

China

What Chiang Ching Did
to Culture

Reconstructs

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*The "White-haired Girl"
Opera Restaged*





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Back: Soaking rice seeds for spring sowing in Linwu county, Hunan province.

Inside front: A new generation on the Inner Mongolian grasslands.

Inside back: Splitting a mountain to divert water (Kwangtung province).

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What Chiang Ching Did to Culture

WAN KUNG

CHIANG CHING posed as the "standard-bearer of the revolution in art and literature" but there are countless facts to show that in reality she stole the fruits of others' labor in these fields.

How did she acquire this title?

Early in 1966 Lin Piao, who later, in 1971, was to try to assassinate Chairman Mao, prepared public opinion for Chiang Ching's appearance with the words, "She has a high level of political understanding and is well versed in the arts." At a rally of 10,000 people from Peking literary and art circles on November 28, 1966, she was lauded by Chen Po-ta, one of Lin Piao's cohorts. She was mentioned in the same breath with Dante of the European Renaissance and Lu Hsun, standard-bearer of the new culture in China's May 4th Movement of 1919. At another meeting Chen Po-ta said, "The revolution in Peking opera is a breakthrough in the battle to launch a cultural revolution. Comrade Chiang Ching is the courageous standard-bearer in this battle."

This theme was echoed by Chang Chun-chiao, one of the "gang of four", who declared, "The model revolutionary theatrical productions nurtured personally by Chiang Ching are pioneering a new era of proletarian art and literature." And by Yao Wen-yuan, another of the four, who said that the revolution in Peking opera led by Chiang Ching was a glorious example for the revolution in art and literature. Other laurels placed on her by these counter-revolutionary revisionists included "standard-bearer holding aloft the red flag", "frontliner" and "trail-blazer" of the revolution in art and literature.

The Facts

It is pure fabrication to say that Chiang Ching initiated and led the revolution in Peking opera.

This revolution was prepared, initiated and developed under the direct leadership of Chairman Mao. Back in the forties during the anti-Japanese war, writers and artists in Yen-an, putting Chairman Mao's teaching into practice, staged a Peking opera *Driven to Join the Liangshan Mountain Rebels*. After seeing it in January 1944 Chairman Mao said to the cast, "**The initiative you have taken marks an epoch-making beginning in the revolutionization of the old opera. I am very happy at the thought of this. I hope you will write more plays and give more performances, and so help make this practice a common one which will prevail throughout the country.**"

In 1963 and again in 1964 he struck at the revisionists in control of the cultural field in instructions on literary and art work. He pointed out that in many forms of art "**very little has been achieved so far in socialist transformation. The 'dead' still dominate**". Of the art and literary associations and by and large the people in them, he said, "**Unless they remold themselves in real earnest, at some future date they are bound to become groups like the Hungarian Petofi Club.**"

Under Chairman Mao's guidance revolutionary writers and artists broke away from Liu Shao-chi's revisionist line and went to live and work with the workers, peasants and soldiers. This first-hand experience enabled them to create a number of works dealing with class struggle and with worker, peasant or soldier heroes.

Chairman Mao had repeatedly raised the question of weeding through the old to bring forth the new and stressed that the new should be socialist. Premier Chou firmly carried out Chairman Mao's revolutionary line. In February 1963 he relayed to writers and artists Chairman Mao's observa-

tion that there were too few works portraying present-day reality and that efforts should be directed to creating works reflecting this reality. The premier stressed the importance of having more and more socialist works so that these would dominate the field.

In July 1964 a national festival of Peking operas on contemporary themes was held under the personal leadership of Chairman Mao and the guidance of Premier Chou. Most of the eight famous modern revolutionary theatrical productions made their first appearance around this time. These were the Peking operas *Shachiapang*, *The Red Lantern*, *Raid on the White Tiger Regiment*, *Taking Tiger Mountain by Strategy* and *On the Docks*, and the ballets *Red Detachment of Women* and *The White-haired Girl*, and the symphonic arrangement of the opera *Shachiapang*.

Later Chiang Ching was to boast that all these were her productions. What are the facts?

The opera *Shachiapang* originated as *Spark Amid the Reeds*, a *huchu* style opera, in Shanghai. In 1958, while performing for a People's Liberation Army unit, the Shanghai People's *Huchu* Opera Troupe got together with its members and heard many stories of battles the unit had fought before liberation. The troupe selected one reflecting the Communist-led New Fourth Army's struggle against Japanese aggression and Kuomintang capitulation and made it into an opera. By 1963, after several years of performance and revision, it became a popular number in the troupe's repertory of modern operas. After seeing one of the performances, Chiang Ching asked for the libretto and gave it to the Peking Opera Troupe of Peking. She said she was the first to recommend it to the troupe and by this

act she claimed credit for the Peking opera *Shachiapang*.

Actually the Peking troupe had begun adapting this particular libretto in October 1963, before Chiang Ching had recommended it. Chiang Ching took no part in either the adaptation or the rehearsals. When it was staged during the 1964 Peking opera festival Chairman Mao saw it and suggested some major improvements. He said the characterization of Sister Ah-ching, chief Communist Party underground liaison agent, was well done, as were some of the negative characters. But the men of the New Fourth Army were portrayed rather flatly and the musical image of the army political director left much to be desired. He also pointed out that the second half of the opera was more like a farce and needed to be changed to give the production a unified style. He stressed that the underground work should be closely linked with the armed struggle. He urged changing the name to *Shachiapang*, the place where most of the action takes place.

Chairman Mao also made specific comments on the artistic treatment. He suggested that the practice of striking dramatic poses to the tattoo of percussion instruments, a characteristic feature of Peking opera, should be kept for the principal characters. Lacking this, it would be difficult to tell the political director from the rank-and-file men. Acrobatic combat, another Peking opera feature, he said, could well be used to depict battles of the Chinese people's armed forces. Revisions made in line with these comments deepened the theme of the opera and made it a better work. Premier Chou described the revised version as a fine embodiment of Chairman Mao's thinking on people's war.

The Red Lantern produced by the China Peking Opera Theater was adapted from a *huchu* opera of the same name which had been based on the film *Naturally There Will Be Successors*.^{*} Chairman Mao saw two performances of the Peking opera version of it, in 1964 and 1965, and gave his approval. Premier Chou saw it nine times

and suggested important improvements. Chiang Ching saw a preview in 1964 and then claimed credit for the production.

On the Docks was adapted by the Shanghai Peking Opera Theater from the *huaichu* style opera *Morning on the Docks*. Premier Chou saw the *huaichu* in 1964 and said it was good, particularly the part about educating the younger generation. The late Ko Ching-shih, then mayor of Shanghai, suggested it be adapted for Peking opera. After seeing the Peking opera version in 1967 Chairman Mao pointed out that the part about the contradiction with the enemy needed to be improved. Later the "gang of four's" propaganda machine attributed this suggestion to Chiang Ching, who had had a hand in the revision.

Taking Tiger Mountain by Strategy was adapted by the Shanghai Peking Opera Theater from the novel *Tracks in the Snowy Forest* and a stage play by the same name. Chairman Mao and Premier Chou both saw it many times and made suggestions for improvement. Chiang Ching had nothing to do with it.

In November 1963 after attending a ballet performance by the Central Opera and Ballet Theater, Premier Chou suggested that the troupe produce something on a contemporary theme. They decided on a ballet based on the film *Red Detachment of Women*. Early in 1964 choreographers and dancers went to the old revolutionary base on Hainan Island where the story takes place to learn about the people and the historical and social background of the story.

When the ballet was in the rehearsal stage, the Ministry of Culture, then controlled by followers of Liu Shao-chi's revisionist line, suddenly decided to pull out the principal dancers and put them to rehearsing excerpts from *Swan Lake* and other traditional ballets for performance in Hongkong. They said the tour would bring in foreign exchange. Premier Chou severely criticized this decision saying, "We want revolution, not money" and ordered the Ministry of Culture to cancel the plan.

Premier Chou saw the dress rehearsal of the new ballet on September 27, 1964 and arranged for it to be included in programs for foreign guests at the celebration of China's 15th National Day. Chairman Mao saw the ballet on October 8 and said, "The orientation is correct, the revolutionization successful and the artistic quality good." Chiang Ching, who had previously had nothing to do with the ballet, saw it for the first time at a dress rehearsal on September 21, 1964. Later she claimed that the ballet had been done under her guidance. She even produced photographs taken when she was on a pleasure trip in Hainan Island to prove that she had been "making investigations" for the ballet. Everything that Premier Chou had done in support of its creation was advertised as hers.

Raid on the White Tiger Regiment was written and produced in Korea in 1958 by the Peking Opera Troupe with the Chinese People's Volunteers. Both Chairman Mao and Premier Chou praised it and suggested improvements. Chiang Ching did not see it until six years later at the 1964 Peking opera festival.

The ballet *The White-haired Girl* was adapted in 1964 by the Shanghai Dance School from the modern opera of the same name. Premier Chou saw it ten times and suggested revisions in every act. After attending it in 1967 Chairman Mao said, "Good." Chiang Ching saw it only a few days before Chairman Mao did.

The symphonic piece *Shachiapang* was based on the Peking opera. Work on it began in January 1965 and it was first performed on October 1 that year. Chiang Ching did not attend any

^{*}The article "Critique of the Film *Naturally There Will Be Successors*" which appeared in the June 1973 issue of *China Reconstructs* said that "from the first day of (*The Red Lantern's*) creation a clear line of distinction was drawn between it and *Naturally There Will Be Successors*" and that the two works were "diametric opposites". This is not true. Recent investigation has revealed that the article was written at the order of Chiang Ching, who did so to boost her own prestige and oppose leaders of the Party Central Committee.



A Soochow ballad singer presents *The Immortals*, based on Chairman Mao's poem *Reply to Li Shu-yi*.

A revival of the dance drama *The Dagger Society* in Shanghai.

of the rehearsals. Chairman Mao and Premier Chou saw performances in 1968 and praised it.

All these were the result of hard work by revolutionary theater people, done with guidance and encouragement from Chairman Mao, Premier Chou and other leaders. Yet Chiang Ching had the gall to claim these as "her" productions. Trying to erase other people's achievements, she forbade any mention of the original works from which they were taken, and even persecuted some of the original authors as "counter-revolutionaries".

Progress Before Her

Chiang Ching declared, "Ever since the Paris Commune the proletariat had been unable to solve the problem of the orientation of art and literature. It has been solved only since 1964 after we began staging the model revolutionary theatrical productions."

Speaking of the proletarian revolution in the arts in China alone, we can say that a brand new cultural force came into being as far back as the May 4th Movement of 1919. After the Communist Party was founded this new cultural

Chieh Chen-kuo, a modern Peking opera on the coal miners' struggle, restaged recently in Tangshan, Hopei province.

force mustered all possible allies and launched heroic attacks on imperialist and feudal culture. Chairman Mao has pointed out that "Lu Hsun was the greatest and most courageous standard-bearer of this new cultural force".

Chairman Mao paid great attention to revolutionary art and litera-

ture. In China they entered a new historical stage after his *Talks at the Yanan Forum on Literature and Art* in 1942. After the People's Republic of China was founded Chairman Mao put forth for the proletariat the principles "Let a hundred flowers blossom; weed through the old to bring forth the new" and "make the past serve the





Performance of the choral suite *The Long March*, which had been much maligned by the "gang of four".



present and foreign things serve China". He issued many important directives and personally initiated and led major struggles in the ideological sphere against the bourgeoisie and revisionism.

Chiang Ching used her position of power to lord it over art and literary circles and make them an independent kingdom ruled by the "gang of four". "Your top leaders are myself, Chun-chiao and Wen-yuan," she told writers and artists. "No one else is to have any say." In this kingdom those who bowed before the gang prospered and those who went against them suffered. Anyone who raised criticisms or suggestions about the model works was called a counter-revolutionary for sabotaging or opposing them.

Many writers and artists who had produced works with revolutionary content and had had much to do with the models were persecuted over a long period by Chiang Ching and forbidden to work at their profession. One is the singer Wang Kun who was persecuted by Chiang Ching and the gang since 1968. Premier Chou was deeply concerned for her. He pointed out that, going to Yanan

Production of the modern drama *Let Feng* in Shenyang, Liaoning province.

when she was very young, as the original Hsi-erh in the opera *The White-haired Girl*, she had contributed much to its success. The premier's concern for Wang Kun made Chiang Ching even more vindictive. The gang heaped false charges on her, restricted her freedom of movement and prohibited her from practicing singing and writing letters. She was practically cut off from the world.

At the same time the gang bestowed all kinds of special privileges on their adherents, corrupting these people and using them to form their own faction.

Trying to protect the lie that she had "pioneered a new era of socialist art and literature", Chiang Ching banned practically all films and other works done before the cultural revolution. Any new ones she did not like or could not get credit for she killed with fabricated charges. Among the many fine works approved by Chairman Mao and Premier Chou and other central leaders but banned by her were the musical epic *The East Is Red*, the dance drama *The Dagger Society*, the modern opera *Red Guards of Lake Hunghu*, the modern dramas *Lei Feng* and *Battle at Paotzuwan* and the Soochow ballad *The Immortals*. The latter is based on Chairman Mao's poem *Reply to Li Shu-yi*, written in memory of his wife Yang Kai-hui and Liu Chih-shun, husband of Li Shu-yi, both of whom died in the course of revolutionary struggle. Performance of it was banned for nine years by the "gang of four". The Hunan opera *Song of the Gardener* was made into a film at the instruction of Comrade Hua Kuo-feng. When he saw it Chairman Mao applauded and said it was good. Chiang Ching, to serve her own ends, declared it was bad and whipped up criticism of it.

Anything that spoke in favor of Chairman Mao's revolutionary line or of Premier Chou and other long-tested proletarian revolutionaries was a thorn in the side of Chiang Ching. The choral suite *The Long March* and the modern drama *Across Rivers and Mountains* depict the epic Long March of the Chinese Workers' and Peasants'

Red Army. Chiang Ching and the gang attacked these works, saying they were "trying to call back the souls of the marshals" and "eulogizing those old fellows", referring to veteran revolutionaries and leaders of the march. She found fault with these works, invented "mistakes" in them, and did all she could to keep them from being performed. She even wanted to leave out any mention of Chou En-lai and Chu Teh in *Across Rivers and Mountains*.

Chiang Ching also hindered the free development of many other art forms. The songs and dances of China's minority peoples are a great contribution to China's culture. Yet Chiang Ching declared that many of the minority songs and dances should be criticized as frivolous.

China's many local styles of opera are deeply rooted among the people. Each has its own individual style yet all are characteristically Chinese. Chiang Ching would have liked to eradicate these operas. She called some of the styles "musically decadent" and said that others were "unable to portray new things". Over the decades, works in the modern drama form and the new opera, which does not utilize the traditional techniques, have done much to inspire the people in their revolutionary struggles. Chiang Ching said that these should "be left to die by themselves", citing as her reason this fact that they required "no grounding in the basic techniques".

All this was completely contrary to Chairman Mao's proletarian principles of **letting a hundred flowers blossom and a hundred schools of thought contend** and it seriously injured the development of revolutionary art and literature in China. Repudiating the gang, in his directive about the film *The Pioneers* Chairman Mao said that their nitpicking "**hampers the adjustment of the Party's current policy on literature and art**". Chiang Ching and her gang kept this comment quiet as long as they could. In some places they even implied that it was only a rumor and raised a hue and cry about "tracing its origin".

During Chairman Mao's last illness and after he died the gang stepped up their efforts in preparation for seizing top Party and state leadership. Among other things they ordered that films and plays portray "ferreting out capitalist roaders at all levels" including first secretaries of provincial Party committees and even vice-premiers and members of the Party Central Committee. They planned to get rid of a large number of central and local Party, government and army leaders, who had been firm in carrying out Chairman Mao's revolutionary line, and this was their way of preparing public opinion for it.

To this end they made the film *Counterattack* which presented a distorted picture of a provincial Party secretary with the implication that all were like this and should be downed. It was intended to be shown during the gang's counter-revolutionary seizure of power to swing people over to their view and make things easier for the seizure. The film was never used in that way. The Party Central Committee headed by Chairman Hua Kuo-feng moved quickly and in October 1976 smashed their schemes.

The removal of the "gang of four" liberated proletarian art and literature. Since last October the stage has seen a flowering in many art forms — drama, opera, storytelling, singing, dancing, poetry reading. All through the theater world there is rejoicing from both young and old, amateur and professional. Writers and artists persecuted by Chiang Ching are creating new works or are back on stage again. Among the revivals is the modern opera *The White-haired Girl*, created in Yenan after Chairman Mao gave his *Talks*. Staged all over the liberated areas and in many other parts of the country during the anti-Japanese and liberation wars, the opera became widely known and the songs from it very popular. Chairman Mao and Premier Chou praised it highly, but the "gang of four", after they gained power in the cultural field, banned it from the stage and persecuted the composer, librettist and performers. Now it is being revived and the public is delighted.

How Premier Chou Promoted Revolutionary Art and Literature

AS A LEADER of the Chinese revolution and premier of the new China, Chou En-lai devoted great effort and energy to guiding the development of China's art and literature in the direction pointed out by Chairman Mao.

Just before the all-out resistance to Japanese aggression in 1937 Chou En-lai was working as a representative of the Chinese Communist Party in the Kuomintang-controlled areas trying to negotiate with the Kuomintang about forming a national united front against Japan. The Kuomintang reactionaries had been passive about resistance. Chou En-lai, viewing art and literature as a weapon in the struggle to expose the Kuomintang's passivity and awaken the people to resistance, gave much attention to promoting revolutionary art and literature. Many writers and artists still active today joined this movement under his guidance.

After the war broke out, in Wuhan, then political center of the Kuomintang-controlled areas, Chou En-lai issued instructions for the Party underground to set up ten Resistance Drama Troupes made up of progressive writers and artists and patriotic students. Their tasks, as he outlined it, was to go to the workers and peasants and the frontlines of the anti-Japanese war and the Kuomintang army, and through songs, plays, living newspaper performances, skits, cartoons, woodcuts and wall paintings publicize the Communist Party's positions: Persist in resistance, oppose capitulation; uphold unity, oppose splits; work for progress, oppose retrogression. In the war zones and behind the enemy lines the troupes played an important role in mobilizing the people to unite in resistance. A great number of revolutionary writers and artists led by the Communist Party were thus able to mature in Kuomintang-

controlled areas and spread revolutionary art and literature of all forms among the people there.

All during the war Chou En-lai also directed his efforts to uniting with patriotic writers and artists in the Kuomintang areas who stood for resistance against aggression. He introduced them to Chairman Mao's writings on art and literature, supported good works and criticized ideas or leanings which harmed the propaganda for resistance. One of the outstanding works written with Chou En-lai's encouragement was the historical stage play *Chu Yuan* by the eminent historian, poet and playwright Kuo Mo-jo. The story of Chu Yuan, a patriotic poet born in the 4th century B.C., the play is in praise of the Chinese people's patriotic spirit, an expression of the people's opposition to Chiang Kai-shek's dictatorial rule and an implicit criticism of Chiang's true intentions to capitulate to Japan and fight the Communist Party. Each performance in Chungking, then seat of the Chiang Kai-shek government, was a protest-demonstration against his reactionary rule.

