

Hungary & Eastern Europe - Sixty Years Ago A Press Review by a Hungarian Refugee

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- Bela Lugosi Dies at 73. Starred in 'Dracula' Role
- AP Reporter Freed by Hungary after 18 Months in Jail as 'Spy'
- Nagy Reported Restored
- Poetry From Behind the Iron Curtain
- Rakosi Deposed By Soviet Guns
- Halasz Lists Opera Faults

Sto- 1956 VIII. 17

Bela Lugosi Dies at 73; Starred in 'Dracula' Role

HOLLYWOOD, Aug. 17 (AP).—Bela Lugosi, famous for his portrayal of the role of "Dracula" on stage and screen, and only recently conqueror of himself after 17 years of drug addiction, died late yesterday of natural causes. He was 73.

After a long and active career in motion pictures, the Hungarian-born actor surrendered himself to Los Angeles authorities last year, saying he was a hopeless drug addict and wanted a chance of rehabilitation. He said he had started taking demerol in England in 1938 and never had been able to completely free himself from the use of drugs in one form or another.

When Mr. Lugosi disclosed that he was an addict he weighed only 125 pounds. He presented a tragic picture, markedly in contrast to the impeccably dressed character he portrayed on the stage and screen. His face was wan and haggard, his eyes sunken, and he was so weak he could not stand unsupported.

He was treated for three months at the nearby Metropolitan State Hospital in Norwalk, then passed a rigid examination and was released to resume his film career. His last role was in the movie "The Black Sleep."

Mr. Lugosi's second wife, the former Hope Lininger of Johnstown, Pa., said she found him dead when she returned home from work yesterday. They were married last August. She had encouraged Mr. Lugosi to appeal for help in his fight



BELA LUGOSI
At Height of Career

against drug addiction, and he said she was the inspiration for his decision to enter a hospital.

In World War I Mr. Lugosi served as lieutenant in the Hungarian infantry. He came to the United States after the revolution in Hungary, and organized a dramatic company. He played the role of a Spanish apache in "The Red Poppy," and from that gained the lead in Bram Stoker's mystery, "Dracula." His film career began in 1931.

Mr. Lugosi's first wife was Lillian Arch, by whom he had a son, Bela, jr. They were divorced in 1953.

AP Correspondent Freed by Hungary

By JOHN MacCORMAC
Special to The New York Times.

VIENNA, Aug. 16—Dr. Endre Marton, Hungarian correspondent of The Associated Press imprisoned since February, 1955, on charges of spying, was released from prison today. Word of his release came from Budapest.

His wife, Ilona Nylas Marton who was arrested on similar charges four months later, was set free last April when accusations against her were said to have been found baseless. She had worked as United Press correspondent in Budapest.

The arrest of the Martons came shortly after the return of Matyas Rakosi to complete power in Hungary as Com-

Continued on Page 4, Column 4

AP Reporter Freed by Hungary After 18 Months in Jail as 'Spy'

Continued From Page 1

unist party chief following the overthrow of Imre Nagy, former Premier, and his milder policy.

At about the same time several employees of the United States Legation in Budapest were picked up by the police. It was concluded that they would be associated with the Martons in one of those anti-Western show trials characteristic of Stalinist times and of the period of Mr. Rakosi's rule.

Dr. Marton subsequently was sentenced by a military court to a six-year prison term on a charge of espionage, and Mme. Marton received a three-year term. Two former employees of the United States legation were convicted with them. The trial was held last November but the verdicts were not disclosed by Hungary until Jan. 14.

Association with officials of the United States Legation and disclosure to them of information gathered in the course of his regular activity as correspondent was the chief charge made against Dr. Marton, it is understood. He is said to have defended himself by asserting that none of this information fell into categories whose communication was officially banned.

It was partly because of the arrest of the Martons and partly because of those of Hungarian employees of the United States Legation in Budapest that Washington banned travel to Hungary by Americans other than newspaper men and business men. This ban has told heavily against the tourist traffic that Hungary has been seeking to promote.

The thaw in East-West relations and particularly Mr. Rakosi's disappearance from power apparently also operated to bring about Dr. Marton's release. This correspondent mentioned



Associated Press

Endre Marton

Dr. Marton's imprisonment in the course of an interview last Tuesday with Erno Gero, Mr. Rakosi's successor as Hungarian Communist party chief. Mr. Gero said that the case, together with those of arrested former employees of the United States Legation, was being reviewed. He emphasized in this connection Hungary's wish for improved relations with the United States generally.

