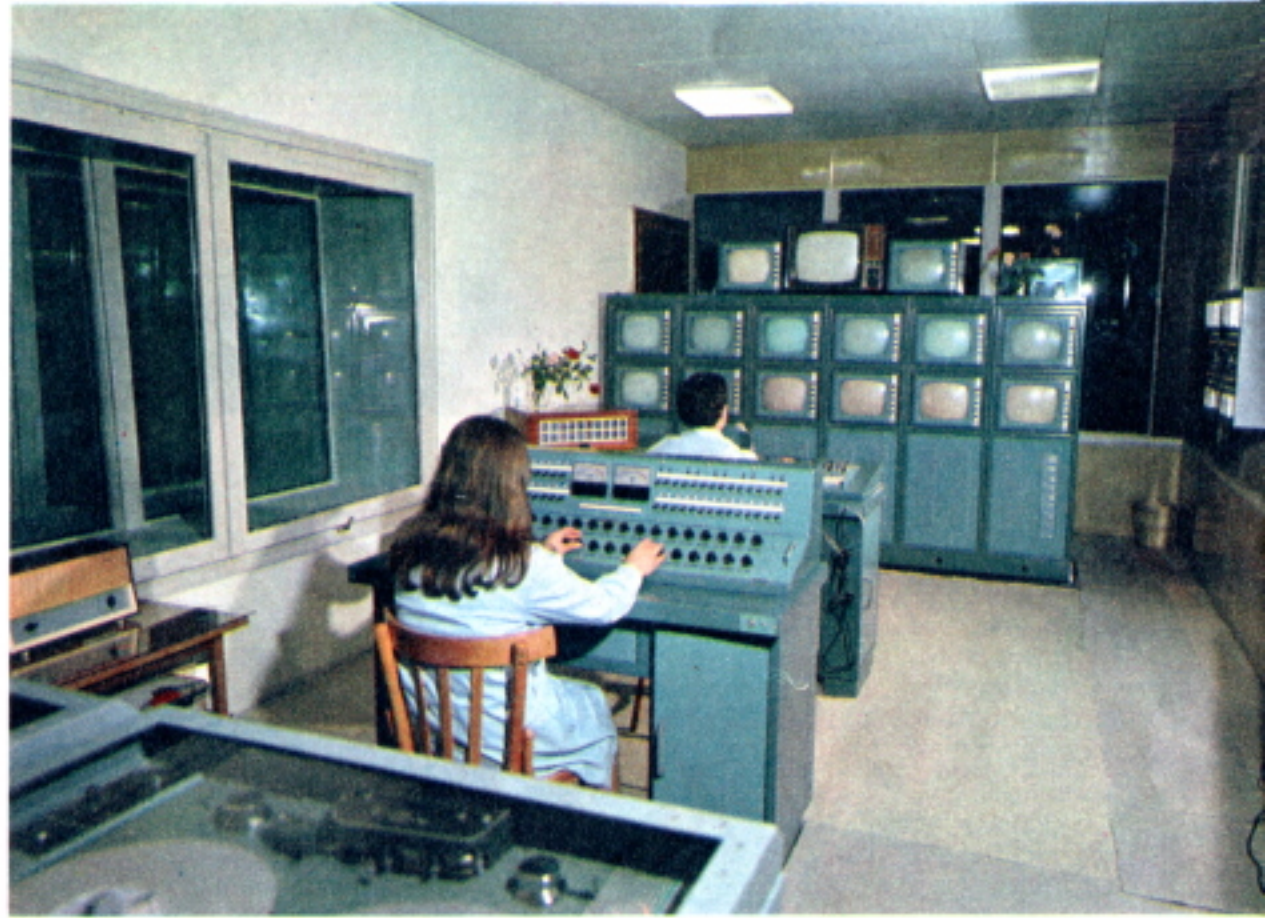
And the workers of the technical sector are no less concerned to really master the modern electrical equipment which they handle. Thus we are all hard at work to build a broad TV network covering the entire country, which will transmit programs healthy in their ideological content and of a high artistic level.





In the studios of the television center.

Photos by S. Xhillari



T. V. sets are assembled in the Electro-Mechanical Plant at Durrës.

Photo by N. Kodheli



ALBANIA IN 1971

In one of the newest parks of the capital, amidst the evergreen of grass and trees, stands the Palace of the Technical Progress. The Exhibition "Albania in 1971" has been opened in the big halls of this Palace.

The exhibition is a concentrated presentation of the great progress our country has made in the fields of economic and cultural development.

As soon as you pass through the main entrance, you feel the need to pause a moment. The many lights, photos, diagrams, items of machinery and apparatus, all the exhibits in the big showcases make such an impression that no one could fail to feel in his heart a glow of admiration for all the workers, architects and artists who helped in building this exhibition. It is truly a work of majesty and dignity.

Pictures and diagrams of the entrance of the exhibition remind the visitor that all the historic victories achieved by our people during these 30 years: the liberation of the fatherland, the establishment of the people's state-power, the construction of the new socialist society, are closely linked with the Party of Labour and its far-sighted leadership.

"The maximum oil for the fatherland" — this is the motto of the oil workers. We read this in the first display cases which present the development of our new economy. Here are samples of the crude oil drawn from the depths of the earth and its by-products. Here are means of production, all types of apparatus with one terse inscription: Made by the workers, technicians and engineers of this or that enterprise or institution. In 1970 oil production was 14 times greater than in 1938. There are diagrams, figures and short inscriptions, but behind them, lies a whole epic, a great revolution. The struggle for oil, immediately following the liberation, meant the struggle for life, for the development of the country.





It is the same story with the struggle of our geologists. In the mining industry display, the visitor sees how rich and generous is our land in the hands of the revolutionary workers. From below its surface we extract coal, chrome, copper, iron-nickel, magnetite, bauxite, bitumen, pyrite, asbestos, volcanic glass, phosphorites, marble rock salt . . .

In 1970 the production of blister copper had increased 121 fold compared with 1938, while in 1975 it will reach 198 times the 1938 figure.

Everywhere you see figures and data which show the development of our industry in its various branches; engineering, construction, electrical, chemical, light industry, the food industry, arts and crafts and different aspects of the technical-scientific revolution, up to the use of the atom for peaceful purposes.

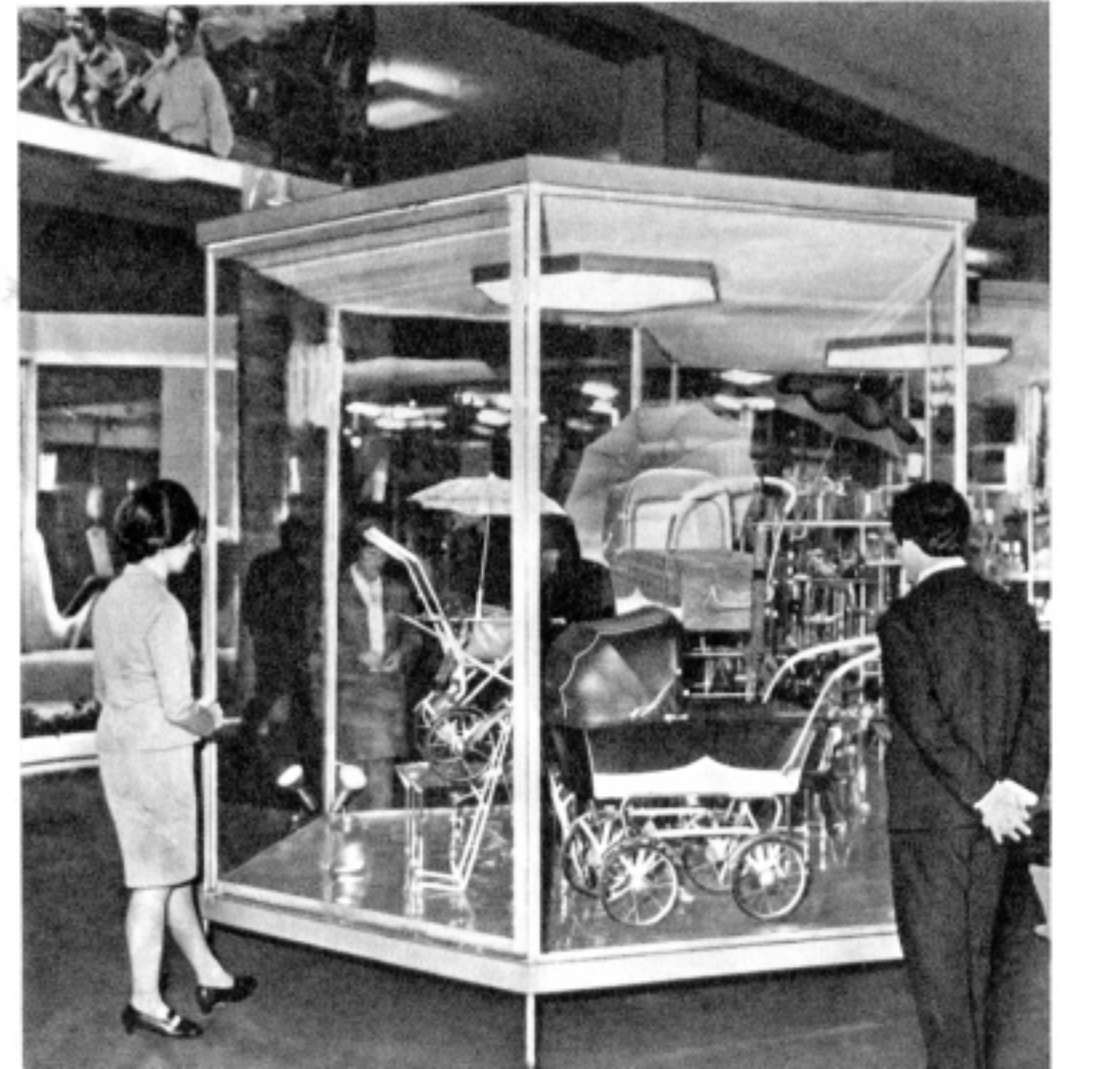
From even the most superficial glance at the pavilions, the visitor cannot fail to be impressed by the care with which our Party and the people's power have organized the harmonious development of all branches of industry, based entirely on the conditions of our country on the demands of the time, for the complete construction of our socialist society. Already we have a sound structure in our industry, which will become even stronger during the Fifth Five-Year Plan.

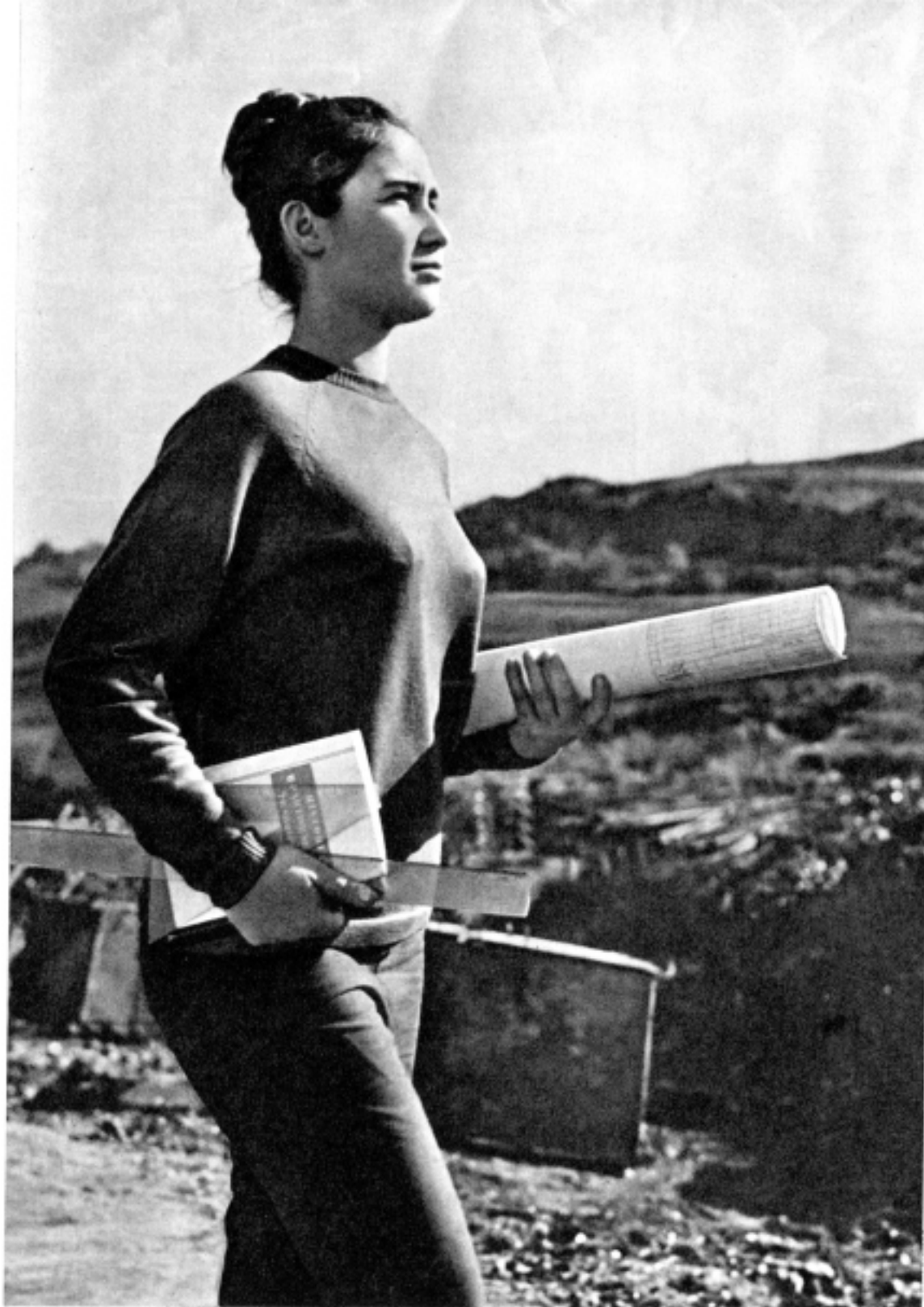
But, if it is industry that leads the economic development of the country it is socialist agriculture that is the basis of this development. Agriculture has become the concern of the entire people, compared with 1938, agricultural production has increased 3.1 fold, the arable land area has been doubled, the area under irrigation is more than 10 times greater, the number of tractors (in 15 HP units) has increased from 30 to 11,000. The characteristic feature of our agriculture, today, after having embarked completely on the socialist road, is its intensive development. The visitor can observe this feature of our agricultural

economy in the exhibition. He will see how the efforts of the agricultural workers in the fields, in reclamation work, in building reservoirs and irrigation canals, in ensuring organic fertilizers by developing livestock, and in taking chemical fertilizers from industry up to the efforts of our scientists to create hybrid seeds of high productivity, or in their pedological and agrochemical studies, are harmonized towards this orientation.