Chou En-lai took part in the Communist Party rectification movement in Yen-an which began in 1942. On his return to Chungking in 1945, he spoke to art and literary circles about the great significance of Chairman Mao's *Talks at the Yen-an Forum on Literature and Art*. He described how writers and artists from Yen-an went among the workers, peasants and soldiers as Chairman Mao had urged in the *Talks*, and shared their struggles. This enabled them to create works with great impact on the people. These were, he said, "the working people's own art and literature". He called the full-length opera *The White-haired Girl* "a true portrayal of the

oppressed classes". At his suggestion, people who had recently come to Chungking from Yen-an performed several revolutionary *yangko* sketches, a folk form of dramatized singing, *Brother and Sister Reclaim Wasteland*, *A Big Red Flower*, *Niu Yung-kuei Is Wounded*. Chairman Mao's *Talks* and these performances revealed a new kind of people and a new world to writers and artists in Chungking. It was the first time they had seen such dynamic portrayals of workers, peasants and soldiers and dramatics done in such a healthy, unaffected style. They were deeply stirred.

AFTER liberation Premier Chou En-lai often gave talks to art and literary circles and met writers and artists. He urged them to strive for a thorough understanding of the revolutionary line for art and literature as Chairman Mao had explained in his *Talks* and to put it into practice, that is to create and perform works depicting the life and struggles of workers, peasants and soldiers of contemporary times in the tradition begun in Yen-an.

In the quarter century that followed, though extremely busy as premier, Chou En-lai always found time to attend new plays and operas performed in Peking. If the productions depicted revolutionary history, worker, peasant and soldier heroes, and new people and new happenings in the socialist society, if they would have a positive influence on the people, the socialist revolution and construction, and the cause of the emancipation of the international proletariat, Premier Chou always first gave them his support and encouragement and then made suggestions for improvement. He always said that as long as a play or opera had a correct theme and was clearly written for the workers, peasants and soldiers, it could be constantly



Premier Chou En-lai shaking hands with Wang Kun and other principal performers in the opera *The White-haired Girl* after a performance at the Tienchiao Theater on July 2, 1962.

improved artistically. Under his guidance many fine revolutionary works were developed.

In 1958 the China Peking Opera Theater adapted *The White-haired Girl* for Peking opera. The very afternoon he returned from a trip abroad Premier Chou attended a matinee. He invited the playwright and director to his home after the evening performance and spoke warmly of their attempt to reform

Peking opera. It was a step in the right direction, he said. They should keep at it and produce more works portraying contemporary life.

In April the same year in Chengchow, Honan province, Premier Chou attended a performance of the Honan opera *Chaoyang Valley*, the provincial troupe's first production about city school graduates going to live and work in the coun-

tryside. He thought it good and suggested that the troupe take it to Peking.

After Chairman Mao warned, "Never forget class struggle", at the Tenth Plenary Session of the Party's Eighth Central Committee held in 1962, Premier Chou paid even more attention to encouraging drama reflecting real-life struggles. He not only attended the East China Festival of Modern Drama

but himself helped revise one of the plays. He went to see *Sentinels Under the Neon Lights* seven times. This play about how PLA men resisted corrupting influences after moving into a big city is good education for the people's army, he said. After seeing *Song of the Dragon River* which portrays a selfless example for the peasants of new China, he asked reviewers to call for more plays on such new themes.

THERE has been a fierce struggle between the two lines in art and literature as in every other field. In opposition to Chairman Mao's revolutionary line, representatives of the bourgeoisie in the Party, of whom Liu Shao-chi was chief, pushed a revisionist line. It was divorced from labor, the masses and reality, worshiped everything foreign and stressed the revival of old feudal arts. Premier Chou, carrying out Chairman Mao's revolutionary line, engaged in tireless battle against it.

Influenced by the revisionist line, an opera theater in Peking for a period of time staged only foreign bourgeois operas. Premier Chou criticized this and pointed out that a Chinese opera company should stage mainly Chinese revolutionary operas and new ones in connection with present-day struggles at home and abroad.

During the same period a certain modern drama troupe was spending most of its time staging Chinese or foreign costume plays of stories with no pertinence to the present. Premier Chou visited the company and told the playwrights they should go at once to factories and farms, live and work with workers and peasants and gain the experience necessary to produce plays about them. Earlier, in 1961 this troupe had put on a play based on an episode in the Chinese classical novel *Water Margin*, a revival of a work by a leading playwright written long before the liberation. Immediately after seeing it, right there in the theater Premier Chou had called a meeting of the playwright, director and performers. He pointed out that the play was making out-and-out egoism a virtue and that as drama it was influenced

by the decadent bourgeois idea of art for art's sake. It could have a very bad influence on the younger generation. Premier Chou went on to analyze the times during which the play was written and made an appraisal of playwright's good and bad points. He encouraged the writer to break with old ways of thinking, remold his ideology and catch up with the times. All who were present learned a great lesson from Premier Chou's clear-cut stand on such matters of principle and his genuine interest in a comrade's ideological growth.

In December 1963 and again in June 1964 Chairman Mao wrote instructions on art and literature criticizing the revisionist line for ignoring socialist remolding in this field and promoting feudal, bourgeois and revisionist culture. This was a head-on attack on Liu Shao-chi and company and powerful support for Premier Chou as he defended Chairman Mao's revolutionary line.

Under Premier Chou's personal guidance, in 1964 the people in the performing arts joined efforts and put on the musical epic *The East Is Red*, a two-hour production giving highlights of the Chinese revolution and using music from each period. It was in the best tradition of making art and literature serve workers, peasants and soldiers.

Chairman Mao's principles for art and literary creation are "let a hundred flowers blossom; weed through the old to bring forth the new" and "make the past serve the present and foreign things serve China". Putting these principles to practice, Premier Chou encouraged a revolution in Peking opera, ballet and symphonic and piano music. He saw the modern Peking opera *The Red Lantern* nine times and made specific suggestions on the theme, characterization and lyrics. He saw previews of the modern ballet *Red Detachment of Women* and gave it his approval. He attended rehearsals of the modern ballet *The White-haired Girl* and suggested improvements in every act. In 1958 while receiving members of the Peking Opera Troupe attached to the Chinese People's Volunteers in Korea, Premier Chou

suggested that it should create a modern opera depicting the Volunteers' heroism on the Korean battlefield. The result was *Raid on the White Tiger Regiment*.

ALL during the cultural revolution Premier Chou fought the "gang of four's" counter-revolutionary revisionist line in art and literature. The four tyrannized over these fields, brazenly claimed credit for all the achievements of the revolution in art and literature, trampled underfoot the Party's policies such as letting a hundred flowers blossom, attacked and suppressed revolutionary art and literary works. In his 1963 directive Chairman Mao had said, "What has been achieved in the cinema, new poetry, folk songs, the fine arts and the novel should not be underestimated." The "gang of four" on the other hand repudiated all the good works which had been produced between the time of Chairman Mao's 1942 *Talks* and the cultural revolution. At one meeting Premier Chou demanded angrily of Chiang Ching and her gang, "Why aren't the good films being shown?" Several times he directed that all pre-cultural revolution films be reviewed and the good ones picked out for re-showing.

The "gang of four" banned a lot of good songs from China's revolutionary past. "What's wrong with the 'Song of the Guerrillas' or 'March of the Volunteers'?" Premier Chou asked many times. It was only after repeated urging from the premier that finally concerts of works by the people's musicians Nieh Erh and Hsien Hsing-hai were given.

The "gang of four" were particularly virulent in persecuting and suppressing writers and artists with a wealth of experience who had been steeled and tested in long years of revolutionary struggles. Premier Chou, in contrast, valued these people highly. He spoke for them and sent people to see them and encourage them to continue to make revolution and carry on with their creative activity. Writers and artists who had contact with him in any period of the Chinese revolution will never forget his care and guidance.

A Great Fighter — Never to Be Forgotten

ISRAEL EPSTEIN

IN the minds of the people of China and the world the memory of Premier Chou En-lai is green and fresh. Nothing can make their grief, love and respect for him lessen or fade.

Why? Is it because of his accomplishments in so many fields, any one of which would justify calling a man's life distinguished or great? Is it because he worked and fought like a score of such men? Both are true, but the essence is not so much in his abounding abilities and energy, as in the fact that he devoted them all to serving the people heart and soul as a great proletarian revolutionary, a splendid member of the Chinese Communist Party faithfully and effectively carrying out Chairman Mao Tsetung's proletarian revolutionary line.

Outstanding in Comrade Chou En-lai was his adherence to principle, the mark of a true Marxist-Leninist. Who can forget his struggle for revolutionary unity of the Party and people? Who can forget his straightforwardness and honesty? Who can forget his courageous blow-for-blow struggle against all enemies of the revolution, his tirelessness and meticulousness in work, his warmth to comrades and the people, his purity and modesty? Wherever there was danger, wherever there was difficulty, wherever there were problems of the greatest complexity to be tackled, there the Central Committee of the Party led by Chairman Mao sent Comrade Chou En-lai. This occurred again and again, over a period of decades. And each time he shouldered the tasks eagerly and effectively, not only solving the big questions but himself attending to many details. Every great victory in China's national democratic and socialist revolution, in her liberation war,

in her state construction, in her world position, in her domestic and international policies, in the world struggle against imperialism and revisionism, bore the mark of his contribution. And he worked and fought always with zest, always with his whole being. From his early student youth to the end of his days—a time span of over fifty years—he never took leave from the fronts of the class struggle in China and the world.

MULTITUDES of people with whom he came into direct contact preserve deep personal impressions that constantly well up in their hearts and minds. I would like to add to the much fuller and more intimate recollections of so many others several of my own, from contacts that though few and sporadic were scattered over nearly forty years.

My earliest was not yet direct, but nonetheless deep. In late October 1936 Edgar Snow returned from his trip to the liberated area of northwest China with the first-hand material that later went into *Red Star Over China*. From listening to him talk, reading the manuscript of chapters of the book and seeing his photographs, the appearance, words, life stories and characters not only of Chairman Mao and Commander-in-Chief Chu Teh but also of Comrade Chou engraved themselves on my mind. Soon afterwards Snow showed me vivid letters from Sian by Agnes Smedley and the New Zealand writer James Bertram describing the famous Sian Incident of December 1936, and their encounters and talks with Comrade Chou during his dangerous and successful mission to make this event into a turning point to national unity against Japanese imperialism, in accordance with the policy laid down by Chairman Mao.

In the early months of the War of Resistance, in Wuhan in 1938 I first met Comrade Chou En-lai in person. He was working there, in an extremely complex situation, to maintain unity in the national war against Japan and to block new civil war provocations by the reactionaries. Besides negotiating with the Kuomintang he did his utmost to nurture and spread democratic anti-Japanese opinion in the areas it controlled. In the sphere of expanding the people's armed resistance to the invaders, he was actively arranging for the setting up of the New Fourth Army. The Eighth Route Army* office in Wuhan, while he was there, was a starting or transit point for large numbers of patriotic youth going to the liberated areas, with all of whom he spoke warmly and for whose travel he personally made arrangements. He did the same for Chinese revolutionaries returning from various countries. And he helped get through to Yen-an, in the face of many obstacles, such internationalist fighters as Dr. Norman Bethune, Drs. Dwarkanath Kotnis and B.K. Basu and other members of the Indian Medical Mission, as well as Anna Louise Strong, an international student delegation and not a few friends of various nationalities who made briefer visits. Thus he helped frustrate the Kuomintang's aim of blockading, by physical barriers and by lies, the liberated areas from the peoples of the world.

Simultaneously, Comrade Chou developed the Chinese Communist

*The Eighth Route Army (in north China) and the New Fourth Army (in the Yangtze valley) were both people's armed forces led by the Chinese Communist Party during the anti-Japanese war. The former had at its core the main forces of the old Chinese Red Army which had made the famous Long March; the latter the Red Army units which had remained, as guerrillas, in the earlier revolutionary bases in south China.



Chou En-lai and Teng Ying-chao with Edgar Snow at Lochiashan in Wuhan, 1938.

Party's independent diplomacy, contacting foreign representatives and press and making sure that the Party's views and policy were directly made known and explained to them, breaking through the news blockade and distortions of the Kuomintang. As a newspaperman,

I called on him occasionally. Despite my youth and general immaturity (I was then 23) he explained things to me with great patience and warmth. I was deeply impressed with his forcefulness, sincerity, clarity and deep seriousness of approach combined with

vivacity of manner and speech — he was never bookish, perfunctory or dry, but always vividly alive. At other times he sent aides to alert me to various events and trends, educating me in matters I previously had not known about or understood.



Premier Chou with Anna Louise Strong at the celebration of her 80th birthday, Shanghai, 1965.

In Chungking in the 1940s, when the reactionary Kuomintang was becoming ever-more open in its capitulationism, splitting and civil war provocations, Comrade Chou, in the very center of hostile power, carried out through a multitude of channels the policy laid down by Chairman Mao. Once, suffering from a bad cold, his voice hoarse and his eyes red from tireless labor, he showed the only sharp impatience I ever witnessed in him — when someone urged him to cut down his 16-20 hour workday and get more sleep. It became clear to me that to Comrade Chou En-lai the work he had to do for the revo-

lution brooked no slowdown because of health or any other personal reason.

IN January 1941, when the reactionary Kuomintang made its murderous stab-in-the-back attack on the New Fourth Army in the South Anhwei Incident — an intended prelude to the destruction of all revolutionary and progressive forces in China — Comrade Chou fought fearlessly and resourcefully to get the facts swiftly and sharply to the people throughout the KMT areas and the whole world, despite the tight reactionary blockade of news. The *New China Daily*, then

published by the Party in Chungking, tried to print the truth but it was cut out by Chiang Kai-shek's censors. Comrade Chou promptly filled the blank space with a poem of accusation against the murderous attack, reproduced photographically from his own handwriting. He had the paper reprinted after the censor went home, and announced that if the enemy intended to arrest any of its staff for this "violation", they would have to start with him — which they dared not do. Full Party statements on the Incident were entrusted by him to Anna Louise Strong, then in Chungking, who immediately carried them out of the country to ring the alarm worldwide.

Also in these years, Comrade Chou exerted himself to win over and unite many middle elements and help democratic parties and groups to organize and play a part in obstructing reaction and civil war. I remember a meeting on the anniversary of the death of Lu Hsun when he came, unannounced and so quietly as to be at first unnoticed, into a broad gathering mainly of non-Party people. Soon he was at the center of a warm and lively discussion. Although some of those present had met him before and some had only heard his name, some were old and with reputations and others young and unknown, Comrade Chou's attitude was the same toward all — equal, attentive, warm.

The comrades working in the Eighth Route Army delegation, from cadres to rank-and-file guards and messengers, loved him like a father or elder brother. By contrast with his disregard of his own safety and health, he was never too busy to give time to their problems in everyday work, study and life — from taking care of babies to organizing small cultural evenings, one of which I attended in his company. And they in turn were inspired to work as hard as he did, finding it not a burden but a joy. The Kuomintang tried to put an iron ring around his office just as it did around the liberated areas, but the comrades in this small "base" never felt isolated or besieged, and under his direction

always managed to break through to bring the Party's views and influence to society outside.

At the same time, Comrade Chou never failed to do what he could to get all possible supplies, despite the blockade, to the liberated areas themselves. When returning to Yen-an to report on his work in Chungking, he would fill the car or truck he traveled on with medicines or other essentials, and deliver them personally to the units concerned. Besides the many activities of which I saw something with my own eyes, I now know that he organized and led secret Party work in the Kuomintang areas.

IN 1944, in Yen-an, I saw Comrade Chou in his own cave there — whose only furnishings were a bed, a table, a couple of chairs and many books and newspapers. A tiny transmitter was then beginning to send out the first English-language Hsinhua newscasts. Not only did Comrade Chou give his attention to matters of content, editing and translation. When I asked how some of the radio equipment and parts were obtained, I was told that he had brought them from Chungking as "personal luggage".

Before leaving Chungking that same year for the United States, my wife Elsie Cholmeley and I called on Comrade Chou En-lai to say good-bye and ask what the prospects were for China as the anti-Japanese war approached its end. To our question of whether there would be a coalition government, which was the slogan at that stage, he replied ringingly, "Yes, with him (Chiang Kai-shek) or without him." His meaning was plain. The Chinese people of all strata were bound to unite around the Communist Party and the liberated areas for national independence and progress. It was not a matter of Chiang and his reactionaries consenting or not — if they opposed they would be thrown overboard. The memory of those words helped us to understand events in China in the final period of World War II and immediately after when we were already abroad.

Comrade Chou, during all these times, paid great attention to

foreign propaganda. In 1939-41 I spent some time in Hongkong, and worked there with the China Defence League headed by Soong Ching Ling which contacted friends abroad to collect supplies for the people's forces and propagate the Party's views, and knew that he had shown interest and concern in the work. This was true of another undertaking in Hongkong — the translation, printing and mailing all over the world of English-language translations of Chairman Mao's writings and other Party documents.

From the end-period of the anti-Japanese war, when we were living in the U.S.A., we felt his warm interest in similar work being done by the Chinese people's friends there — which went on throughout the period of the War of Liberation after its victory. Many people who came from China, from young Chinese students to returning American well-wishers, often brought with them the illumination they had gained in personal talks with Comrade Chou, of which he found time and opportunity for many, especially in 1946 when he was still working in the Kuomintang areas. These were people of many persuasions. The effect among them was to strengthen the left and win over the middle, uniting both against the reactionary Kuomintang and its U.S. interventionist backers.

BACK in China after 1951, I saw and heard Premier Chou frequently on public occasions and, more rarely, in smaller gatherings. Some of the latter stand out in my mind.

On the tenth anniversary of the magazine *China Reconstructs* (in 1962) Premier Chou came personally, looked at the exhibition, met with the staff, both senior and junior, walking and sitting among them with no entourage or ceremony whatever to mark his position.

When Anna Louise Strong was working in Peking, he made a point of dropping in every year on her birthday, mingling with her friends Chinese and foreign. Once, too, he came unannounced when the U.S. black leader Dr. DuBois

and his wife, with a few others, were her guests at dinner — we had to crowd to make a place for him and he chatted gaily but about important and essential issues, for half an hour until he excused himself to go off to some diplomatic appointment.

In the early 1960s, Manya Reiss, an American Marxist-Leninist working at the Hsinhua News Agency, a former garment worker with a long record of activity as an ordinary cadre in the U.S. and international communist movements, developed cancer. Premier Chou came to see her in her home, and I can still remember his intimate and comradely discussion with her of current questions in China, the world and the international struggle against Khrushchov revisionism — the treacherous nature of which Manya had recognized very early, while still in the Soviet Union (she had a medal for taking part in the defence of Moscow, then a proletarian capital, against the Nazi aggressors in World War II). Manya had only a short time to live, and knew it. That talk was a very great factor in helping her to fight her disease to the very end, in a communist spirit of optimism and full faith in the future.

PREMIER Chou's internationalism was thorough. While he fought militantly and uncompromisingly all his life for China's independence, equality and dignity, he had no big-nation airs or national exclusivism. In harmony with Chairman Mao's international line, this unvarying attitude, expressed in every detail of both his official and his private behavior, won countless friends for China worldwide.

He will never be forgotten. The careerist and counter-revolutionary "gang of four" who tried to pull him down in life and even in death, will be nailed forever to history's pillory of shame. In China and abroad, the proletariat and the people rejoice that the Party's Central Committee, headed by Chairman Hua Kuo-feng, is leading socialist China forward along Chairman Mao's revolutionary line, which Premier Chou carried out so long, so devotedly and so well.

The Struggle Around the Film 'The Pioneers'

HSIEH CHUNG



Scriptwriter and production staff of *The Pioneers* denounce the "gang of four" for trying to suppress this film.

IMMEDIATELY after the color feature film *The Pioneers* (Film story on p. 17) had its first public showing in February 1975, a sharp and complex struggle developed around it that held the attention of the whole country. Far more than a struggle about how to evaluate a film, it was actually a struggle between Chairman Mao's revolutionary line and the "gang of four's" counter-revolutionary revisionist line on art and literature.

