

KIM JONG IL

SELECTED WORKS

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WRITERS CAN PRODUCE GOOD WORKS ONLY WHEN THEY ARE WELL-INFORMED

Speech to Scriptwriters

January 16, 1970

There are many writers in the Scriptwriting Company, and if they each write one scenario a year, more than 90 film scripts will appear annually. But because they fail to do their duty, only a few such works are produced. Many have failed to write even a single scenario in three years. I think that three years is enough for anyone to produce a scenario, even if it means studying by oneself. It is unreasonable for a professional writer to fail to create even one piece in three years. Worse still, there is one writer who has written nothing for six or seven years. He is living in idleness. Any Party member among those who have failed to write a scenario for several years is no longer qualified to be a member.

Because many writers in the Scriptwriting Company are unproductive, others go to the trouble of bringing out several scenarios a year. If you, the writers of this company, could all write just one scenario annually, there would be no need for others to produce two or three a year. Those who have written many scripts should be assessed as efficient.

Not many scenarios have been produced so far, and even those produced are of very low ideological and artistic qualities. The themes and plots are not good and the conflicts presented are not serious enough.

Because of these ideological and artistic shortcomings, most scenarios cannot be adapted to the screen intact. Even those that are well composed often have to be radically altered when they are made into films. Some writers are even unable to create model characters.

The great leader Comrade Kim Il Sung has given instructions that film plots should not be on an epic scale, but the Scriptwriting Company continues to bring out scenarios on an epic scale. There is nothing much to admire in such works.

Many writers in the company indulge in empty talk and wrangle with one another instead of thinking about their work.

The Scriptwriting Company was formed with a view to having scriptwriters pool their collective efforts to bring out better works for the screen. But the way in which scenarios are created now does not differ from the way in which “freelances” created them in days gone by. Currently writers are completing their works by dealing directly with the evaluation team and the film studios.

There are several reasons for the failure to write many scenarios, the basic one being the lack of political consciousness on the part of writers. Writing requires of writers a high degree of political consciousness that they should contribute to the Party and the revolution; no one can force them to write. Creative work is impossible without consciousness.

Some writers are also unable to create because their qualifications are low. If they are to produce good work they should be familiar with Party policy and be well-informed in general. At present, however, they lack basic knowledge.

We should make a careful analysis of the reasons why writers are failing to write, and adopt measures that encourage them to produce more.

So far we have criticized only scenarios and have not paid attention to the writing itself. From now on we must concentrate on the efforts to create scenarios.

First of all, you writers should step up your study of the leader’s instructions.

You are entirely correct when you say that you fail to write properly because you have not been imbued with the leader's great revolutionary ideas. You cannot create well if you are not fully equipped with his revolutionary ideas.

From now on the primary Party committee of the Scriptwriting Company should organize a diligent study of the leader's instructions on the part of writers. This work must be thoroughly under its control. The committee should not merely ensure that Party members fulfil their Party assignments, but also organize the writers' in-depth study of the leader's instructions.

Writers must study hard to broaden their minds.

People see, hear, feel and accept as much as they know and as much as they are politically and ideologically prepared. Writers can produce good works only when they are well-informed.

Diligent study will enlarge the mental vision of writers. They will benefit from reading classic novels and from seeing a great many films. Books and films are priceless sources for scriptwriters, especially films from socialist countries, and such books as *The Selected Works of World Literature*.

The leader has on several occasions said that creative workers should read *The Selected Works of World Literature*. Last year he instructed that they read the novels *On the River Amnok* and *A Boy Wanderer*. Writers should read works such as *The Selected Works of World Literature*, as well as *On the River Amnok*, *A Boy Wanderer* and similar novels. From now on writers should strive to read such books as *The Selected Works of World Literature*. They should also read foreign novels, such as *The Nineteen*, *Mother*, *The Iron Flood* and *The Life of Zhao Zilong*.

Many films should be seen by creative workers.

They need to watch all our films without exception, starting with *My Home Village*. Following such films is exactly the same as studying.

The films that the leader has seen himself and about which he has given instructions must be shown to writers and seminars organized

about them. At the seminars writers must discuss how plots and conflicts are built up and resolved in films, and debate the experience they have gained from the process of creation. You must regard the watching of films as a way to study and grasp the leader's idea on art and literature. These films must be attended in a serious, earnest frame of mind, not merely for amusement.

From now on new films should be shown first to writers.

We ought to make sure that writers get a chance to see many films from abroad. It would be good for them to see foreign films for their reference. Foreign films contain something we need to refer to in the practical aspects of production.

Films from overseas, which have been approved by the Party, should be all shown to the writers in the Scriptwriting Company. For the time being, many foreign films should be shown to them.

As they watch these films, writers should view them critically, with the leader's instructions and Party policy as a guideline. Only then can they dispel their illusions about such pictures and avoid becoming contaminated by revisionism. They should at all times assess foreign works from the standpoint of Juche.

We must ensure that writers get the opportunity to attend films approximately twice a week. The shows should be organized by the Film Workers Union, which needs to draw up a monthly schedule for showings and deliver it to the Film Distribution Agency.

I will make sure that the Scriptwriting Company is provided with a projector, but despite the projector, it is difficult for the present to provide viewers of the company with their own projection room. If they use the projection hall at the Korean Documentary Film Studio, they will have problems with getting in, so they should be allowed to use the projection room at the Film Distribution Agency.

We ought to ensure that writers attend various meetings held in the capital. We can allow a couple of them to take part in each meeting.

Writers must also be encouraged to go to production sites to gain experience in real life.

They should not attempt to write scenarios at their desks without

any knowledge of truelife situations. If they try to invent fantastic stories from beginning to end without experiencing life, they will be unable to produce proper works. The scenario for *A New Day Is in Sight* was written by a writer at his desk, so the seed from which this play sprang is not clear. Because of this, a great deal of effort had to be made to make it into a film. Since there is a limit to a creative person's concentration and enthusiasm, he should experience the reality of a situation in order to write a good piece about it.

The Scriptwriting Company should divide its writers into two groups and send one group for one or two years and the other for six months to workplaces to gain experience in life. Those who simply cannot write should be removed from its register and go to various working sites for about a year to practise writing while working there. This is my recommendation.

Writers must gain valuable experience of life during field work. At the moment they are supposed to be going there for this purpose, but in fact they are only making a tour of superficial inspection, not gaining experience of reality. Worse still, some writers, though unable to write even a simple comedy sketch, are said to be turning out pieces for amateur art circles without gaining any real experience of the situation at factories or enterprises. We shall discuss separately the matter of sending out writers to explore reality in the second half of the year.

Writers must improve themselves constantly so as to raise their cultural level and acquire better moral standards. It is only when writers themselves have acquired noble traits that they can describe in their works people of noble characters. They should also live frugally.

Next, let us study the matter of training young writers.

It is impossible to teach them how to write in the same way one would teach them chess moves, nor is it possible to teach them by writing the scenarios for them. Such example-writing would be a downright hindrance to their development. Writing for young writers is no way to teach or help them. Therefore, veteran writers should not write scenarios for their young colleagues, but give the latter their

opinions on what they have written. We should see to it that experienced authors take charge of young writers individually, reading their works and giving them their opinions, and that young writers at a similar level exchange their works and make modifications to one another's writing. This literary exchange among young writers will enable them to express their opinions and add creative touches to the pieces. But writing for them is no way to train young writers.

If we are to train young writers, we must assign to them the task of creating works on schedule, and insist that they write as much as they can. Young writers should get into the habit of writing by themselves, whether they write well or not. They must not think that they can produce good works without going through much practice.

Young writers should be bold. Without courage they will lose heart and become unable to write well. If they are placed among those who have written a great deal and are urged to write, they tend to feel timid, so it is preferable for them to write independently. It is all right for their work to be corrected after it is finished.

The main thing is that writers should never write for others, and young writers should not tolerate others writing for them.

As for those who are suffering from writer's block and are idle, we should treat them in a certain way. Some of them, while unable to write even a single piece, are receiving enormous national benefits according to the grade they have been assigned. This must not continue to happen. Writers who have lost their ability to produce should be given material incentives and sent to become a part of the labour pool.

In the case of those whose ability is poor and who fail to write enough, we should adopt radical measures. Those who are unable to write feel distressed. Some ask us to transfer them to other occupations. Those who consider writing to be unsuitable to them should be sent to whatever other sectors they prefer. After April 15 I intend to see all those who are incapable of writing and to find out their states of mind in detail so that I can take steps on their behalf.

Although there is nothing particularly scandalous about the officials working in the Scriptwriting Company, there do appear now and then instances of unacceptable behaviour on the part of some. At the film studios writers are seen to go in and out of the editing rooms at unscheduled times. This sort of behaviour should cease among the writers of this company.

Some writers ask for their scenarios to be corrected at the stage of actual film composition, but writers should not be interfering at this stage.

The structure and work system of the Scriptwriting Company will have to be discussed separately, and problems arising in this connection will be solved soon.

I will study again all the problems concerning the creation of scenarios, including the desirability for a writer to reside at a film studio for writing.

After April 15 I will call a discussion on the problem of the film editors who have been excluded from the production of works, and on the problem of the grades and treatment of writers.