The development of culture, science, advanced technique, occupy an important place in the exhibition. The rapid economic development necessarily presupposes the development of culture and science. They condition each other. That's why there are such all-round efforts to harmonize their progress. In the exhibition this is obvious to the visitor from the various publications up to the most complex pieces of apparatus made by our scientists and technicians or the studies carried out in the modern laboratories of the scientific institutions.

A group of girls and happily voice their admiration as they gaze at the beautiful textile and knit wear products, two workers are enthusiastic about the instruments made by the Precision Instruments Plant at Korça, a young engineer attentively studies the town planning design for the City of Vlora. A common feeling pervades them all: joy and pride in what our socialist fatherland produces today. But at these moments it never crosses their minds that they themselves, the visitors are the most precious exhibit of all — the new man with the new world outlook, with his joy, optimism and faith in the future. Here you can see, workers, women, school children, veterans of the National Liberation War, cooperativists who have come on an excursion to the capital to visit this exhibition. All of them express their admiration for the great deeds of socialism in Albania in the centre of which is man himself.





From the class room to physical labour.
Photo by P. Cici



The overwhelming majority of the workers of our plants are young. In the Nitrate Fertilizer Plant of Fieri, too.
Photo by Xh. Beluli

Two weeks had elapsed from the foundation of the Albanian Communist Party when, thanks to its concern and that of its leader Comrade Enver Hoxha, the organization of the Albanian Communist Youth came to being. This happened on November 23, 1941. And now, 30 years later, the Albanian people feel awfully happy to take part in the joyful fete of our youth.

Those were stormy years when the organization of our youth was founded. The Albanian Communist Party had launched its war cry for the National Liberation War and general armed uprising against the fascist invaders and the traitors to the country. Our youth lived through these events not as spectators but as active participants. They could be a very decisive force in the greatest political and military struggle that the age-long history of Albania has ever recorded. All the political forces in the Albanian arena were cognizant of the strength and role of our youth, that's why they strove hard to win them over to their side. The fascist occupationists urged them to join the "new order" they were setting up. The Quizzing organizations of the National Front and Legality offered their variants which were replicas of the fascist version. The Communist Party pre-

OUR YO

mounted this contradiction.

Immediately following liberation Comrade Enver Hoxha said "If, during the struggle for liberation the Party trusted our youth a hundred times with this noble task which they discharged with honour, now, at the stage of socialist construction, it trusted and again should trust our youth a thousand times with this new task".

On the front of struggle, work and efforts exerted in Albania for the consolidation of the dictatorship of the proletariat, for the first democratic and socialist reforms, on that of the reconstruction of the country devastated by the invaders and of the establishment of the new socialist economy, on that of opening up new highways and building the first railroads in Albania, on that of draining lagoons and swamps, on that of the industrialization of the country and the socialist transformation of the Albanian countryside — on all these fronts of the new stage of socialist revolution in Albania, our youth stood on the forefront, they shed their sweat and, when the need arose, they shed their blood in defense of the country, they strained all their mental and physical energies. On the front of the ideological and cultural revolution, on that of wiping out illiteracy and creating

sented its program to our youth. This program was fraught with risks, sacrifices and privations. The Party told our youth bluntly that freedom could be won only through the barrel of the gun. But there could be no other course so straightforward, so dignified and so certain for the liberation of the homeland and the creation of a democratic and people's Albania.

The Communist Party represented the revolution in Albania. It fought fascism in the name of the freedom of the people and of the homeland. The revolution was to the advantage of our youth. Our youth stood in need of freedom. That is why they lined up in steel-like unity of will and heart with the Party. This was an equally steel-like unity of ideals. Eversince the first day of the founding of their organization, history had dictated to the Albanian youth the imperative task of fighting like a communist and anti-fascist youth for the sake of the noblest ideal of our epoch—the ideal which the Albanian Communists embodied.

The Albanian Communist Party itself was made up of our youth. They were proletarians, peasants and students. But they were young. The founder and leader of the Party, Comrade Enver Hoxha, was then 33 years old. In the partisan detachments which numbered 70,000

fighters the average age was 18 to 19 years. It was precisely the impulse of youth, their dynamism, their irreconcilability with all kinds of oppression, their anti-fascist spirit, optimism and spirit of sacrifice that worked wonders during the National Liberation War. The Albanian proletariat, the Albanian youth, the Albanian people guided by the Party turned heroism into a massive phenomenon. Our youth displayed courage, initiative and determination in an unequal fight. Through actions in towns, under the critical conditions of clandestinity, through their close ranks in partisan detachments, through the force of their word and rifle, the Albanian youth gained great authority and personality by asserting themselves as a decisive force in the Albanian society of the years of fascist occupation.

For our youth the day of liberation — November 29, 1944 — was not an event to which they were invited to take part as guests to a wedding party. They had been one of the architects of the victory on the fascist enemy and traitors to the country achieved under the leadership of the Party. They shed their blood for and contributed their wisdom, the force of their organization and direction, their political sense of duty to this victory, to this freedom. This

was the first great revolutionary school for the Albanian youth. And they graduated from it with honour.

All long the period of the National Liberation War and the people's revolution, the bourgeois and feudal chieftains, the bankrupt politicians and unprogressive intellectuals, the pseudo-patriotic and other representatives of the old world kept saying; "how can a war be waged and freedom be gained by youngsters who have neither the schooling, and wisdom nor the experience in life of the established politicians?" After liberation they shrugged their shoulders and asked: "Who has ever seen a young man 24 or 25 years of age be appointed to the post of a bank director or become a Minister of State?"

Under every regime made up of antagonistic classes, the youth are looked down upon. The ruling exploiting classes maintain an inevitable attitude of distrust towards the youth, because the youth represent the future and they want this future to be better, without reactionaries and exploiters. That is why they fight. That is why they line up always on the barricade opposed to the forces of obscurantism, reaction and counter-revolution of society.

Our people's state power, socialism sur-

UNGER GENERATION

Sofokli Afezulli

the new socialist school, on that of creating the new revolutionary culture and art, on that of the political and social life of the country, our youth showed that they abode loyally by their revolutionary traditions, their communist ideals and their bright future. By these gestures, they deserved the full confidence our Party and people had laid on them.

During these recent years, a frontal attack was launched against all the stains left over by the old society, against all concepts remnants and manifestations of feudal, patriarchal and religious ideology, against all the influences and pressures of the bourgeois and revisionist ideology. The battle was waged for the complete triumph of the Marxist-Leninist ideology of our Party, for the further emancipation of women, for the establishment of moral standards and new socialist habits. Our youth showed to be a living, dynamic, active and decisive force in this battle. They are fully aware of their responsibility, their obligation and role they play in our socialist society. This role and this statement but a living reality since in present-day Albania our youth make up 45% of the number of our working class. Over 60% of our highly trained cadres are under 35 years of age. 34% of all those elected to the government

posts of all levels are young men and young women not exceeding 26 years of age. Thus, our youth bear the heavy burden of running the State, the economy and culture.

Our schools, families, social environment, our films and TV programs, arts and letters — everything create a sound atmosphere for our youth to be brought up and educated morally irreproachable, of a sound Marxist-Leninist proletarian physiognomy, bearing, fervour and tastes, of a courageous, creative and operative communist spirit. Alien to the Albanian youth are all those evils which the capitalist and bourgeois regimes cause to youth by plunging them into a meaningless and corrupt life, into a deep moral degeneration and horrid spiritual curtailment. For the Albanian youth there exist no such acute problems with which the youth of the capitalist countries are faced finding it hard to receive education, employment and real decent living conditions. When we speak of about 700,000 people who attend school out of two million inhabitants, it is easy to realize what advantages the socialist order provides for the youth and what a beautiful life the Albanian youth lead and what bright prospects are opened to them.

The historical resultant of the Party's 30-

year educational work with youth is its unshakable confidence in them. To trust youth means to have carried out well the historical task of placing the torch of revolution in secure hands, to have confidence in the future of the country. The quintessence of this confidence was expressed by the Central Committee of the Party of Labour of Albania in its heartfelt greetings addressed to the youth on the occasion of the 30th anniversary of the founding of their organization in which, among others, it stressed: "Our Party is convinced that in the future, too, the younger generation will emerge in the field of class battles as courageous initiators and unconquerable fighters, as a revolutionizing, driving and fighting force in the field of ideological and cultural social and economic transformations defying all obstacles and difficulties, opposing all backward remnants and influences of bourgeois and revisionist ideology".

The Albanian youth embark on the fourth decade of the founding of their militant organization, proud for the course they have pursued and with firm confidence in their Party and people, in the ideals of new Albania and in themselves. Under the Party they scored only victories all long this course of thirty-years. Under the Party they forge ahead towards communism.

The Problem of the Origin of the Albanian Language

Prof. Eqrem Çabej

In the history of linguistics the problem is often raised as to the origin and affiliation of a given language, the offshoot of which extinct language it is. Thus, for instance, it is known that Italian is the regular historical continuation or, as is often called, the offshoot of Latin in Italy, modern Greek that of the old Greek, modern Iranian that of the old Iranian and so on. The problem of the origin of the Albanian language is raised in principle in the same way.

This problem in itself is one and the same but, at the same time, it is viewed from two angles, from the geographical and the linguistic angles. On one hand we want to know what is the territory in which this language is formed and, on the other, in which old language lies its origin, from which idiom can it have evolved in the course of time. Historically, these two matters are closely linked with each other, therefore, they should be viewed together.

There are no data to prove that the Albanians have migrated to the Balkan Peninsula at any given historical period. They are, therefore, the heroes of the ethnographic situation of antiquity in this part of southern Europe and, together with the Greeks, are the oldest people of this region. Thus, the question of the origin of these people and the language they speak cannot be raised otherwise than in connection with this old ethnographic situation.

As we all know, the Balkan Peninsula at that time as well as today, was inhabited by a number of people speaking different languages. For lack of historical and linguistic documents, there are no accurate data on these peoples, these languages and the boundaries within which they spread. From what old Greek and Roman authors have written, we know that the western regions of the Peninsula were inhabited by the Illyrians, the eastern by the Thracians, the central by the Macedonians, the southern by the Hellenes, the northeastern by the Iranian tribes and the northwestern by the Keltic and Keltly-Illyrian tribes. In the course of centuries, these peoples, had repeated contacts with the Greek and Roman world and these contacts contributed with time to their linguistic assimilation. Thus, the Macedonians were early hellenized; and most of the Kelts, Illyrians, Thracians and their various groups like the Daccians, Goths, Dardans, Dalmatians and others were Romanized especially during the long domination by the Roman Empire. But Romanization in the ancient Balkan Peninsula was not complete. The native languages were preserved mainly in certain mountain regions and these languages survived even after the inroads of various peoples who settled in these regions later. A living proof of this long process of assimilation on one side and the ethnic and linguistic resistance on the other is precisely the present Albanian language.

The problem of the origin of the Albanian people and of the Albanian language is a complex one belonging as much to history as to linguistics, therefore, treating it only by linguistic means would be a one sided process; an inquiry into it should be accompanied by a comparison with the results of other disciplines like those of ethnography anthropology and prehistoric archaeology.

According to historical documents we notice above all that in the territory where the Albanian people live today and in which they have been known by this name as far back as the Middle Ages, there lived people whom ancient history referred to as belonging to the ethnic group of Illyrians. It is not coincidental that one of these peo-

ples the Albanoites, whom the Greek astronomer Ptoleme of Alexandria in Egypt mentions in the II-nd century of our era as living in the hinterland of Durrës, is called by that name which later became the national name of the Albanian people and of their country. This geographical-historical situation, when viewed together with the above mentioned fact that history records no later immigration of this people to their present place of habitation, lead to the conclusion that despite the ethnic changes that have taken place in the Balkan Peninsula during the ancient and early medieval periods the present ethnographic-linguistic situation in this western part of the Peninsula is a continuation of that of antiquity.

This conclusion reached through a logical argumentation, assumes a more concrete form when the historical data are viewed in connection with the linguistic evidences. Here we notice that among certain towns, mountains and rivers known by their ancient names, the development of these names from their ancient to the present forms has taken place in accordance with the laws of phonetic evolution through which the Albanian language has passed in the course of its history. Such pairs of names like Scardus-Shar, Scodra-Shkodër, Isamnus-Ishm, Dyrrachium-Durrës, Scampinus-Shkumbinî, Aulon-Vlone, Thyamis-Çam testify to a linguistic continuity compatible with the historical phonetic rules of the Albanian language. Historically, this confirms the fact that the Albanian people are autochthonous in the regions they occupy today at least from the Greco-Roman epoch onward.