The film is set in the early sixties when China was hit by a series of natural disasters. The bourgeoisie represented by Liu Shao-chi was using the opportunity to make trouble. The Chiang Kai-shek gang entrenched in Taiwan province was making invasion attempts on the mainland. Abroad, imperialists, revisionists and other reactionaries were whipping up an anti-China campaign. The Soviet revisionist social-imperialists, in particular, put naked pressure on China. They tore up contracts, recalled their

specialists and pressed for debt payments, all in the hope of forcing China to toe their line.

The Pioneers, based on the opening of the Taching oil field, is the story of the struggle between two lines in developing China's petroleum industry — whether to do so through independence and self-reliance or knuckle under to social-imperialist pressure, capitulate and betray the country. By combining revolutionary realism with revolutionary romanticism, it shows how China's working class, as represented by oil driller Chou Ting-shan and oil field political commissar Hua Cheng, daringly takes on enemies at home and abroad as well as the elements and builds up a first-rate oil field.

The Pioneers instantly became one of the most popular films of recent years. The Changchun Film Studio which made it was snowed under with letters of congratulations from workers, peasants and

soldiers, many of them having seen the film more than once.

The film was shown right after the Fourth National People's Congress at which Premier Chou En-lai delivered a report on government work which set the goal of making China a powerful modern socialist country by the end of the century. Inspired by his outline of a great future, workers in factories and mines proposed emulating the film's Chou Ting-shan in working to fulfill the grand goal.

Chiang Ching, however, flew into a rage after seeing the film. What's the purpose of making this film, she demanded, who are you trying to glorify? There are serious political and artistic errors in the film, she went on, and showing more films like it will lead to revisionism. She demanded an investigation into the background of the production of the film.

The day after the first public showing, the "gang of four" issued

a four-point order: 1. No more copies of the film were to be made; 2. the film was not to be shown on television or its story broadcast over the radio; 3. it should not be distributed abroad; 4. no reviews should appear in the press. Even stills from the film were not to be shown anywhere. Yao Wen-yuan, one of the "gang of four", instructed that articles should be written to criticize the film. Soon showings of *The Pioneers* stopped altogether.

Not satisfied, the "gang of four" sent people out to investigate the life and background of the film's scriptwriter, hoping to dig up something that could be used to bring charges against him and so write him and the film off altogether. They then summoned leaders of the Changchun Film Studio and of Kirin province where the studio was located, as well as the scriptwriter, director, cameramen and principal actors, to Peking for a two-week "forum". Henchmen of the "gang of four" listed "ten major accusations" against the film and told the participants they should think it over carefully and realize that they had made a bad film.

THIS was actually a conspiracy. The "gang of four" had always been against Chairman Mao's directive: "**In industry, learn from Taching.**" There was nothing to

learn, they claimed, because the growth of the Taching oil field was a "spontaneous" thing, that it was not built up under the Party's leadership or by applying the principles in Chairman Mao's two essays, *On Practice* and *On Contradiction*. It was not surprising, therefore, that they hated to see *The Pioneers* tell the story of how a group of oil workers, guided by Mao Tsetung Thought, overcome tremendous odds and enemy sabotage and self-reliantly open up a big oil field. It is a motion picture that goes against the interests of people trying to restore capitalism.

The "gang of four" hated the principal character Chou Ting-shan because in the film Chou mercilessly exposes renegades like Feng Chao who secretly betrays his comrades while posing as a revolutionary. "Some Communist Party members wave the banner of socialism but actually take another road," Chou says in the film. "There were people like these in 1957, again in 1959, and also today." "We must especially guard against people who wear a red cap but have a black heart." Because the "gang of four" are people like these, they hated these words.

They demanded an investigation into the "background" of the incident in the film in which the Party Central Committee presents the oil field builders with copies of Chair-

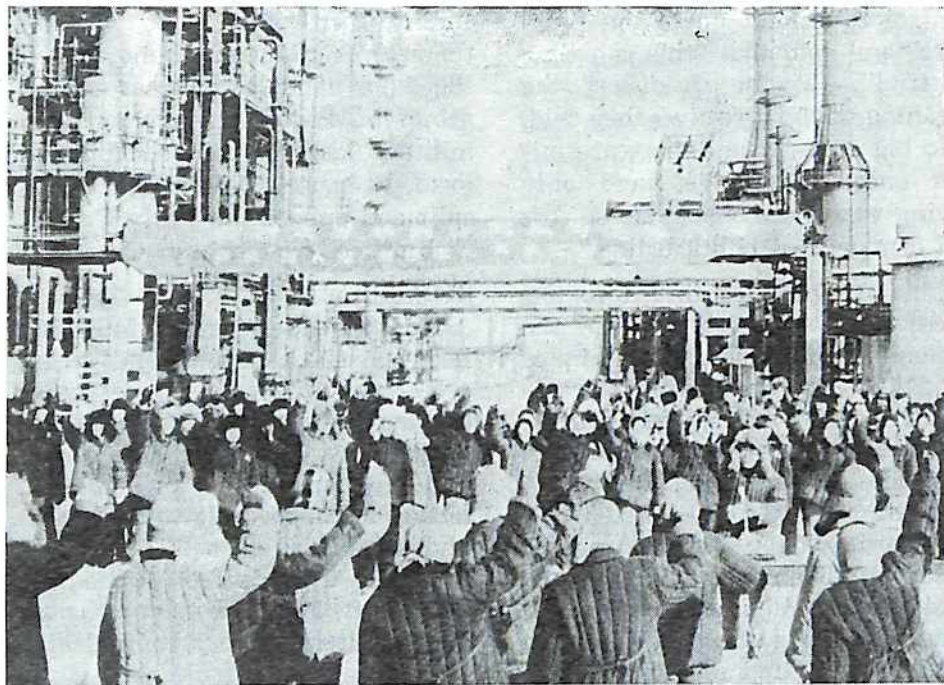
man Mao's *On Practice* and *On Contradiction*. Actually they were working up an attack against Premier Chou En-lai because it was Premier Chou who instructed that the Taching builders should study these two essays and apply the principles in them, and because the Taching people did as the premier said. It was also Premier Chou who put forward the principles of integrating town and country, and workers and peasants, in building up the oil field, also shown in the film.

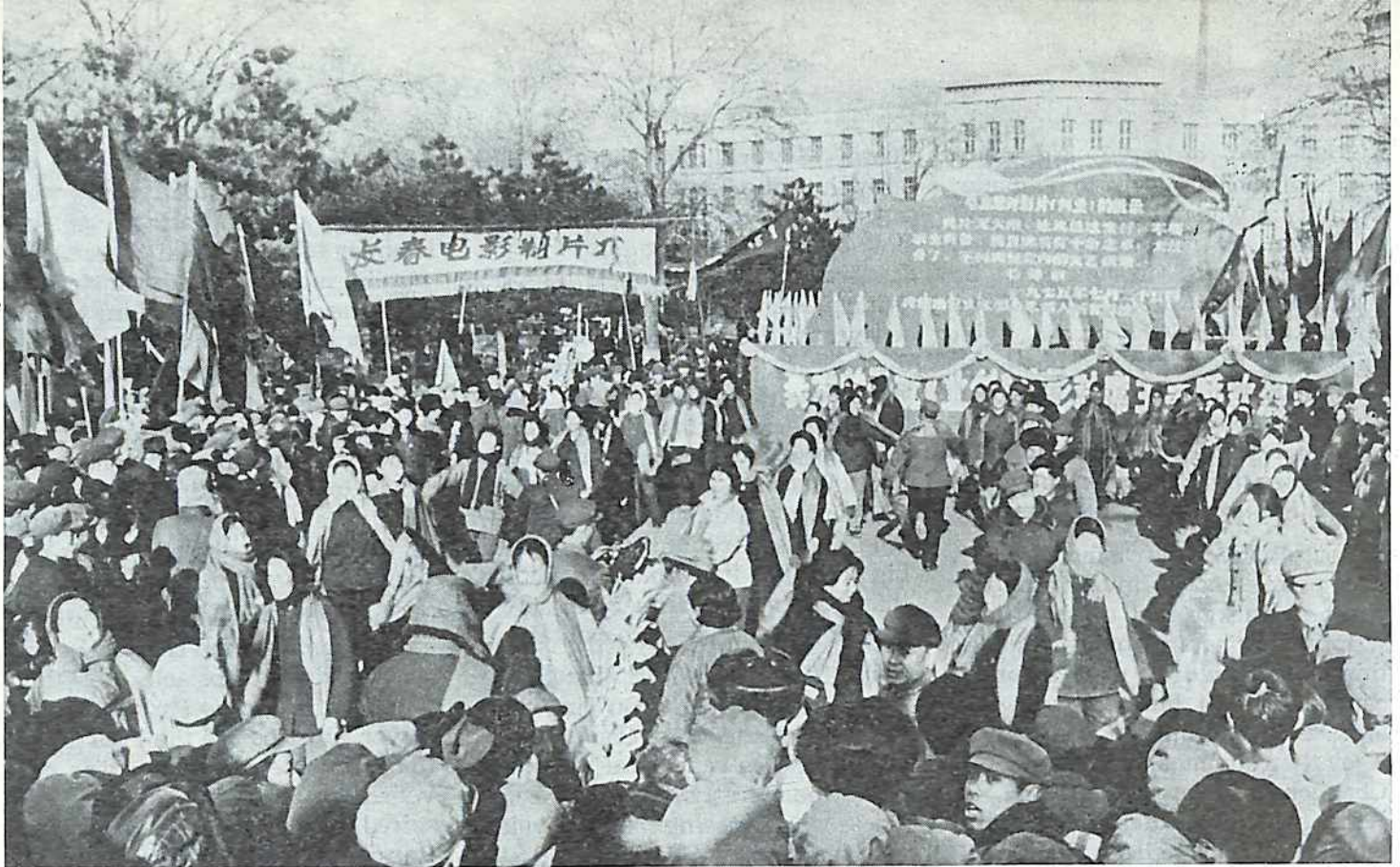
The "gang of four" had always hated Premier Chou because he was a formidable obstacle to their scheme of usurping Party and state power. Just before the Fourth National People's Congress was convened in January 1975 they conspired to bring false charges against Premier Chou and tried to "form a cabinet" of their own for top posts. Chairman Mao saw through their conspiracy and denounced them. The Fourth National People's Congress, in accordance with the decision of Chairman Mao and the Party Central Committee, re-appointed Chou En-lai as premier of the State Council. Foiled, the "gang of four" used *The Pioneers* to further their intrigue. By demanding to know "which Party Central Committee" had sent the copies of the two essays, they were trying to present Premier Chou En-lai, a great proletarian revolutionary, as in opposition to the Party Central Committee headed by Chairman Mao. A vicious attempt!

The "gang of four" was opposing Premier Chou because he had always been loyal to the Party and people and firmly carried out and defended Chairman Mao's proletarian revolutionary line. They had to put him out of the way if they were to seize Party and state power.

THE workers, peasants and soldiers, however, asserted their own views. "We don't care *who* is against the film, we like it! It boosts our spirit and drive." Many strongly protested the "gang of four's" groundless charges against *The Pioneers*. When a film projectionist in the Heilungkiang Province Production and Construction Corps expressed specific disagreement with the "ten major accusa-

Taching oil field workers criticize the "gang of four".





Changchun Film Studio workers in a parade to cheer Chairman Mao's directive affirming *The Pioneers*.

tions" in July 1975, the "gang of four" immediately sent people to "investigate" in an attempt to persecute him.

The scriptwriter of *The Pioneers* had written a letter to Chairman Mao accusing the "gang of four" of arbitrary attacks. On July 25, 1975, Chairman Mao wrote a directive on the letter: **"There is no big error in this film. Suggest that it be approved for distribution. Don't nitpick. And to list as many as ten accusations against it is going too far. It hampers the adjustment of the Party's current policy on literature and art."** This was a call to the people to go all out against this anti-Party "gang of four" for the crimes it had committed in literature and art and the entire ideological sphere.

By saying **"There is no big error in this film"**, Chairman Mao affirmed the film's general orientation. He criticized the "gang of four" from the point of view of political line for "nitpicking" a fine film and making unfounded charges against it. More than liberating a good film, the directive in effect pointed out that the struggle over the film was a fierce one between the proletarian and bourgeois classes and their opposing lines. By suggesting that the film **"be approved for distribution"** and point-

ing out the need for **"adjustment of the Party's current policy on literature and art"**, Chairman Mao was giving warm support to the desires of millions of workers, peasants and soldiers and criticizing the "gang of four" for their fascist dictatorship in literary and art circles.

The gang then tried every trick to oppose Chairman Mao's directive. They did not communicate it until August 2 and then only to a very limited circle. They tried to contain the impact of the directive, told the people under their control to "stand up to the pressure" and said that "this is a time of trial". Trying to distort the meaning of the directive, they said, "No big error means there are minor ones," and "We were only trying to set strict standards. It's not a matter of political line."

Chiang Ching continued to put pressure on the scriptwriter. She summoned him and accused him of "lodging an unscrupulous complaint" against her and "giving misinformation". "Disobeying me is the same as disobeying the Party," she said angrily. She insisted that the scriptwriter write another letter to Chairman Mao, a self-criticism retracting his original complaint, suggesting that the film not be distributed abroad, and pro-

posing the shooting of a new version of *The Pioneers*. Chiang Ching thought it was a clever way to counter Chairman Mao's directive. The scriptwriter refused.

Over the past years the "gang of four" had suppressed or condemned many revolutionary literary and art works loved by the workers, peasants and soldiers. They set themselves up as sole arbiters in literary and art criticism. They concocted anti-Marxist theories on creative writing and laid them down as iron-clad rules for writers and artists. They employed different art forms to glorify themselves on the one hand and on the other hand to strike at a large group of Party, government and military leaders, both central and local, as part of their attempt to split and oppose the Party Central Committee headed by Chairman Mao.

Now that the "gang of four" has been smashed, writers and artists are again able to produce works serving the workers, peasants and soldiers as Chairman Mao urged and implement his principle of **letting a hundred flowers blossom and a hundred schools of thought contend**. The course charted by Chairman Mao for revolutionary art and literature has been cleared for great progress.

FILM STORY

The Pioneers

HUANG MEI-LU

AUTUMN 1949. The Chinese People's Liberation Army led by Chairman Mao has won the liberation war on all fronts. For the Yuming oil field in northwest China, it is the dark before the dawn.

A train of camels — Yuming's only transport — carrying drums of oil plods slowly across the desert led by 23-year-old Chou Ting-shan, who grew up in the oil field. His eyes flash hatred for the old world.

In a cave at the oil field, Chou Ting-shan, his father and a workmate light a small oil lamp and quietly discuss the arrival of a PLA man at the oil field. Preparing to flee, the Kuomintang troops start to wreck the oil field before the PLA arrive. The workers resist. Directed by the underground Party organization, Chou's father leads them, armed with wrenches and hammers, in a battle with the field police. Exposed by a traitor, he is killed by the enemy. Chou Ting-shan takes up the Worker's Security Brigade armband red with his father's blood, determined to keep fighting.

Hua Cheng, the PLA man sent by Chairman Mao, appears. The workers surround him, listening eagerly as he says, "Chairman Mao is concerned about us oil workers in the Gobi Desert. The future of China's oil industry rests with us. It's we slaves who created this oil field. . . . We will be masters of the new world!"

Faced with defeat, the American advisor at the field is packing his things in his villa and preparing to flee. He shouts at Chang Yi-chih, the oil field's engineer, that there are no large oil fields in China. "Without Standard Oil," he snarls,



Hand firmly on the brake lever, Chou Ting-shan drills fast.

Scenes from *The Pioneers*, a Color Feature Film



Filled with hatred for the old world, Chou Ting-shan leads a train of camels carrying Standard Oil drums.



"What we workers think is how to sink wells as fast as possible and develop a big oil field."



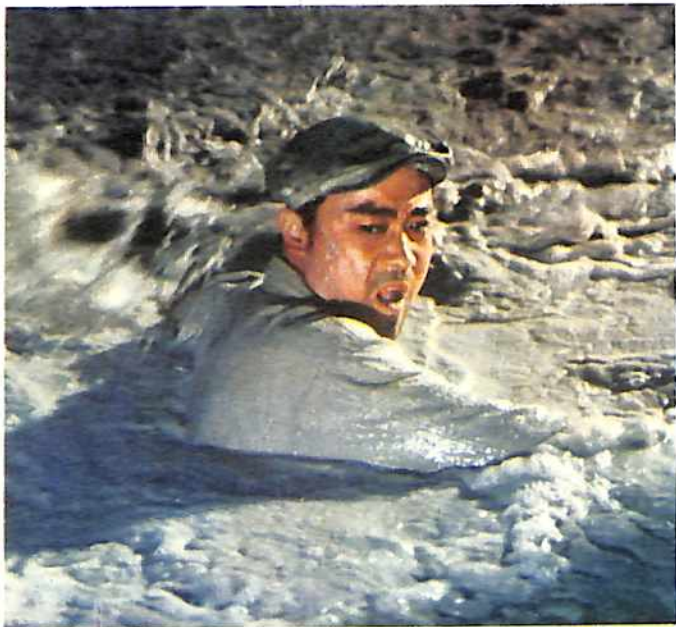
The workers get going before the moving equipment arrives.



Chou Ting-shan grabs the brake lever to prevent an accident.



Hua Cheng, Chou Ting-shan and fellow workers study Chairman Mao's *On Practice and On Contradiction*.



Chou Ting-shan jumps into the sludge tank, using his body to mix mud to stop a blowout.



Cheering a gusher.



On the eve of liberation at Yuming oil field, Chou Ting-shan shows his father the Chinese People's Liberation Army notice signed by Chairman Mao which he brought back from a small town at the risk of his life.

"your lamps will be perpetually dark!" This infuriates Chou Ting-shan, who has overheard him. Picking up a can of oil, he throws it at the American advisor. The villa's radio is broadcasting Chairman Mao's article *Farewell, Leighton Stewart!*: "Let them blockade us for eight or ten years! By that time all of China's problems will have been solved. Will the Chinese cower before difficulties when they are not afraid even of death?"

The day of Yuming's liberation finally arrives. Workers embrace their brothers in uniform. Chou Ting-shan raises his arms and shouts, "We're liberated!" Cheers shake the desert.

Difficult Pioneering

Ten years later. Chou Ting-shan is head of a drill team known as a model at the field. In Peking, where he attended a national meeting of labor heroes, he saw buses carrying huge bags of coal gas because of the oil shortage. Shocked, he says, "I simply won't believe that there's oil only under the soil of other countries and not in a country as big as ours."

From the northern prairie comes news of the discovery of an oil field. Chairman Mao and the Party Central Committee decide to concentrate the country's oil forces

on the new field. Chou Ting-shan's drill team is permitted to take part.

An advanced yet practical plan is needed to develop the oil field as fast as possible. At a meeting to discuss it, Chang Yi-chih, now chief geologist, proposes gradually expanding the field by wells at short distances. Deputy director Feng Chao proposes following the foreign method of first constructing buildings and houses, and then drilling. The argument gets sharp. Chou Ting-shan jumps to his feet and says, "What we workers think is how to sink wells as fast as possible and build a field that will drown the enemy in oil!"

Hua Cheng, now political commissar and commander at the field, is happy to see Chou Ting-shan after ten years. He supports Chou's new plan to spread out their prospecting and drill wells at greater distances to locate the big field faster.