A film magazine needs to be published. Two thirds of scenarios that have actually been made into films should be printed in this magazine.

This year you must all fulfil your production assignments.

To this end, you should ensure that you write your scenarios before doing anything else. From now on the Scriptwriting Company should concentrate fully on the creation of scenarios. In this way you will ensure that the scenarios that are to be made into films this year are written by April 15 and that by the Fifth Party Congress those scenarios that are to be made into films next year are produced.

A special effort should also be made with the production of films dedicated to the Fifth Party Congress.

Your writing must reflect socialist patriotism based on reality if it is to be a work dedicated to the Fifth Party Congress. It should be a fine piece of writing dealing with modern life and reflecting socialist patriotism, such as *A New Dawn on Chongsan Plain* and *An Aspen*

Tree of Kangson, for example, which are now in production.

The leader has said that only a small number of films dealing with our revolutionary traditions should be produced. The production plan for this year contains too many films dealing with this topic. Those scripts which have already been written should be made into films next year, after improvements have been made on them.

In general, films should not be too long.

The leader has given instructions that films should not deal with extraordinary events. He has also said that our films seem too long. Ninety minutes is a suitable length for any film, and it is not easy to sit through one that lasts three or four hours. The films to be produced this year should be no longer than eight or nine reels.

The successful fulfilment of production assignments depends on the high political consciousness of the writers who accept and carry out without any conditions the leader's instructions and Party policy. Writers must be sure that the scenarios needed for film production this year are written with intense loyalty to the Party and the leader.

After April 15 another meeting should be convened to review the film scripts that have been written this year.

Proper evaluations should be made of each work.

The evaluation team should study and evaluate scripts with the correct reflection of Party policy as the criterion. The dramatic qualities of a scenario should not be stressed until later. Even at the time of discussing the dramatic qualities of a work, they should be analyzed and assessed with Party policy as the guideline.

In order to evaluate works for the screen taking Party policy as the standard, members of the evaluation team must be totally familiar with the leader's instructions and the Party's policies, more so than writers. At present these evaluators have no more knowledge of leader's instructions and the Party's policies than writers do.

Because of this shortcoming, members of the evaluation team have lauded *Rainbow Down to the Village* as a good scenario. They should learn a serious lesson from their evaluation of this work.

In future members of this group should conduct a close study of

the leader's instructions, the Party's policies and other Party's idea on art and literature before evaluating works carefully, while keeping the Party's policies as their standard.

While evaluating scenarios, the team should offer constructive suggestions for perfecting them. They must not simply reject them as substandard or neglect to return them.

All the works that have so far been turned down by the team should be brought to me. I intend to form a team to examine them.

After the team deliberates a scenario and passes it, the film studios should raise no complaints about it. We should examine whether the studios raise complaint or not, saying that works are good or bad, after the evaluation team passed them.

Scenarios created by members of the masses should also be evaluated. At present people often appeal to the Central Committee of the Party concerning scenarios they have sent to the Scriptwriting Company, which has not been evaluated. Others send their works directly to the Party.

The Film Workers Union should also have critics of its own. If these people are able, they can make useful comments on films.

The Children's Film Studio should produce as many cartoons and papier-mache films as possible to show to youngsters so that they might be inspired to start writing already in childhood.

**ON THE IDEOLOGICAL AND ARTISTIC
CHARACTERISTICS OF THE IMMORTAL WORK
*THE FATE OF A SELF-DEFENCE CORPS MAN***

**Answer to Questions Raised by the Artists
Producing the Film Version of the Immortal Work
*The Fate of a Self-defence Corps Man***

February 14, 1970

A short time ago I received, through the Party organization of the Korean Film Studio, the questions you raised after reading the director's script for the film version of the immortal work *The Fate of a Self-defence Corps Man*.

I found that all your questions concerned the original. I think that a correct and profound understanding of the original is of tremendous significance for us in our future creative work.

Adapting work to the screen is a responsible and important undertaking to hand our Party's glorious traditions of revolutionary art and literature down to posterity. It is also worthwhile and honourable work to develop cinematic art to a higher level by following the examples of immortal works.

You have already produced the film version of the immortal work *The Sea of Blood* and thus carried out in good faith the historic task you undertook before the Party and the people. The work of adapting immortal work to the screen will continue in the future.

If you are to perform your current task with credit, you must first clearly understand the traditions of revolutionary art and literature in

our country and the place *The Fate of a Self-defence Corps Man* occupies in these traditions, as well as the work's ideological and artistic characteristics.

ANTI- JAPANESE REVOLUTIONARY ART AND LITERATURE AND *THE FATE OF A SELF-DEFENCE CORPS MAN*

The traditions of revolutionary art and literature in our country were formed in the crucible of the arduous and bloody anti-Japanese revolutionary struggle, fought under the banner of the great Juche idea, to liberate the country and bring freedom and emancipation to the people. To achieve our people's national independence and their class emancipation, the Korean communists needed both a standing revolutionary armed force and the powerful ideological weapon of revolutionary art and literature.

As early as the initial period of his revolutionary career the great leader Comrade Kim Il Sung saw art and literature as a mighty weapon in the revolutionary struggle and energetically organized and led the work of developing revolutionary art and literature to suit the requirements of the revolution and the people's aspirations. In the course of this, he established in person the brilliant traditions of revolutionary art and literature in our country.

On the basis of the character and tasks of our revolution, which he defined scientifically, the leader fully elucidated the mission and role of revolutionary art and literature, the principles of creation and the method of their implementation. In this way he evolved the idea and theory on Juche-oriented art and literature for the first time in history. He opened up a new era of Juche-oriented, revolutionary art and literature by personally creating many immortal works, including dramas, operas and songs.

The art and literature created during the anti-Japanese

revolutionary struggle became the most precious ideological and cultural wealth of the Korean people; it was the historical root of our art and literature and contributed greatly to human culture.

Through the application of the Juche idea, anti-Japanese revolutionary art and literature were able to show the essence of the anti-imperialist, national liberation struggle and of the communist movement, and create brilliant communist characters of a new type equipped with the Juche-oriented outlook on the world. As a result, anti-Japanese revolutionary art and literature thoroughly embodied the principles of the Party, working-class and people-serving spirits, and became Juche-oriented, revolutionary art and literature, national in form and socialist in content, and a powerful organizer, educator and motivator, which aroused the masses to the revolutionary struggle, for the first time in the history of art and literature in our country.

These characteristics of anti-Japanese revolutionary art and literature are most evident in the works created by the leader. The works written by him are not only diverse in content and form but also serve as classic examples for their great ideological and artistic qualities.

According to the information available, his personal creations include, first, the serious dramas such as *The Sea of Blood*, *The Fate of a Self-defence Corps Man*, *The Flower Girl* and *An Jung Gun Shoots Ito Hirobumi*, which depict in breadth and depth people who come to understand the revolution through their own grim lives and who take the road of struggle. Second, there are his satires, such as *The Mountain Shrine* and *Celebrations*, which are caustic satires that sneer at the enemies of the revolution, fully expose their reactionary nature and point to the inevitability of their collapse. They clearly demonstrate the justice of the revolutionary struggle and the certainty of its victory. Another satire, *Three Pretenders*, depicts the factional strife among the nationalists. Third, *A Letter from a Daughter* and other works are both serious and comic in nature. In addition, there are song and dance works such as *Single-heart Pole* and a large

number of revolutionary poems and songs, including *Song of Anti-Japanese War*, *Song of the Ten-point Programme of the Association for the Restoration of the Fatherland*, *Song of the "Punitive" Operation* and *Song of the Sea of Blood*.

These brilliant works, though different in content and form, first raised urgent and fundamental questions in the Korean people's struggle for national independence and class emancipation, then gave correct answers to them. These works also profoundly and artistically delineate the content of our revolutionary traditions, which consist of the indomitable communist revolutionary spirit, priceless revolutionary achievements and experience in the struggle, and the revolutionary method and people-oriented style of work, based on the ideological system of Juche. *The Fate of a Self-defence Corps Man*, which you are going to adapt to the screen, is itself one of these works.

If you are to produce an excellent film version of *The Fate of a Self-defence Corps Man*, it is important that you first understand the new characteristics of the content and form of this work. For this purpose you must have a good understanding of its historical background and educational aim.

The situation at home and abroad at the time when this work was being created and performed was very complex.

The imperialists' way out of the catastrophic economic crisis that swept the world from the late 1920s to the early 1930s was aggression against other countries and fascism—the unbridled exploitation of the people and the destruction of the revolutionary forces in their own countries.

Politically the Japanese imperialist aggressors expanded their crushing fascist machinery on a large scale in our country. They resorted to a frantic, bloody repression of the national liberation struggle and forcibly pursued the policy of making the Koreans "imperial subjects" while at the same time fussing about "same ancestry and same stock" and "oneness of Japan and Korea." Economically they schemed to turn the Korean peninsula into a

“durable home front” for their continental invasion. The national and class contradictions between Japanese imperialism and the Korean people grew sharper, and the anti-Japanese sentiments of the masses from all walks of life—except for a handful of pro-Japanese elements and traitors to the nation—mounted to a fever pitch.