The problem of origin would find a clearer solution by comparing the Albanian language with the old non-Greek languages of the Balkan Peninsula in order to see with which of those idioms the Albanian language is more closely related, with which it has more specific affiliations. In this respect, however, there exist almost unsurmountable barriers. With a few exceptions, from those languages we have no written documents and whatever inscriptions there may be are in general undecipherable so far except by their context. Thus, any knowledge of those languages is, of necessity, insufficient. However, these circumstances have not discouraged scientific research work. From an analysis of the bits of the Illyrian language that have survived and from a comparison of them with the elements of the Albanian language, through the ceaseless work of a number of generations, historical linguistics has succeeded in detecting certain analogical features between that dead language and this living language of the Balkan Peninsula. There are certain features of the Albanian language which have an affinity with the Thracian language and still others that have an affinity with both of these ancient languages. Since Illyrian-Albanian relations prevail over the Thracian-Albanian relation, we can come to the conclusion that the old Illyrian dialects lie at the base of the Albanian language but that in its formation there has been a Thracian component. This result attained through a linguistic analysis supports the historical data mentioned above, mainly the autochthonous character of the Albanian people and with their continuity and the continuity of their language in their present place of inhabitation. Especially, of the Albanian language it turns out that the territory of its formation referred to above is the region where it continues to be spoken to this day.

Living Colours

Andon Kuqali

The feelings, emotions and thoughts of the working man, the master of the country, the new man of socialist Albania is the content of this year's National Exhibition of Figurative Arts. The paintings, sculptures, drawings, and designs exhibited, aim at expressing this content through an art characterized by the truth, the reality of life.

Since the 1971 National Exhibition of Figurative Arts was to be opened before the celebration of the 30th anniversary of the founding of our Party and on the eve of its 6th Congress, the artists chose themes for their works from the history of the Party and the Albanian people during these 30 years, as well as from our revolutionary traditions, themes form the struggle and work to build our new socialist society. As a matter of fact, today even the most modest landscape or still life embodies this new content, because it exists in the very life of present-day Albania.

What strikes the eye in this Exhibition is that the paintings, sculptures and drawings have more light, more vigorous colours, more varied expressions of artistic individuality than those of the previous national exhibitions. This is important because national exhibitions in Albania are a sort of summing up of the best creative activity of our artists during two or three years, thus they show the course of development of our art at a given stage.

But those colours and variegations of form remain within a realist imagery. Turning away from superficial manifestative compositions, our artists have tried to enter deep into the life of the people to portray it more truthfully, with greater conviction and artistry. The figures of workers and peasants, of partisans or of outstanding people are true to life, simple and this in no way hinders them from being full of virtue, human and heroic at the same time. Even the industrial landscape is presented in its intimate aspect as an integral part of the life of the working man with the richness of original forms and characteristic realistic colours.

Alongside the tableaux in grand proportions which portray notable events from the history of the Party and Albania, or outstanding figures of communists and revolutionaries, the landscape "The Dawn of November 1941" by the gifted painter Sali Shijaku is no less significant and profound. In reality, this is a composition in small proportions in which the great idea that the Party emerged from the bosom of the common people is expressed. It depicts a poor quarter of Tirana as it was, in the midst of which stands the house where the Communist Party of Albania was founded: an ordinary house like the others, except that from the two windows of the ground floor flows a cheerful light which spreads far and wide driving away the gloomy night of the occupation and reaction.

Dancing is the motif of a number of works of this exhibition. "The celebration of liberation" by N. Lukaçl, is a composition in sculpture developed with rounded figures, powerful like the beats of a drum and representing a typical folk dance. "Albanian Dances", by the veteran and very original painter, A. Buza, is the tableau of a circular dance in which the lively silhouettes of men and women from all the districts of the countryside with all their warmth and colour move freely, expressing the happy unity of all our people.

A soft breeze stirs the fragrance of the fresh-dug soil, where girls and boys are planting trees under a blue sky. This is the tableau "Planting Trees" by the young painter E. Hila, inspired by the actions of the youth, a song of spring for the younger generation of Albania who are growing up happy with a fine feeling for work, a fresh



Muntas Dhrami: "Mother".



Sali Shijaku: "The Dawn of November 1941",
 (oil painting)

tableau with a dream-like quality, from the vitality of our reality.

The dynamism of the daily life of the workers, their enthusiasm at work in the factory, before the smelting furnace, their chance encounters in the streets, the clash of opinions in which the new man is tempered, are expressed in the strong lines in the series of drawings under the title "Comrades" by P. Mele.

Like saplings in the bush, the children frolic and romp in Spiro Kristo's delicately portrayed tableau "Springtime".

In his monumental decorative tableau "Our land", painter Zef Shoshi elevates the figure of the peasant woman, the untiring, hard working cooperative member, who has won her own rights as a person with tender feelings and priceless virtues, the woman brought up amidst the collective work, in the years of the Party, as the people say. The drafting is connected and dynamic and is permeated by the colour tones of the wheat the soil, and the timber.

These are a few remarks about the 180 works exhibited.

Each painter and sculptor is represented here with works which reflect the world as he imagines it, that aspect of life, past or present closest to his heart, the essence of which he tries to communicate his emotions and thoughts to the viewers as directly and clearly as possible, through the emotions and thoughts of the artist who belongs to the people, an active participant in our socialist society in its revolutionary development. This is the source of the variety of methods of expression of each artist, the special individual features of each, and, at the same time, of their common stand towards life. These are the features of socialist realism in Albania, an art, which serves the people and socialims, which aims at being an integral part of the spiritual life of the working class and of all the working people.



Edi Hila: "Planting tree"
 — (oil painting)



Lec Shkveli: "The Communists" — (oil painting)

THE MOTHER

Skënder Drini

(A short story)

There was a man walking, or rather, dragging himself slowly, along the bank of the river, weary and hungry. The pain from the wound in his left shoulder made it agony to breathe. He stopped, bracing himself against a tree or a big rock, and drew breath very slowly and carefully, as the pain stabbed at him. With great effort he pulled himself together.

Great dry flakes of snow that stuck wherever they touched were falling so thick that they blotted out the world. Earth and sky were blended into a white gloom. He mustn't stop. There was no road, no tracks but this didn't trouble him. In his ears was the roar of the Black Drini. When the sound came clear he carried on; when it died away a little he angled more to the left and went ahead again. The Drini, swollen with the past week's rain, tore madly down its course. Where it narrowed at the bends, the waters hurled themselves upon the rocks and obstacles in their way with a sound like the fury of a distant hurricane.

The man lifted his head and listened. "Good, I'm on the right track", he whispered. He pushed on. River and man proceeded side by side, the one loud in its arrogant strength, the other wounded and nearly all in. Despite they carried on side by side. If it had not been for the Drini who knows where Sulo Arifi, courier of the Dibra partisan unit, might have been lost. He had been travelling all night with the river for his guide and companion. He came from Çermenika where he had picked up some letters from headquarters. He was returning to his unit but did not find it where it had been at Ostreni. Instead he found a letter in the secret communications place. "Follow us down the Drini. We shall meet in Dibra. As fast as you can. "Trimi". "Trimi" was the Commissar.

Sula Arifi had never done this trip before, but that was not important. He would follow the tracks of his comrades down the course of the Drini. He could rely on the Drini. He would get there, come what may, he would get there.

He started early from Ostreni. Although the sky was dark and threatening, neither snow nor rain had begun to fall.

Sula climbed the spur, leaving Çernecki and Gorice on his right. He passed Zalli of Bulqiza and Majtari, and daybreak found him near Devolan. So far the trip was going well. He tried to slip undetected past people and houses, because there were enemy bands prowling about, but he couldn't get away without being observed. Shots rang out. The Bajraktar's men took a delight in blazing away at any stranger. If he happened to be a partisan, then so much the better. . .

Sula Arifi exchanged three short bursts with the two who were firing at him from behind a bank, and then slipped away. But he hadn't gone five hundred paces when a fearful pain caught him in the shoulder. A glance showed his jacket stained with blood. "On, the devil!", he thought "Those dogs of the Bajraktar have managed to get their teeth into me. What rotten luck! "Painfully he managed to struggle out of his jacket, and tried to stem the flow of blood by tying strips from his shirt around the wound. It was deep and bleeding heavily. Sula tested his arm, moving it backwards and forwards. "Thank goodness — at least it hasn't touched the bone", he comforted himself. "But I suppose that bit of metal's still in me. I must get there and the comrades will pull it out. . ."

He made to move off, but he was no longer the man he had been the evening before. His makeshift bandage slipped and the bleeding continued. He was obliged to stop and tighten the strip of rag. On he went.

"Oh! it's a long way, this Dibra!"

Near Çetushi a fine drizzle began and quickly turned to snow. And what snow! Flakes as big as your hand. The whole world was blotted out. Within an hour six inches, a foot of snow had fallen. Sula struggled forward, lifting his feet high as he plodded along. Unable to see a thing, he

Drawing by F. Haxhiu.



strained his ears for the sound of the river. "I'm all right", he whispered, "I'm on the right track". "Bless you, Black Drini!" And he hurried his steps as if to keep pace with the river as it rushed northwards. Behind the partisan the snow immediately covered his footprints and the spots of blood . . .

. . . Sula Arifi came to a halt. His legs would no longer obey him. His whole chest was a fire of agony from his wound, as if his ribs had been riddled with bullets. He snowing as hard as ever. He couldn't hear could not see ten paces ahead and it was the Drini. It had fallen silent. "Either I've lost my way or the river's wider here and not making much noise", thought the partisan.

Unexpectedly, a sweet lethargy began to steal over him, spreading over his limbs and warming them, making him drowsy. Hundreds of figures, some new, some familiar, danced before his eyes. He seemed to be back in the old bakery where he had worked so many years as an apprentice. The baker, with his great hairy arms like a bear, quenched the burning paddles in a tub of water, while a wave of scorching heat burst from the oven. On the broad counter, trays full of pies, roast meat and pastries, were lined up side by side. Further over, on the shelves, buns fresh from the oven and shining with egg-yolk were steaming. He took one and sank his teeth in it, but he couldn't get it down his throat. The baker hit him hard in the belly with the butt end of the paddle.

. . . Sula Arifi pulled himself together, scared. It was a near thing. One moment more and he would have been asleep. In the snow, that would have been the end. He took a handful of snow and rubbed his face with it. At first it felt cold, then the sting turned into a scalding heat which flushed his cheeks. Sula Arifi took a proper hold on himself. At that moment he remembered the words of the letter: "As fast as you can, comrade", he whispered mechanically. But his legs would not function. His limbs seemed frozen and numb. The partisan lifted his head. Through that snowy stillness, that fearful stillness, a muffled roar was becoming gradually louder, heading towards the north. "Ah! there it is again. Bless you, Black Drini!" Sula Arifi took one step forward, two steps, then he was on his way again, as though drawn along by the roar of the river.

About midday the snowstorm began to peter out. The flakes thinned out, then they stopped altogether. On his right Sula Arifi could see a village, on his left, the river. He turned from the village, moving towards the river. What would he have given, at that moment, for a crust of bread! It was painful to think that there, five hundred paces away, there was a fire, bread, and people who might gladly give it. . . But this village ahead — was it Brezhdani? Kishavici? March, Sula Arifi, as quickly as you can! But his legs would scarcely move, while the Drini roared furiously on its way. Now, with its banks covered with snow, it seemed like a narrow stream snaking along. "This must be Kishavici! But what is the name of this stream?" He could go no further. He stood, breathing heavily. He was not sleepy now. His limbs were laden, while his feet seemed like two strange, lifeless lumps. He no longer felt his wound. The blood had clotted round the bandage in a heavy crust.

A tall stone house where perhaps he might rest loomed before him in the gathering darkness. The courier stood looking at it, isolated, rising from the snow-covered flat. The other houses were a fair way off, scattered over the ridges and valleys, and indistinct now in the deepening twilight. He turned his eyes again to the flat. What was going on behind those cold walls, behind those narrow, loophole windows? There seemed something ominous about the way the angles of the stone stood out in the gloom, clean-cut as with a knife.

Sula Arifi wavered, paused, then moved towards it. It was a partisan base. It was

an open fire where wet clothes could be dried and exhausted limbs stretched out. It was a piece of corn bread gladly given, a pleasant corner where one could dream of the morrow. . .

He approached the house, and pushed open the big door. The wooden stair creaked under his feet. The steps slippery with slushy snow.

There's someone here "then, thought Sula, clinging to the banister. The sight of the open door gave him strength to struggle up the last few steps, but he froze rigid on the threshold. In the room beyond the door lay a dead man. An old woman sat with bowed head beside him. Her face was buried in her hands and partly obscured by her black shawl. Two other women sat in silence, a little to one side.

The old woman looked up. Sula Arifi shrank back against the door. "Oh women", called the old woman, "stand up and welcome the guest".

Sula mumbled with embarrassment, "I . . . I . . ."

"Oh you women", repeated the old woman in a deeper tone, "Stand up and welcome the guest".

"No", said Sula firmly, "I am going". "You'll not cross the threshold alive, my boy!"

She stood up and strode towards him. Sula took off his cap and approached the body.

"Your son, Mother?"

"My son".

"When did this happen?"

"Today, Halil Alija (1) . . . But relax, boy, don't get excited!"