China is hit by a series of natural disasters. The imperialists tighten their economic blockade. The Soviet social imperialists enlarge ideological differences between the Chinese and Soviet Parties to the sphere of state relations. They put pressure on China in an attempt to bring her to her knees. They tear up contracts and withdraw their specialists. Chou Ting-

shan hears how the Soviet revisionists are making trouble for China on oil — high prices, poor quality and humiliating quantity. He tells Hua Cheng, "No moving equipment? Well, we have dozens of workers in our team, and that means we have dozens of cranes and tractors. When the conditions exist, we'll drive ahead. When they don't, we'll sweat our guts out and drive ahead anyway."

Chou Ting-shan, Hua Cheng and the workers drag, pry and carry the heavy drill rig across the snow and set it up. As they are about to start drilling their first well, copies of Chairman Mao's articles *On Practice* and *On Contradiction* arrive, sent by the Party Central Committee. Beside fires and their drill rig, Chou Ting-shan, the other workers and headquarters leaders study these two articles with a thirst in line with a decision taken by the headquarters Party committee. "With only blue sky above our heads and wasteland under our feet," Chou Ting-shan says. "We can pioneer our way by relying on these two works."

Drilling requires water. Chou Ting-shan leads the workers in breaking through ice to get it, and finally gets the first rig started. But they run into problems. The oil gas does not look promising. Chou Ting-shan asks to drill a second well. Chief geologist Chang Yi-chih doesn't agree and wants him to withdraw his team. Chou Ting-shan organizes the workers and engineers to investigate the problem and resurvey the position of the first well.

The result: The well has been drilled in the wrong location! A well-off middle peasant instigated by Feng Chao had moved the post marking the well site because he wanted to build a house there. Off its correct geological position, the first well had not produced oil. Chang Yi-chih learns a lesson in class struggle. Headquarters agrees to a second well.

Chou Ting-shan is approved as a member of the field's Party committee. He is concerned with and cares for every comrade in the team. A young worker dissatisfied with his job loses a standard sand sample. Chou Ting-shan finds it

with difficulty. At a mass meeting called by the Party committee, Chou takes on himself the blame for this incident and makes a self-criticism.

Feng Chao has been using his position to cut off the food supply for Chou Ting-shan's team on the excuse that transport is difficult. He is really trying to force the team to quit. At the big meeting, he accuses Chou Ting-shan's team of buying potatoes on their own and promoting spontaneous capitalist tendencies. It is an attempt to overthrow Chou Ting-shan as drill team leader. Chou Ting-shan is not cowed.

To overcome the difficulty and keep drilling, Chou Ting-shan had used his own savings to buy half a cartload of potatoes from several peasants in the vicinity who wanted to help the drill team. Chou Ting-shan had eaten only potatoes while giving his good grain to his comrades.

At the meeting workers pointed out that someone had been eating only potatoes while putting steamed corn muffins in the men's mess kits and buying canned goods for the riggers. Moved, Hua Cheng asks, "Who?" "CHOU TING-SHAN!" the workers shout in unison.

Masters of the Oil Field

The struggle continues. Chou Ting-shan fights stubbornly during tense days on the drill platform. Feng Chao sabotages the drill, causing a serious accident. Chou Ting-shan rushes to grab the break lever, saving the drill machine. His leg is badly hurt, but he keeps fighting at his post.

In the duty room, Chang Yi-chih, not realizing Chou Ting-shan is injured, again asks him to withdraw his team because this well is only producing water. Chou Ting-shan grits his teeth and restrains himself as he listens to the criticism. Hua Cheng rushes in and criticizes Chang Yi-chih's methods. He points out that the conclusion that China is oil-poor was drawn by foreigners, that the workers are assaulting such metaphysics, and that leaders should support them. Bearing his pain, Chou Ting-shan earnestly tells Chang Yi-chih the answer he and the workers have found in *On Contradiction*.

"Whether or not a place produces oil is not decided by continental or marine structures," he says, "but by conditions for oil formation and by the will to look for them. Mao Tsetung Thought has opened up the path for us to discover truth. Why should we insist on sticking

our heads in the 'China has no oil' noose?" He hopes Chang Yi-chih will work along with them. Chou Ting-shan's words and actions fill Chang Yi-chih with remorse.

After hydraulic fracturing, the first well produces oil. After draining off the water, the second well also gushes oil. Chou Ting-shan's plan proves correct.

Reports of successful wells keep coming in. Judging from a lot of data, the area they are prospecting may be the main oil-bearing layer and produce high-yield wells. This news fills Feng Chao with hatred. His attempts to sabotage the drill rig and to stop them on the excuse of a shortage of diesel oil have failed, but he is not resigned to defeat. He tries to woo Chang Yi-chih away from the Party, but fails again. Then he obstructs the supply of barite needed to stop a blowout, hoping this will destroy the well and the men.

Excessive underground pressure causes a blowout. Feng Chao closes a switch Chou Ting-shan has opened to prevent a fire. Chou Ting-shan, who has seen through his plot, grabs him on the spot.

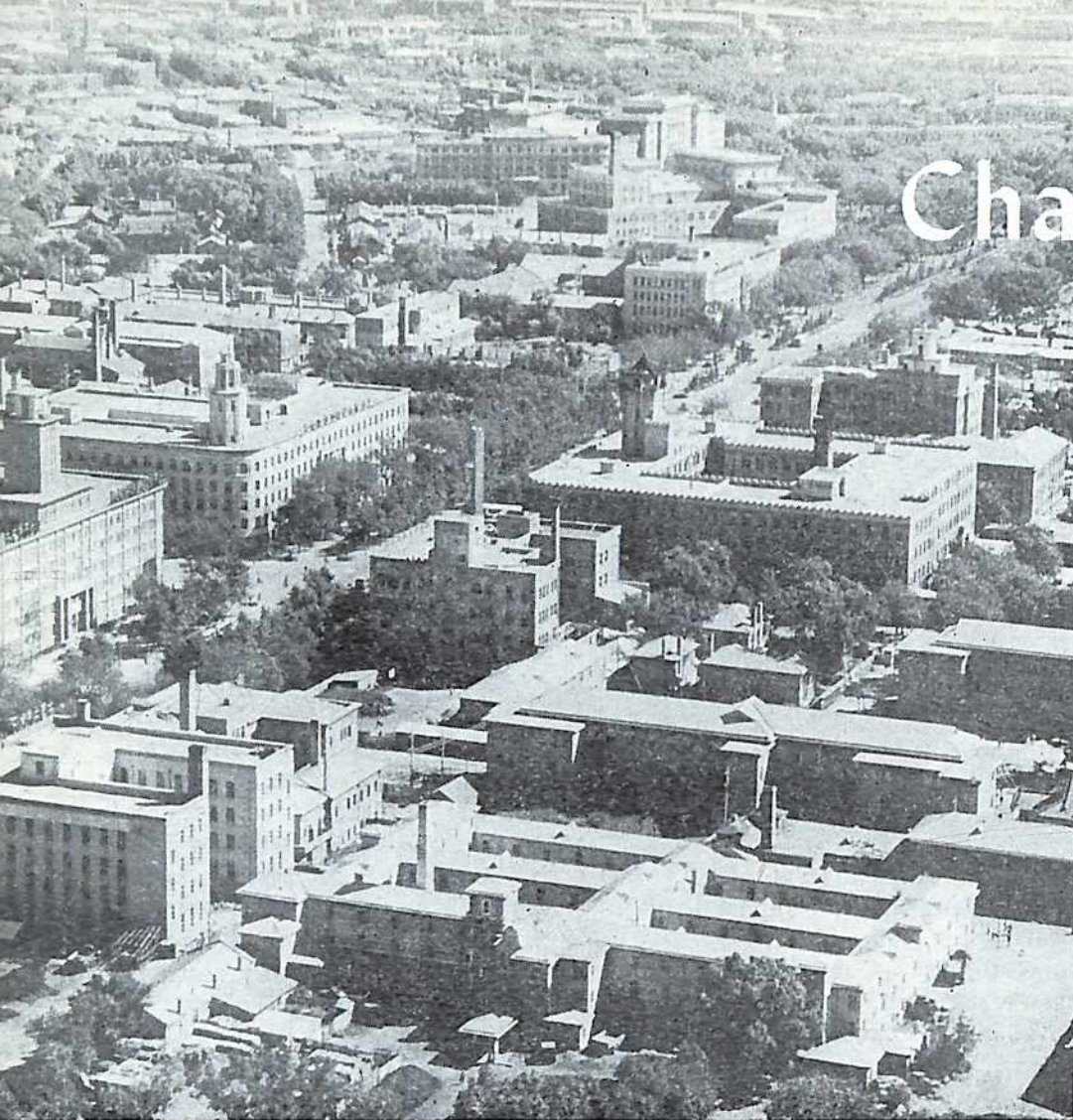
There is no barite to be found. Chou Ting-shan decides to use cement instead. Everyone dumps cement into the sludge tank, but the mixer doesn't work. Chou Ting-shan throws away his crutch, jumps into the tank and begins mixing with his arms. Other workers follow him.

Feng Chao, whom Chou Ting-shan said "wore a red hat but hid a black heart", turns out to be the traitor who had informed on his father in the struggle to protect the Yuming oil field ten years earlier.

"A roar from the oil workers shakes the earth." After a stubborn struggle, the dauntless oil workers finally overcome the blowout. One well, two wells . . . six wells; seven wells. . . . Black crude oil gushes out with the force of a thunderbolt. Chou Ting-shan says proudly, "Without Standard Oil and in spite of the pressure of the modern revisionists, our whole land is ablaze with light!"

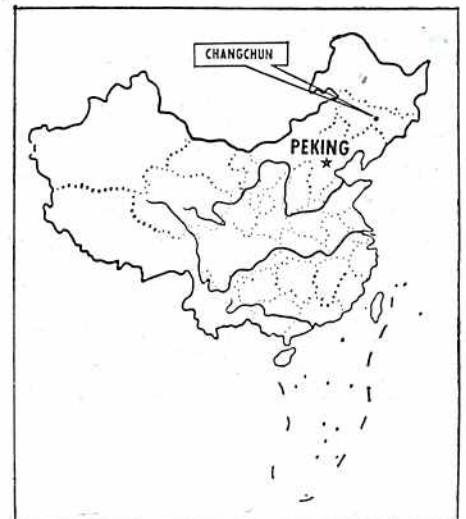
Chou Ting-shan exposes Feng Chao (right).





Changchun: Green Auto City

LIN CHUN



A bird's-eye view of Changchun.

ONE of the unfailing surprises for visitors to Changchun, home of the Jiefang (Liberation) truck and other motor vehicles and a major industrial base, are the continuous stretches of green trees lining its streets. This is part of the overall planning after liberation which reconstructed the war-damaged city and built China's first auto plant.

As capital of the puppet "Manchukuo" regime during the Japanese occupation between 1931 and 1945, Changchun was a typical colonial consumer city. It had only a few small factories making cigarettes, wine, paper and construction materials. The only machinery industry consisted of repair shops and foundries.

China's first auto plant was built there in 1953, soon after liberation. It was followed by other big, modern factories centering

around this industry, these latter all China-designed and constructed with China-made materials and equipment. Since the proletarian cultural revolution began, chemical fertilizer and cement plants, an iron and steel works and a coal mine have been opened. The city now has more than 1,000 factories and 240,000 workers. In addition to trucks and cars they make railroad cars, tractors, metallurgical products, electric motors and machinery, optical goods, chemicals, textiles, watches, bicycles and sewing machines. Value of industrial output has risen by more than 90 times since liberation.

In the yards of the Changchun No. 1 Motor Vehicle Plant dark-green Jiefang trucks are lined up neatly, waiting to be transported to every part of the country. This was once the site of a Japanese bacteriological weapons factory. Between 1942 and 1945 a large

amount of these were manufactured to kill Chinese people. From the ruins of this factory grew the auto plant built by the people's government. In the general assembly shop workers were busily and systematically at work on the assembly line, and trucks kept rolling off one after another.

The plant faced difficulties in 1960 after the Soviet revisionists had treacherously torn up contracts and withdrawn their specialists. But the workers in the plant, by relying on their own efforts and through hard work, overcame these and went on to manufacturing not only trucks but also a deluxe model sedan. At the same time they transformed the plant's en-

tire production process. Since the cultural revolution began they have introduced 6,370 technical innovations, 470 of them major ones. As originally designed, the plant had only one automated production line. Now it has 51. New technology and techniques have enabled the plant to branch out from producing one model to trucks of many types, light, medium-weight and heavy. Quality has also improved. Output is twice the designed capacity. The present movement to expose, criticize and repudiate the "gang of four", a bane to the country and people, has further spurred production.

China's first auto plant has also produced a technical force for the country's auto industry. Over the past 20 years the plant has sent out 10,000 technicians and skilled workers to help in auto plants which have been set up in other provinces.

I had heard about Chang Kuo-liang, the worker who invented a burnishing tool post which facilitated manufacture of the Hongqi (Red Flag) car, so asked to meet him. He is now a vice-chairman of the plant revolutionary committee and assistant chief engineer of the plant.

In the big leap forward year of 1958 it was decided to build the Hongqi. The design called for a long slender shaft the diameter of a cigarette and 50 times that long. It had to be processed on a special lathe, but the plant didn't have one. Chang Kuo-liang volunteered for a try at the shaft. He designed the tool post which enabled the shaft to be machined on an ordinary lathe. His idea was soon introduced in other machine-building factories. Since then he has made 130 technical innovations and designed several dozen automated devices. More than a dozen are of world advanced level. He has also written a dozen technical theses and published reports.

Culture and Education

Broad, shady Stalin Avenue, running from the square in the heart of the city to beautiful South Lake, is lined with tall buildings. They include the Workers' Palace of Culture, an indoor stadium, swimming pool and new open-air artificial ice skating rink. Kirin University, the Kirin Engineering Institute, the Kirin Medical College, the Changchun Geological Institute and other schools are located nearby, making it the city's main educational and cultural area.

Under the Japanese occupation Changchun was the cultural center of the puppet regime, but altogether it had only 20 schools of any kind, higher educational institutes, middle or primary schools. Enrollees totalled less than 50,000. When the Kuomintang reactionaries took over the city they used many schools and scientific research units for barracks or stables.

Now the city has six institutes of higher learning, 20 secondary technical schools and 144 middle

schools. When primary schools are included this brings the total to 1,000, with 400,000 students. Secondary education is now universal. In recent years 250 factory-run workers' colleges have been opened.

Kirin University, begun as the Northeast Institute for Public Administration, was set up in 1946 to prepare government cadres for areas as they were liberated by the People's Liberation Army. Now it has become a university with 11 departments and 35 specializations, with over 4,800 teachers and students.

The school has undergone great changes in the cultural revolution. One is that, in line with Chairman Mao's call "Education should be revolutionized", its teachers and students have been taking society as their greater classroom and going outside the school to learn from the workers and peasants. They have established links with factories and operate some small factories themselves. They have also set up a number of branch colleges in the rural areas. Since open-door schooling began

Products of the Changchun Tractor Plant, built on an old slum area.





People's Square, Changchun.

Inspecting Hongqi cars.





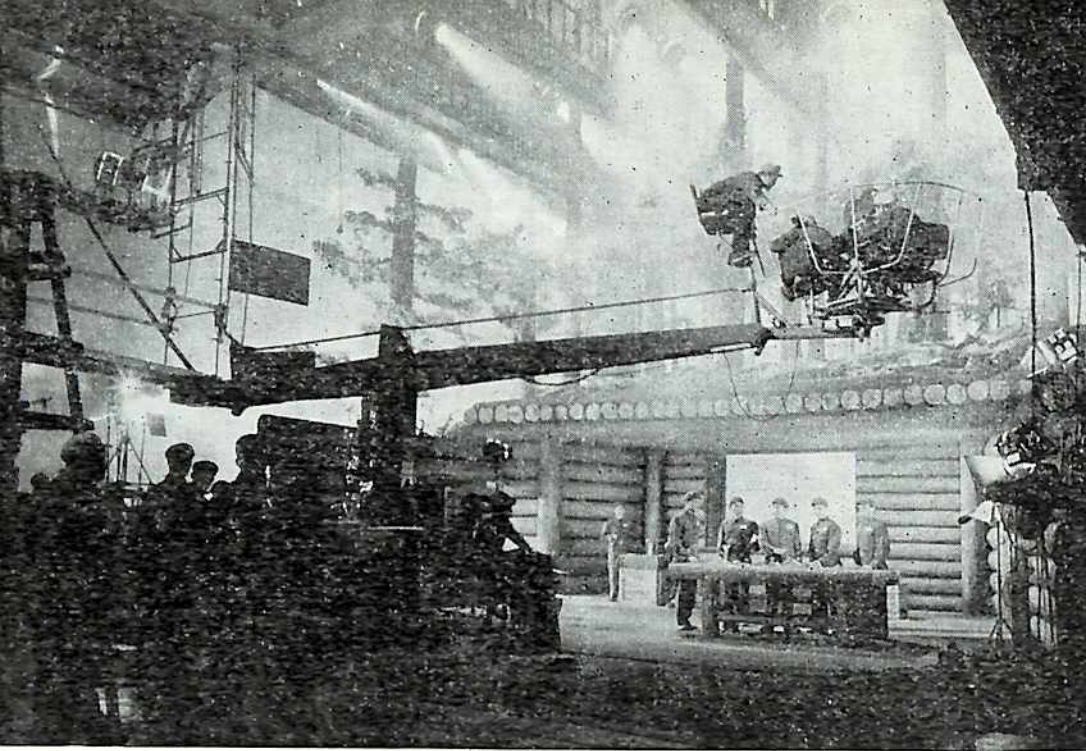
Engineers at the Changchun Institute of Applied Chemistry testing the chemical luminescence tubes they made themselves.

A Korean and a Han student at Kirin University observing crystal structure through a large metallographic microscope.



Jiefang trucks ready for shipment.





A feature film being shot at the Changchun Film Studio.

the science students have completed 113 research projects. Six of these are of world advanced levels and ten filled in gaps in our economy. Students and teachers in the liberal arts departments, cooperating with worker and peasant activists in theoretical study, have compiled new teaching material on 36 topics for their courses.

At the school I met the well-known chemist, Professor Tang Ao-ching, who is a vice-chairman of the school's revolutionary committee. Since he returned to China from abroad in 1950, he has done some excellent research on molecular internal rotation, polymer chemistry and ligand field theory.

"I have tasted all kinds of life in my 40 years of adulthood," he said. "The Japanese invasion, the reactionary rule of Chiang Kai-shek; while living abroad I learned how the Chinese were looked down upon. Only under Chairman Mao and the Communist Party was it possible for me to realize my wish to use my teaching and research to develop my country's science and technology." At present he, with workers and technical personnel, is doing research on molecular orbital theory, which will be of use in China's rapidly-developing petrochemical industry. They have found a new way of cal-

culating the conservation of symmetry of molecular orbitals and applying the theory on a wider scale. At the same time they also advanced the graph theory of molecular orbitals, which further reveals the essence of the orbitals.

Changchun is also where new China's first film studio was built. There had formerly been a studio of the Japanese puppet regime there, a tool of the Japanese imperialists for their cultural aggression. It was badly damaged when the Kuomintang army occupied Changchun in 1946. After the city was liberated in 1948 the peo-

The open-air artificial ice skating rink.



ple's government reconstructed and expanded the studio. The Changchun Film Studio is one of the country's biggest. It makes feature, scientific and documentary films, reprints film copies and does film dubbing.

Transforming the City

Under the Japanese the Chinese workers lived in slums along the Yitung River on the edge of the city. It often flooded and washed away their homes. After liberation the river was dredged and the dyke reconstructed. New housing projects have been built on the old slum sites. The city's total housing floor-space has grown from 3.6 million square meters in 1949 to 7 million in 1975.