In this situation the leader put forward the new strategic and tactical policy of bringing about a great upsurge in the Korean revolution as a whole, centring on the anti-Japanese armed struggle. He united the people under the banner of fighting together against the Japanese and encouraged them to rise as one in the noble war for the liberation of the country.

The Fate of a Self-defence Corps Man was created by the leader at a time when he was detailing the far-reaching plan to call the broad sections of the patriotic forces to the struggle against the Japanese imperialists by further expanding and developing the anti-Japanese national united front movement.

This work provides a profound picture of the process by which the people, exploited and oppressed as they were under the colonial rule of Japanese imperialism, are awakened to class consciousness and rise in armed struggle against Japanese imperialism. Such an idea is also contained in *The Sea of Blood*. But these two works are different in their descriptive methods.

Mirroring, through the character of a mother, our people’s wretched slavery after being deprived of their country by the Japanese imperialist invaders, *The Sea of Blood* shows that the Korean people had to take the road of revolution to achieve national independence and class emancipation. *The Fate of a Self-defence Corps Man* lays strong emphasis on the idea that the only way for the Korean people to survive was to take the road of revolution against the Japanese. It does this through the portrayal of a young poor peasant who tries to realize his wish even though he is a slave.

Even when the defeat of Japanese imperialism was at hand, some people, lacking the spirit of national independence and class awareness, regarded their loss of rights and their poverty as their fate.

They considered it impossible to hold out against the Japanese imperialist invaders, even though they knew the enemy's brutality, and went so far as to harbour illusions about Japanese imperialism.

The Fate of a Self-defence Corps Man awakens these people to the truth that they can acquire the right to existence and lead a genuine life only when they take the road of revolution to destroy Japanese imperialism and win back the country they have lost.

The Sea of Blood portrays the heroine as growing into a revolutionary under the influence of the anti-Japanese armed struggle, specifically under the guidance of a revolutionary organization; *The Fate of a Self-defence Corps Man* depicts the hero as making a revolutionary resolve and undertaking the struggle as a result of his own life experience, without the guidance and assistance of a revolutionary organization.

The process by which people acquire a revolutionary outlook on the world is not simple. As the leader has said, people's revolutionary outlook on the world is formed, consolidated and developed through definite stages of the development of their consciousness under the influence of tireless ideological education and through their own practical struggle. So this process may vary according to people's characters and their living environments. The mother in *The Sea of Blood* gains a revolutionary outlook on the world through the education she receives from the revolutionary organization and from her own practical struggle. Kap Ryong on the other hand, the hero of *The Fate of a Self-defence Corps Man*, experiences the misery and humiliation of being subjected to every manner of maltreatment and disdain during his forced service in the "self-defence corps," until at last he realizes his class status and commits himself to the struggle. Thus, unlike the mother in *The Sea of Blood*, Kap Ryong acquires his revolutionary view on the world through a relatively complex process.

The Sea of Blood and *The Fate of a Self-defence Corps Man* are both revolutionary works which profoundly portray the fate of people who embark on the road of revolution.

Through its heroine who awakens gradually to class consciousness and develops in the struggle, *The Sea of Blood* extensively mirrors the features of the period from the first to the second half of the 1930s and the general current of the Korean revolution, centring on the anti-Japanese armed struggle. *The Fate of a Self-defence Corps Man* depicts the historical features of the latter half of the 1930s and the necessity to wage the armed struggle by describing how the hero, who against his will has become involved in treachery by harbouring a transient illusion about the enemy, awakens to class consciousness.

You will be able to understand that through this descriptive characteristics *The Fate of a Self-defence Corps Man* depicts life from a different angle, because its educational objectives and aims are different from those of *The Sea of Blood*, even though both masterpieces handle the lives of the oppressed and exploited poor and draw similar ideological conclusions from the destiny of the people.

The Fate of a Self-defence Corps Man, as an immortal work which opened up a new phase in the development of anti-Japanese revolutionary art and literature because of its profound ideological content and peculiar artistic depiction, added lustre to the traditions of revolutionary art and literature in our country and did much to encourage the broad sections of the masses to rise against Japanese imperialism.

ON THE SEED OF THE FATE OF A SELF-DEFENCE CORPS MAN

In your questions you asked how the seed of *The Fate of a Self-defence Corps Man* should be understood. I consider this question very important because it is imperative to have a correct understanding of its ideological essence if you are to adapt this work properly to the screen.

In short, the seed means the core of a work, and as such, therefore, always serves as the basis and the starting point in the analysis of a work. Without a correct understanding of the core it is impossible to grasp the ideological and artistic qualities of a work fully and adapt it to the screen properly.

You say that some of you have tried to identify the germ of the idea of *The Fate of a Self-defence Corps Man* with that of *The Sea of Blood*, but they are different from each other, just as the lives described in them are.

Through the life of a mother who suffers from exploitation and oppression under the colonial rule of Japanese imperialism, the immortal work *The Sea of Blood* shows truthfully and in depth what a revolution is, why it is necessary to conduct a revolution and how it should be done. From this work emerges the strong idea that the sea of bloody suffering must be turned into a sea of bloody struggle. In order to bring about a radical change in the fate of the Korean people, whose human dignity and independence were trampled upon and whose elementary right to existence was blotted out, it was necessary first of all to destroy Japanese imperialism and wipe out its conspirators—the landlords, comprador capitalists and traitors to the nation. This meant that the Korean revolution was a struggle to destroy Japanese imperialism and liberate the nation, as well as a serious class struggle to eliminate landlords, comprador capitalists and national traitors.

If people are to turn out with revolutionary fervour in the struggle, they must have a clear awareness of the revolutionary truth. The process by which they acquire this truth through practical struggle is precisely the process by which they understand the revolution and form a revolutionary outlook on the world.

By describing in depth how a mother, who knows nothing about the revolution, is gradually forced through harsh trials to open her eyes to it and join the struggle, *The Sea of Blood* profoundly elucidates the great anti-imperialist revolutionary thought that exploitation and oppression will always lead to the resistance of the

people and the brilliant thought of the armed revolt.

The mother gradually acquires profound revolutionary thought, first under the influence of her husband and children and then through her own struggle thanks to the education she has received from the revolutionary organization. It is the character of the mother that illustrates the seed of the work.

As *The Sea of Blood* shows, the seed of a work is realized through the character and life of the hero, so the seed of a work can always be grasped correctly through a profound analysis of the work as a whole, with the character and life of the hero at the centre.

The Fate of a Self-defence Corps Man deals with the life of Kap Ryong and his family, who are of the same social status as the mother in *The Sea of Blood*. But Kap Ryong's life is different from that of the mother. Kap Ryong has no organization or mentor to influence him politically or give him revolutionary education. This is why he has to go through a comparatively complex process in forming his revolutionary outlook on the world. We can see this clearly in the process of the development of the ideological consciousness of the hero who is tormented and confused, unable to decide whether to join the "self-defence corps" or not. It is a process by which he rids himself of his illusions about this traitorous organization and finds his way to a genuine life.

The hero, who is simple, good-natured, honest and devoid of class consciousness, gradually becomes aware of the contradictions in colonial society, where human dignity and independence are trampled underfoot. He comes to realize that a people without their country and state power will only die from unbearable sufferings, however hard they may try to live honestly. It is not until this reveals itself to him that he feels his own human dignity and self-confidence and regenerates into a new, independent man who levels his gun at the heart of the enemy. In other words, he realizes that the only way out of the impossible situation—where he has to die no matter if he obeys or disobeys the orders of the Japanese imperialists—is to fight the enemy, to take the road of revolution.

As the character of the hero shows, the germ of the idea of *The Fate of a Self-defence Corps Man* is that he cannot avoid death whether he joins or does not join the “self-defence corps.” This is the philosophical depth, the human dilemma of this work.

Through the lives of Kap Ryong, Chol Sam and Man Sik, the work shows why death is unavoidable. They are all the sons of sharecroppers. They are all living in misery, Kap Ryong with his widower father, Chol Sam with his widowed mother, and Man Sik with his younger sister. There is not much difference in their social environment and living conditions, but their specific family problems, their attitudes and approaches to life are different from one another. These are preconditions for variety in the description of people’s characters and lives. The difference in the level of people’s consciousness expressed in their judgement of life is bound to be revealed in their lives.

The seed of a work can be truthful and vivid only when it is clarified through different human characters and lives. If lives are portrayed in a stereotyped manner through one or two characters alone, the result will be a simple work that is incapable of arousing people’s sympathy.

It is only because the characters of Kap Ryong, Chol Sam, Man Sik and all the other downtrodden and exploited poor people are represented truthfully that it is possible to illustrate clearly the miserable fate of enslaved people whom only death awaits whichever way they act, and to shed light on the dark reality of life under the colonial rule of Japanese imperialism.

