

US History 2
Makeup/XCR Unit 1

There are six odd Cold War competitions listed below. Each student should pick any TWO. Then please complete the following analysis:

(a) Compare **EACH** of the two competitions you picked to one of the following Cold War competitions we discussed in this unit. As part of the comparison, be sure to also explain the key similarity you see, and not just the differences.

Compare to one of the following:

- Berlin Airlift 1948-49
- Italian Election of 1948
- Korean War
- Marshall Plan/COMECON
- NATO/Warsaw Pact
- Nuclear Weapons (Arms Race)

(b) Explain how each of the two competitions you picked (from the readings below) was significant and/or had a long-term impact on the United States and Russia.

(c) The US and Soviet Russia were able to co-operate and create the United Nations, the Geneva Conventions, and the Nuremberg Trials. Explain how you think they might have been able to co-operate instead of compete with each other, for each of the two competitions you picked below.

US2 - Cold War Competitions (A)



The Motherland Calls, or The Mamayev Monument, is a statue in Mamayev Kurgan in Volgograd (*formerly Stalingrad*), Russia, commemorating the Battle of Stalingrad. It was designed by sculptor Yevgeny Vuchetich and structural engineer Nikolai Nikitin, and declared the largest statue in the world in 1967. Compared with other humanoid statues, The Motherland Calls is significantly more complex from an engineering point of view, due to its characteristic posture with a sword raised high in the right hand and the left hand extended in a calling gesture. The technology behind the statue is based on a combination of pre-stressed concrete (7,900 tonnes) with wire ropes structure. It is the tallest statue of a woman in the world, measuring 87 metres from the tip of its sword to the top of the plinth (the Statue of Liberty measures 46 meters in height). Two hundred steps, symbolizing the 200 days of the Battle of Stalingrad, lead from the bottom of the hill to the monument.





1972: The USSR wins basketball gold

In the 1972 Munich games, the United States took a 50-49 lead over the USSR with only three seconds remaining in the gold medal game. When the USSR got the ball back, a pass was deflected out of bounds, giving the Americans the ball and, essentially, the win.

Except, not. Because the Soviet team was given another chance, thanks to the intervention of the referees and the head of the amateur basketball association, who came from the audience onto the court to advocate for a do-over. The Soviets were given two additional seconds to play. The team made a full-court pass and took a last shot at the basket, which missed. Game over. Except, again, not. The Soviets were given a third chance, because the refs didn't set up the second chance properly. The Soviets scored a lay-up, giving them a one-point win.

The decision was one of the most controversial in Olympics history, with members of the American team refusing — even post mortem — to accept a silver medal for their performances. The Soviets took home gold, appearing to be less concerned about the nuances of the decisions.

Eventually, however, some good came out of the strange defeat. Watching massive grown men from the Soviet side pound against the slender college kids from America throughout the game plus the strange result garnered sympathy for the Americans among the neutral countries of the world.

In particular, the arguments over the definition of “amateur versus professional” was clearly highlighted. The Soviet bloc had exploited this old Olympic ideal to great advantage.

Gifted Russian athletes were told to report to the Red Army where they could participate in state-supported year-round training without violating their amateur status. U.S. officials decried the hypocrisy of this system, but their pleas fell on deaf ears. The Russians had too many friends in power in the Olympic committee to lose this political tug of war.

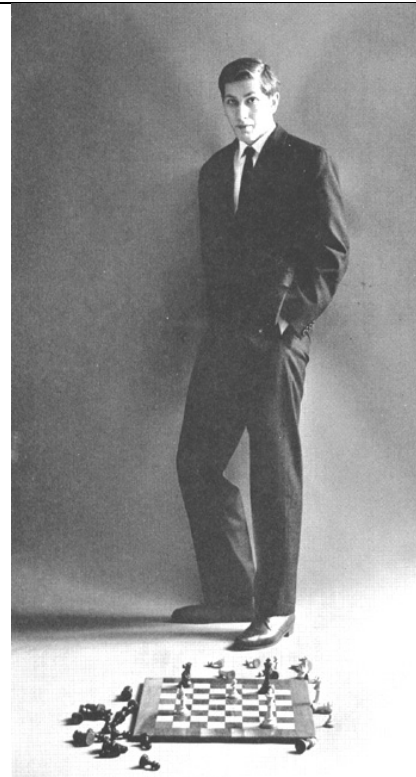
Almost immediately, there was a definite shift in attitudes among the Olympic hierarchy about this “amateur” situation. People began to agree something was wrong. As the Games had evolved through the 20th century, the definition of the amateur athlete as an aristocratic gentleman had clearly become outdated.