Her glance fell on his chest. "But you've been shot!" she said. "Oh, damn their eyes, you've been shot, too. . . Quickly, women, we must get those clothes off him".

But the women had disappeared.

"They've gone, the fools", she whispered. "They were afraid. But I'll dress this wound without them".

"No, no!"

"There, there, dear boy. My son wouldn't like his mother to leave you in this state".

The old woman, with a glance at her son, rose to her feet. The flames from the fire at her back cast a long shadow right across the room. As she moved towards him with her great stride, she seemed to Sula Arifi like a mighty oak with massive trunk and broad-spreading branches. He tried to remember her eyes when he had first seen her through the doorway. They were cold in the beginning, almost lifeless, but the life blazed up in them immediately she noticed the partisan.

"Ah, what a brave old woman you are, mother, a brave old woman indeed", whispered Sula Arifi.

The old woman came back carrying a roll of cloth prepared precisely for bandages. A shoulder passed over the partisan when he saw it. In that roll of bandage, the whole blood-stained history of the banks of the Drini was expressed. There wouldn't be a house without such bandages, nor a woman who didn't know how to weave them. The bride brought them in her dowry. The blood feuds ran on from century to century. . .

Reluctantly the partisan lay down. He felt ashamed at being treated. Ashamed and embarrassed in the presence of the dead. But what a woman this was! A slight groan escaped his lips. Immediately the old woman lifted her hands from the wound.

"Did I hurt you, son? Did I hurt my dear Abaz?"

Sula Arifi looked at the dead man. A lock of blonde hair had fallen across his forehead. The look of death had not yet touched his face. The old woman was confused. The living partisan seemed like her dead partisan son. . .

She turned his head towards her and wiped his tears. It was too much. Her hand was roughened and cold, but Sula Arifi seized it and pressed it on his face.

"There, there, dear boy, mother's here!" She rose and filled a cup with coffee.

"Drink it, son. Now I shall get you some food". . .

"What courage", murmured Sula Arifi to himself. "Even at such a time she thinks about food for me".

"My son did not leave me on my own this night — you came, my boy. . . The cup quivered in the partisan's hand. He no longer felt his wounds. Didn't this old woman show how to bear pain?"

Sula put down the empty cup. A rifle shot rang out from nearby. The partisan reached for his gun.

"Hand over the partisan, old woman, if you don't want to follow your son to the grave!"

The voice came clearly from just outside the wall. Sula rose to his knees. The pressure of the old woman's hand on his shoulder prevented him from standing up. From outside the threats were repeated. The house was surrounded. Sula stood against the wall.

"I'm going out", he said.

"Do you intend to give yourself up, boy" — the old woman was looking fierce. "I'll never surrender while there's breath in my body, mother, I want to go out to face them". . .

"No, not while I live. One I gave them, the other, never!"

"They will burn the house down". . .

"One I gave them, the other, never!" whispered the woman. "Let the house go up in flames!"

In her agony of indecision she began to pace backwards and forwards across the big room. What to do? How to save Sula Arifi? Until then she had been so brave, faced with her dead son. Now, before her living son she seemed lost.

Sula peered out a loophole. They were shooting from outside. Bullets whistled and smashed against the stone walls. It was pitch dark out there.

The old woman threw a pitcher of water on the fire. Darkness enclosed the room. "Who knows how much suffering this woman has seen, how many times she has quickly doused the fire when the rifles started at night. Outside they were keeping up a furious fire. Sula fired the odd shot in reply. There seemed to be no end to the volleys. Tiles flew from the roof and smashed to the ground. Dogs were barking from somewhere near.

Sula turned to see what the old woman was doing. To his astonishment, she was coming towards him, with a gun in her hands.

"Slip out through the little door at the back. I'll hold them off, They won't suspect anything".

"Oh mother, mother", whispered the partisan, "I'm not leaving. You go", he said to the old woman. "I'm carrying letters from headquarters. They must be delivered to the unit at all costs. You know the way. You go, mother".

"I have a brave son here", she said. "Now go! One son I gave the other never!"

"But I am wounded. I'll not get there. The letters must be delivered at all costs — I am wounded". . . His words became almost delirious, beseeching. He could not leave her on her own and go.

"Away you go! A wounded man can make it, a live man can make it, but not a dead one. I want you to live. Abaz would have listened to me. Now please go!"

And he went. He valued his life that night no more than a hair of his head, but there are bigger things, more important things than that. . .

As he went, for a long time he could hear a shot with a particular sound distinguishable amongst the others, the sound of a carbine. It continued all through the evening until nearly midnight. Then it was silent. Sula Arifi went on towards Dibra.

Halil Alia was a collaborator with the fascists and one of chiefs of the traitor forces that fought against the National Liberation Movement.



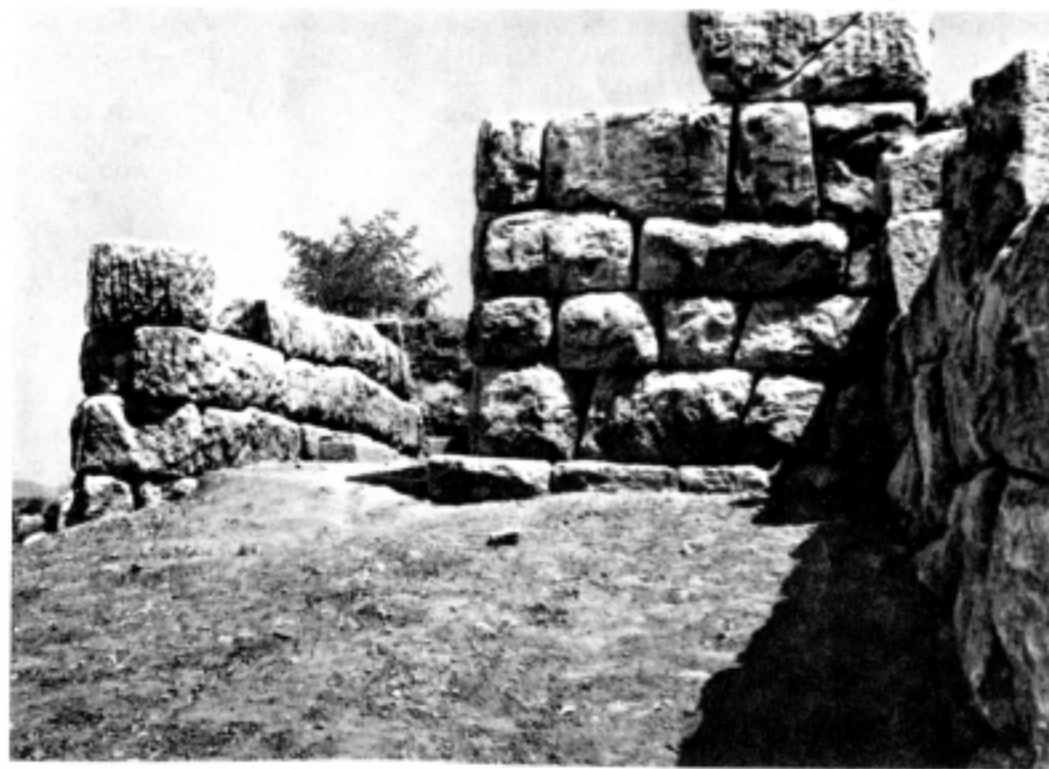
The City Of Eleven Gates

F. Prendi

Lissus, the Lezha of our days, used to be one of the most important cities of southern Illyria. Situated on the principal communication routes and facing the sea, it linked the regions to the south with those to the north, and those of the coast with the interior of the country. Its favourable topographic position, its good soil and climatic conditions, and the rich mineral resources within the region account for its rapid growth into a big and powerful city, with considerable handicraft and agricultural production, and a very rich urban culture, which became a major commercial and political center.

On its ethnic origin there exist two different views. Some scholars, basing themselves on Diodorus of Sicily, who claims that Lissus was founded by Dionysius the Elder, Tyrant of Syracuse, attribute on Hellenic origin to this city. Other scholars, taking account of the Lis-Isa controversy of Diodorus, define Lissus correctly as a purely Illyrian city. This has been completely verified by the archaeological data brought to light by the recent excavations in the city of Lezha. According to stratigraphic cultural indices, the beginnings of urban life in Lissus date back to the IVth century B.C., that is, to a later period than that of Dionysius the Elder's colonizing activity.

From what has been brought to light by archaeological discoveries and by written historical documents, Lissus was a well fortified city encircled by strong walls. Philip V of Macedonia captured it in 213 B.C.; only by resorting to trickery. The city ramparts enclosed the entire western face of the castle hill, from its peak down to the Drini River bank. Two internal walls divided the city into three sections including the region of the jetty on the river embankment. The walls



The Gate of the Spring.

were 3.5 meters thick, and according to several similar estimates were, from 7 to 8 metres in height. The encircling walls were of solid construction a mixture of irregular trapezoidal and polygonal styles. They were reinforced by a large number of turrets, all but one of them quadrangular in shape. In this system of fortification, the gates placed very close to one another, attract particular attention. Eight of the eleven gates already located have been unearthed and thoroughly studied. Of the latter ten belong to the citadel. These gates communicated with one another by a network of internal roads, some of which linked the city with the main external communication routes while the others served to link it with the interior regions or to facilitate supplying the city. All the gates were protected by high turrets located as a rule on the right side of the entrance. They are of different dimensions. The largest, and the only one protected by two turrets, was 4.1 meters wide.



Lezha castle, seen from Akrolis.

The ancient city Lissus, the city of antiquity, continued to exist in medieval times. In our days it is called Lezha.

The gates as well as the other components of the system of fortifications of Lissus, from both their construction and architectural form present a brilliant example of the constructive ability of the Illyrians at the period of their greatest economic, social and independent political development, during the formation of class society and its state organization.

The defence structures of the Illyrian city of Lissus, like those of the other Illyrian cities in the coastal regions and in the mountainous interior, are very little different from those of the Hellenic colonies in our country. This shows clearly that the Illyrians who had long come in contact with the advanced art of defence construction of the Hellenic cities, had succeeded by this period in mastering this art and in applying it skilfully in their own territory. This is observed to varying degrees in other spheres also of the production and culture of the Illyrian cities during the period from the IVth to the IInd centuries before our era. For reasons unknown to history, during the 1st century B.C., most of the surrounding walls, had become ruins and consequently their protective value was greatly reduced. Historical documents, as well as two recently discovered Latin inscriptions, refer to the restoration of the ruined walls, gates and turrets during this period. This reconstruction can be clearly distinguished from the original both as regards some differences of structural form, as well as from the way the blocks of stone were worked.

Many ceramic and metallic materials produced locally or imported from abroad, have been discovered at Lezha which throw light on the various aspects of life and production there. They are clear testimony that special workshops functioned in Lissus to turn out various articles of baked earthenware, such as building materials, amphora, and other utensils for daily use as well as metal workshops and others. By the end of the IIIrd century B.C., the development of commerce in Lissus had reached such a level as to require the minting of its own coins bearing Lisitan legends. As discoveries have shown the range of circulation of this coinage, extended to the most remote mountain regions of northern Albania.



Capital of the early Byzantine period.



Interior view of one of the three gates of the castle built in the 11-th century bearing traces of Venetian and Turkish restoration.

An inscription which speaks about the restoration of the medieval castle of Lezha by Sultan Sulejman (16th century).



The Horizons Of an Industrial Establishment

The new town of Laçi is one of the industrial centers of our country which has caught the imagination of our men of letters and art. This, because Laçi has struck a new note on the development of our country. Five years ago, it began to give Albania, for the first time in its history, its granulated phosphate. Another branch was added to our industry.

And now, five years later, the Superphosphate Plant is preparing to shoot out new sprouts, to become larger and increase its production. What new thing does the 5th Five-Year Plan hold out for this establishment? What are its prospects up to 1957?

To answer these questions our correspondent interviewed some of the workers of this plant and wrote down what they said:



Dilaver Hoxha — in charge of the Sulphuric Acid Factory:

This factory is one of the important branches of our establishment. As far back as 1968, our collective raised the planned capacity of our factory by 25% so as to meet the needs of our agriculture. The 5th Five-Year Plan opens up new prospects for doubling its capacity. The new adjuncts will process the gases coming from the copper smelting furnace which will also be installed here. Thus, in comparison with 1971, the production of sulphuric acid will be nearly doubled. We will meet the needs of our economy with the products of our factory.

Myzafer Dhrami — Chemist at the Phosphate Factory

By 1975, our factory will also have been expanded. The sector where the mineral is ground and processed will be much larger than at present and so will the milling cutter. This will bring about an increase in production.

A lot of work will be done to train cadres for, after all, man is the predominant factor. The chemical industry is of recent beginning in our country. As all new things it takes more efforts to be mastered. We have

here workers who have come from rural areas and who have succeeded in being promoted to the fifth category.

Our qualified workers and their ability to keep the machinery in good condition have gone a long way to turning out powdered and granulated phosphates of world standards.

By 1975, the average category of our workers will be 5.4 as against 4.6 in 1970.

Besim Bezhani — Chairman of the Trade Union of the Factory.

All the workers of our factory have taken part in the discussions on the draft-directives for the new Five-Year Plan. They have advanced 317 proposals 178 of which have been approved and the rest are under consideration.

We can very well say that the 5th Five-Year Plan is well under way. The lines of production of oleum, of essential oil, of volcanic glass for low-grade cement, of cleansing rock salt and acid water have already begun or are about to begin functioning.

A factory to turn out copper sulphate will also be built here.



A Beautiful Publication On the Archaeology Of Our Country

The State University of Tirana, the Institute of History-Linguistics, the sector of Archaeology, recently published "Archaeological Albania" which has just come out.