Korea under Japanese colonial rule was a prison and a living hell. The miserable Korean people had no place to live in a land where the Japanese imperialist invaders were rampant. They had no room to stand when alive and no burial ground when dead. People who were dragged into the “self-defence corps,” like Kap Ryong and Man Sik, died to no purpose as cheap shields for the Japanese imperialists, and those like Chol Sam who did not join the “self-defence corps” perished eventually from exhausting labour and hunger. The Korean

people had no way out of their social misfortune and national suffering so long as tyrannical Japanese imperialist rule continued. The ideological essence of *The Fate of a Self-defence Corps Man*, that only death awaits one whether one joins the “self-defence corps” or not, is so profound and instructive precisely because that was the reality.

What are the reactions of the three young men on hearing from the village headman that they have been called up for service in the “self-defence corps”?

Take the case of Chol Sam first.

He tries to persuade his friends to run away, saying that a man who joins the “self-defence corps” is as good as dead. While his two friends hesitate, he alone escapes from involvement in the cursed service. As you see, Chol Sam is a young Korean man of clear conscience who would never serve as the running dog of the Japanese even if he were to die. But he does not go beyond the bounds of passive resistance because he does not know the path of a genuine life.

Chol Sam is unaware that he cannot bring about a radical change in his fate unless he struggles against the social system, which protects such landlords and capitalists as the boss of the lumber station and the village headman, and against Japanese imperialism, which patronizes these enemies. It is not until the moment of his tragic death at the site of the construction of a fort that he realizes that the fate of a “self-defence corps” man is inescapable wherever he is, whether among lumberjacks or anywhere else, in a world ruled by the Japanese.

Man Sik, who realizes the truth of Chol Sam’s words through his own experience, though belatedly, deserts the “self-defence corps,” but is caught and shot.

Chol Sam and Man Sik take different paths, but their fates converge in a tragic end. Why? The tragic end which they cannot escape, limited as they are in ideological consciousness and strength, is due to Japanese imperialist colonial rule, which imposes only

misfortune and suffering upon the Korean people. The deaths of Chol Sam and Man Sik are a clear indication of the seed of this work: that death is inevitable for both those who join the “self-defence corps” and those who do not.

The seed of the work is revealed in full through the fate of Kap Ryong.

He undergoes the process of accumulating serious experience and of awakening to class consciousness before he turns his rifle on the Japanese imperialist aggressors. He wakes up from his illusions, sees the enemies in their true colours and burns with determination to take revenge on the Japanese imperialist aggressors. But he does all these things only when he had had bitter experience of the brutalities committed by the “self-defence corps” against the people, and of the murder of Man Sik, Chol Sam and his own father. He awakens to class consciousness and develops ideologically and spiritually step by step through every event in his life.

In order to have a correct understanding of the development of the character of the hero, it is necessary to seek the essential cause of his suffering first in the social reality of those days. His illusion about the “self-defence corps” is caused by the Japanese imperialist stratagem, and his sufferings, too, are due to reality itself, which conflicts with his illusion. The philosophical depth of this work lies in the fact that it points to the contemporary social system as the cause of the people’s sufferings, and that it clarifies the fundamental question of social revolution through one man’s destiny.

Clearly Kap Ryong’s misfortune can also be attributed to the man himself. However much the Japanese imperialists and their stooges may spread illusions about the “self-defence corps,” no man with class awareness will ever be taken in by such appeasement and trickery. Kap Ryong allows himself to be dragged into the “self-defence corps” because he does not know that there is an insurmountable barrier between his desire and reality. This means that his illusion about the “self-defence corps” is due to misunderstanding rather than to ideological sympathy with it. A proper understanding of

this point will prevent exaggeration of his ideological limitations.

Kap Ryong endures all the mistreatment and humiliation, shouldering the heavy burden imposed upon his family by harsh reality, because he believes that in spite of his poverty he can marry kind-hearted Kum Sun and fulfil his filial duty to his father, who does backbreaking work as a servant and sharecropper, pinning his hopes on his only son.

This “dream” of Kap Ryong is intertwined with his illusion about the “self-defence corps.” He could have run away like Chol Sam, had he lived alone, but the thought of his duty to his father keeps him from doing that. His mistake lies in thinking that he can to a small extent do his duty to his father, fooled as he is by the promise that the families of the men of the “self-defence corps” will be exempted from the labour draft. This mistake blinds him to the truth that death awaits both those who join the “self-defence corps” and those who do not.

The process by which Kap Ryong awakens from his illusion about the true path of filial duty is precisely the process by which he learns, through experience, the truth that death is inevitable whether or not he is serving in the “self-defence corps.” It is also the process by which he establishes his revolutionary outlook on the world, and finally also the process by which the idea of the work is revealed.

As can be seen in the play, he discovers the true path of filial duty only when he himself overthrows the exploitative society which does not allow him to perform his duty to his parent, no matter how great his desire to do so is; that is, only when he extricates himself from his fate as a stateless slave. In the play this idea is fully revealed by the change in the development of his character when he rises in mutiny, turning his rifle on his enemies, and takes the road of revolution.

This idea has a firm grip on the hearts of people still today and powerfully encourages them along the road of revolution, because it is derived from the lesson of a grim life.

QUESTION OF THE LINE OF THE POLITICAL ORGANIZATION

The question of the line of the political organization directly concerns the political and ideological character of a work, and so it must always be handled with prudence.

You think that all works must follow the political organization line but this is a biased view. There may or may not be one according to the work. Among the immortal work, for instance, *The Sea of Blood* has this line but not *The Fate of a Self-defence Corps Man*.

The former deals with the anti-Japanese national liberation struggle and the communist movement, centring on the anti-Japanese armed struggle. This work describes how, under the direct guidance of the political organization, people are revolutionized and formed into revolutionary organizations, and how the revolutionary forces in mining and farming communities and the latent revolutionary forces in the cities unite with the standing revolutionary armed forces to rise in a nationwide armed revolt against Japanese imperialism.

In *The Sea of Blood* the main emphasis is given to the idea of the significance of the revolutionary organization and the strength of unity in rallying the broad sections of the masses to rouse them to the revolutionary struggle. This work is of tremendous significance in showing how a great victory was won in the armed revolt by means of a proper link between the leadership of the political organization and the revolutionary struggle of the masses.

The existence of the line of the political organization in *The Sea of Blood* is an inevitable requirement of its plot, based on the seed of the play.

It would be a mistake to think that the political line is a must in all cases, regardless of the characteristics of the works, and that

revolutionary fighters, Party officials and political workers must appear in the story and talk about political affairs. It would also be incorrect to judge that the political character of a work depends on the existence of the line of the political organization. This is a stereotyped view that measures the value of a work by the standard of conventional and outdated patterns. It is impossible to evaluate the ideological and artistic qualities of a work properly if it is interpreted according to a set pattern.

Just as different works have different seeds and different themes and show different characters in different situations, so they are different in their specific educational purposes. Thus it cannot be said that every revolutionary work must follow the line of the political organization in a set way.

In our evaluation of works we must always closely examine them one by one in the light of what ideological questions they raise and what human characters and lives they describe, to settle the questions proposed. If you find the absence of the line of the political organization in a work that ought to have it, in view of the demand of the seed and its educational purpose, or if you discover a political line superfluously established in a work which does not need it, you must take issue with it.

Should the line of the political organization be established indiscriminately without careful thought having been given to the specific artistic features of the work, the result will be to leave the idea bare.

As I said before, *The Fate of a Self-defence Corps Man* occupies a special place among the works of revolutionary art and literature. The hero Kap Ryong is a simple and honest young man who does all he can to make his father happy in his twilight years, his father who has been subjected to every manner of hardship while toiling as an itinerant farm hand and sharecropper in Korea and Liaodong. Hoping that good fortune will come after the hardship, even if it means struggling along the road of treachery against his will for the sake of the happiness of his father and for the sake of his home, the hero has to experience more suffering than a man can endure until he realizes the

truth that fighting the enemy is the only way to survive.

His forced recruitment into the “self-defence corps” on the morning of his marriage, his humiliating life in the corps, where he is given the lash both for the good and evil he has done, the barbarous hooliganism of the “self-defence corps” members, who even break into a house during a wedding ceremony to plunder it, the enormous shock he receives from the workers when he is driven out to put down the striking lumberjacks, the mortal shooting of Man Sik, and the death of Chol Sam, with whom he swore to share life and death, the death of his father whom he intended to look after with all his heart—the accumulation of all these bloody experiences impels him to resist the life imposed upon him and to fight the enemy.

The process by which people are awakened to revolutionary consciousness may vary. They can acquire revolutionary consciousness through their own experience, from some outside influence and through receiving education. The blossoming of Kap Ryong’s revolutionary consciousness is not the result of any other person’s influence or guidance. His own downtrodden life teaches him that the only way to survive is to rise in revolt and take revenge on the enemy. Therefore, Kap Ryong’s mutiny is a logical explosion and a natural outcome of his experience.

The development of the hero’s character is natural and reasonable in that the road he has travelled, the road he has found in his arduous life, joins the road of the glorious anti-Japanese armed struggle to win back the downtrodden country and uphold the dignity of the nation. It is also natural and reasonable because the course of the development of his character proves the inevitability and validity of the line of the armed struggle: that the oppressed people can destroy the imperialist invaders and the reactionary ruling system and win genuine freedom and emancipation only when they, arms in hand, fight counterrevolutionary violence with revolutionary violence.