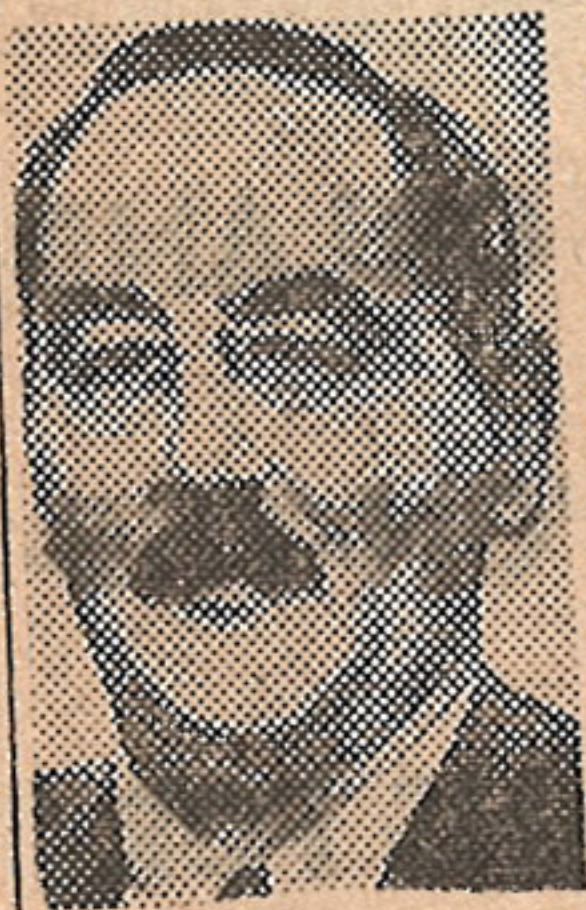
Marton Given Full Clemency

VIENNA, Aug. 16 (AP)—Dr. Marton telephoned to Vienna today to say he had been permitted to rejoin his wife and two children. A Hungarian Interior Ministry spokesman said in Budapest that Dr. Marton had been given full clemency.

Post 956 VIII. 19

Nagy Reported Restored

VIENNA, Aug 18 (UP)—Former Premier Imre Nagy of Hungary has been restored to Communist Party membership, reliable sources said today.



Nagy

The sources, quoting reports from Budapest, said the Party's decision was announced earlier this month at a meeting of Party functionaries.

Nagy was ousted as Premier in April, 1955, for "rightist deviation" by Party boss Matyas Rakosi. Rakosi was recently expelled from the Party.

Earlier this week Ernoe Geroe, Rakosi's successor, said the door was open for Nagy to return "if he accepts the Party's present policy."

Poetry From Behind the Iron Curtain

By HARRY SCHWARTZ

IN Eastern Europe this past year, something suspiciously like a poets' revolution has been taking place. For a decade before, the poetic muse in these countries had been tightly chained to the party line, forced to sing about Stalin's "genius," the glory of fulfilling one's production plan and the iniquity of the Western "imperialist." The quality of this hack poetry long ago made it plain that those who wrote it were far from happy with their lot. Just how unhappy and bitter they actually were, however, has only become clear this past year when the shackles have been loosened and the poets have been allowed to express relatively freely what they, and the people among whom they live, really think of the Eastern European Communist "paradise."

The first major blow in this poetic uprising was struck by the Polish poet Adam Wazyk, whose already-classic "A Poem for Adults," published on the front page of Warsaw's *Nowa Kultura* in August, 1955, produced an immediate sensation. Here is a section from the long poem in which the poet describes the human cost of Poland's industrialization:

*From villages and little towns
they come in carts
to build a foundry and dream
out a city, dig out of the
earth a new Eldorado.
With an army of pioneers, a
gathered crowd,
they jam in barns, barracks
and hostels,
walk heavily and whistle loudly
in the muddy streets:
the great migration, the twisted
ambition,
with a string on their necks—
the Czestochowa cross,
three floors of swear-words, a
feather pillow,*

*a gallon of vodka, and the lust
for girls.
Distrustful soul, torn out of
the village soil,
half awakened and already
half mad,
in words silent, but singing,
singing songs,
the huge mob, pushed suddenly
out of medieval darkness: un-
human Poland,
howling with boredom on De-
cember nights * * *
The great migration building
industry,
unknown to Poland, but known
to history,
fed with big empty words, and
living
wildly from day to day despite
the preachers,
in coal gas and in slow, con-
tinuous suffering
the working class is shaped
of it.*

*There is a lot of refuse. So
far there are grits.*

Wazyk came under immediate and bitter attack for this



poem. Not only did his description of the Polish scene contradict the official optimism required by "Socialist realism," but he had even dared attack Soviet control of Polish thinking, declaring in Aesopian, but unmistakable language: *when the good people from the moon.*

*refuse us the right to have
taste,
it's true,*

*then we are in danger of be-
coming ignorant and dull.*

For a time it was rumored Wazyk had been expelled from the Polish Communist party. Last April, however, a new short poem of his was published, suggesting that in the ferment following Khrushchev's anti-Stalin speech what had originally been Wazyk's great daring was now acceptable, even to the political leaders in Warsaw.