It is a beautiful Album of 31 × 35 cm. dimensions with 155 pages, an archaeological map and illustrated by 140 pictures, of which 80 are coloured ones. The material for this album is selected very carefully by our archaeologists Damjan Kamata, Dhimisten Budina and Zhaneta Andrea.

Through the pages of this album, the reader gets acquainted with the ancient culture of the Illyrians, the forerunners of the Albanians living in this soil since pre-historical times.

As pointed out in the preface in three languages: Albanian, French, and English, page 1 to 11 by Myzafer Kerkuti, now the

Rrok Prenga — Foreman of the Repair Shop

During this Five-Year Plan period our plant will also be enlarged. The sector where repairs are made is, so to speak, the pulse where all changes of this nature are felt. Therefore, our squads are employing new workers so that they may speedily be trained for the time when our repair shop will increase its capacity.

In addition, we who have been employed here since the time it was first set up are raising our qualification in order to be prepared to cope with the more complicated tasks that await us. We will raise the existing average by 1.3. Most of us are pursuing our studies in the electric-engineering and chemical technique and in the gymnastics 90% of our workers are pursuing these schools and 100% are pursuing the courses of qualification.



Parashqevi Barbullushi — in charge of the planning department.

This Five-Year Plan opens up great prospects for our plant. The pyrometallurgy which will be set up here will increase the range of our products with additional copper ones.

In addition, the existing plant will be expanded: thus, in 1975, the Superphosphate Factory will increase its production by 41% in comparison with the year 1970. As a result of this expansion, the Sulphuric Acid Factory will increase its production by 75%. The mechanical base of the plant will be extended. The total volume of the plant will increase by 157%. In 1975, the total industrial production of the plant will be 301% higher than in 1970.



Xhemal Stepa — in Charge of the machinshop.

1971 has been a test for the collective of our machinshop. It turned out that we could do better than we had expected. On the initiative of the workers themselves, new lines of production were set up above those planned for. These successes prompted us to advance many suggestions during the discussion on the draft-directives of the 5th Five-Year Plan and to forward proposals about the future of our machinshop.

During these years our machinshop will occupy a larger area and measures have already been taken to train new workers.

In addition to the equipments which we will turn out for our plant we will also increase the number of articles for the thirds. Thus, during 1972 alone we will turn out five times as many lines of production of essences to equip agricultural cooperatives.

On the initiative of innovator Ndrek Shllaku and other workers of our machinshop we will turn out electrically-driven ventilators of various sizes for the whole republic. By the end of the 5th Five-Year Plan period the number of electrically-driven ventilators will be twice that of 1971.



Vater Koka — in charge of the technological bureau.

Our technological bureau is quite a new one: it was set up only two years ago. During this five-year period it is envisaged to produce various chemicals. They will be prepared from raw material, additional products and leftovers. Thus, during this Five-Year Plan period we will begin to produce paints of various kinds from the pyrite ashes. Iron sulphate will be produced in the same way.

From the leftovers of the production of chlorosilicates which contain bauxite acid we are studying the possibility of extracting a chemical substance which is used in various industries.

The setting up of a line of production of chemically pure sulfuric acid is under consideration.

During this Five-Year Plan period we will produce also other chemicals turning industrial dregs into useful purposes.



archaeological map of Albania is no longer blank as it was at the beginning of this century. "Today there are more than 170 archaeological centres, and their number keeps increasing with each passing day.

In pre-liberation Albania, under the conditions of general economic and cultural backwardness, no research and study worth speaking of were carried out in the field of archaeology and ancient history of Albania.

The limited research and studies we have from the pre-liberation period were done by foreign scholars. They traced mainly the Greek and Roman civilizations, restricting the scope of their activity to our coastal cities of antiquity. Even when they went beyond these limits, their investigations did not touch the basic problems of the history and culture of the Illyrians. Like the other

branches of the historiography, Albanian Archaeology was formed as a science in the years after liberation.

Suffice it to mention the two Archaeological maps which reflect the state of the excavations after liberation, and the systematic work done so far, to become convinced of the important results attained. A great number of inhabited sites, castles, cities, fortified towns of various periods have been unearthed and important progress has been made in studying and interpreting the data brought to light by these excavations. The new materials have led to the clarification of several problems of the history of the Illyrian culture of their aboriginality as well as of Albanians, their direct descendants.

Some of the more important results attained by our archaeologists after a systematic

work are reflected in the pages of this album. In the album "Archaeological Albania", the data of the ancient civilization of the present population living in this land since thousands of years back are illustrated very well. The album brings to the fore the fact of the continuity of the Illyrian tradition in the Albanian civilization during the early middle ages. The quality of the pictures is to be praised (photographer: Mehmet Kallfa); Likewise the graphical presentation (by Nikolin Baba and Sotir Kosta) is very good. It is worth praising particularly the high qualified work by the specialists and typographers.

The album "Archaeological Albania" is the most complete publication about our archaeological discoveries, very valuable both to specialists and to men of culture.

A Production Base In Our Secondary School

Seid Tafaj

Assistant Director of the "Qemal Stafa"
General Secondary School in Tirana



Both girls and boys learn various specialities during their work in production

Six years ago within the content of the revolutionization of our school for the purpose of strengthening its links with life, the links of teaching with production, and introducing the elements of polytechnical education into its curriculums, on a broad scale the question was raised at the "Qemal Stafa" General Secondary School in Tirana of how to find the most effective way of realizing these aims. There were many discussions, debates, differing viewpoints.

Finally it was decided to set up a complex workshop. Because they were afraid of difficulties, as well as of the great efforts this would require some members of the teaching staff opposed the general opinion of the collective. They thought that the introduction of production work in the school would lower the level of the teaching, the role of theory. In struggle with such conservative ideas, the collective of our school, guided by the Party grass-roots organization, set to work to carry out this experiment. We quickly set up a complex workshop of several branches, including an engineering and fitting shop, carpentering shop, and an electrical-chemical-glass section. Guided by the principle that the curriculum of polytechnical education in one school cannot include theoretical and practical knowledge of all branches of production but only of the main ones, we set up only the most essential and typical shops

suitable to the present stage and the perspective of the economic and industrial development of our country.

Thus we started five years ago with very simple tools and machinery. From year to year the equipment of our departments was enriched until today, they comprise a real production base. The decisions of our Party to further revolutionize our schools opened up new horizons, giving a fresh impulse to this experiment. Production work became an integral organic part of our new school; the problem of linking teaching with productive labour assumed a deeper political and ideological content. The collective of teachers and pupils of our school set to work with even greater energy to find the best way of carrying out what the development of our new school requires.

It is now quite usual in our school to see pupils in the corridors in overalls and with greasy hands, along with those in school uniform. The pupils of the first and second classes in our school spend 8 weeks in one of the various departments. They work 6 hours per day in production work, each having his or her own place of work at the lathe, at the woodworking bench, or in the glassware department. Parallel with their practical work they receive theoretical knowledge of each speciality. Thus, they are trained in work to put their hand to anything, to become qua-

lified workers capable of working on every front of production.

Our five-year experimental period is increasingly convincing us that by carrying out workshops, our pupils are well trained and two years of productive labour in the school ready to join the ranks of workers in the various enterprises of the capital during their third and fourth years.

At every enterprise to which our students of the third and fourth classes have gone, they have begun work immediately and have shown their skill at handling the machines assigned to them. The workers' collective of these enterprises have had good words to say about them. This convinces us that the work they do in the production base at school during the first and second classes is effective.

In our school the students learn, work, and produce. Their keen desire to do good, qualified work, their eagerness to turn out articles of high technical quality, is reflected in the many things produced each day at school. The first products were of various types, such as combination woodworking machines, various types of engineers' and cabinet-makers' vices, various presses, wood-turning lathes etc. Not only are they of a good technical level, but they are nice looking products also. Recently, to assist other schools to equip their laboratories with the means to concretize the teaching process, our school has begun to produce wooden equipment for chemistry laboratories, technical drawing and mathematics. The departments of our production establishment have long been turning out chemistry laboratories for 8 grade schools, wall thermometers, refrigerants, and so on. Visitors to our school are especially attracted to the dynamic working models for the production of sulphuric acid, hydrochloric acid, and distilled water. In the future, we intend to produce such models for the main technologies of the industry of our country.

What has this five-years' experience shown? First of all, it has refuted the erroneous concept that the production base at the school would weaken the theoretical knowledge of our pupils and would turn them into simple practical workers. At no time during the whole five-year period of this experiment has the production hampered the teaching; on the contrary, it has helped raise the assimilation of theory to a higher level. The method of demonstration, substantiation examples from the work in the production and the connection of theory with practical base, has been introduced in the teaching practice, during the hours of lessons, on a broader scale. Being in close contact with the production base which they themselves helped to prepare, our teachers knew how to utilize the great opportunities opened for concretizing theory. This gave a new impulse to the teaching methods, raised the teaching to a higher level, gave the pupils knowledge which was more lasting.

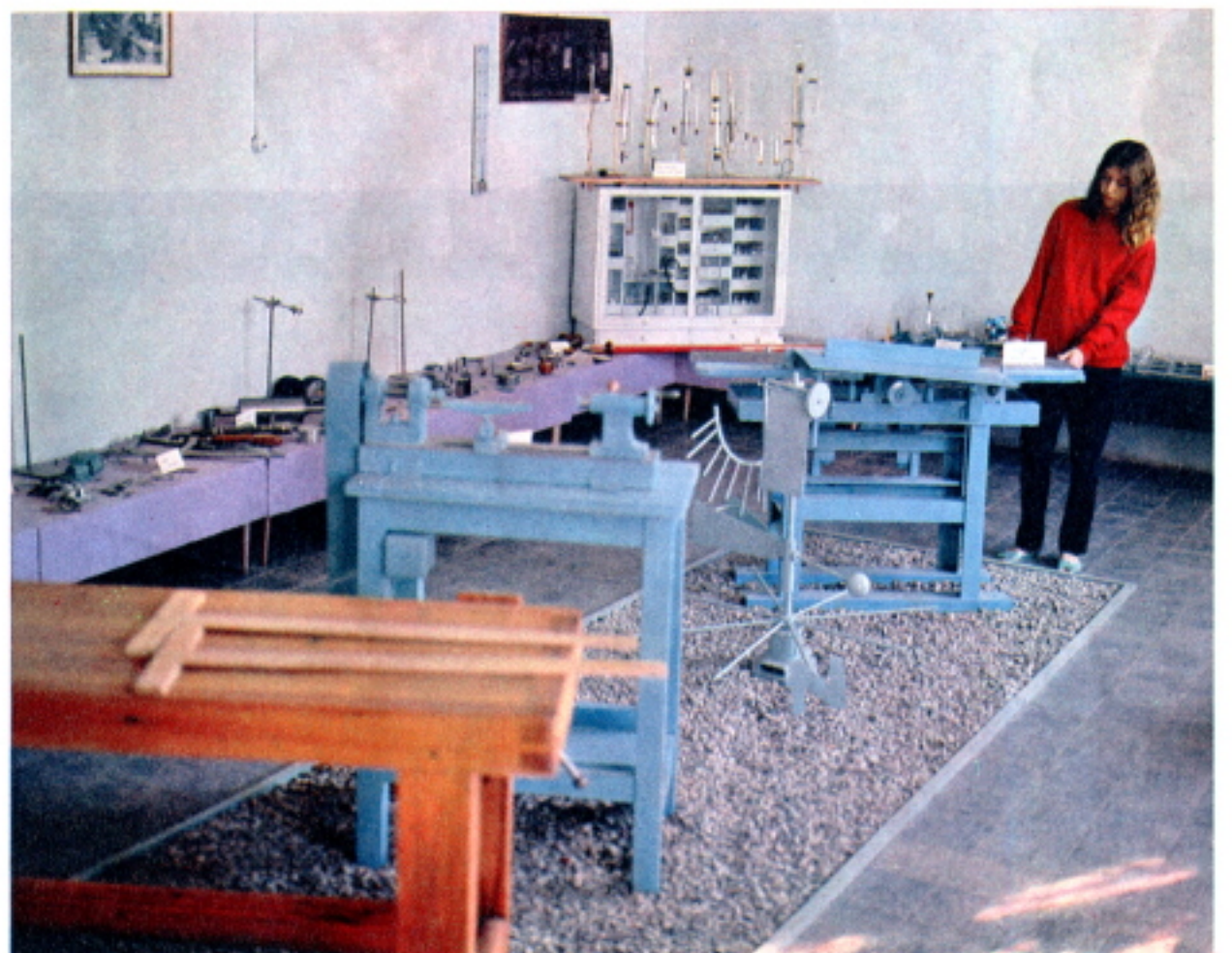


The pupils at work in the workshop of the school.

To ensure closer contact with large-scale production, with the working class, the pupils of the 1-st and 2-nd classes of our school have lessons from master craftsmen who, working together, with the pupils impart to them "the secrets of their profession." In addition, excursions of the pupils of those classes are organized from time to time to various enterprises.

The organization of the work in our school production base is identical to that of our enterprises. Thus, when the students of the 3-rd and 4-th classes go to carry out their productive work in an enterprise, they quickly settle in to the process of production. They rapidly take in hand any type of work to which they are assigned, make efforts to overfulfill work norm and increase production. Integrating themselves with the other members of the brigade, taking part in all their activities, they become real workers, are equally concerned about the problems of the brigade, learn and also offer their opinions on technical innovations, for the mechanization and increase of production. While working together with the workers, our pupils acquire the best qualities of our working class, their discipline, courage, and the spirit of sacrifice.