Because its content is so profound, *The Fate of a Self-defence Corps Man* still plays an important revolutionary role in imbuing the people with the spirit to fight their national and class enemies,

defeating not only US imperialism but also Japanese militarism, which is reviving under the patronage of the former.

As this work shows, the political character of a work is not something that can be brought forth only by political speeches made by some of its characters, or by the establishment of the line of the political organization. Its political character is defined first of all by the requirement of the seed and the theme that expresses its requirement. It is clear that if the line of the organization were established in the “self-defence corps,” ignoring the logic of depiction, the hero, the son of a poor peasant, would quickly receive revolutionary influence and take the road of struggle.

Now you will clearly understand a few reasons why the line of the political organization is not established in this work.

This is, first, because of the requirement of the seed and the educational purpose of the work.

The establishment of an organizational line in this work would make it impossible to develop the germ of the idea of the work—that death is inevitable for both those who join the “self-defence corps” and those who do not. If the line were established in the village or in the “self-defence corps,” Kap Ryong and Man Sik, both from the basic class, would not be dragged into the “self-defence corps” at the outset, or they would run away from it as soon as they were forced to join. If the circumstances demanded, they might stay in it, but carry out assignments for the underground organization. In that case the character of Kap Ryong would develop along a fundamentally different course, and the destiny of Chol Sam and Man Sik would also be otherwise. If Chol Sam and Man Sik were to awaken to class consciousness and take the road of struggle instead of dying purposelessly as they do, and if Kap Ryong were to awaken from his illusion about the “self-defence corps” sooner and join the revolution, it would be impossible, ultimately, to meet the requirement of the seed that they have to die whether they serve in the “self-defence corps” or not, even though the work would be dealing with the reality of Japanese imperialist entrenchment.

Moreover, if Kap Ryong and his friends were to realize everything from the outset through the establishment of the organizational line, it would be impossible to achieve the educational purpose of the work: to awaken the broad masses from all walks of life who are ignorant of the anti-popular character of the colonial ruling system, win over to the revolution even those who have been forced and deceived into serving enemy institutions and rouse them to an all-people resistance. If there were an organizational line, the heroes would be awakened to class consciousness through the education and influence of the organization from the outset and join in the revolutionary struggle to destroy Japanese imperialism. That would result in a different kind of work, showing how awakened people develop into revolutionaries in the struggle.

Second, the development of Kap Ryong's character precludes the need for an organizational line.

You wondered merely if the line of the political organization was necessary, but failed to give thought to what would happen to the fates of the characters should there be a political line.

If the story included such a line, the revolutionary consciousness of the hero would develop not through his own experience but through education and leadership from the revolutionary organization. In that case Kap Ryong would have to be handled as a character who grows into a communist in the grim revolutionary trial, like the heroine of *The Sea of Blood*, rather than as a character who takes a first step towards the struggle after having undergone grave experiences. That would result in disparity between the hero's character and the seed and end in a failure to represent the seed through the development of the hero's character. This explains why there is no line of the political organization in this work.

Third, the story itself does not permit the existence of the organizational line.

The main story begins with Kap Ryong's forced draft into the "self-defence corps," which destroys his simple ideal of marrying Kum Sun, building a harmonious home and taking care of his elderly

father. Should the organizational line be included, the story would have to take a sidetrack, and the events that teach him such serious lessons would have to be replaced with totally different ones.

Fourth, the characteristics of dramatic organization do not admit the organizational line.

The existence of the organizational line would make it necessary to describe the life of a man who goes straight out onto the road of revolution under the influence of the organization, or the life of a man who is awakened to class consciousness and led out onto the road of struggle under the guidance of the organization. Therefore, it would be impossible to draw on the line of Kap Ryong's fate and life, which is full of hardship. In this case his character would not be able to develop up to the scene in which the fort is constructed, where the illusion he harbours about the "self-defence corps" vanishes and the reason why a genuine life can be found only on the road of revolution is revealed to him. Only when the line of the hero's destiny is drawn up to the scene in which the fort is constructed can his hatred for Japanese imperialism and his determination to fight build intensively up to the decisive, dramatic climax.

As you see, *The Fate of a Self-defence Corps Man* is a work which depicts the destiny of a man who embarks on the road of struggle without the line of the political organization, and the drama is organized accordingly.

If you understand these ideological and artistic qualities of the work correctly, the answer to your question will be evident.

DRAMATIC CLIMAX AND MOMENT OF MUTINY

In your questions you wondered if it would not be desirable to place the moment of mutiny a little earlier and if the hero's mental awareness should increase more at that moment.

A correct understanding of the dramatic setting of the mutiny and the hero's spiritual world in this scene is important in grasping the ideological and artistic characteristics of *The Fate of a Self-defence Corps Man*.

In this work mutiny on the part of the hero constitutes the dramatic climax. Even if you have correctly analyzed the motives of the development of the drama, you will have a mistaken idea of the image of the work as a whole unless you place the climax at the right moment.

The dramatic climax is the critical point where the contradictory human relationships are ruptured. Contradictions in life that come to a rupture at their highest point can be called the general form of dramatic organization.

In a dramatic work the climax must result from the pressing requirement of the human relationship and events, which have become intertwined and developed through the complex process of life, and end in an inevitable explosion. This is the logic of dramatic development, which cannot be delayed or accelerated arbitrarily by the writer. If this logic is ignored, the drama will lose its truthfulness and become artificial. The moment of the mutiny at the fort construction site is well timed as the dramatic climax.

Dramatic setting must always conform to the character and logic of life, as well as to the requirement of the seed. The motive for the mutiny in this work represents the mature demand of life, and the mutiny itself can be nothing other than a decisive action from the point of view of both the logical development of the character and the logical progress of life.

The hero rises in revolt at the fort construction site, but this explosive action has been prepared through a long and serious dramatic build-up.

The process that culminates with the hero's revolt is a series of dramatic events: his forced entry into service in the "self-defence corps" on the morning of his wedding; his coercive military training and every manner of humiliation and mistreatment; the psychological

pain and resentment he feels at the assault and plunder of a house during a wedding ceremony by the hooligans of the “self-defence corps;” the shock he gets from the lumberjacks at the time of his involvement in the repression of a strike; Man Sik’s desertion and death; and finally the event when even his own father is dragged to the fort construction site.

All this dramatic arrangement is by no means a simple collection or repetition of incidents. As events develop, the characters’ dramatic relations develop as well, to become intertwined more intensely, and in this process the hero gradually acquires a deeper understanding of reality. This means that the hero is awakened to class consciousness step by step as he encounters each new happening. It would be inconceivable to talk about the shaping of the hero’s revolutionary outlook on the world separately from the dramatic events that build up to the moment of the mutiny.

On the eve of the mutiny the hero is full of hatred and resentment for the enemy. Psychologically, he is an imminent tempest. The hero in this mental state is provoked into taking decisive action by the death of his father. Therefore, the motive for the revolt is in no way accidental or artificial.

If you think that the motive could be provided earlier, for example in the scene in which Man Sik is shot, you are mistaken. Even in this scene the hero is afire with hatred and resentment, but these feelings are not yet mature enough to push him into the heroic decision to resist, because his class consciousness has not reached a sufficient degree and because the situation, too, is not ripe for mutiny.

If the hero were to revolt when Man Sik is shot, the theme and idea of the work would not be clarified fully. Without describing the destiny of his father and Chol Sam to the end, it would be impossible to emphasize the theme that the happiness of an individual and even the least desire to do one’s filial duty cannot be realized so long as one remains enslaved, and more importantly the idea that subservience to the enemy or entreating him is useless and that the only way to save one’s destiny is to fight the Japanese.

The moment of the mutiny must not occur earlier. Kap Ryong can take decisive action only when his resentment and wrath at the loss of Man Sik, Chol Sam and his own father at the hands of his enemies flood his heart. If you ignore the process of the hero's ideological and mental development and place the moment of the mutiny earlier, you will violate the logic of life and destroy the veracity of the work. Nor would doing so increase the hero's mental awareness.

The depth of this work lies in the fact that life is portrayed so truthfully that people in the audience, full of impatience in the scene of Man Sik's death, shout out to demand why the hero is simply standing there, lamenting, instead of levelling his gun at the enemy.

If the mutiny is placed in the scene of Man Sik's death in an attempt to raise the mental awareness of the hero, then one question after another will be raised as to why the hero did not run away like Chol Sam when he was forced into the "self-defence corps", why he did not desert the enemy camp like Man Sik after witnessing the plunder at the wedding feast, and why he did not make up his mind to revolt when he was driven out to put down the strikers. If this way of thinking should predominate, the events of life will be omitted one after another and only preset logic will remain.

The situation would not permit Kap Ryong to take action even if he were to make up his mind to revolt in the scene where Man Sik is shot. It would be unreasonable for the hero to revolt in a situation where he is surrounded by rings of Japanese soldiers and "self-defence corps" men.

The scene of Man Sik's death is a very important moment in the development of the hero's ideological consciousness. There is no need to fear that, if the revolt is delayed, the absence of resistance even at the sight of Man Sik's death may be regarded as a blemish on the hero's mental development. The hero's presence in this scene is necessary because of the need to reveal the idea of the work through his personal experience. The profound shock he receives in this scene will add fuel to the flames of his resentment towards the class enemy in the decisive scene.