Other Polish poets have since joined Wazyk in denouncing obvious evils. One of them, Jozef Prutkowski, assailed the insincerity and the sycophantic character of much of Polish literature in these concluding lines from his poem, "One May":

*No one was ever punished here
for being safe.*

*Slowly, quietly, furtively and
shiftily one may find out
what can be got.*

*What's on the political ex-
change?*

*What is the stock of courage
today?*

*Flattery, now here, now there.
Some have been doing it for
eleven years and*

*It's not done without grace.
The editors know their names
and addresses.*

A similar ferment has been going on among Hungary's poets. One of the most powerful productions to date has been "Mudville" by Karoly Jobbagy, one of the younger poets. Here is a condensed version of his poem, in which he describes farm life in Communist Hungary:

*Don't talk to me about space
ships,
a trip to the moon or Mars,
about life in the atomic age * * *
The oxcarts, like a fleet on
shoals,*



*are caught in a shoreless sea
of mud.*

*Mud is our roads, yards, pas-
ture.*

*When winter comes and the
rain, like this,*

*Men if they could would turn
into beasts*

*and hibernate and see nothing.
Darkness comes early; there is
no electricity here.*

*Beside a cold lamp, the mind
sputters*

*Vainly sparking behind the
forehead.*

*Kerosene? More expensive,
five times as expensive
as a matter of fact than gas-
oline*

*of which during the summer
one can easily burn up five
gallons on joy-rides.*

*But kerosene, sometimes there's
not a drop around, besides
at that price, who can afford
to burn half a liter a day
enough to light the house?*

The character of the new Communist ruling class in Hungary is suggested in this short poem by Geza Kepes entitled "To the Manager of a Plant":

*Contact with the large
masses!*

*This is what we hear from you
day and night.*

*But your little son is full of
arrogance:*

*He brags like a magnate's
scion.*

*The kindergarten is at a hun-
dred paces from your house,
And he is taken there every
morning by car.*

In these and other poems, it is clear that the consciences of many Eastern European poets are now troubling them because they remained silent about abuses in the past. Their present determination to heed the promptings of their consciences has perhaps best been expressed by Laszlo Benjamin, a Hungarian poet whose "Poem for the Back of a Magazine" appeared last May. In it he declared:

*While wrongs immodestly
preen themselves*

*I shall not cease to clamor and
wail,*

*Regardless of whether they
ticket me*

As a left or right winger.

*The country is rife with trou-
bles—*

*Shall I then be cheerful?
I shall open my mouth*

*On behalf of those who al-
ready speak*

*Only with curses or sighs. * * **

Rakosi Deposed By Soviet Guns

Reuters

VIENNA, Aug. 22—Hungarians arriving here from Budapest say that Matyas Rakosi, chief of the Hungarian Communist Party until he resigned on July 18, was forcibly deposed by Russian police after he planned a major purge in Hungary.

The veteran Communist leader, who was a close friend of Russian dictator Josef Stalin, gave as reasons for his resignation illness, advanced age—he is 64—and his mistakes.

The refugees say Rakosi, as a counter to growing anti-Stalinist opposition, had drawn up a list of 400 persons, including some 40 writers and Imre Nagy (former Premier dismissed in the spring of 1955), to be arrested.

Existence of a list became known to some writers who protested, their protests reaching Moscow, the refugees said.

They added that when Anastas Mikoyan, a first deputy Premier of the Soviet Union who made the first public attack in Russia on Stalin, arrived in Budapest just before Rakosi's resignation, he was accompanied by about 20 Soviet secret police.

With their aid, the Hungarian secret police disarmed Rakosi's guards at his villa and Mikoyan called on Rakosi to resign, the refugees said.

In his letter of resignation, as quoted by Radio Budapest, Rakosi said that "in view of several mistakes" he had made in the past and "repeatedly confessed," he did not want to hinder the party any longer in its struggle to build up socialism.

He was succeeded by First Deputy Premier Ernoe Geroe. Mikoyan left Budapest July 21, when the first official news broke from Communist sources of his visit, although reports circulated earlier in Vienna that he was the man behind Rakosi's resignation.

Rakosi was the strong man of the Hungarian Communist Party from the outset, when it came to power with the aid of Soviet forces at the end of World War II.

Post
956 VIII. 23

Halasz Lists Opera Faults

Tribune
956 VIII.26

By JAY S. HARRISON

Maestro Lays 'Stagnation' To Lack of Top-Level Ideas

In the world of the arts there are doers, don'ters and men in the middle. The doers work hard to accomplish some purpose, the don'ters throw up their hands in despair and claim that the progress of music has come to a halt, and the middle men sit back, complain or praise, and give cocktail parties. For his part, Hungarian-born Laszlo Halasz is a doer, a fellow with a goal and the will to pound it through. I am inclined to take bets and even give respectable odds that he succeeds.