I was the guest of veteran construction worker Chu Ching-ho, who lives in one of these new communities. At 50-plus he is energetic and in good health. The apartment his family lives in has central heating, gas, modern plumbing and a bathroom. Before liberation, he told me, his family of six was crowded into a wooden hut. Now the five members of his family occupy three spacious rooms.

"What a sharp contrast between the old society and the new!" he said.

Home-made Gas for China's Countryside

TAI MEI-TIEN

A commune member cooking with marsh gas under a gas lamp.



THE kitchen stove in Pao Su-yuan's home in a Szechuan province commune needs no wood or coal. It has just two clay burners. Pao Su-yuan turns a valve on a tube going into a burner, strikes a match and, with a pop, a pale-blue flame appears. The fuel is home-made marsh gas produced in a tank outside the house.

Marsh gas, consisting mainly of methane and used in China's rural areas, saves wood, coal and kerosene, and eliminates the large amount of labor formerly connected with obtaining these fuels.

Marsh gas is fairly simple to make. A 10-cubic-meter sealed tank made of local materials is enough for one household. Leaves, weeds, stalks, human and animal manure are put into it from one end, water is added, and fermentation produces the gas. A plastic tube leads from the middle of the tank to burners and lamps. The lamp in Pao Su-yuan's home is the equivalent of a 100-watt bulb. The residue in the tank is removed periodically from the other end and makes excellent fertilizer.

Simple marsh gas production began during the big leap forward in 1958 when peasants tackled the rural fuel-shortage problem. Chairman Mao urged that it be done on a mass scale. Today many communes and brigades over two-

thirds of China's rural areas have converted to this home-produced marsh gas. Development has been fastest in Szechuan, where well over a million homes now use it. Some brigades have taken a collective approach, built larger tanks and experimented with using the gas to run small internal combustion engines for pumps, mills and generators.

The simple production of marsh gas in the countryside fits China's emphasis on using local materials and methods for local conditions. Mountain people make fermentation tanks of cut stone. People along rivers use mainly pebbles. Plains people use clay, lime and sand. Early tanks were mostly oblong. Peasants' experiments across the country have yielded many shapes, all of them safe, using local materials, cheap and easy to build.

The new fuel saves the work of gathering wood or carrying coal—labor which now goes into agricultural production. The large amount of coal and kerosene formerly used can now be shifted to industry and construction.

Mienyang county in Szechuan did not begin to popularize marsh gas until 1972. But today 73 percent of its farm homes have it. The county's Yunghsing district completed its conversion to gas in 1974. In one year the district saved

1,100 tons of coal, 15 tons of kerosene, and over 800,000 work-days formerly spent in getting wood and coal.

The residue from marsh-gas generation is excellent organic fertilizer. Fermentation increases the ammonia content by 120 percent and the amount of quick-acting phosphorus by 150 percent. Stalks formerly burned in stoves are now processed into pig feed, increasing the number of pigs and consequently adding to the amount of fertilizer.

Home marsh-gas production also helps improve sanitation and the prevention of disease. Manure is under better control. The fermentation process destroys or reduces disease-carrying eggs and bacteria. Epidemiology departments in counties around Tungting Lake in central China report that fermentation destroys most blood fluke eggs in one week and 50 percent of *Escherichia coli* (which causes intestinal and other disorders) in three months.

Today in villages with gas generators, commune members gather under bright gas lamps to read at night. Women, the burden of household chores greatly reduced, now have more time to study political theory, general knowledge and science, and take part in other activities.

A Tachai on the Grassland

HO CHI



New water conservation project on the grassland.

IN the southwestern part of the famous Silingol grassland of Inner Mongolia is a 5,000-square-kilometer pasture area with about 15,000 people. This is the Hsianghuang Banner (county), a unit known nationwide for its success in applying to stock raising what it has learned from the model Tachai farming brigade.

Hsianghuang lies in a cold high region with little rain. If you had visited it before liberation, you would have found brown arid soil, little vegetation, frequent sandstorms — and poor herding families living as virtual slaves. Under the rule of the Kuomintang and the upper feudal class, princes, nobles and herdowners owned the livestock and exploited the herdsmen as if they owned them too.

Today in Hsianghuang there are great herds of cattle and flocks of sheep grazing on irrigated pastures and in enclosed areas like oases, forest belts protecting pastures and villages. Wells are everywhere. Trucks carrying building materials and supplies run on modern roads.

Old Ideas Change

Hsianghuang Banner was liberated from the corrupt Kuomintang and local feudal rulers in 1947. This was the biggest step to a new life. The leadership of the Chinese Communist Party and Chairman Mao started the people politically toward becoming masters of their own future and economically toward a collective socialist life. Conditions improved and their livestock increased.

But the centuries-old fatalistic idea that “all things are decided by Heaven” still shackled some people’s minds. They believed that the only way to raise livestock was as nomads constantly on the move for water and pastures. The increase or decrease of their herds depended on nature.

Moreover, because of the twists Liu Shao-chi’s revisionist line put on socialist principles, some leaders only pushed production and forgot about class struggle. They did not use the ideas and experience of the ordinary people but sought the “expert advice” of the rich herdsmen of former days. This dampened the masses’ enthusiasm. Nothing very concrete was being done to improve breeding and, in effect, production was still being

left largely up to Heaven. Fodder often ran short in the winter. Whenever Heaven gave them storm or drought, all the herdsmen could do was move cattle and yurts and go looking for better pastures.

For almost two decades feudal concepts and revisionist ideas kept Hsianghuang Banner backward and progress slow. Finally the Great Proletarian Cultural Revolution beginning in 1966 broke the block. Both leaders and the people of the banner began to learn a great deal about how the struggle between the revolutionaries and the revisionists affects their lives.

After studying Chairman Mao's works more thoroughly, they discussed the development of their herds and realized that it was not Heaven that decided their growth or decline. To contribute more to the nation they had to put Chairman Mao's revolutionary line in command of their practice. They had to be convinced that man can conquer nature. They had to be self-reliant, rely on the collective and work hard to transform nature as the Tachai people were doing. Led by the Party, a movement to learn from Tachai grew rapidly.

But eradicating old ideas is never easy. In the winter of 1971, for example, a banner leader was assigned to work in the Bogdingol brigade. With great enthusiasm he discussed with the brigade's Party branch the possibility of building a *kulun** on the slope of Bogdu Ula Mountain. This multi-purpose project, they decided, would be a good method to build up the grassland.

Their suggestion, however, was opposed by some people. "Trees won't even grow on our fertile land down here," they said. "What's the use of planting trees and crops up there on the dry mountain slope with poor soil?" And a few of the superstitious ones added, "Bogdu Ula, the mountain god, won't let anybody move his

* A *kulun* is a stone wall or fence-enclosed area mainly for growing grass, though trees, fodder-grain and vegetables can also be grown. This is then transformed into stable, high-yielding grazing grounds which help to overcome deterioration of the pastures and the incursion of sand.

stone or earth — that's just asking for trouble!"

The Party branch realized that it was harder to break down old ideas than it was to build a new *kulun*. But they tackled the problem. Brigade leaders began going to the herdsmen's homes, discussing how leaving things to Heaven had always made them suffer, how leaving things to nature had never helped stock raising, and the significance of learning from Tachai.

Banner leaders came to the brigade to help. They spent two months living and working among the people, holding close to 100 meetings, listening to different opinions and discussing measures for building up the grassland, breeding better stock and improving tools.

To prove how a *kulun* would benefit production, brigade Party secretary Chakechil organized a team of 27 members and spent the winter building one enclosing 33 hectares. They moved 1,600 cubic meters of stone. They dug down in a dry riverbed nearby, blocked the underground current with a clay wall and lifted the water for irrigation. In the spring they planted good strains of grass and trees in the *kulun* and built shelter belts to stop soil erosion and wind.

The example proved itself the next year when a severe drought turned all the natural grazing grounds dry and yellow. The only place in the brigade where grass grew was in the new *kulun*. The herdsmen cut 30 tons from it and pastured several dozen old and weak animals in it for the winter.

Obviously men could transform nature. That first *kulun* — built with the Tachai spirit — proved that by relying on their own strength, working hard and bringing their own initiative and creativity into full play they could do things Heaven had never done.

The brigade's experience was promoted all over the banner. One after another, special teams and shock brigades for building up the grassland were set up. As old ideas and forces of habit weakened, the initiative of the herdsmen burst out and they plunged into an enthu-

siastic drive under Party leadership to transform the whole banner.

Where to Get Water?

Water was the key to these enclosed pastures. The herdsmen came up with many ingenious ways to solve the problem. The Dersk brigade used underground water to irrigate a large *kulun* it decided to build as its production base. In the 30°-below-zero winter, 40 strong men and women broke the frozen earth and worked 16 days in icy water and mud to finish their water-source project, the biggest in the banner.

They needed more tools for constructing the *kulun*. The state couldn't send them at once, so they smelted iron and made them themselves. They quarried stones and learned to build stone walls. Slaves for generations, the herdsmen had suffered from all kinds of disasters. Now in their socialist society they were becoming masters of nature.

In the past four years the banner has built 35 underground water projects and two storage ponds. Wells average 13.5 per brigade. Some 500 *kulun* now enclose over 53,000 hectares of land. Each 1.7 hectares of this can support 10 animals and provide sufficient fodder for them over the winter.





Leaders from the banner Party committee help the herdsmen build enclosed pastures.



Permanent homes in the Wentulun brigade.

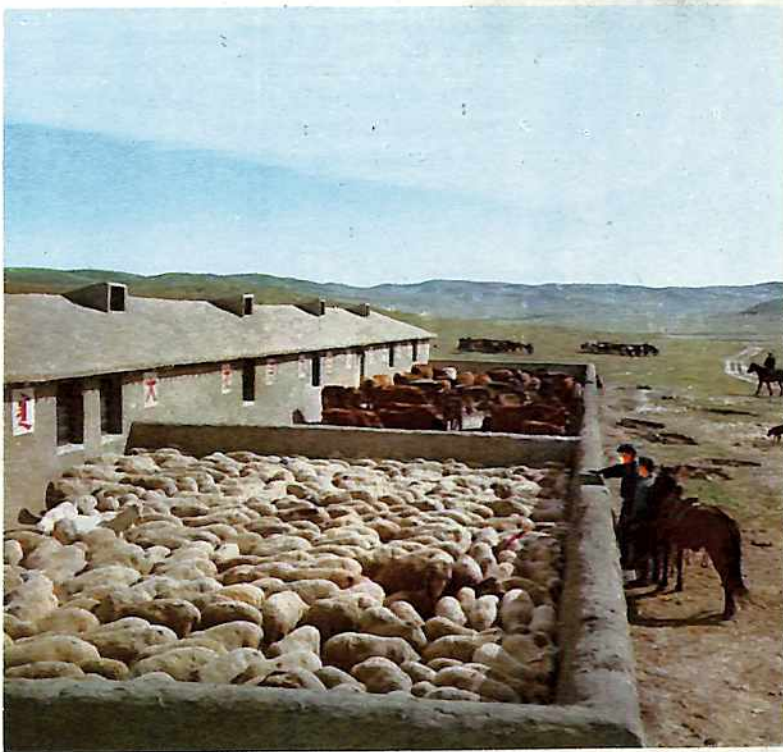


Pastures in the Hsianghuang Banner.



Herdsmen studying at their brigade's evening political school.

Hsianghuang Banner's weather station.



New pens and stables, part of scientific management and improvement of breeds at the Chagandellse brigade.



Quarrying stones for enclosed pastures.

Every year from 1972 through 1976 the banner was hit by drought. But the grass it cut in 1972 was 1.3 times, and in 1976 nearly 8 times, more than they had cut in a similar drought in 1965. Seventy percent of the grass cut in 1975 and 1976 came from the new *kulun*. The banner was able to put half its animals in them during the winters. More winter fodder has kept its livestock increasing steadily. Animals reached an all-time high of 400,000 in 1975-76, an increase of 320,000 since liberation.

Modernizing Stock Raising

Great effort has been put to improving breeds. The herdsmen have learned how to use artificial insemination to improve their old inferior strains of sheep so that they give high-quality high-yield wool, meat and milk.

Now half the banner's animals are improved strains, three times as many as before the cultural revolution. Seventy percent of the sheep are of improved breeds. A veterinary network has been established and almost every commune and brigade in the banner has sheep pens, cattle sheds and heated barns for new-born animals. Total value

of livestock in 1976 was 50 percent higher than before the cultural revolution.

Animal husbandry is gradually being mechanized. Water was originally lifted by diesel pumps only in some brigades. But now windmills are being promoted in all brigades. Seeders sow grass on large blank patches in natural pastures. Mowing machines are used. Sheep dipping is becoming mechanized. The entire banner is undergoing drastic changes.

Changes in People

In the movement to learn from Tachai the herdsmen of Hsianghuang Banner have transformed their way of thinking as well as the grassland. They have learned to quarry stones, lay stone walls, build irrigation works, plant trees and grass, improve breeds, drive tractors and run machines. But more important, they have gained the confidence that socialist men and women can conquer nature and build a better grassland and a finer society through their own efforts.

A good example is the attitude toward women. For many centuries feudal ideas kept women tied down to household chores. But in the current struggle to build up the grassland, they have worked

right alongside their men. In the village of Aliwuse, for example, half the able-bodied workers are women, doing the same kind of work as the men. In 1970, Lolimaso, woman village head and a Party member, and five other women got together and built a small *kulun* near the village. They continued to enclose mountainside land with stone walls and plant poplar and elm trees there. Today the trees have grown tall and their small *kulun* have become convenient grazing grounds close to the village. Many "Iron Girls" and "Red Women's" teams devoted to the building of socialism have appeared in the banner.

Today all the herdsmen of Hsianghuang Banner have permanent homes. The yurts of the old days are used as storehouses. The herdsmen's incomes from collective undertakings have increased by 22 percent during the years of the cultural revolution. Every commune and brigade has one or more department stores and supply centers. A cooperative medical system has been established in every brigade. Five-year schooling is universal in the banner. A new "May 7 university" for herdsmen is training technicians, veterinarians, teachers and doctors for the building of a finer socialist grassland.

Herders of the Hsianghuang Banner denouncing the anti-Party crimes of the "gang of four" on the site of a new pasture they are building.



Treating Burns with Herbal Medicine

Nantung Medical College Pharmacology Group

Since 1966 when the cultural revolution began, Chinese medical workers have more closely followed Chairman Mao's instruction that they should study China's rich medical heritage and combine traditional Chinese medicine with western medicine. One result has been the broader use of medicinal herbs, many of which produce better results and cause few or no side effects. They also cost less than pharmaceutical products, an important factor in developing overall medical care for China's large population. In the treatment of burns, herbs have been found which promise new advances in this branch of medicine. Here, a medical college research group describes the scientific research done on the herb, *Ilex chinensis*, and its use in treating burns.

IN 1969 a joint research group was set up by Nantung Medical College in Kiangsu province, its teaching hospital, the Nantung Pharmaceutical Plant and the Nanking College of Pharmacology to study the treatment of burns with *Ilex chinensis*. For the past eight years we have collected and studied the results of its clinical application and tried to improve it. Starting on the basis of an old method of using the herb, we have increased the forms with which it can be administered, synthesized its effective elements, studied the toxicity of the tannin it contains and investigated its chemistry and pharmacodynamics. From treating burns over small and medium-size areas, we have gradually gone to treating burns over larger areas. Because of our success, other hospitals have followed and achieved good results.

Results

Clinical experience with *Ilex chinensis* shows good results, proves it easy to use, that side effects are minor and treatment inexpensive.

In the past burns required many dressings and complicated nursing care. The patients were kept in sterilized wards to prevent septicemia. Hence those with severe burns had to be moved to large city hospitals with better facilities.

Ilex chinensis has a strong scab-forming property. It helps the body rapidly form a protective covering over the burn which reduces exudation and the danger of infection. With this herb most patients can be treated in ordinary clinics with far fewer dressings, simpler nursing care and at lower cost. The chances for complications such as shock and septicemia are reduced. Medium-area burns can now be treated in local clinics in the countryside, mountain areas, factories, mines and at worksites. Prompter treatment creates better conditions for healing.

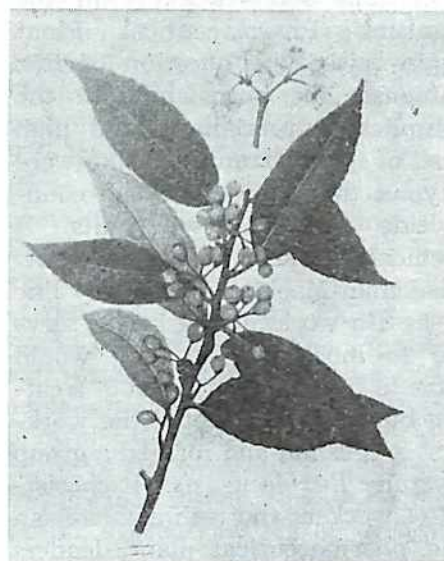
Since we began to use *Ilex chinensis* regularly in our hospital, out of the 416 cases, the death rate has declined 12.9 percent, the average hospital stay has been shortened by 14.5 days, and the average medical expense cut 57.55 percent, compared with before 1968.

Using Folk Experience

Ilex chinensis is a ligneous plant, growing widely in the warm, rainy temperate and subtropical zones of south China. Its shape, taste and other properties were described 400 years ago in the *Compendium of Materia Medica* compiled by the famous pharmacologist Li Shih-chen of the Ming dynasty (1368-1644) and in later pharmaceutical works. Li pointed out that it could fight off colds, activate blood circulation, reduce swelling and pain and nourish the muscles and skin.

It was used to treat headaches, dizziness and abscesses. For centuries traditional doctors in south China have accumulated experience in treating burns with it.

In 1965, when a worker from the Nantung Pharmaceutical Plant was buying medicinal herbs in the mountains of Anhwei province, Wang Chang-hsing, an old peasant,



The herb *Ilex chinensis*.

told him how he was using *Ilex chinensis* on burns. The worker reported this to the plant's leaders and suggested making a medicine with the herb, but nothing was done. This was before the cultural revolution. The medical field was disrupted by Liu Shao-chi's revisionist line and its ideas that "traditional Chinese medicine is unscientific" and "western doctors and medicine will inevitably replace traditional Chinese doctors and medicine". Many medical and pharmaceutical workers looked down on China's rich medical heritage as well as common remedies used among the people.

This situation began to change in the cultural revolution. Medical

and health workers throughout China re-studied Chairman Mao's directive of 1958 that "Chinese medicine and pharmacology are a great treasure-house, and efforts should be made to explore them and raise them to a higher level." They discussed his directive of 1965 which said, "In medical and health work, put the stress on the rural areas." They criticized Liu Shao-chi's line of paying attention to western medicine and neglecting traditional Chinese medicine and paying attention to the cities and neglecting the rural areas. With great enthusiasm, they turned to learning from China's medical heritage and studying how to combine traditional Chinese medicine with western medicine.

In 1969 some workers in the Nantung Pharmaceutical Plant again raised the question of *Ilex chinensis* for burns because the complicated procedures and high cost of the current method were beyond the capacity of the countryside or local-level units. If medical workers were to follow Chairman Mao's revolutionary line in health work, giving better service to more people, they would have to find a new method of treating burns. We accepted the workers' suggestion and formed a group to study *Ilex chinensis*. It consisted of workers and technicians from the pharmaceutical plant, leaders from cooperating units, teachers from the medical and pharmacological schools, and doctors and staff from the hospital.

Instead of the old method of burying our heads in books and carrying on experiments behind closed doors, we sent first a group to visit the old peasant Wang Chang-hsing. At the same time, we followed the policy of uniting theory and practice, *i.e.*, combining research, production and clinical practice in all our work.