All that is needed is to give a profound picture of the innermost world of the hero, who is bitterly indignant at the sight of the death of his beloved friend, but unable to go any further.

The climax of the work accurately portrays the hero's mental attitude. Even if the motive of the explosion is serious and the situation is pressing, the decisive scene will not move people deeply unless the hero himself feels the seriousness and urgency.

The dramatic climax represents the climax of the hero's experience. Therefore, it is necessary to unfold the world of his experience truthfully in the climax.

Rising in revolt, the hero opens his heart, looking back upon his bitter past. Because his own experience has taught him which way to go, Kap Ryong's appeal must be expressed in simple but fervent words rather than in a political speech. What if the hero is presented as making an awkward speech in an attempt to show his mental attitude while stirring people up to mutiny? His character will be reduced to nothing.

The depth of a person's mental attitude can never be measured in a smart political speech. "You will die whether or not you join the 'self-defence corps.' There is no point in begging the enemy for mercy or entreating him. The only way to live is to destroy the enemy. Let all of us go into the mountains, to the guerrillas, and fight the Japanese instead of being fooled by them." With such simple but fervent words expressing his own bitter experience and lessons, Kap Ryong grips the attention of the audience and pulls at their heartstrings far more effectively than if he were to make a rigid political speech.

I think I have answered the main points you raised.

Other problems which you say you have discussed among yourselves are related to the characters of the Japanese soldiers and policemen, to the life of the "self-defence corps" men and to other specific aspects of depiction. These problems have virtually been solved in the work.

The characters of the Japanese soldiers and policemen shown in the work, for instance, are vivid enough to expose their brutal,

fraudulent and cunning natures.

Take an example. Ordered by the garrison commander to bring in all the young men who have been called up to serve in the “self-defence corps,” the Japanese officer Sasaki goes to Kap Ryong’s village with the commander of the “self-defence corps” and has the young men dragged off by force. Old man Choe, Kap Ryong’s father, prostrates himself before the enemy and entreats him to wait at least until the wedding ceremony is over, the wedding of his son, the fourth generation of only sons in his family line. But Sasaki just sits on his horse and grins. In this scene Sasaki is not prominent, but his grin reveals the hidden brutal nature of a man who has drowned many people in a sea of blood.

Shooting or stabbing people is not the only way in which the enemy displays his brutality. The features of the Japanese imperialist characters emanate from their aggressive nature. Therefore, the actors who play the parts of Japanese soldiers must first clearly understand their aggressive nature and portray it saliently. Whether the audience feels a strong hatred for the Japanese or not depends on whether or not the actors who play the parts of Sasaki and other Japanese soldiers and policemen closely study their parts with feelings of hatred for the Japanese imperialists and a determination to take revenge on them, and depict their aggressive nature accurately.

The brutal treatment of the “self-defence corps” men, too, is shown glaringly and intensively in the scene of training. Kap Ryong, Man Sik and other men are beaten, trampled upon and bruised for no reason at the training ground. What more can be shown, and how? Good portrayal in the training scene alone will infuriate the audience to such an extent that they will clench their fists at the sight of such animalistic behaviour in the “self-defence corps.”

The Japanese soldiers’ brutalities towards the men can be shown further in the scenes at the fort construction site and at the village. Using a large number of scenes to show the Japanese soldiers’ inhumane treatment and humiliation of the “self-defence corps” in using it as cannon fodder is not the most effective way to describe the

miserable life in the “self-defence corps.” Concentrating on vital scenes will be more impressive and effective than spreading the description thinly.

The same can be said of the miserable scene at the felling ground. That the felling ground is a death trap can be shown eloquently through the woman with her children from Samsu: they have taken more than a month, begging on the way, to see their husband and father at the felling ground, only to find that he has been killed three days before their arrival, crushed by a falling tree. If there is a need to give more prominence to the wretched life of the lumberjacks, many things can be done through the directing and acting, fine arts and photography.

It is necessary to give deeper consideration to the question of presenting the hero as an acquaintance of the bridegroom in the scene at the house of the wedding ceremony. If they are to be shown on speaking terms, the bridegroom ought to be introduced in the scene where the hero is working at the felling ground, or something similar, but the work has no such arrangement. Characters who are strangers to one another need not be made one another’s acquaintance for the sake of dramatic effect. You must not forget that this kind of artificial arrangement can impair the truthfulness of a work.

Here it would be even better to let the hero realize, at the sight of the pitiable plight of a young stranger and his father, that all poor Koreans share the same fate, and to let him feel more keenly that the “self-defence corps” is against the people. Then the hero’s experience will not be confined to his own person alone, but extended over all of Korean society.

In handling the love affair between Kap Ryong and Kum Sun, you must never give the audience the impression of a triangular relationship by bringing the commander of the “self-defence corps” between them for the sake of interest. You must not obscure the idea for the sake of romantic interest.

Kap Ryong and Kum Sun are children of poor peasants. Their simple wish is trampled underfoot by the Japanese and their stooges,

such as the “self-defence corps” commander. So their love is underlaid with a current of burning hatred for their enemies who trample their simple wish. If the “self-defence corps” commander is depicted as coveting Kum Sun, though he is unrequited, then it will stain the descriptive colour.

Next, I would like to touch on how to deal with the negative characters.

In this work a number of characters appear as villains in the conflict, such as the Japanese garrison commander and the officer Sasaki, the “self-defence corps” commander and his father, the owner of the lumber station, and the village headman who mentions an “emergency situation” whenever he speaks. This being the case, the main line of the conflict must be the main target of the revolution. If you do not distinguish the main target from others in conflict, because all negative characters are the enemy, then the drama may lose the main direction of its attack and become desultory. The Japanese garrison commander and Sasaki must form the axis on the line of negative characters, and the rest must group around them. If the garrison commander and Sasaki are knocked down, the “self-defence corps” commander, the village headman and the like are bound to lose their support and fall like a rotten fence.

Last, a few words of emphasis concerning the truthful depiction of details.

If you are to give truthful images, you must carefully portray every detail of life. You must always remember that a single detail, if neglected, would impair the truthfulness of the whole work.

Many of you lack any experience or idea of life in the 1930s. Therefore, you must first check historical references in the selection of even a costume or a small hand prop. What would happen if headgear in the style of the present day were used by workers or “self-defence corps” men? You must bear in mind that such a mistake, though it might seem trivial, would falsify the whole work and bring grave consequences.

The Fate of a Self-defence Corps Man was written and first

performed nearly forty years ago. However hard you may try to revive the original, various subjective views of the artistes will tend to affect the adaptation of the stage version to the screen. So you must continue to conduct a close study of the original. In settling the questions arising in your creative work you must accept the truth of the original without any present-day distortions. Only when you rely fully on the original will you be able to produce an excellent screen version of this work.

TASKS FACING THE CREATIVE GROUP

Producing a film version of the immortal work *The Fate of a Self-defence Corps Man*, the perfect embodiment of the leader's revolutionary ideas, is an important opportunity for you to acquaint yourselves more fully with the Party's monolithic ideology. It is also a historic undertaking which is of great significance in raising cinematic art in our country to a new, higher level on the basis of the film masterpieces.

So I would like to assign a few tasks to the creative staff of *The Fate of a Self-defence Corps Man* who are taking part in the production of the film version of this work, which is to be handed down to our posterity.

First, the whole creative staff must regard the process of adapting *The Fate of a Self-defence Corps Man* to the screen as a process of absorbing the Party's monolithic ideological system, of transforming yourselves on a revolutionary pattern and assimilating yourselves thoroughly to the working class and of tempering and testing your Party spirit. You must fully adopt the communist attitude of doing creative work in a revolutionary way and of living militantly.

The anti-Japanese revolutionary fighters, though not professional artistes, created many revolutionary works high in ideological and

artistic quality even during the difficult times of struggle. The secret of their success was that the anti-Japanese guerrillas unconditionally carried out the leader's instruction to make art and literature a revolutionary weapon. They did this by fully arming themselves with the great Juche idea, uniting as one in thought and purpose and helping and leading one another forward.

In fact, the anti-Japanese guerrillas had no time or conditions set aside for their creative activity. The fine rooms and stages you have now for your creative work were unimaginable in those days. An improvised, simple platform with a white sheet as a backdrop was their stage, lanterns or bonfires provided their illumination, and kneaded flour or grass roots provided their make-up. Even in those arduous conditions the fighters were able to create and present to the public many revolutionary works with excellent ideological and artistic qualities, because they were firmly resolved to carry out their revolutionary tasks.

Film production is not just a job, but a revolutionary duty. Following the examples set by the anti-Japanese guerrillas, in the process of film-making you must equip yourselves more fully with the Party's monolithic ideology, acquire the Juche-oriented idea on art and literature fully and profoundly and ensure that a revolutionary and communist way of creation pervades the entire collective. In particular, you must display your Party spirit to a high degree in producing the film version of this masterpiece, carry out your responsibilities to the Party and the revolution, thus proving yourselves worthy of the leader's high trust and living up to his expectations with loyalty. Unfailing loyalty to the leader is the essential quality required of revolutionary artistes, as well as the noblest revolutionary quality that must be maintained throughout the whole course of creation and life.