The good words said about our pupils who participate in large scale production, the good work they do in the school production center, have mobilized us to exert even greater efforts to carry this experiment through to its complete solution.



Exhibition of articles made by the pupils.
photo by P. Kumi



CINEMATOGRAPHY

“Mountains Covered in Green”





One of the latest feature films produced by the "New Albania" Film Studio is named after a partisan song "The Mountains Covered in Green" which was very popular during the National Liberation War.

Thus, the title tells us the theme of this film. The subject is developed very simply:

In the battle of a partisan battalion against a Hitlerite convoy, the youngest partisan girl, Lilo Labia, is seriously wounded. The only way to save her life is to take her to the partisan hospital deep in the mountains. A group of four partisans set out to carry her. It is a long way, and during the journey the drama around each of the partisans is disclosed in a natural way. Partisan Jaho, who has fallen in love with Lilo, is extremely worried about her health and so is the Italian Bartholemeo Peliceli who, after the capitulation of fascist Italy joined the Albanian partisan ranks, differently from many other Italians who were sheltered by the Albanian families. Peliceli is a brave man; he finds his way into the just war and does not fall into fatalism as many other Italian soldiers had done.

The partisans' road takes them to the home of Safaj, an honest peasant who was celebrating his son's wedding. The arrival of the partisan group to the wedding upsets Safa because he has stood aloof

from the war for liberation. The presence of the partisan girl among three men seems immoral to him (The enemy played on these concepts). However, their sacrifice, their honesty, and the purpose for which they were fighting, convinced Safa of the justice of the line of the Party and the purity of the love which exists between the partisans. Safa's son, too, leaves the wedding and joins the partisans.

When the son departs with the partisan group, the wedding party breaks up. The father faces a major question: "Who is right?" His silence and the subsequent events imply that he sides with the partisans.

After all these incidents, which reveal fragments of the great drama of our people, the partisan group succeed in taking Lilo to the partisan hospital. In the spring, the whole battalion returns, but Lilo is not there to welcome them. One of her legs has been amputated. What will partisan Jaho do? Tersely in the way of a peasant, but with boundless love he says to her: "I want you to be my pride, Lilo Labia".

Dhimitar Anagnosti is the producer and scenarist of this film. In the main roles, besides experienced artists there are new ones who, through persistent work, have succeeded in giving truthful interpretations of the figures of our partisans and peasants.





The House of Culture in Grecali Village.

The House of Culture in the Village

A. Daulle

In charge of the House of Culture at the "Albanian-Chinese Friendship" Agricultural Cooperative Fieri

In the flourishing Myzeqeja of our days one is always hearing new songs. In the fields green with the new season's wheat, or among the snowy cotton bolls, in the house of culture, or in the railway carriages crossing the plains, echo the songs of youth.

But our repertoire also contains many old songs. They are songs of woe, lamenting the poverty and sufferings of our people in the days gone by. They are elegies, dirges rather than songs. Imagine the mountain girl whose parents had married her off somewhere in our Myzeqeja. At the door of the miserable, smoke blackened thatched hut that was to be her home the pain in her heart bursts from her lips:

"Oh how could you marry me Mother dear,
As a bride in miserable Myzeqeja

Where ragged peasants, hungry and poor,
Huddle in darkness on the bare earthen floor."

How could the poor girl know whose fault it was that the Myzeqari had neither decent house nor bed, nor blankets, neither cup for coffee nor glass for water, not even bread enough to eat. So she blamed her mother for she had not yet realized that it was the backward regime of Ahmed Zog which kept her, her mother, her father and all the people, in misery and ignorance.

The people's revolution put an end to all this gloomy past in our country. The feudal lords and their hated regime were done away with. The mosquitoes were wiped out. The marshes were drained and turned into rich land

where the tractors work, where wheat, maize, cotton, and other crops grow in abundance.

In 1957, we set up our agricultural cooperative. And prosperity entered every peasant home. Now our cooperative includes 1,152 families with 7,030 inhabitants. So far, more than 90% of these families have built new houses. We have built a strong economic base a socialist economy. At the same time, the cultural and educational level of the cooperative members has been raised continuously. The raising of the material well-being of the cooperative members, the introduction of electric light, books, and radio into each household, has narrowed the essential differences between town and countryside. Now, with the establishment of pensions for the cooperative members, these differences have become even smaller.

A major role in the development of culture and education in our cooperative, as in all other cooperatives of the country, is being played by the widening network of cultural and educational institutions, by the schools, kindergartens, and cultural centers. Today, in our cooperative we have 7 kindergartens and creches, 8 elementary schools covering the first four classes and two 8 grade schools and 8 cultural

The artistic group on the stage in the House of Culture.





Exchange of experience among the district agronomists.



The youth of the Grecali Village at leisure time.
Photos by S. Xhillari.

centers. In the centre of the cooperative the beautiful house of culture has been built. It is a well designed building architecturally, simple and attractive harmonizing with the environment and the new buildings around it. It has an auditorium with 400 seats, a reading room, a library with 4,000 volumes, a room equipped for teaching agronomical and zootechnical science all surrounded by a beautiful flower garden.

The activity of the Village House of Culture is developed into two directions. First towards

drawing in the cooperative members, especially, the youth to take part in various cultural activities and, second towards organizing and supervising the cultural activity at the base in the village cultural centres, the fields, and everywhere.

At the center we have an artistic ensemble consisting of 65 people, a variety theatre group of 17 persons, a group of 11 persons for elocution, a popular orchestra of 8 instruments, and a circle of young writers. All these groups with about 500 participants are trained at the House of Culture and give performances both at the center and at the base, in the field brigades. These groups represent our cooperative at the cultural activities held by the district. The House of Culture conducts various forms of ideological education for the masses especially, for the study of the History of the Party of Labour of Albania. A course in agrotechnical science is conducted for spreading scientific knowledge on agricultural technique and there is a course for training players of musical instruments. The House of Culture uses a wide range of forms for developing its activities, such as discussions, lectures book reviews, recitals, concerts, theatrical performances and film shows, exhibitions of figurative materials, socialist emulation corners, and so on.

After the work on the fields, the House of Culture comes to life. Some people watch films, others watch the TV program, while still

others take part in rehearsals or read books in the library. The daily press and books have become close friends for us all. In the members, beautiful new homes, where light is now no problem, family libraries are now being given proper importance.

The House of Culture plays an important role in organizing and assisting to activity cultural movement. It assists the young people who attend part-time general or vocational schools with various materials and consultations.

A Cultural Council and an Artistic Council have been set up at the House of Culture for the practical direction of activities. It approves the monthly plans, assigns concrete tasks to the activists, and supervises the carrying out of these programs of work.

The new intelligentsia of our cooperative renders an invaluable contribution to the cultural artistic movement. Today we have 58 teachers, 7 agronomists, 8 economists, 3 veterinarians. With their assistance the activity of the House of Culture is extended throughout the entire cooperative.

1) Myzeqeja is all that region of plains in our country, extending from the banks of the Vjosa River in the south to the Shkumbini in the north. Before liberation, Myzeqeja, the property of the feudal land-owning aristocracy, was one of the most backward and poverty-stricken parts of Albania. Today, under socialism, Myzeqeja is blooming.

In Commemoration
Of the 100th Anniversary of His Birth

Nicola Jorga—Discoverer Of the Earliest Document Written in Albanian



On November 27, 1940, the so-called "Iron Guard" fascists of Rumania, barbarously murdered Nicola Jorga, the eminent scholar who, through his many-sided activity as an historian and teacher, critic and journalist, poet and playwright, and as a statesman, rendered a valuable contribution in the field of culture. The forces of darkness killed Nicola Jorga, but by this ugly crime they could not obscure the brilliance of this outstanding figure who, ranks among the world personalities remembered this year by UNESCO on the occasion of the 100th anniversary of his birth on account of his fruitful work.

Nicola Jorga was born on July 5th, 1871 at Botoshan in northern Moldavia. While still young he was outstanding for his intelligence for his volcanic temperament, for his zeal and drive at work, and for other rare attributes. At the age of 22 he completed his higher studies at the University in Paris. He went on to take his Doctorate at Leipzig Uni-



*Item Statuimus quod si quis postquam baptizatus
una vice tantum profuerit dum baptizatus est
et baptizatus in nomine Patris et filii et spiritus
sancti et non iterum sicut hucusque fecerunt, et quod
sacramentum parvulorum in articulo necessitatis bap-
tizare creatura ne moriantur sine Baptismo
interdum possintur ad ecclesiam dicendo saltem in*

*albanice Albanice. Vnde paghesunt premeute Arce
t inquit et sperere sentit. Et q. si quis hoc modo bap-
tizatus fuerit iterum non rebaptizetur sed supple
re ut oportet et quod admissum est Verum si
ambigatur. An verba illa prolata fuerint a
laico vel femina, que forte sic baptizaverit. In
sacerdos baptizans mittit aquam in puerum, di-
cendo si tu es baptizatus ego te rebaptizo.
sed si non es baptizatus ego te baptizo in nomine
Patris et filii et spiritus sancti...*

Facsimile of the baptismal formula
(manuscript of the year 1462).

versity. Upon his return to his native land (1894), he was appointed professor of History at Bucharest University. He set to work at once to collect and publish previously unknown historical documents, at the same time carrying on intense literary and artistic activity. Through articles and poems which he published in the contemporary press. Nicola Jorga strove for the enrichment of a Rumanian literature of a national character. Meanwhile, what attracted most attention were his basic works on the history of the Rumanian people, published in 2 volumes in German in 1901, as well as History of the Byzantine Empire which he published in English in 1907. That year, Nicola Jorga extended his activity to the sphere of politics when he was elected a deputy to the Rumanian parliament. With his rare oratory he strove heart and soul for an agrarian reform under which the land would be given to the peasants.

Nicola Jorga's great work, whether as founder of a number of institutions, or as director of historical and literary magazines, was of great value to the flowering of culture. This author of many books published in various languages (English, French, German and Rumanian) left almost no branch of history, art, culture and economy untreated.

Nicola Jorga wrote about 40 plays, most of them on historical themes. He wrote an autobiography ("My Horizons") published in 1934, a volume of thoughts and impression

of Rumanian literature in 2 volumes which of his travels a book of poems (published in 1940). He set to work to compile a history remained unfinished. Even more fruitful was Nicola Jorga's activity in the domain of history. After tireless research work, he collected a multitude of documents which he published in 30 volumes. Having studied almost all stages of the history of his people, he brought out his voluminous work (10 volumes) on the History of Rumania, as well as a number of monographs on the most outstanding personalities of Rumanian history.

Nicola Jorga rendered a valuable contribution also to the study of the history of various peoples with several publication on the history of Venice, of Mediaeval Europe, the History of the Byzantine Empire the history of the Ottoman Empire (5 vol.) the Crusades, the history of the French people, a world history summarized in 4 volumes ("Essai de Synthese de l'Histoire de l'Humanite"- Paris, 1926-1928).

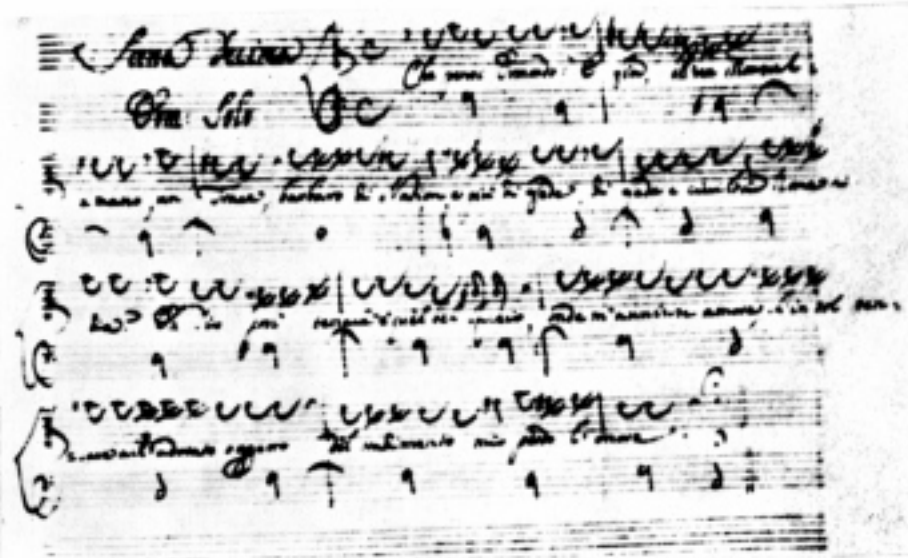
Nicola Jorga's rich bibliography contains 1,000 published works together with 12,755 articles and 4,963 reports, reviews and other writings. It is astonishing that this man could accumulate so much knowledge and such broad and deep erudition in his brain. Such colossal work deserves admiration. We add that through utilizing archival materials, Nicola Jorga rendered a great service to our culture, too. It is sufficient to mention the earliest document in Albanian writing "Formula e Pagezimit" (Baptismal formula) which he discovered in a register in the Laurentian Library in Florence and which he published in the 4th volume of his series "Notes and Extracts to Serve the History of the Crusades of the XV century" ("Notes et extraits pour servir a l'histoire des Crusades au XV-e siecle").

