

In response to a question concerning qualifications for participation in the Puppet Theater, Obraztsov said: "The person must be an actor and must have an ironical sense of humor." "Man is happy as he works when he feels his work is necessary. Therefore, we had to find out if we were necessary to the people." "Before we produce a show we must determine for whom it is intended and why." "Art is either harmful or useful. It either improves a man or it does not improve him." "If art does not call for emotion, it is not art. And emotions are not neutral."

There is a marked difference between what is shown to adults and to children by the Puppet Theater. Children do not attend the evening performance regardless of the nature of the performance.

Some of Obraztsov's comments about children were interesting: "Children view puppets as living things. There is greater tragedy for children in Red Riding Hood presentation than in that of Othello for adults." "Grownups do not understand what brittle hearts children have. Adults too often perceive children through the adult heart, which is wrong." "In our shows for children we do not eat or beat anyone." "Children are interested in a struggle but there must be someone or something they love involved in that struggle."

Obraztsov then went on to say that, before the 19th century, puppetry existed only in China and India. It was introduced to Russia in 1918.

A REVIEW OF THE ARTS IN EDUCATION program of the Soviet Union does not convey anything like an accurate report unless it portrays the great emphasis placed on the arts in education, or education in the arts, in the two highly organized amateur movements—namely, the Houses of Culture for employees of factories, industrial establishments and collective farms, and the Pioneer Houses or Clubs for students between the ages of ten and fourteen years. Here, again, in connection with the various aspects of the