Second, all those who take part in the production of the film version of *The Fate of a Self-defence Corps Man* must set an excellent example in their creative work, right from the beginning to its final review, feeling the highest honour and pride. In this way you

will prove yourselves pioneers in the creation of revolutionary works. Hence you must concentrate all your efforts and launch a speed campaign to produce an excellent film version of this work as soon as possible.

Third, the director, who is the commander of the creative group, must hold all the members of the group closely together with one thought and purpose, and push ahead with the creative work boldly under unified control. He must, at the head of the speed campaign, lead all the members so that they fulfil their duties in good faith.

Directing is the art of leadership, the art of inquiry and creation. The director must work with total devotion to the group, setting a personal example in everything. He must break with outmoded patterns and method in directing and establish a new, original system of creation and method of our own style.

Fourth, actors must make great efforts to acquire a correct understanding of the thoughts and feelings of the characters whom they are portraying, and delve deep into the lives of these characters so as to portray them all as living people.

Actors must have a clear understanding of their roles and create original characters.

They must on no account cling to a dogmatic pattern in analyzing characters and experiencing and reproducing their innermost worlds. In the use of costumes and props they must portray characters vividly as typical people of the period, eliminating all that is superfluous.

Fifth, the cameraman must concentrate on portraying vivid images of life, show the hero's and others' characters formatively and make the screen overflow with national sentiments. In particular he must refrain from misusing close-ups.

Sixth, set designers, who play an important role in the production of lifelike screen images, must create make-up, costumes, hand props and settings that are in accord with the period, the specific situation and the individual characters. The make-up artistes must create images of oppressed and exploited poor people exactly as they were at that period.

Seventh, those who are in charge of montage and trick shots must act responsibly to launch a technical innovation campaign and produce truthful and vivid screen images.

Eighth, those who are in charge of editing, dubbing, lighting, setting, costume, hand props and simulation, as well as the drivers, must all perform their duties faithfully and in a responsible manner, helping and leading one another forward and devoting all their energies and talents to producing the film as soon as possible.

Ninth, the administrative director must, under the guidance of the director, conduct the administrative and planning work to the last detail and subordinate all efforts to implementing the principles of the campaign.

Tenth, the Party organization of the creative group must conduct political work, work with people, substantially among the artistes to ensure that they all carry out their revolutionary duty in good faith, without fail and without any condition by displaying the revolutionary spirit, cherishing in their hearts honour and pride at being able to play a part in the film version of this work.

Success in the production of this film depends directly on whether or not you comrades carry out these tasks.

I strongly believe that you will carry out your assignment successfully and prove yourselves worthy of the Party's great political trust and expectations by displaying loyalty to the Party.

ON PRODUCING WORKS OF ART AND LITERATURE WHICH DEPICT IN DEPTH THE PROCESS OF PEOPLE SHAPING THEIR REVOLUTIONARY OUTLOOK ON THE WORLD

Talk to Officials in the Field of Art and Literature

February 19, 1970

On the seventeenth of this month, the great leader Comrade Kim Il Sung made a historic speech at the consultative meeting of officials in the fields of science, education, art and literature, titled, *Education, Art and Literature Must Contribute to Forming the Revolutionary World Outlook*.

Contributing to the shaping of people's revolutionary outlook on the world is the basic mission and intrinsic requirement of revolutionary art and literature. Revolutionary art and literature serve as powerful weapons of revolution and construction and as mighty instruments of mass education precisely because they contribute to the shaping of people's revolutionary outlook on the world.

The leader has always paid close attention to ensuring that our art and literature perform their basic missions properly. In his concluding speech, titled, *Some Questions on Communist Education of Youths and Children*, delivered at the enlarged session of the 20th Plenary Meeting of the Fourth Party Central Committee, and in a number of his instructions in recent years, the leader has clarified the principles involved in the training of the younger generation to be true revolutionaries and set out the specific tasks and roles of

revolutionary art and literature. Revolutionary art and literature play such an important role in educating people that the leader often mentions even foreign literature, such as Gorky's *Mother*, Lu Xun's works and other stories like *On the River Amnok* and *The Iron Flood*, which he read in the past and which helped him in the development of his own revolutionary consciousness.

Under the leadership of the Party, the people in the field of art and literature have worked hard to implement the instructions of the leader and achieved no small success in their creative work. In the field of cinematic art, for instance, many revolutionary motion pictures have recently been created, among them *The Sea of Blood*, an adaptation of the work of the same title, which truthfully describes the process by which people shape their revolutionary outlook on the world.

In order to help towards revolutionary education, class education and communist education, works of art and literature must above all depict in detail the process by which people's revolutionary consciousness germinates and grows, the shaping and development of their revolutionary outlook on the world.

A perusal of our artistic and literary works shows that they do not reflect life fully, nor do they describe the development of people's ideological consciousness skilfully. This is due more to the fact that writers and artistes do not understand clearly how people shape their revolutionary outlook on the world than to their lack of creative ability to employ proper methods and techniques of description. Only when they correctly understand what the revolutionary outlook on the world is and how it is shaped, developed and made firm, can they mirror them clearly in their work.

Generally speaking, outlook on the world is the opinion and standpoint of the world. The viewpoint from which a man sees and estimates the world and the stand from which he deals with it determine all his thoughts and practical activities. Therefore, it is the outlook on the world of a man that will make him think and act in either a revolutionary or non-revolutionary way.

A man who sees the world with the eyes of a revolutionary has a scientific recognition of nature and society. He can analyze and judge things and phenomena from the standpoint of the working class and act in accordance with the interests of revolution. He can continue struggling stubbornly and without vacillation in the face of all kinds of obsolete ideas that might be contrary to revolutionary ideas of the working class, and devote his whole life to abolishing the capitalist system and building socialism and communism. Therefore our art and literature should make an active contribution to equipping people with a revolutionary outlook on the world and to training them to become excellent revolutionaries and communists.

For our art and literature to carry out their mission and duty as the medium for the revolutionary education of the masses of the people, they should show the process by which a revolutionary outlook on the world is shaped and developed. They must do so to ensure that people gain confidence in the belief that every one can become a revolutionary as long as he or she is determined, and step up their revolutionary transformation.

Before a writer can give a vivid description in his works of the process by which a revolutionary outlook on the world is shaped, he must have a profound understanding of exactly what is meant by a revolutionary outlook on the world, as well as the process through which it is shaped and developed.

How people acquire a revolutionary outlook on the world is not found in any Marxist-Leninist classic, nor has it been clarified by anyone else. This problem has been resolved only by the leader. In his speech on February 17 he clearly outlined the contents of a revolutionary outlook on the world and the stages by which it is developed, as well as the laws that govern its development. He based this on a scientific analysis of the historical experience of our revolution and of the process of development of people's ideological consciousness.

To establish a revolutionary outlook on the world means that one equips oneself with the concept of transforming the old society; in

other words, one arms oneself with the revolutionary idea and the viewpoint of destroying the exploitative society together with the classes that rule that society, in order to build socialism and communism. One also makes a firm decision to fight to the last for the victorious cause of socialism and communism.

It is not a simple matter to establish a revolutionary outlook on the world. Such an outlook is not established in a few days with a few classes of instruction; it is formed, made firm and developed through certain stages of development of consciousness.

As the leader has explained, the first stage of the formation of a revolutionary outlook on the world is to understand the essence of social phenomenon. In a society of hostile classes, the revolutionary consciousness of people begins to develop with a recognition of the irrationality of the exploitative society. Only when they correctly recognize the essence of capitalist society can they hate the landlords, capitalist class and exploiting society and acquire the determination to smash the class enemies and construct a new society free from exploitation and oppression. Beginning with their recognition of how landlords exploit peasants and how capitalists grind down workers in an exploiting society, people gradually become fully aware of the fact that the capitalist society in which money is almighty is the root of all human misfortune and misery and that this society is a reactionary one, hampering social progress.

The heroine of the film *The Sea of Blood* was a simple woman who at first did not know why the Japanese imperialists had come to our country to maltreat the Korean people. She had no idea why her husband and the villagers flocked toward the walled town to fight the enemy; in other words, she was ignorant of the cause for the events taking place around her. In the course of undergoing the severe trials of life, she comes to understand the nature of an unjust social situation, under the influence of the revolutionary organization. As a result her revolutionary outlook on the world develops and moves to a higher stage.

The second stage of the formation of a revolutionary outlook on

the world is the acquisition of a frame of mind that hates the exploiting classes and society, based on the understanding of the reactionary nature of capitalist society. The process of acquiring this hatred for the exploiting classes and society is the process of awakening to the idea of one's class, which proceeds in close parallel with the process of recognizing the nature of an exploiting society. This can be said to be the preparatory process in which the basis for the formation of a revolutionary outlook on the world is laid down. However, that one hates the exploiting class and system does not necessarily mean that he or she has established a revolutionary outlook on the world. Looking back on past history, during Japanese imperialist colonial rule in Korea many patriots lamented the bitter fate of their ruined nation, hating and calling down curses upon Japanese imperialism, but at the same time they could not bring themselves to fight against the enemy and did nothing worthwhile in the struggle for the restoration of Korea as a nation.