In a special volume on Rumanian Folk Art, Nicola Jorga points out the Illyrian heritage in the traditions of the peoples of Eastern Europe. Nicola Jorga published a great deal of material of importance to our history, especially in connection with the struggles of the Albanian people against the Turkish invasion during the XV century (see: (a) Breve histoire de l'Albanie et du peuple Albanais-published in 1919, in Bucharest; (b) Histoire des Etats Balcanique jusque 1924 — published in Paris, 1925). The new culture of socialist Albania correctly appreciates all this contribution rendered by Nicola Jorga, despite his erroneous treatment of the resistance of our people to the onslaught of the Ottomans. He considered this heroic stand of the Albanians as having been incited and organized by Naples and Venice. In fact, in Nicola Jorga's works there are to be found erroneous views which are typical of the nationalist world outlook of bourgeois historiography. Nevertheless, Nicola Jorga's works are appreciated for their incontestable value.

Today, we remember Nicola Jorga with respect and gratitude for the valuable service he rendered to our culture through his untiring work.



Cover of the libretto of the opera "Scanderbeg".

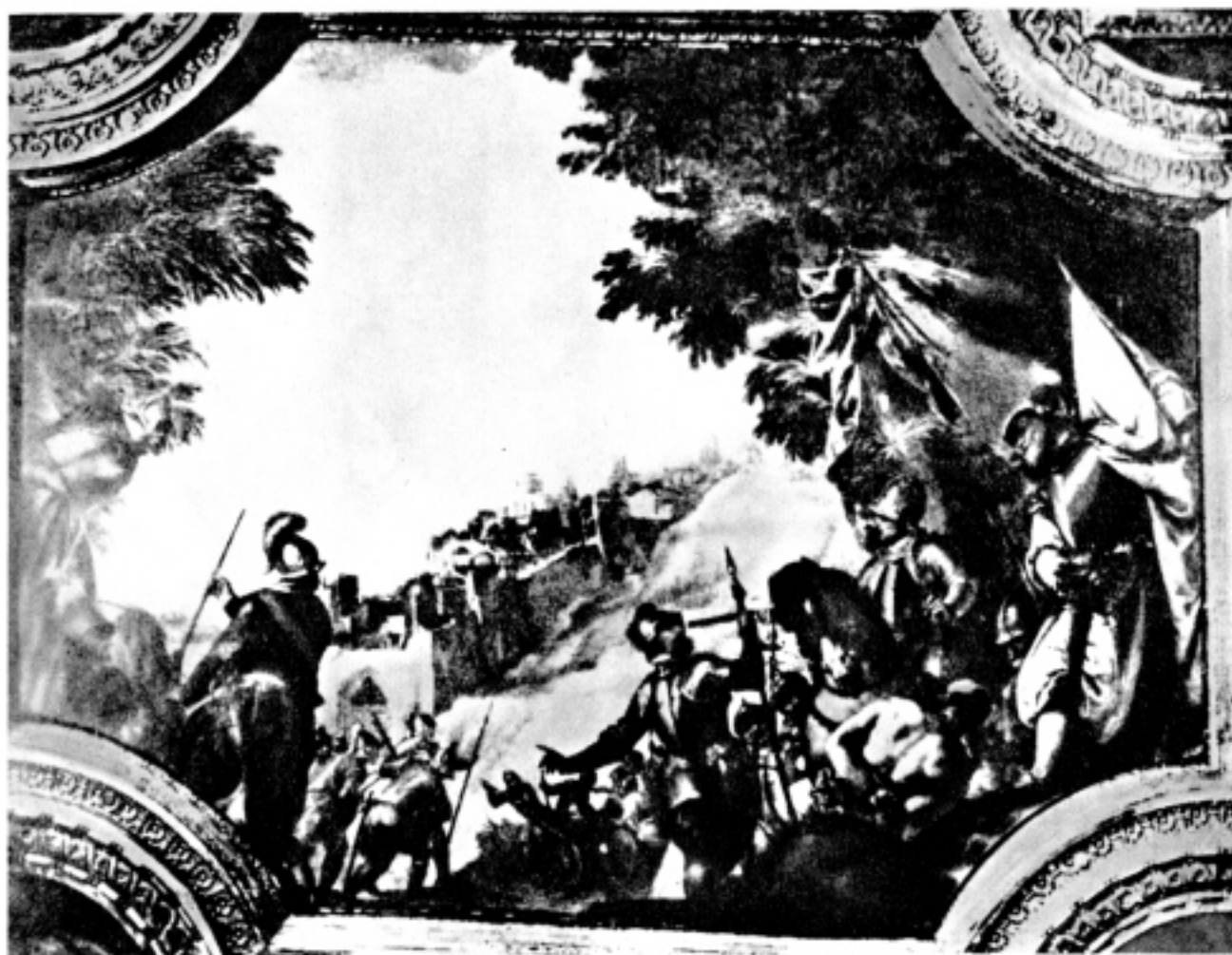


A bit from the manuscript of the second act of the opera "Scanderbeg".



When Was the First Opera About Scanderbeg Composed and by Whom?

Paolo Veronze: "The siege of Shkodra". Fresco in "Palazzo Ducale" of Venice.



The fame and glory of the Albanians led by Scanderbeg in their heroic stand against the Ottoman invasion transcended the bounds of time and space: our gallant leader of the XVth century, the great strategist of triumphant campaigns, became the hero of a multitude of literary works in many European languages; his image was carved in marble, cast in bronze, he was drawn and painted in many tableaux kept in the various galleries and museums; his activities and heroism left their echo in music too. As far back as the early part of the XVIII century, Scanderbeg became a source of inspiration for two Italian operas and a French one. The first opera about our national hero was composed by Antonio Vivaldi on Antonio Salvi's libretto. Its first performance took place on July 22, 1718, in Florence, on the occasion of the reopening of the Pergola Theater of that city. The libretto was published in the same year. The name of the composer is not mentioned on the cover of the libretto, while those of the scenarist and others are. This was quite usual especially when the composer was a well-known figure who needed no advertisement on librettos. Antonio Vivaldi signed some of his works with anagrams like Aldaviva, Latoria Vandini, etc. On the page 5 of the libretto in question (which is kept at the National Library in Rome index Nr. 37-7-B-31) there is a note indicating that the music of this piece was composed by Antonio Vivaldi, the so-called "red priest" who stood out among the Venetian composers of the XVIII century for his wealth of compositions.

Here, in brief is what little is known about the life of this composer: Born in Venice some time between 1677 and 1678. He took his first lessons in music from his father, Giovanni Battista, a former violinist at the chapel of Sain Mark. In 1693, Antonio Vivaldi began his Church career but abandoned it after ten years when he was appointed a teacher at the Conservatory of Venice where he worked as choir master. In 1713 he began his tours through Italy and abroad conducting performances of his own Works. It is known that Antonio Vivaldi composed 47 operas, 2 oratorios, 25 cantatas, 456 concertos, 23 symphonies, 75 sonatas, 43 aria, 2 works for organ etc. Some of the MS's of Vivaldi's music which have been preserved are kept in the National Library of Turin. Among them is that of the opera about Scanderbeg.

In spite of his wealth of compositions, Antonio Vivaldi died poor and abandoned in Vienna on July 26, 1741. His grave disappeared and even his name was forgotten for a long time, being unmentioned in musical history until J.S. Bach discovered and aroused curiosity about his work. Now, this outstanding composer and violinist of the XVIII century is highly thought of as one of those who opened new avenues to symphonic music. Musicological studies have pointed to Antonio Vivaldi's influence on Friedrich Handel and on J.S. Bach. This fact is verified by the transcriptions of some of Vivaldi's works made by J.S. Bach. In our days, this composer's instrumental music is the most highly appreciated of his works. Both in his concertos and in his sonatas, and symphonies Antonio Vivaldi knew how