For some time behind the scenes people had quietly admitted the advent of the state-sponsored "full-time amateur athlete" of the Eastern Bloc countries had eroded the ideology of the pure amateur. They acknowledged this put the self-financed amateurs of the capitalist Western countries at a disadvantage.

The ridiculous outcome of the 1972 Basketball game served as a catalyst to embolden people to suggest changes. It stiffened the resolve among many neutrals to stand up to the Russians and change the rules.

Beginning with the next Olympics, the amateur requirements began to be gradually phased out of the Olympic Charter. After the 1988 Games, the IOC decided to make all professional athletes eligible for the Olympics. Finally the world had a level playing field.

US2 - Cold War Competitions (C)



Born Robert James Fischer in Chicago, Illinois, on March 9, 1943, Bobby Fischer became the youngest grandmaster of chess in history in 1958. Fischer's youthful intemperance and brilliant playing drew the American public to the game of chess, particularly when he won the world championship in 1972.

Fischer learned the moves of chess at the age of 6. At 16, he dropped out of high school to devote himself fully to the game. In 1958, he won the first of many American championships.

In world championship candidate matches in 1970 and 1971, Fischer won 20 consecutive games before losing once and drawing three times. The sudden stop of his hot streak came at the hands of former world champion Tigran Petrosyan of the Soviet Union, ending a final match won by Fischer.

On September 1, 1972, Fischer became the first native-born American to hold the title of world champion when he defeated Boris Spassky of the Soviet Union in a highly publicized match held in Reykjavík, Iceland.

In 1975, Fischer refused to meet his Soviet challenger, Anatoly Karpov, and the Fédération Internationale des Echecs deprived him of his championship and declared Karpov champion by default. Fischer then withdrew from serious play for almost 20 years, returning in 1992 to defeat Spassky in a privately organized multi-million dollar rematch in Yugoslavia.

Chess World Champions during the 20th century

Year	World Champion	Nationality
1894-1921	Emanuel Lasker	German
1921-1927	Jose Raul Capablanca	Cuban
1927-1935 1937-1946	Alexander Alekhine	French
1935-1937	Max Euwe	Netherlands (Dutch)
1948-1957 1958-1960 1961-1963	Mikhail Botvinnik	Soviet Russian
1957-1958	Vasily Smyslov	Soviet Russian
1960-1961	Mikhail Tal	Soviet Russian
1963-1969	Tigran Petrosian	Soviet Russian
1969-1972	Boris Spassky	Soviet Russian
1972-1975	Bobby Fischer	USA
1975-1985 1993-1999	Anatoly Karpov	Soviet Russian (to 1992) Russian (1992-1999)
1985-2000	Garry Kasparov	Soviet Russian (to 1992) Russian (1992-2000)
1999-2000	Alexander Khalifman	Russian

US2 - Cold War Competitions (D)

Almost exactly 50 years ago, the dust was still settling after the high-stakes brinkmanship of the Cuban Missile Crisis, when the world had come closer than ever before to nuclear annihilation. Yet the British papers in October 1963 devoted rather a lot of attention to a very different story – a second cinematic outing for a secret agent who, as one critic put it, “acts out our less reputable fantasies without ever going too far”. The film was *From Russia With Love*; the hero, of course, was that supreme embodiment of British heroism, James Bond.