The old peasant lived in a remote mountain village in Kuang-teh county. Before liberation in 1949, the peasants could afford neither doctors nor medicine. For more than 30 years he has been treating peasants with burns, saving the lives of many. After liberation Wang offered his remedy,

which he had formerly kept secret, to the local medical unit, hoping it could be used. Under Liu Shao-chi's revisionist line, however, it was not. Now, seeing us come from several hundred miles away, he was greatly moved. Though in his sixties, he led us into the mountains to collect the herb. He took us to visit peasants he had healed. He showed us how he prepared a decoction of the herb. We were moved by the old folk doctor's enthusiasm.

A Struggle

We invited Wang to the hospital with his *Ilex* decoction and were ready to try it on the patients. This was the first time a peasant doctor had ever worked in our hospital. Staff members still influenced by the revisionist line thought it was wrong. Burn cases are complicated and changes sudden. If even modern methods could not guarantee good results, what could a folk doctor do with his herbal medicine? But we went ahead anyway under Wang's guidance.

A boatman was brought in with sulphuric acid burns covering 40 percent of his body. We put the *Ilex* liquid over the burns and a thick layer of dark brown scabs soon formed. The patient felt little pain. Three weeks later the scabs fell off and the burns had healed. This case made the sceptics admit that perhaps the method had value.

However, new things develop only through struggle. In 1973 we admitted a patient with burns covering 83 percent of his body. When we applied the *Ilex* liquid, 30 percent of the surface with mixed-degree burns would not form scabs. Infection set in and septicemia with a high fever followed. Some in our group maintained that this indigenous method was all right for small burns but not for larger ones. It would be better to use the western method. Most of us thought, however, that since *Ilex* had proved especially effective, we should continue using it, improving our method instead of abandoning it. Our group decided to continue the method.

We discovered that the main cause of septicemia was that the

Ilex liquid could not adhere to the surface of the deep burns because of the exposed subcutaneous fat. With no scabs formed on the surface, the exudate served as ground for bacteria to multiply. We made an *Ilex* emulsion which would adhere. This stopped the exudation and scabs soon formed. At the same time we gave antibiotic and glucose injections to counter septicemia. The patient improved rapidly and was discharged within a month.

We made another emulsion which further reduced the irritation to the burned surface and increased the efficiency of this method. Over the past six years, we have handled 416 cases, including 33 with burns covering over 50 percent of the body. With *Ilex chinensis* as the main medicine, supplemented with injections of glucose and antibiotics, we were successful with 89.3 percent of the patients.

Progress

Preliminary successes in our clinical practice encouraged us to determine their theoretical basis. We found that *Ilex chinensis* contains large amounts of tannin, which induces the formation of scabs and prevents the multiplication of *bacilli pyocyaneus* and *staphylococci aureus* often associated with infection of burns. This is of great importance to the prevention and treatment of shock and septicemia. The Nantung Medical College Hospital made many cultures from the exudation on the surfaces of burns on which *Ilex chinensis* had been applied. The number of *bacilli pyocyaneus*, the most dangerous bacteria, was greatly reduced. Cultures made from exudation beneath the crusts formed by *Ilex chinensis* revealed no *bacilli pyocyaneus* or *staphylococci aureus*.

In the past surgeons used tannin from *galla sinensis*, or medical tannic acid, to treat burns. However, this is particularly toxic to the liver, leading to acute necrosis, and was discontinued in the forties. Since *Ilex chinensis* also contains tannin, we made special studies of its toxicity. We found it causes neither jaundice nor noticeable

STAMPS OF NEW CHINA

Shaoshan Set

SHAOSHAN, in Hsiangtan county in Hunan province, is the birthplace of Chairman Mao, the great leader of the Chinese people. Here he spent his youth in revolutionary work. The Ministry of Posts and Telecommunications of the People's Republic of China issued a special set of four stamps on Shaoshan on December 26, 1976, the 83rd anniversary of Chairman Mao's birth.

Stamp 1, 4 fen. Chairman Mao's home in Shaoshan. Olive-green, apple-green, salmon, blue and vermilion.

Stamp 2, 8 fen. Peasants' Evening School in Shaoshan. Here and at the Peasants' Association office pictured on Stamp 3 the young Mao Tsetung taught and organized the people for revolution. Olive-green, apple-green, white, black and vermilion.

Stamp 3, 8 fen. The office of the Peasants' Association of the Third Township in Shaoshan. Olive-green, apple-green, salmon, light blue, brown and vermilion.

Stamp 4, 10 fen. The new railway station at Shaoshan. The line to Shaoshan from Changsha, capital of Hunan, was finished in 1967 during the cultural revolution. The sign on top reads, "Shaoshan Station". Lemon, light blue, vermilion, mauve and salmon.



Stamps measure 60 × 30 mm. Perf. 11½. Color photogravured. Serial numbers: T 11 (4-1 to 4-4).

School Graduates in the Countryside

SINCE the cultural revolution began in 1966, ten million middle-school graduates have gone to settle in the countryside. There they receive a political education from the poor and lower-middle peasants and join them in socialist revolution and construction. In honor of this new socialist generation, a special set of six stamps — "In the Vast Countryside" — was issued on December 22, 1976 by the Ministry of Posts and Telecommunications.

Stamp 1, 4 fen. With Yanan's Pagoda Mountain in the background, an old peasant welcomes a school graduate and ties a towel around his head the way the local people wear it. Orange-red, salmon, lavender, sepia and greenish yellow.

Stamp 2, 8 fen. A school graduate who has settled down near the southern border reads the newspaper to a local woman of the Tai nationality. Slate-blue, salmon, lilac, indigo and greenish yellow.

Stamp 3, 8 fen. Two girl graduates at work cutting an irrigation canal across the face of a cliff, part of a rural water conservation project. Characters on the red flag read: "Youth Shock Team". Blue, vermilion, reddish violet, salmon, yellow and turquoise-green.

Stamp 4, 8 fen. A middle-school graduate studies wheat in an experimental plot. Yellow, salmon, drab and lilac.

Stamp 5, 10 fen. A new settler on the grasslands feeding a lamb. Emerald, salmon, light blue, magenta, sepia, indigo and white.

Stamp 6, 20 fen. School graduates on the northern frontier going to the fields with hoes and guns on their shoulders ready to both build and defend the borderland. Light greenish yellow, salmon, vermilion, lilac, ochre and sepia.

All stamps have the Chinese characters "In the Vast Countryside" in red in the margin. Stamps measure 31 × 38.5 mm. Perf. 11½. Color photogravured. Serial numbers: T 17 (6-1 to 6-6).

Note: Wholesale purchases are handled by the China Stamp Export Company, 28 Tunganmen Street, Peking. Cable: CHINA-STAMP, Peking. Information on request.



harm to the liver even in cases in which the burns covered over 50 percent of the body.

In addition, we determined, separated and extracted the chemical compounds of *Ilex chinensis* and

synthesized its effective antibiotic elements.

Problems, however, still exist in treating burns with *Ilex chinensis*. For instance, in a few cases pus develops beneath the scabs, whose

dark color prevents its early discovery. Primary healing under the crust has reached only 60 percent of these cases. We hope to solve these problems through further study and practice.

Dinosaur Fossils in Tibet

FOR the first time dinosaur fossils have been discovered in Tibet. They were found last autumn in the Chamdo prefecture, 4,200 meters above sea level. These are also the first dinosaur fossils found at such an altitude anywhere in the world.

Fossils were first noticed by local Tibetans working on a motor

road. Then excavations were conducted by members of the vertebrate paleontology research group under the Chinese Academy of Sciences Expedition making a comprehensive survey of the Chinghai-Tibet plateau. With the aid of local Tibetans they excavated at five different sites. Working for three months in an area of about 10 square kilometers on the western slope of Mount Damala, they collected more than 20 boxes of dinosaur and fish fossils. These included vertebrae, ribs, limb bones and fragments of skulls as well as a large number of teeth.

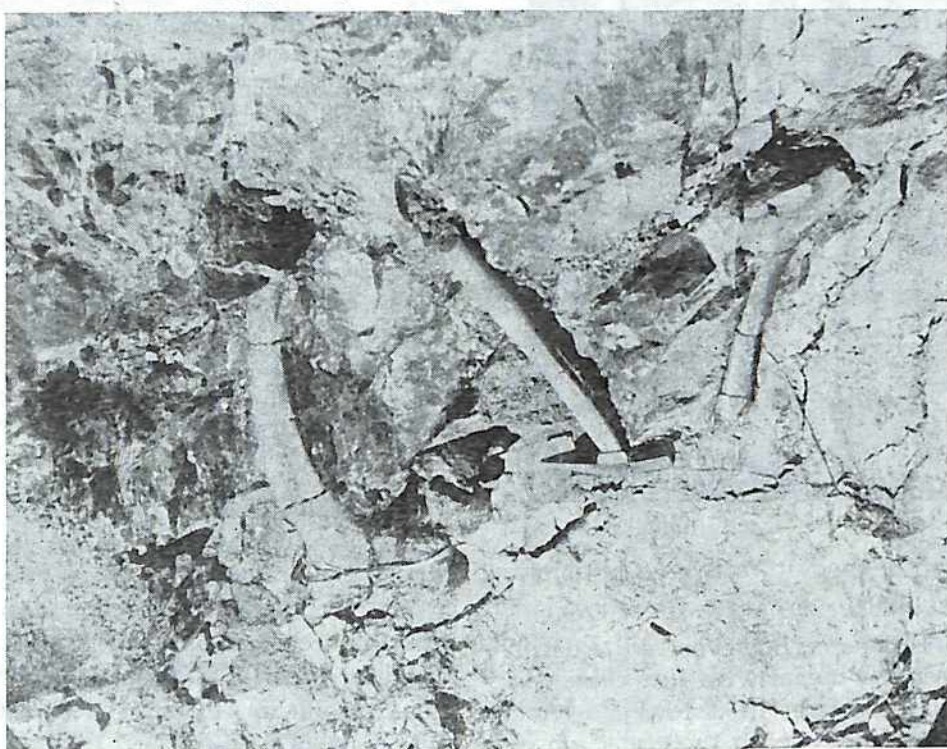
Initial examination found that these represent 11 different forms of dinosaurs. But the bulk of them are sauropods about 16 meters long and three meters high and weighing between 30 and 40 tons. They lived in the early and middle Jurassic period, from 160 million to 140 million years ago.

The finds provide valuable material for the study of the uplift of the Chinghai-Tibet plateau and of its geological development, and will also help the study of evolution, and climate and other environmental conditions in those remote times.



An excavator holds up a dinosaur tooth unearthed on the western slope of Mount Damala.

Limb and rib fossils of a sauropod excavated in Tibet.



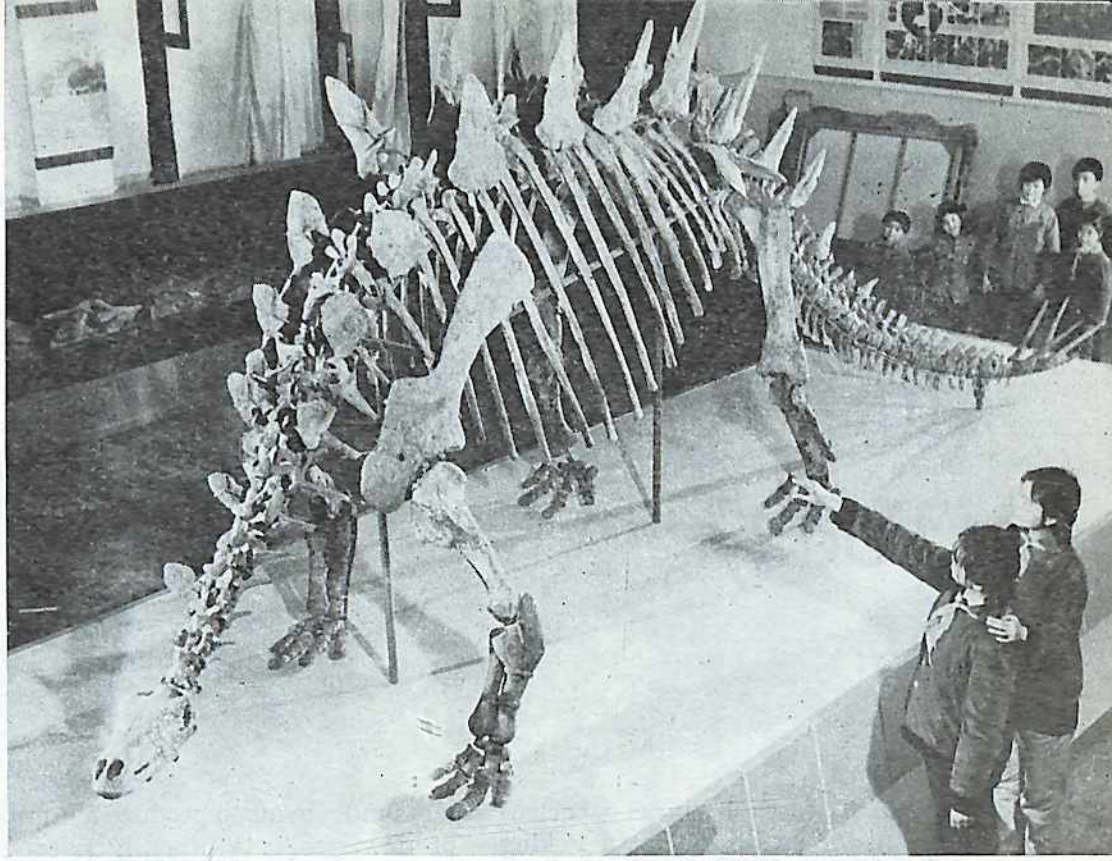
Plated Dinosaur on Exhibit

A FOSSIL skeleton of a plated dinosaur found in Szechuan province in April 1974 has been put on exhibition in the municipal museum in Chungking. The fossil was unearthed by the museum staff near the Fuhsi River, a tributary of the Tuojiang River, on the outskirts of the salt-producing city of Tzekung in southeast Szechuan, following up leads discovered by workers at a local lumberyard. In three months of excavation they

unearthed four to five tons of dinosaur fossils. From these scientists have restored the skeletons of the plated dinosaur, three sauropods and a carnivorous dinosaur.

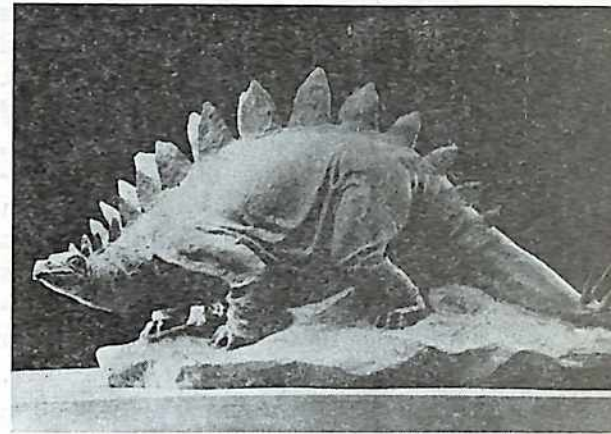
The plated dinosaur, which has been named *Tuojiangosaurus multispinus*, was heavy and awkward. It measured seven meters long and stood two and one-half meters high. It had short front legs and long hind legs. From the back of its neck to its tail was a double row of triangular bony plates, 15 pairs altogether, from which the animal gets its popular name. Two pairs of rapier-like spines grew on the tip of the tail as weapons of defense. The small skull was narrow and pointed in front, and the teeth were small with low crowns. In the hip region the spinal cord contained a nerve ganglion 20 times as big as the brain.

Fairly complete specimens of plated dinosaurs have been unearthed in north America and east Africa. Scattered fossils have been found in Europe. In Asia

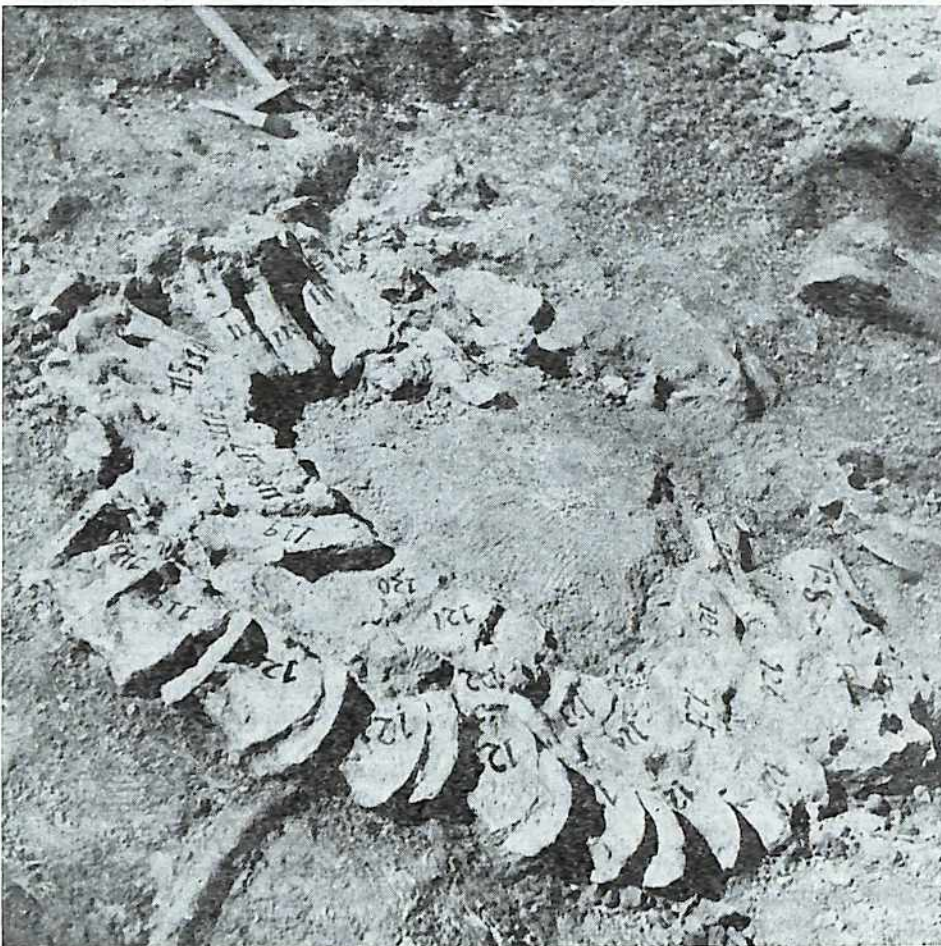


The plated dinosaur skeleton found in Szechuan.

Restoration of the plated dinosaur.



Position of some of the Tzekung dinosaur fossils when they were found.

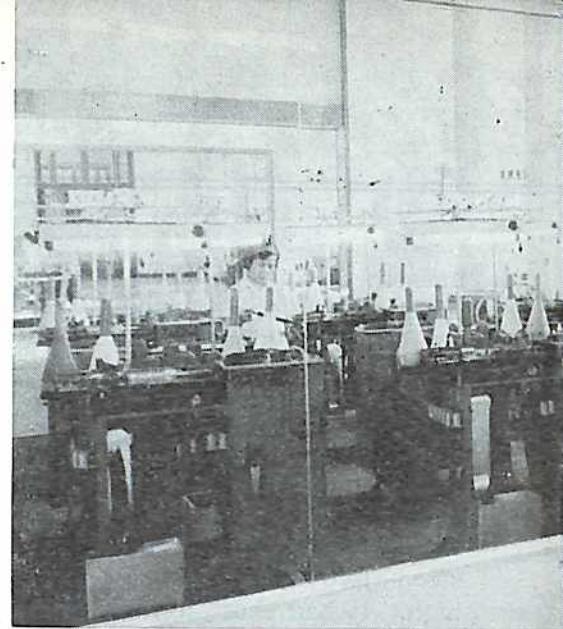


discoveries have been made in Szechuan province and the Sinkiang Uighur Autonomous Region of China, but the *Tuojiangosaurus* is the first complete skeleton of a plated dinosaur ever found in Asia.