Continued on page 36

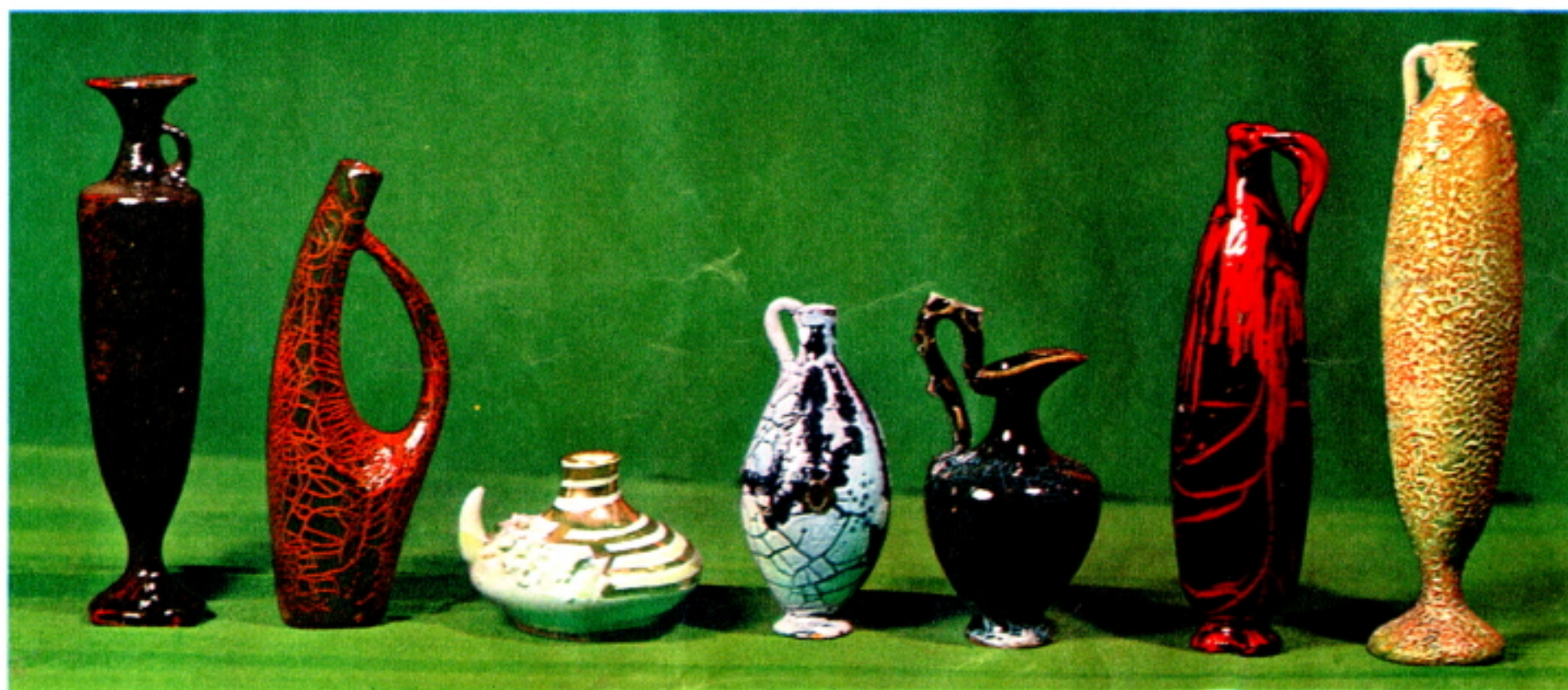


Photos by P. Kumi

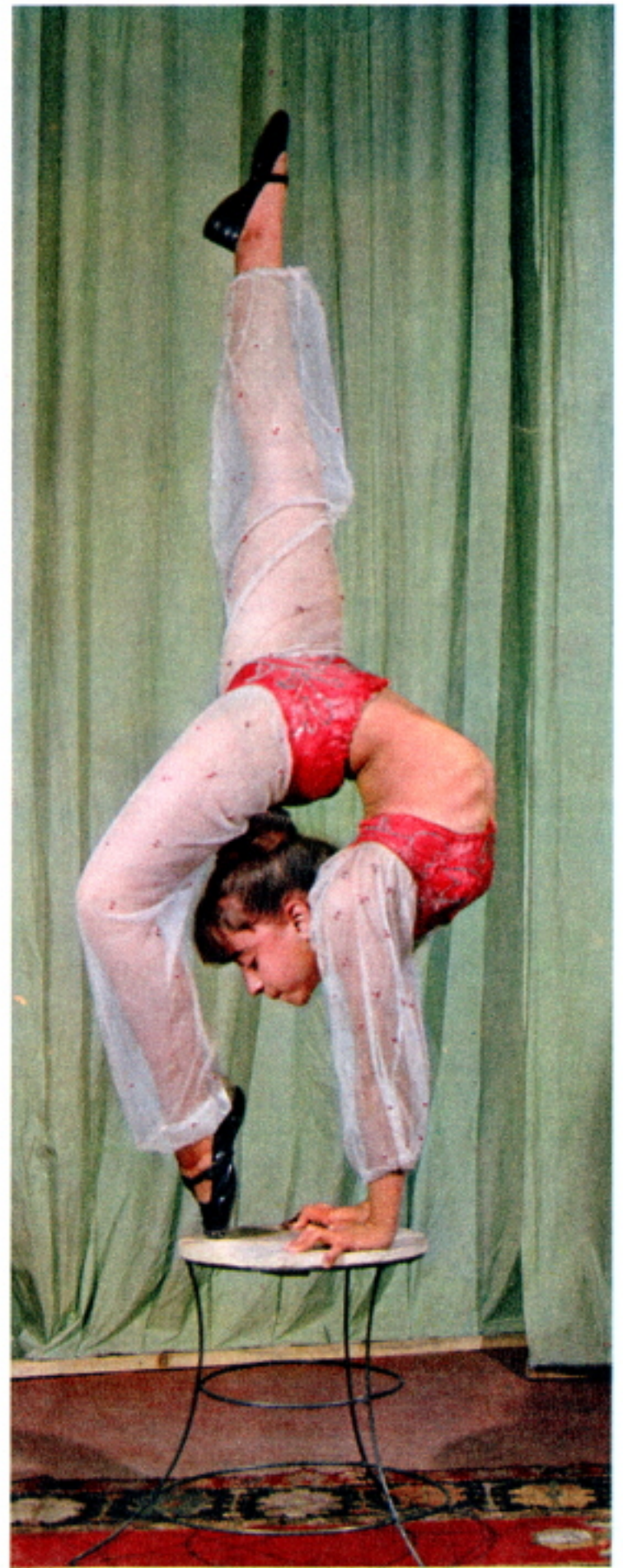
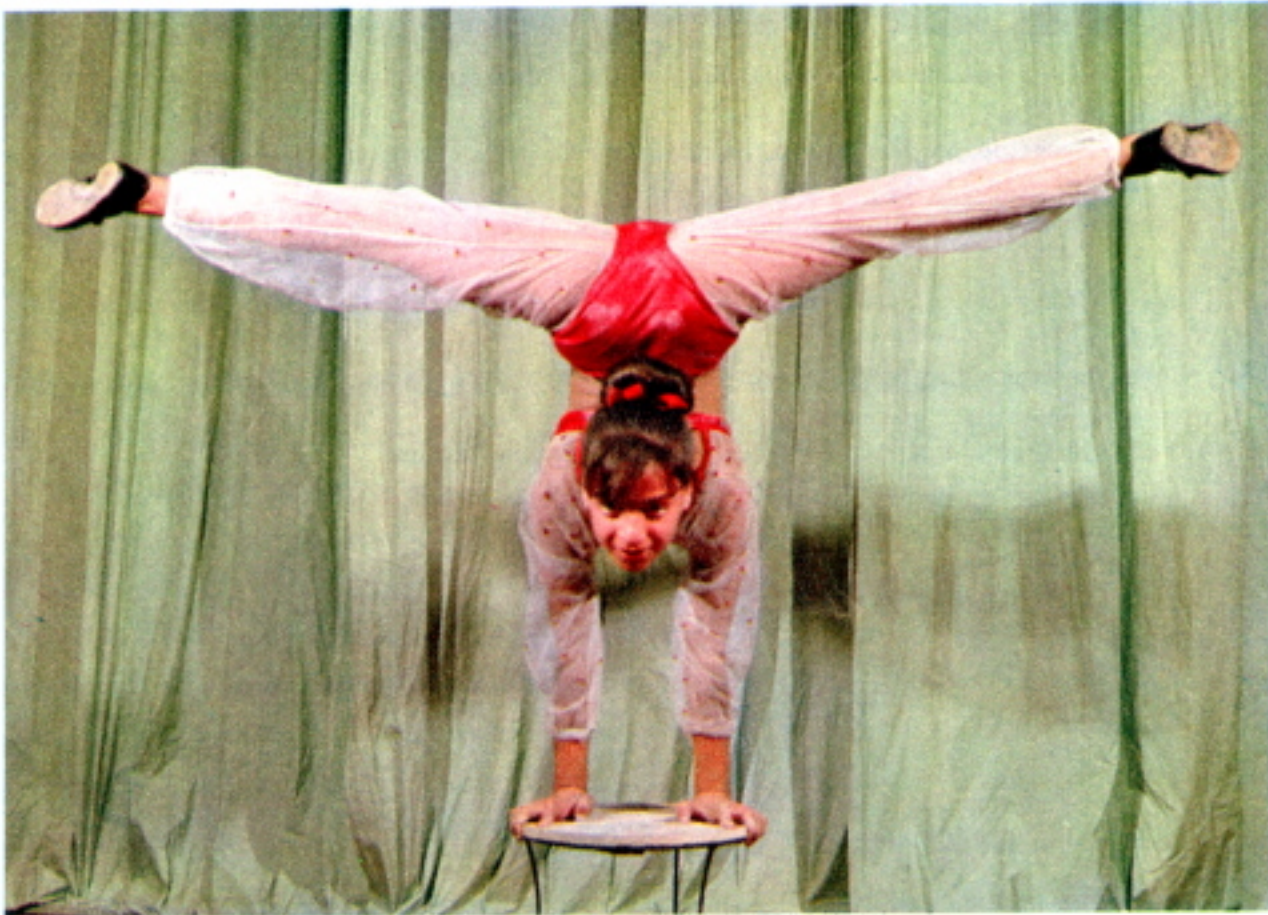
CREATIONS IN CERAMICS

The archaeological digging made everywhere in our country have brought to light various earthenwares, the shapes and decorations of which testify to the antiquity of the works made in ceramics. Relied on this tradition, the workers of the Ceramic Workshop of Vlora have produced very nice vases with beautiful shapes which speak of a national character. In these objects they have used mainly the red, white and black colours and their derivations.

The ceramic products are very beautiful with calm and warm colours which serve very well for the decoration of rooms and various places.



In these pictures you see Betina Shkurti who, following in the footsteps of her parents Pina and Pineo, has become well-known to the spectators of our circus. She is 14 years old.
Photos by S. Xhillari



**“Dexterity
and
Elasticity”**



to utilize the possibilities of expression of the different musical instruments in melodious richness through thematic developments poured out in well construction forms. However, around his opera music, which we know constituted an important field of Vivaldi's creativeness, the majority of the musicologists and critics who have studied this composer have been reserved in their judgments, because in the works of this genre Vivaldi is far from the tastes of our times, and that is why they are not performed on any stage. Nevertheless, a study of the pieces published reveals that in the opera genre of this composer there exists a fresh vocal richness and a new approach to the music of the XVIII century.

The opera "Scanderbeg" was composed by Vivaldi during the most fruitful period of his career. Its libretto (64 p. in 16 octav) was published immediately, while its music has remained in a MS at the National Library in Turin where it remained forgotten for a long time.

The plot of the drama is the history of John Kastrioti and his four sons (including George the youngest of them, 8 years of age) handed over as hostages to Sultan Amourath II.

Following John's death, the opera describes the occupation of Albania by the Turks, then their war with Hunyadi on the Hungarian plains, the defeat of the Turks and finally Scanderbeg's return to Kruja.

From the standpoint of artistry and drama A. Salvi's libretto is not much to speak of however it is very important from another aspect: because it is one of the first librettos to depart from old mythological themes in favour of historical themes presented, naturally in conformity with the basic principles of baroque aesthetics. Thus, at this turning point in the subjects of opera, our National Hero, Scanderbeg was selected as the hero among the most outstanding figures of history. At that time, the end of one act and the beginning of another was marked by the entry and exit of leading characters, who were presented as having the outlook of the 18th century, irrespective of the actual period portrayed. A major influence used to be exercised on the aesthetics of melodrama, in Vivaldi's time this had concert features aimed mainly at showing off the technical ability of the singers, that is, the beauty and control of their voices, often at the expense of the development of the events and characters in general. Each main character sang several pieces; the public were impatient for the end of the recitative, to give their attention to the aria. In line with the requirements of the time, Antonio Vivaldi too, composed the music of his operas mainly to provide a concert by the solo singers.

The first performance of the opera "Scanderbeg" was on July 22, 1718 in Florence, on the occasion of the reopening of the "Della Pergola" Theatre, which had been closed 6 years before (1712). Up to that time, such performances had been given for a restricted circle of the gentry, whereas for the premiere of this opera the people of Florence were allowed to attend. According to chroniclers of the time, the performance of the opera "Scanderbeg" was a great success.

Ramadan Sokoli

Dritero Agolli

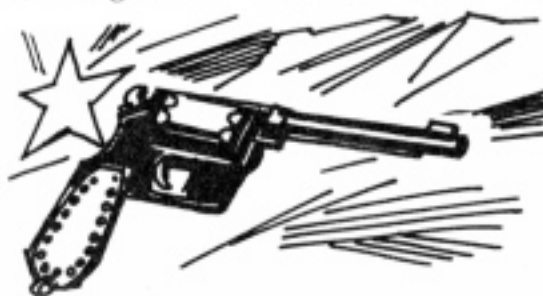
Look at people at work or strolling in the streets and they all seem very much alike. But when you sit down face to face with them and begin to talk, you realize what a wealth of spiritual variations they have how many jewels lie hidden in their hearts. And they are big hearts. They have a rich tradition, but socialism has enriched them even more.

These fragments, heard on my travels from place to place and drawn from my notebook, show a tiny part of the jewels of the hearts of our people.



The Cartridges

The Caja Pass is a dry place, deep in the Mountains of Kukës in the north. The pass is near the border, and gives access to Bishtrica District. While talking things over with the mountaineers one of them said: "Old man Abdullah Shehu from the top of Çaja walked down Bushtirica with his rifle on his shoulder. We asked him where he was going and he replied: "My cartridges are a bit old and I am going to change them. I want new ones. We live on the border. "You know".



The Pistol

"Commissar N. told me: My father had an old pistol. He had carried it in 1912, 1920, in 1939 and 1944. He had never parted with it until recently. But he fell ill and took to his bed. Lying in bed he said to me: "I have carried it until now. Take it son because this is how my father, your grandfather, handed it to me when he took to his bed".

And, as a rare souvenir of generations, who can tell how many times the pistol has been fired to defend these mountains!

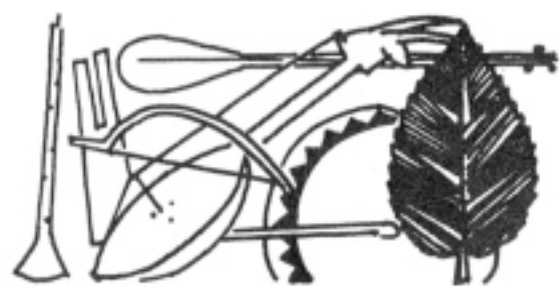


The Stone

At Selca of Kelmendi, down a deep creek at the foot of Dubina Mountain, there was a carved stone resembling the face of a man. I have forgotten who carved that stone but I recall the story the mountaineers told me. They told how an old man lived here without wife or children, because they had all died long before. One day he rolled down a large boulder from the marble rocks and put it in his house. Then he took a chisel and hammer and began to carve it. He carved it and gave it the form of a man's face. When he finished; he placed it on the top of a rock, just as people place a bust on a pedestal. And, strange to say, this carved stone looked like the old man. Then we said: "We will never forget his face because it is like our mountain cliffs".

Drawings by Zef Shoshi.

Traveler's Notebook



The Leaf

A man on a mountain was blowing at a leaf. It emitted the sound of a folk melody. Whether it was an ancient folk song or an ancient dance I don't recall. What I do remember is my travelling companions words:

"We have searched for music in leaves, in wood, in metal, and in hides. And we have searched for it as one seeks, a close friend.



Hospitality

Between Berat and Skrapar there lives a man whose surname is Redface. I have never forgotten this because it seemed to me so unusual. His house was by the roadside. Many a traveller passing by was invited in for a cup of coffee and a yarn. But he liked soldiers most of all. However many he saw on the road he would invite them all into his living room and put on a spread for them. He was amazing, this Redface! One day, a group of officers and men from a nearby garrison came and told him that they would build him a new house since he had been so good and hospitable.

It didn't take long before a beautiful new house with big windows was built and passer-by call it: "The Soldiers house".



The Mother

We spent the night at the house of the Chairman of the Çiflik-Gremi Agricultural Cooperative in the Fieri District. We talked and sang with Thimi Driza until late at night. In the morning, his mother brought in the coffee. She was a mother like all our mothers: thin, her face wrinkled with rough hands, and her hair wrapped in a black kerchief. She wanted us to stay on another night but we left. Thimi Driza told us:

"She has raised five daughters and three sons on her own. She brought us up by her own toil and sweat. Our father died of malaria before liberation. The whole burden of the family fell on her. We were only youngsters. In 1947, when work started on the Durrës-Peqin Railway, mother said to me: "It will be difficult. We have many problems. But you go to the railway, son. Your mother can't see you left behind all your comrades". I left for the railroad, and mother drove the team of oxen and the wagon

herself. Time went by and I made up my mind to do the Correspondence Course of the Higher Agricultural Institute. I studied after supper but, I used to fall asleep because I had worked a full day. Mother would let me sleep a little and then wake me: "Wake up, son. Study! Mother can't see you left behind your comrades. The Chairman of the Cooperative needs schooling". But once I found her weeping. I was just back from my exams. I had left my wife pregnant and I was suddenly afraid that she had died. "What's the matter, mother? What has happened?" "Another girl!" she greeted me. I gave birth to five girls and your wife to three. Why do we have to supply the whole village with brides? I laughed and embraced her. But the years have rolled on and now mother says: "What beautiful brides they will be for our village!".



The Guard

Ram Sadria, Sadri Isuf's son, was killed by enemy bands in the mountains of Tropoja seventeen years ago. Seventeen times on end the grass round his lapidary has sprouted green, ripened, died away. That day, when the bitter news reached Tropoja, Sadri Isuf grieved in silence. Then he raised his white head and said:

"My father lived 100 years and died in his bed. My grandfather lived 120 years and died in bed too. My son lived 20 years and died from a bullet. But he will live longer than my father and my grandfather. He died on his feet before Dragobia. . ."

Sadri Isuf has said these words round the fire when the biting wind blows from Dragobia, and in the burning heat of summer. . . .



In Lighter Vein

When I went to write up a report on the famous Mati shepherd, Lezan Pislj, something out of the ordinary occurred to me. I went into the goat pen with Lezan. I was writing down what he said in my notebook. There were goats all round me.

"Look out! warned Lezan, the goats may eat your book and leave you without notes. . ." Goats are fond of paper you know!

Perhaps the shepherd intended his words to have no hidden sting. I drew a lesson: the newspaper man or writer must first get acquainted with the people, sit down and talk with them exchange ideas and only then pull out his notebook. . . because a notebook may even be eaten by goats.