Today Bond has become such a familiar personification of British style that it is easy to lose sight of his Cold War origins. In Ian Fleming’s early novels, Bond was explicitly a blunt instrument for bashing the Communists. On the screen, however, the films promoted nothing so much as the “consumer goods ethic” – a central element of the economic miracle that had transformed everyday life in the West during the 1950s and 1960s. Many highbrow commentators strongly disapproved, arguing that the Cold War connotations of the novels had been traded for an obsession with novelty, fashion, and design. Interviewed by Malcolm Muggeridge in 1966, popular spy novelist John le Carré remarked that Bond’s gadgets were “the things on our desk that could explode, our neckties that could suddenly take photographs, [and] give to a drab and materialistic existence a kind of magic”.

But for many ordinary people, the life le Carré dismissed as tawdry and materialistic actually represented an astounding advance towards comfort and prosperity – something the increasingly sclerotic and corrupt Communist economies could never provide. In that respect, Bond’s gadgets really did make a difference.





1980: The “Miracle on Ice”

In one of the most dramatic upsets in Olympic history, on February 22, 1980, the underdog U.S. hockey team, made up of college players, defeats the four-time defending gold-medal winning Soviet team at the XIII Olympic Winter Games in Lake Placid, New York. The Soviet squad, previously regarded as the finest in the world, fell to the youthful American team 4-3 before a frenzied crowd of 10,000 spectators. Two days later, the Americans defeated Finland 4-2 to clinch the hockey gold.

The Soviet team had captured the previous four Olympic hockey golds, going back to 1964, and had not lost an Olympic hockey game since 1968. Three days before the Lake Placid Games began, the Soviets routed the U.S. team 10-3 in an exhibition game at Madison Square Garden in New York City. The Americans looked scrappy, but few blamed them for it—their average age, after all, was only 22, and their team captain, Mike Eruzione, was recruited from the obscurity of the Toledo Blades of the International League.

On Friday afternoon, February 22, the American amateurs and the Soviet dream team met before a sold-out crowd at Lake Placid. The Soviets led early, but nearly nine minutes into the third period, Johnson took advantage of a Soviet penalty and knocked home a wild shot by David Silk to tie the contest at 3-3. About a minute and a half later, Mike Eruzione, whose last name means “eruption” in Italian, picked up a loose puck in the Soviet zone and slammed it past Myshkin with a 25-foot wrist shot. For the first time in the game, the Americans had the lead, and the local crowd erupted in celebration. When the final horn sounded, the players, coaches, and team officials poured onto the ice in raucous celebration. The Soviet players, as awestruck as everyone else, waited patiently to shake their opponents’ hands.

The so-called Miracle on Ice was more than just an Olympic upset; to many Americans, it was an ideological victory in the Cold War as meaningful as the Berlin Airlift or the Apollo moon landing. The upset came at an auspicious time: President Jimmy Carter had just announced that the United States was going to boycott the 1980 Summer Games in Moscow because of the Soviet invasion of Afghanistan, and Americans, faced with a major recession and the Iran hostage crisis, were in dire need of something to celebrate. After the game, President Carter called the players to congratulate them, and millions of Americans spent that Friday night in revelry over the triumph of “our boys” over the Russian pros.

US2 - Cold War Competitions (F)



Above: The *Bolshoi Ballet*, one of the world's oldest ballet companies, was founded in Moscow in 1776.

Below: Founded by George Balanchine in 1948, *New York City Ballet* was based on his experience as a young dancer and choreographer for *Ballets Russe*, a French ballet company that was founded by Russian refugees who had fled to Paris after the rise of Communism. Balanchine was one of those young refugees; when the original *Ballets Russe* collapsed after the death of its founder, and the start of the Great Depression, Balanchine created the *Ballets Russe de Monte-Carlo* in 1931, but was forced to flee with many of his company to the United States when WW2 broke out in Europe. The *New York City Ballet* grew out of that, and George Balanchine closed the *Ballets Russe de Monte-Carlo* in 1947, in anticipation of rebranding the following year.

The *New York City Ballet* was hugely influential in spreading ballet across the United States during the Cold War, particularly with its annual performances of the *Nutcracker*, considered Russian composer Tchaikovsky's most popular and enduring work.