In shape this dinosaur somewhat resembles the *Kentrosaurus* unearthed in Tanzania. Both lived in the late Jurassic period, 140 million years ago. *Tuojiangosaurus* was a mild animal that lived among luxuriant vegetation on high land near a lake and fed on tender leaves and branches.

Studies of the Tzekung dinosaur fossils and the stratum in which they were found show that more than 100 million years ago the climate was warm and a huge lake existed there. The area was a place of great dinosaur activity with ferocious carnivorous dinosaurs pursuing the plant-eating plated dinosaurs and sauropods.

China's Meter and Instrument Industry Today



A chromatograph mass spectrometer on display at a Peking exhibition of meters, instruments and automatic equipment attracted great interest among spectators. Using one of the most advanced methods of analysis in the world, it can analyze all known constituents of matter with a precision of one part in a billion. Its analysis of the many chemical components of complex carcinogenic compounds, for example, can help to investigate the cause of cancer. Half the designers of this instrument were experienced workers. In cooperation with leaders and engineers, they completed research and development in less than two years, using domestic components and materials.

Leap

The chromatograph mass spectrometer was just one of nearly 2,000 new meters and instruments on display, all of them developed since the cultural revolution began in 1966. Over 100 of these, coming from 26 provinces, municipalities and autonomous regions, broke the technical blockade or monopoly of the imperialists or social imperialists and approached or reached advanced world levels.

Pre-liberation China had no meter-instrument industry and could not even repair complex items. Nine years after liberation, during the great leap forward, the working class in Peking, Tientsin, Shanghai and Liaoning province launched a

mass movement to produce a group of new products urgently needed by the country. This was the beginning of a meter-instrument industry. The industry, however, developed slowly because of the influence of Liu Shao-chi's revisionist line.

The cultural revolution broke this influence. In great mass movements, the workers, leaders and engineers of the meter and instrument industry criticized the revisionist line, particularly the blind worship of things foreign. Following Chairman Mao's policy of independence and self-reliance, they developed a movement to learn from the way the Taching oil field built up a new socialist industry. A combination of design, production and user departments led in ten years to a leap in the industry.

From meters for individual machines, the industry has moved to complete automatic systems. It has progressed from systems for smaller enterprises to systems for large projects. It has advanced from mainly mechanical products to large precision installations combining optical, precision machinery, electronic and chemical techniques. Finally it has developed from scattered individual varieties to a system of standardized, serialized, integrated products.

For the Countryside

The cultural revolution gave a tremendous push to the still and

motion-picture equipment industry. Previously China mainly depended on imports. Motion-picture equipment produced in 1975 was 10.7 times that in 1965 and camera output was 12-fold more. Some 140 new products were turned out in this period. A dozen provinces and municipalities set up still and motion-picture equipment industries. High-quality and special cameras for news work and scientific research, including those with built-in light meters and electronic shutters, are in batch production. China today produces equipment for printing color movies by the dye-transfer process. She can design and batch-produce complete sets of motion-picture equipment, including cameras, printers, recorders and projectors. She has her own domestically-equipped film laboratories.

The Kansu Optical Instrument Plant and a dozen other factories produce 8.75-mm. portable projectors designed for China's 700 million peasants in the countryside, mountainous areas and islands. Weighing only a dozen kilos, they are easily carried on a person's back. Projectors produced before the cultural revolution were out of date, clumsy and heavy, and had to be taken to the countryside in trucks or carts for shows.

Other sectors of the meter and instrument industry also grew. During the cultural revolution scientists and engineers criticized the revisionist idea of doing research behind closed doors and



Shanghai's glove industry has used computers to control groups of glove-knitting machines, raising productivity 28-fold.

trying to build individual reputations. Now proceeding from the needs of the country and the people, they began orienting their work toward helping agriculture learn from the advanced Tachai brigade, toward helping the rural areas build Tachai-type counties. Among the new instruments the industry produced was an infrared carbon dioxide analyzer used in studying plant photosynthesis. It helps utilize light fully in raising crop yields, provides a scientific control in using dry ice to intensify plant photosynthesis, in rational close planting, intercropping and interplanting.

Other new products designed for more scientific farming include a portable grain thermometer for grain storage units, a semiconductor pig thermometer used in breeding, an instrument which rapidly measures the water content of soil, a laser device for treating seed, and an instrument for identifying hail clouds. Light, durable, simple and inexpensive, such instruments are warmly welcomed in China's countryside.

For Factories

The rapid growth of China's industry made the demand for automatic control equipment more urgent. Recent years have seen the development of complete systems of meters and instruments for large generator installations, oil refineries, synthetic ammonia plants, open-cut coal mines, nat-

ural-gas pipelines, hot and cold rolling mills and others.

Because China's industry is being developed in balance between large, medium and small enterprises, the meter-instrument industry also provides simple, reliable and low-cost automatic control equipment for small and medium-scale factories. For example, the Sian Meter and Instrument Plant, Northwestern University and the Shensi No. 1 Cotton Mill cooperated to design the computerized JKS-110 industrial controller. It took just five months and has only half the components of most small industrial controllers. The use of uniform components makes maintenance much easier. The JKS-110 is now controlling pattern units at the Shensi No. 1 mill.

The Shanghai Automatic Meter and Instrument Institute cooperated with the Shanghai Regulator Plant to design and produce the JS-10A, a small controller used in the Shanghai Nos. 1 and 5 glove plants and a dozen other small factories. One of these computers can control 20 glove machines and saves all the labor formerly used to sew the fingers by hand. The broadening use of automatic equipment is greatly accelerating the development of China's industry.

High Technological Level

The Shanghai Optical Instrument Plant produced a new digital heavy universal instrument microscope — the largest, most precise and most advanced optical instrument in China — four months ahead of plan. The imperialists tried to keep this technology out of China by selling her only old, obsolete products at extortionate prices. The workers had wanted to make one themselves for a long time, but the Liu Shao-chi line of preferring foreign things blocked it and the plant had spent three years in an unsuccessful attempt to copy an old foreign product.

Many of the new products of the last ten years were made in big industrial cities. New large-bore, high-pressure, high-precision oil metering equipment made in Shanghai filters impurities, removes gasses and accurately measures oil flow, density and water

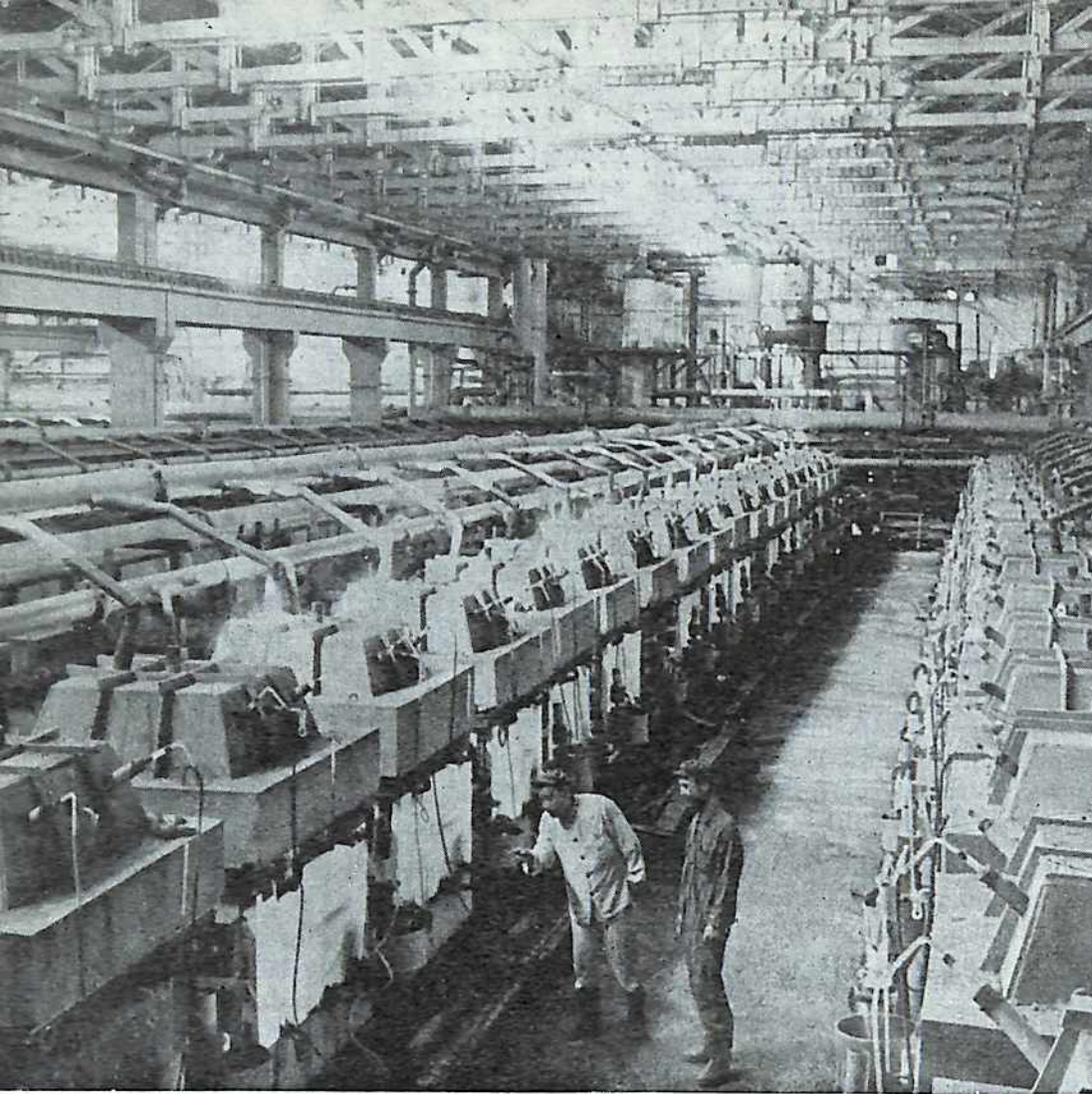
content in computer printouts. It can meter 1,000 cubic meters of oil an hour with an error of less than 1.2 parts per thousand. The equipment is used in China's oil-field development, refinery processing and loading of oil at ports.

Many new products were also made inland or in small and medium-sized coastal cities. An information storage device for electronic computers made in Tienshui, a small city in Kansu province, surpasses similar foreign products. Another instrument, used in drilling ultra-deep wells, made in Chengtu in Szechuan province, broke the foreign technical blockade. Laser microspectrometers made in Hofei and Wuhu in east China filled a blank in the country's instrument industry.

All these instruments were produced by Chinese workers, leaders and engineers combining modern and improvised methods. The highest quality standard high resistance developed by the Shanghai Electric Meter Plant is accurate to 0.2 parts in a million — a new standard for accuracy in comparative measurements at the International Bureau of Weights and Measures. Western technical circles considered that "it can be used as a standard for calibrating resistance in any country in the world".

Workers at the Kansu Optical Instrument Plant assemble 8.75-mm. movie projectors.





The clean and spacious electrolysis shop.

A Chemical Plant Fights Pollution

WANG CHENG-KO

THE Shenyang Chemical Plant in northeast China doesn't look — or smell — like a place that makes chlorine, farm chemicals and caustic soda. The air in the neighborhood is fresh, the grounds are neat and clean, and the shops surrounded by flowers and trees.

Capitalists built the plant 38 years ago. It fouled the air with chlorine gas, rank liquids ran on the open ground, 11 chimneys belched black smoke, flowers wouldn't grow and birds avoided it. Exploitation made high profits while extremely backward production methods and equipment poisoned people and environment.

Today most of the plant's production could cause pollution problems. It electrolyzes over 300 tons of sodium chloride per day, for example, and creates nearly

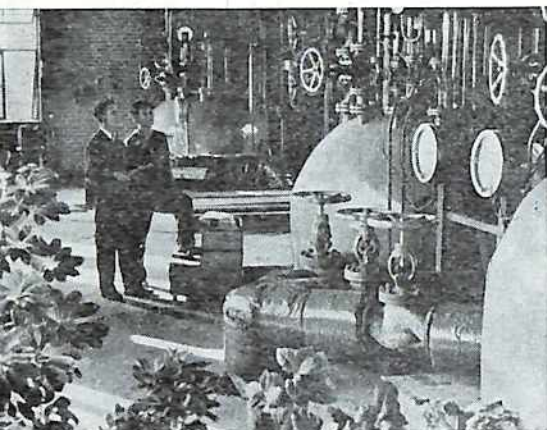


50,000 tons of liquid waste and a great deal of gas and solid wastes. Part of this liquid waste is being recycled and the rest gets primary treatment which greatly reduces harmful substances. Solid waste has been cut from 12,800 tons per year to 250 tons. Black smoke no longer pours out of its chimneys.

Line Decides Everything

When the people's republic was founded in 1949, the plant became

Gas masks are no longer needed in the production of trichlorobenzene.



An on-the-spot meeting of workers and leaders to discuss new ways of eliminating pollution, increasing production and improving working conditions.

state owned and changes were made. Technology and labor conditions improved somewhat but pollution continued. The plant was being held back by the influence of Liu Shao-chi's revisionist line — a non-socialist approach to industry which puts production first and profits in command and gives no attention to environmental protection.

The cultural revolution beginning in 1966 attacked this crippling revisionism. The plant's Party committee leaders began studying Chairman Mao's works more earnestly and analyzing and criticizing the revisionist line. Production in a socialist country should be for the livelihood and happiness of the people — but can that aim be fully realized if industry is developed without paying any attention to pollution? The Party committee mobilized the workers in a movement to control waste products and protect the environment by changing the old production methods and equipment which were causing the pollution.

The trouble points were the plant's 31 kilns and furnaces, and the 11 belching chimneys. There were some people who thought, "Well, chimneys are for smoke, so . . . ? You can't get rid of smoke and ash." The Party committee and most of the workers didn't agree with them. With work man can change his environment, they held.

They tackled the black smoke menace. In the spring of 1972 the plant's leaders went to work in the boiler section to see if they could solve its chimney problem. The key was proper firing. After many experiments they learned the correct relationship between oil temperature, oil pressure and air draft, then redesigned the atomizer nozzle so that it would deliver the

oil into the furnace in a finer spray. More complete combustion eliminated most of the black smoke.

An older worker, Chang Wenming, invented a photoelectric smoke meter which signals the furnacemen when black smoke reaches a certain level so they can regulate the oil combustion. At the same time they were solving the smoke pollution problem, the workers increased the capacity of the boiler by 25 percent. The possibility of relating pollution control to increased production set the plant's leaders to publicizing the boiler shop's experience throughout the plant. With a workers' movement, the plant's 11 chimneys stopped emitting black smoke in less than six months.

Controlling Waste Gas

Bleaching powder is one of the chemical plant's products. The old process of making it involved a reinforced concrete tower 22 meters high, covering 120 square meters, which stands in the center of the plant area. The workers themselves had built it when they replaced the pre-liberation lead chamber process which was dangerous to work at. The tower method improved working conditions but the men still had to wear rubber clothing, caps and masks. When they removed the powder from the reaction chamber, workers could only stand a few minutes of the high temperature. What's more, the tower leaked chlorine gas into the neighborhood. Time after time the workers demanded permission to replace the tower with a better production method. But over the years plant leaders, influenced by the revisionist line, paid no attention.

Today the tower still stands in the center of the plant — but across the top of it is a huge sign: "This tower has been replaced by machines." After the cultural revolution began the workers set up a technical-innovation group of

Mass Sports in a National Minority Village

DEEP in the mountains of the Sanchiang Tung Autonomous County in south China's Kwangsi there is a multi-national village — the Meilin production brigade. Of its 2,900 members, the majority are Tung and the rest Chuang, Miao and Han.

The brigade has become known for the way it has developed mass sports activities. In their spare time, even during work breaks, the peasants hold a tug-of-war with a shoulder-pole or practice *wushu* (traditional martial art) with a sickle. Some pile up baskets in which they've been carrying earth and do high jumping. It's not only the young people who take part

but also old people in their sixties or seventies and mothers of several children. On days off or holidays farm production teams play basketball matches on the brigade's court, often drawing large cheering audiences. At China's Third National Games in 1975 the brigade was commended as an advanced unit in mass sports.

Sports in the Meilin brigade are designed to fit local conditions and weather. They are small-scale, varied and linked with farm work. For example, the brigade has organized 114 militia men and women into a special team for opening up land and building

Meilin's militia men and women swim the year round.



workers, engineers and leaders. By experimenting and testing, this group designed and built a modern reaction chamber with a mechanical feeder for raw materials, the entire operation being sealed off.

The new machine has greatly improved working conditions and raised capacity threefold. It cuts waste gas by 90 percent. Chlorine fumes are now down to acceptable levels.

This success spurred a plantwide movement to redesign and improve all equipment. In the first half of

1975 the workers greatly cut pollution by remaking more than 70 pieces of old equipment.

Changing Technology

The plant also produces farm chemicals, long a big factor in polluting the environment. The old process was pyrolysis, which produced trichlorobenzene, one of the raw materials. The method's by-products — hydrogen chloride gas and carbides — corroded the equipment and caused dermatitis among the workers. These draw-

backs often prevented production plans from being fulfilled.

The plant's Party committee secretary went to work in the shop and set up a worker-engineer-leader innovation team. This team devised a basic hydrolysis method using caustic soda. A month and a half of hard work put the new method into production. The harmful by-products of the pyrolysis method were thus eliminated.

Technological improvement and reform is the fundamental way of eliminating pollution. The chem-

fields. Yet they continue their physical training wherever they are working. Every morning before starting the job they do exercises led by their team leader Chia Kuang-ming. During breaks some have a tug-of-war with ropes they made themselves, some do *wushu* or ordinary exercises.

During the annual afforestation campaign in January last year, the brigade dispatched 800 militia men and women to plant Chinese firs on a mountain 7.5 kilometers away. They took it as a high-speed mountain-climbing contest, continued work in this spirit and planted 29 hectares of trees in half the time originally planned.

WHY do these commune members love sports so much? Old peasant Chia Su-tou's answer: "Before liberation a Han landlord in Meilin had the only basketball and baskets. It was for his children. One year when I was working as a farmhand for him, his son boxed my ears three times simply for touching his basketball. In those times we working people were so busy trying to feed ourselves, we couldn't have thought of sports. Later when Chairman Mao urged us to build up bodies so we could build socialism, we began doing it."

When Hsiao Hsien-ming, a member of the brigade Party branch, fell ill in 1972, his legs became numb and lost their spring. Seeing



A tug-of-war with a shoulder-pole.

others working vigorously in the collective fields while he had to stay in bed irritated him. One of the local barefoot doctors gave him medicine and a program of physical training — *taichi chuan* (shadow boxing) and exercises. This cured him and he now works like a young man as the leader of the field-making team.

Meilin is on the Liuchiang River. In the past, however, women in the brigade never swam. As mass sports developed, the young women broke this old custom and began to learn, doing it as their part of preparations against war and becoming more fit for farming. More

and more women followed. Yao Fan-tao, a young militiawoman with several children, swims with her unit. When the militia is on exercises, her husband takes care of the children and the chores. Almost all the young women in the Meilin brigade can swim now.