Mr. Halasz, you may recall, was general manager of the New York City Opera Co. from its inception in 1944 to his dismissal, after a heated court battle, in 1951. At present, he is Maestro Director—that is his official title—at the Teatro Liceo in Barcelona, a post which makes him virtual dictator over Spain's operatic scene. On a recent trip to the States, however, Spain was not his primary concern; opera was. And about that topic he held forth during luncheon with some—not all—of the following words:

"When I return periodically to America I cannot escape the feeling that opera here is stagnating or, to be exact, regressing. The cause of this sad state of affairs is, in my humble opinion, inflexibility of thought at the top level, which is equivalent to a refusal to recognize a change in the times.

Recalls Upsurge

"During the last years of the second World War a great operatic upsurge took place in the United States. In addition to the three major opera companies like the Metropolitan, Chicago or San Francisco, numerous new ones sprang up and flourished, such as the City Center and those in St. Louis, New Orleans, Pittsburgh and Newark. I suppose this was a natural result of the influx of numerous artists from Europe, to which an additional avalanche of fine talent was

added by those who came here after the second World War to seek the paradise of economic and physical comfort following so many years of war-time privation.

"As a result of these conditions a logical 'ensemble' system developed and it proved feasible and possible. With opera becoming more and more popular in our country, more and more Americans sought operatic careers and created, together with the already established European talent, a tremendous pool of artists.

No New Blood

"But now," said Mr. Halasz, casting his eyes ceiling-ward and his fork into a pile of peas, "let us look at the picture of today. The worst part of this picture is that no new major organizations have been called into existence in the last decade and the long awaited decentralization of opera has not materialized—all we have are big companies touring and touring and touring.

"That is one problem; but there are others. The most important seems to me to be the leading companies' failure to adhere to one or the other line of present day operatic procedures—*staggione* or *ensemble*. In Barcelona I have learned that only the most intransigent form of *staggione* system can produce artistic perfection and economic satisfaction. In the Liceo every opera receives a minimum of three or a maximum of four performances within only two consecutive weeks and featuring the same cast. Then the opera is dropped for the season. Thus, we never have on the 'decks' more than two operas in any week so we cannot possibly clog our stage and productive facilities.

"Also there is no chance, as in the ensemble system, for the

operas to deteriorate in quality between the first and last performance due to the long elapsed time between them and the necessary changes of cast that go with such a practice. Paper and pencil will prove it—even financially it is cheaper to engage for the smaller roles artists on a single performance basis, paying them well for such single performances and giving them a chance to seek engagements in their periods of freedom. A weekly salary—as one finds in the ensemble system where artists are hired by the season and must stand by—has no value to the artist if he receives pay while he is not working and cannot accept other engagements."

At this point, Mr. Halasz reversed his eating procedure. He flung his eyes at his plate and lifted his fork to his lips. "You see," he said, "the adoption of a full *staggione* system might help the decentralization of opera here by opening possibilities for our great symphony orchestras to present not extensive but at least regular operatic productions. It takes just a little organization to perform the same operas with the same highly selected artists, and whole casts, since they are used to working as a unit, could move from orchestra to orchestra, from town to town.

On Slide Projection

"And now," he continued, "let us look into the matter of scenery. I cannot refrain from lamenting the absence of the really successful use of slide projection. In the United States the fallacious idea prevails that projection should be used because it is not expensive. This is not so. If it is less expensive than tons of built scenery it is only incidental to the fact that artistic projection opens wide vistas to the revitalization of all the stodgy aspects of opera. But I want to point out that projection needs real daring—in imagination and in execution. Given both these things, I am convinced that with the introduction of slide projections the expansion of opera via the symphony orchestras of this country can be greatly accelerated and that our permanent institutions will also enrich their scenic effects immeasurably.

"As a finale let me say briefly that the United States has as its duty the creation and support of its opera—a duty which goes with world leadership. In America we reversed the process of culture vs. civilization by first building up civilization and then building up culture. We have to speed up the latter so that it matches our advances in bath tubs and ice boxes.

"If these arguments are not enough then please think about the hundreds of American artists now appearing successfully throughout the opera houses of Europe. Times are changing for them. A chauvinistic spirit is growing throughout the lyric theaters of Europe making it increasingly difficult for these American singers to earn a living. So, they may come home soon. Aren't they entitled to the same concern about their existence that we so deservedly give, for example, to the auto workers of Detroit when there is a slump in the production of our four-wheeled civilization."



Laszlo Halasz