Thirty of the militiawomen can swim the 200-meter-wide Liuchiang River with their weapons. In 1975, when heavy rain made the river rise sharply, nearly two hectares of ripe wheat on a small island was threatened. Twelve militiawomen were among those who swam to the island and harvested the wheat in time.

ical plant's workers have created 10 new technological processes. These have not only doubled the plant's production capacity but removed the main pollution problems. Now that more than 90 percent of the gas, liquid and solid wastes are being treated, the environment has improved beyond recognition.

Making Use of Waste

The Shenyang plant also produces sodium pentachlorophenol, a weed killer for rice fields. Every

year more than 300 tons of it escaped into the nearby river to contaminate it. The workers decided to put this waste to good use. They began collecting the waste liquid which contains the sodium pentachlorophenol and storing it in two large vats. By adding hydrochloric acid, they produced pentachlorophenol. Now a county-run plant uses it to make a weed killer which helps the peasants save labor, get higher yields and avoid dermatitis from working in the wet fields.

Another product made from waste is iron trichloride, a desiccant used in the building industry. After the bleaching powder shop replaced the tower with machines, the plant's workers used scrap iron to absorb waste tail gas and turn it into iron trichloride. Today more than 20 new products are being made from the plant's wastes.

CORRECTION

In the February-March 1977 issue of *China Reconstructs* on p. 14, in column 2, line 10, 1976 should read 1975.

The Story of a Frontier Guard

Mount Thragola in the Himalayas stands 5,300 meters high in Tibet near a strategic pass on China's border. Here where nature is harsh, the air thin and the weather treacherous, a unit of frontier guards of the People's Liberation Army maintains a post. It is a tough post, built on the barren and icebound peak by the guards themselves under incredibly hard conditions. In 1965 the Ministry of Defense named the unit a "Red Frontier-guard Unit on the Plateau" and cited its great contributions to the people.

Today the men continue to conquer hardships and maintain vigilance on the frontier in the same spirit. Not long ago, Yang Hsing-huo, a woman who marched into Tibet in 1951 as a PLA soldier when the region was liberated, and is today a poet, returned to Thragola for a visit. There a young soldier named Kang Kuang-teng told her the following story about the unit's present leader.

ILL NOT SOON FORGET my first day at Thragola. The truck taking us new recruits to the post had been gasping its way up the mountain for some time. Suddenly it came to a halt and I heard the beating of drums and gongs. As I climbed out of the truck, I was stunned by an icy wilderness stretching as far as I could see. There wasn't a tree or blade of grass.

While I stood there uncertainly, unit comrades walked up to welcome us. I tried to step forward to meet them, but my feet seemed to be floating on clouds and unable to find solid ground. I staggered, lost my balance and started to fall. Instantly two strong hands steadied me.

My rescuer was a comrade of medium height, about 30, with a pair of bright eyes in a ruddy face. He took my bedroll, swung it on his back and led me into a stove-heated room. On a table were open cans of pineapple, tangerines and pears. They smelled good. The

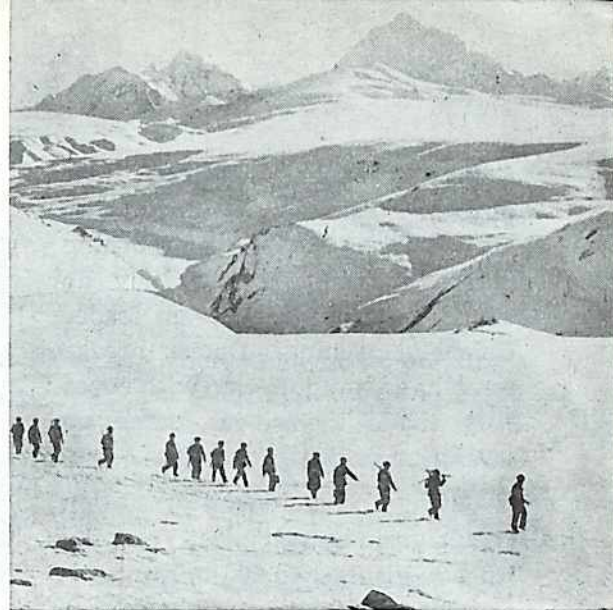
comrade smiled and offered the tangerines. I picked out a section, swallowed it — and promptly vomited. I was ashamed and could hardly hold back my tears.

"Never mind," he said. "It's the high-altitude sickness. Everybody gets it when they first come up here. The thin air. You feel too weak to walk, don't have any appetite and can't get to sleep at night. You'll feel all right in a couple of days."

He went on consoling me while he cleaned up the mess. Sick as I was, his concern moved me. Suspecting he might be a squad leader, I said, "Squad leader, how long have you been here?"

He burst out laughing. Another veteran grinned at my puzzled look and said, "Squad leader? He's Hu Tung-teh, commander of the whole post. Been here on Thragola eleven years!"

Eleven years! And here I was feeling miserable after only thirty minutes! "Eleven years on this



On patrol.

mountain?" I burst out. "You must be made of steel!"

"No," he replied. "There's not much to it really. I felt the same as you do on my first day up here. I even wrote home complaining about the hardships. But my mother wrote back, 'Son, you come from a poor-peasant family. Don't forget the bitter past in the old society and how your uncle died!'"

"How did he die?" I asked.

"Pressganged by the Kuomintang, we never saw him again." His eyes moistened and he paused. Then he said, "I showed my mother's letter to Comrade Wang Cheng-chuan, the leader of our unit then. He read it and told me, 'Standing guard on top of Mount Thragola is a hard life, Hu. But we're here to help defend our country from imperialist aggression, to defend our dictatorship of the proletariat so that the Chinese people will never go back to the hard life of the old society again.'"

He told me about "the Thragola spirit" the frontier guards had built up — bear the hardships for the sake of the people and the revolution. "With that spirit," he said, "we can stand anything — the high altitude, the thin air, the awful cold. We're working for the revolution on this mountain top!" His words encouraged me and my spirits rose.

As time went by, I got used to the altitude and fell in love with Thragola. September on the Tibetan plateau is the time when the snow and ice melts away and the wind dies down to a soft breeze.

Early every morning the sun paints the snow on the neighboring mountains red and shines down into the green of the valleys. Flowers of every color burst out on the mountainsides.

When they first came a dozen years ago, Hu told me, everything was bleak and they saw no flowers. After the post had been built

with barracks and water storage, the men tried to grow some vegetables. One morning they woke up to discover wild flowers in full bloom. These they carefully tended and, as each year passed, there were more and more of them — the golden *sergyi metog*, the purple *pushud metog*, the blue-fringed gentian used in medicines. Man

can transform nature wherever he goes, I thought.

A Dish of Pumpkin

Mount Thragola is stubborn. Its tough side is always there ready to test even the veterans. Hu was no exception. Once he went to Lhasa on a mission and stayed for a while. When he came back, Thragola didn't pardon him, even though he had lived on the peak so long. Like a new recruit, he was sick after each meal again and couldn't fall asleep at night. His face was pale and his lips blue.

But Hu paid no attention to it and went about his duties as usual. In the daytime, bayonet practice, tactical drill, moving stones, digging trenches. In the evening studying Marxist-Leninist theory until midnight. As his messenger, I admired his perseverance but worried about his health. Hu was just as stubborn as our mountain, though. When a soldier was sick, he had the cooks prepare special food for him. But when *he* was ill, it was different — he sternly forbade me to cook anything special for him.

After digging trenches one day, I found a fresh pumpkin in my room. The cook told me it had been sent by a comrade away on a mission who had heard that Hu had high-altitude sickness. He hoped the pumpkin would help his appetite. I took it to the kitchen at once. I washed, shredded and stir-fried it with pork from a can, some chili powder and some chopped spring onions. It smelled wonderful! A dish like this is really precious, I said to myself — a real change from our usual dull, dried cabbage, spinach and so on. At lunch I proudly presented it to Hu.

To my surprise, he took one look at it, fixed me with a hard stare and said, "Special dish? Can't eat it!"

While I stood there with the dish in my hands looking foolish, a vice-platoon leader winked and pointed to the big dish on the table. "Just mix your special dish in with our cabbage there and he'll eat it. He hasn't had any special food for eleven years!"

I did it — my meticulously prepared dish disappearing in the

Hu Tung-teh (center) and his comrades study Chairman Mao's writings in icy trenches.



The army and people are one.





Carrying blocks of ice to solve the water shortage.

cabbage. Hu's face brightened up. He ladled some into his bowl and began to eat with gusto. It finally dawned on me that he wouldn't eat anything the others didn't have.

Taps sounded, the generators were shut off and the lights went out. Hu lit a candle, opened *Marx, Engels and Lenin on the Dictatorship of the Proletariat* and began to study. I walked over to him. He was marking some passages. He glanced up and said, "Tell me, Kang, what did you put into that dish of yours?"

"A can of pork, some chili powder and spring onions. . ."

He laughed. "Not only that, but also bourgeois right, special privileges and other odd seasonings. *That* kind of food will make us forget our army's fine tradition that officers and men are one and share the same joys and hardships. And if that happens, we won't be a proletarian army any more, will we?"

I nodded, not really getting the point. "But you don't have any appetite," I grumbled. "A special dish once in a while won't set you apart from the others. . ."

"No, you're wrong. First a company leader has a special dish only 'once in a while', as you say. Then it gets to be a habit. Soon a special kitchen gets set up — and the company kitchen begins to suffer. More and more special dishes — and,

you know, quantitative changes lead to a qualitative change. Special privilege — that's bourgeois right, isn't it? — it would grow and our army would lose its proletarian qualities. So. . ." He laughed. "Your pumpkin could be a big issue, right?" He stood up, his bright eyes on mine.

What could I say? I looked up at his shadow on the wall. It was very tall.

Working-class Feeling

It was just before National Day. The post was alive with a festival atmosphere. I was trying to write a poem for a recitation meeting the next evening. Suddenly I heard Hu calling from outside. "Rustle up some good food, Kang! My folks are here."

Someone from his home village in Szechuan, I thought, or maybe cadres from a neighboring post. I ran over to headquarters to sneak a look. But I only saw three Tibetan herdsmen from the Kyidru commune at the foot of the mountain. So these were Hu's "folks"! They were talking so intimately I could almost believe they were his relatives.

I knew, though, that whenever Tibetan folks came to see Hu, you had to turn yourself inside out to treat them — that was his way. I hurried off to make tea with butter and salt in it, the way

Tibetans like it, and told the kitchen to prepare some mutton and *tsamba* (roasted barley flour). I served a large cup of butter tea to each of them. They were talking about how the commune militia's patrol missions were going. The longer I listened the more pleased I was. Every pasture in Kyidru commune is, in fact, a frontier post itself. The militia-herdsmen are actually frontier guards without uniforms. Their conversation made me think of a story veteran comrades had told me.

It was winter back in 1973. A heavy snow had turned the whole Thragola area into a world of snow. It was a meter deep at the post, in some places piled up higher than a man. We shoveled out new trenches — paths to link up the barracks, dining room, sentry posts and our water storage. Our defense trenches were buried. It would take more than a week to clear it up. But heavy snow continued to fall.

The Party branch committee met. What worried them was not just our post but the Kyidru commune. Had all their flocks been taken down to winter pasture? Had any tents collapsed under the weight of the snow? Any commune member frostbitten? They decided to send a detachment under Hu to help the commune if they needed it.

The detachment set off through the deep snow and heavy wind. Landmarks were obliterated, trails gone. Each step left them panting. In good weather it only took ten minutes to reach the commune's summer pasture, that day it took two hours. When they reached the pasture, it was a blank expanse of white. No animals, no tents.

Suddenly Hu cried out and pointed, "Look! How come so many mounds over there?" They pushed forward and plunged their hands into the mounds. "Baa! Baa!" A chorus of bleating came from mounds all around them! The entire flock of 1,800 sheep were buried! With terrible effort, the men dragged the sheep out one by one. Then, taking the bell-

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Lesson 3

The Structure of Chinese Characters

There are two main types of writing systems in the world, phonetic and ideographic. Chinese characters are of the latter type. Each represents an idea rather than a sound. About 3,000 characters are in everyday use. An understanding of their construction and characteristics is a help to learning them.

Chinese characters are block characters and each is written individually. In printing they are all the same size, although some characters are made with more strokes than others.

中	华	人	民	共	和	国
---	---	---	---	---	---	---

Zhōnghuá Rénmín Gònghéguó
(The People's Republic of China)

全	世	界	人	民	大	团	结
---	---	---	---	---	---	---	---

Quán Shìjiè Rénmín Dà Tuánjié
(The Great Unity of the People of the Whole World)

The earliest characters began as pictographs more than 3,000 years ago. Here is how they developed.

☉	☽	☾	日	rì sun
☾	☽	☾	月	yuè moon
人	人	人	人	rén person
木	木	木	木	mù tree

Each of these characters is a word in itself. Later two or more were combined to form new characters. For example, 日 and 月 above together mean 明 míng (bright), 人 leaning against 木 means 休 xiū (rest), three 人 together becomes 众 zhòng (masses), and two 木 put side by side becomes 林 lín (forest). Abstract concepts were represented by symbols which developed into characters.

上	上	上	上	shàng up
下	下	下	下	xià down

About ninety percent of the characters in common use are made using two or more original characters, that is, they have two or more components. A phonetic component indicates the pronunciation and the other gives some idea of the meaning. For example, in the character 油 yóu (oil), the component 讠 at the left is an abbreviated way of writing the original character for water 水, and is frequently used in characters denoting liquids. The character 油 gets

its pronunciation from the phonetic component 由 on the right which has the sound yóu. Hence you know that this character stands for something that is liquid and pronounced yóu, hence, oil.

Another example: The character 花 huā (flower). The component 艹 at the top was originally written 艹 and pictured grass. This component is commonly found in the names of plant life, so when you see it on a character very likely that character is referring to a plant. The character 花 gets its pronunciation from the phonetic component 化 at the bottom.

The following characters all have the component 口 kǒu (mouth), indicating that the action is associated with the mouth.

吃 chī eat
唱 chàng sing
喝 hē drink
吐 tǔ spit
吵 chǎo quarrel
咬 yǎo bite
叫 jiào call

The idea components are called radicals and are often written on the left-hand side of the character. In the list above the radical is 口. There are altogether more than 200 radicals. Many Chinese dictionaries are arranged according to radicals.

Like the idea component, the phonetic component in a Chinese character is often a character in itself. Once you know the pronunciation of this phonetic component, you can know or approximate the pronunciation of many characters in which that component is used. For example:

巴 bā
吧 bā (imitative)
疤 bā scar
把 bǎ to take
靶 bǎ target
爸 bà papa

For Advanced Students:

谈谈“丁”字

成语“目不识丁” mù bù shí dīng 是用来形容文盲 wénmáng (illiterate) 的。“目”就是眼睛，“目不识丁”就是说连很简单的由两个笔画 biǎnhuà (stroke) 组成的“丁”字都不认识。

在饭馆里我们常常见到菜单 càidān (menu) 上有一个菜，叫“炒肉丁”。这个菜里的肉并不是切成“丁”

字形的，而是小方块。这是什么道理呢？我们查一查“丁”字从象形文字发展的过程，就可以明白了。

在三千多年前的甲骨文 *jiǎgǔwén* (oracle bones) 里，“丁”字是一个小方块“口”，由于当时文字不统一，也有人写成菱形 *língxíng* (rhombus) “◇”。据推测 *tuīcè* (conjecture)，当时钉子是用竹子做的，象个楔子 *xiēzi* (wedge)，“口”或“◇”就是竹钉横切面 *héngqiēmiàn* (cross section) 的形状，后来人们觉得“◇”只表示钉子的一个横切面，不完全象个钉子的形状，于是又在菱形上加一个尾巴 *wěiba* (tail)，变成“个”，这就更象钉子的形状了。以后又一步一步发展，从“个”到“个”，再变成了“丁”。由于文字的分工越来越细，为了区分意义，把钉子的“丁”加了个“钅”字旁（“钅”就是从金属的“金”字来的），说明是铁做的。

Translation

On the Character 丁 Ding

The idiom 目不识丁 (*mù bù shí dīng*) is used to describe an illiterate. 目 means “eye” and *mù bù shí dīng* means that a person cannot even recognize the simple two-stroke character 丁 *dīng*.

In restaurants we often see that the menu has a dish called 炒肉丁 *chǎo ròu dīng* (fried pork cubes). In this dish the pork is not cut in the shape of the character 丁, but in small cubes. What is the reason? When we look into the process of development of the character 丁 from pictographs it is understandable.

On the oracle bones more than 3,000 years ago the character 丁 was written as 口. Because at that time writing was not unified, some people wrote it as ◇. It is conjectured that nails were made of bamboo and shaped like wedges, and 口 and ◇ were pictures of the cross section of bamboo nails. Later people felt that ◇ showed only the cross section of the wedge, but did not completely show the shape of a nail so they added a tail to the rhombus and it became 个. This resembled more the shape of a nail. Later it developed step by step from 个 to 个, then to 丁. As the division of functions in the Chinese written language became finer, in order to differentiate meanings, the radical “钅” (from the character 金 meaning metal) was added to the 丁 to form 钉 *dīng* (nail) to show that nails were made of iron.

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wether by the horns, they struggled off down the mountain with the flock.

On their way they saw a black patch in the snow off to their left. A tent? Plowing their way to it, they cleared away the snow. It was a yak-hair tent—and inside they found Dradul and Doje, two commune herdsmen, half frozen and too weak to move. Hu ordered his men to make a fire with the firewood they carried. As he took off his fur coat and covered the two Tibetans, Dradul looked up and saw the red star on Hu's cap. “*Chingtrol magmi* (PLA soldiers)!” he whispered, and sank back into Hu's arms. Trembling, Doje could only hold the soldier's hands.

It got warm at once inside the tent. Hu gave the two herdsmen food from his pack and as they began to revive asked how they could take the flock down safely. Dradul and Doje told him it would be better to start before dawn when the trails would be frozen and easier to negotiate. They decided to leave at four o'clock the next morning.

The men slept in the open in their sleeping bags. Before mid-

night their body heat melted the snow around them. In the small hours of the morning, a piercing wind froze the water again. There was not much sleep that night.

At four, Hu climbed out of his bag, called the men and everyone started out with the flock. The slopes were now ice. For three hours in the sharp wind they struggled—three kilometers. At seven the sun rose and the ice began to melt again. Now the sheep sank in deep and couldn't go on. At this moment they met five other commune herdsmen with 8,000 more sheep! They decided to camp there for the day and wait until midnight to set off again.

After five days and nights of battle, they finally brought the 10,000 sheep safely down the mountain to their winter pasture. The entire commune swarmed out to welcome their PLA brothers with butter tea, *chingko* (highland barley) wine, and the white *hata* scarves symbolizing good fortune and happiness. Dozang, the chairman of the commune, ran his hands over Hu's shoulders and looked at the men's cracked and frostbitten faces. A man who rarely wept, his eyes filled with tears.

A Tibetan woman trailed by eight children pushed through the crowd. She handed Hu a cup of butter tea. “*Chingtrol magmi*,” she said in a voice edged with tears, “if you had not rescued Dradul, these eight children would never have seen their father again!”

Hu looked at the crowd. “Dear folks,” he said, “we are all brothers and sisters. We have conquered the snowstorm together. We're all safe and so are the sheep. That's what we should be happy about!”

His Poem

We held our poem recital the evening of National Day. The first to give his poem was Hu. With flashing eyes and a smile, he began:

*The motherland tells me to
safeguard*

*A red post in white-topped
mountains.*

*I dedicate my life to the Party
and*

Pour my youth into Thragola.

*My heart embraces the great
aim—*

*Communism will blossom
everywhere.*