To become a revolutionary, one must hate the exploiting class and society, and become determined to overthrow the unreasonable social system and to devote oneself to the struggle for the construction of a new society—a socialist and communist society free from any exploitation and oppression. This is the third stage of the formation of a revolutionary outlook on the world.

It can be said that one has established the revolutionary outlook on the world perfectly only when one understands the revolution and is fully determined to wage it and when one has acquired the ideological and spiritual qualities and qualifications of a revolutionary and a communist.

Even after establishing the revolutionary outlook on the world, one should constantly undergo ideological training and practical work in order to strengthen one's determination not to yield to any difficulty, and constantly endeavour to acquire the method of revolutionary struggle. Furthermore, one must love one's country, people, collective and comrades, and observe the discipline of the revolutionary organization.

Man's ideological consciousness can develop positively or change negatively according to what influences him. Hence, a revolutionary must be tireless in his efforts to continue the uninterrupted training of his ideology and to consolidate and develop his revolutionary consciousness through revolutionary practice.

The process by which people conceive their opinions and standpoints towards the world is very diverse and complicated. People shape their revolutionary outlook on the world through a certain stage of development of ideological consciousness; but the process is not as simple as that in which everybody moves up en masse to the 2nd grade from the 1st. Instead, the process is rather complicated and takes various forms.

The formation of people's revolutionary outlook on the world varies in different conditions, such as one's class origin, social standing, personal experience, circumstances and education; workers, peasants and intellectuals are different from one another in their situations. Although two people may belong to the same class and stratum of society, one may be slow in his formation because of adversity, while another can be fast in his formation. One man becomes a revolutionary through class consciousness, which begins to form and develop in the course of his suffering from exploitation and oppression; another person assimilates the nature of the exploiting class and society gradually in the process of witnessing the exploitation of workers and farmers by landlords and capitalists; and yet another understands the reactionary nature of capitalist society and sets out on the road to revolution in the course of reading a variety of political books and literary works. Obviously, people's formation of a revolutionary outlook on the world is different from one another because of different motives and experiences in life, and the process by which they arrive at this outlook.

In order for works of art and literature to vividly depict the process by which a revolutionary outlook on the world is formed, they should make deep, realistic descriptions of different people who grow into revolutionaries through their rich experiences in life

and ideological training.

Some creative workers are apt to think that they must show all stages of the formation of a revolutionary outlook on the world, from the first to the last, having been advised to depict this formation process in their works. This is a mistaken idea. What is meant by the depiction of the formation process of a revolutionary outlook on the world is that a profounder depiction must be given to the development of a man's ideological consciousness and his personality through the details of his life. It does not mean that the story, including the depiction of the beginning of one's revolutionary consciousness and the process by which one becomes a revolutionary, should be told in a superficial way.

Art and literature can present the entire formation processes of the revolutionary outlook on the world stage by stage. They can also highlight a particular stage or occasion on which the outlook on the world crystallizes and takes shape. For example, as in films such as *The Sea of Blood* and *Five Guerrilla Brothers*, the whole story can depict the process by which the main characters gradually become revolutionary fighters equipped with the ideological and spiritual qualities of revolutionaries and communists, starting with the first stage in which their revolutionary outlook on the world takes shape under the influence of revolutionary organizations. Or, as in the film *The Fate of a Self-defence Corps Man*, only one or two stages of the formation of a revolutionary outlook on the world can be portrayed. Not only a work with a theme of revolutionary traditions that explains the essence and experience of revolutionary struggle, but also a short story which describes the contemporary events, can contribute to shaping people's revolutionary outlook on the world, as long as it has depicted the development of characters' personalities in a profound way.

Works of art and literature should not depict the revolutionary outlook on the world in a fixed style, disregarding the individuality of characters, on the excuse that the formation of a revolutionary outlook on the world goes through certain preordained stages.

Because everyone has his own individuality and goes through different experiences from those of other people, the works of art and literature that represent them cannot be created in one style. At the same time, however, they should not depict carelessly a variety of lives that show characters' ideological consciousness on the excuse of highlighting individual characters.

For a true depiction of the formation process of a revolutionary outlook on the world, the manner in which people begin to shape and develop their class consciousness in the process of their dealing with complicated and diverse social phenomena should be depicted carefully and profoundly, keeping in mind their characters and the logic of their lives. We should depict the formation process of the revolutionary outlook on the world on the basis of the principle of typification, the principle of socialist realism, and unfold a vivid scene of individualized characters by dint of artistic generalization. Only by doing so can we portray in archetype the living people of our era, who undergo revolutionary transformation and assimilation to the working class.

Officials in the field of art and literature must study hard the idea and theory on the law-governed process of the formation of the revolutionary outlook on the world, as illuminated by the leader in his speech on February 17, in order to apply them correctly to their own creative practices.

ON PROPER EVALUATION AND TREATMENT OF THE CULTURAL HERITAGE OF OUR NATION WITH A CORRECT VIEWPOINT AND ATTITUDE

**Talk to Officials of the Information and Publicity Department of the Central
Committee of the Workers' Party of Korea**

March 4, 1970

Recently, the great leader Comrade Kim Il Sung made a profound analysis of how the cultural heritage of our nation has been dealt with, and on the basis of this, he set forth the specific task of properly implementing our Party's policy on inheriting national cultural heritage.

In order to carry out the leader's instructions on the inheritance and development of our nation's cultural legacy, it is important to evaluate and deal properly with it from a correct viewpoint and attitude.

To have such a correct viewpoint of and attitude towards the cultural heritage of our nation is fundamental to building a working-class culture.

From the first day of building a new country, the leader put forward a correct policy on proper inheritance and development of the nation's cultural heritage and has led wisely its implementation. As a result, the precious national cultural heritage created by our ancestors has been preserved excellently in our country and valued highly in our times.

Recently, however, a number of narrow-minded persons have

committed a series of deviations in dealing with our cultural heritage. On the pretext of opposing feudal-Confucian ideas, some officials in the field of art and culture blindly renounce all the cultural heritage created by our nation in the course of our long history, and prohibit our people from dancing the dances and singing the songs that have been handed down and enjoyed by them since ancient times. This deviation is due to our officials' misunderstanding of our nation's cultural heritage.

We must have a clear understanding of our own cultural legacy and a correct viewpoint and attitude to it.

We are a resourceful people who have a history of 5 000 years and a brilliant cultural tradition. The history of our people is one of honourable struggle to free themselves from the fetters of nature and oppression by society; it is a proud history of the creation of innumerable cultural treasures that bear witness to the resourcefulness and talent of our nation.

Art and literature reflect the social system, life and customs of the people in a given period. The murals of an ancient tomb in Kangso, for instance, represent the socio-political system of the powerful feudal state of Koguryo, the economic and cultural life and customs of the people in those days. They give us a glimpse of the level of their development and artistic talents.

It is true of course that the art and literature created in the past reflect the thoughts and tastes of the exploiting class that ruled society in those days. The works of art our ancestors produced dealt mostly with flowers, mountains, clouds, bamboos, wild geese and other natural objects, rather than with human lives. Even when portraying people, they depicted feudal rulers as being beautiful and working people as mean, ugly and foolish. To do this was not the artistes' intention, but the result of the pressure put upon them by feudal rulers, whose purpose was to oppress and exploit the masses while hiding the contradictions in society and setting themselves up as special beings. Nevertheless, those paintings are still priceless cultural treasures even after a long lapse of time because they repre-

sent the lives and desires of our people as well as the high level of their artistic talents.

It is the same with classical literary works. *The Tale of Chun Hyang*, well-known to our people and enjoyed by them, was handed down orally for a long time before being turned into literature. It reflects the desire of a boy and a girl to live in a world in which they might love each other freely, a world that could be attained only by doing away with the feudal caste system. However, in *The Tale of Chun Hyang*, the desire of the exploited and oppressed masses of the people is realized by the secret royal inspector, thereby justifying and praising the unfair feudal system.

If we discarded all the literary works of the past indiscriminately, simply because they contain feudal and capitalist elements, nothing would remain of our history, and our nation would be seen as having created nothing in the past.

Just as there could be no present without the past, and no innovation would be conceivable without precedents, so socialist national art and literature can never come from nothing. Socialist national art and literature can be built and developed by discarding the outdated, reactionary elements from art and literature of the past, and inheriting and promoting the progressive and people-oriented elements from them in conformity with the requirements of the times and class character. This is law-governed process of building a socialist national culture.

In order to inherit and develop national cultural heritage properly, it is necessary to evaluate and deal with it in a correct way.

When evaluating an element of our cultural heritage, individual officials must not deal with it at random according to their own subjective judgement. They must get together and give careful consideration to the times and socio-historical circumstances in which the element was created, and to the requirements of our revolution. On the basis of this, they must deal with it prudently.

Some time ago, some officials of the Ministry of Culture prohibited the performance of the *Sadang dance*, enjoyed by our

people from old times, saying that it was a dance performed in temples in the old days. The *Sadang dance* has no set pattern; it is danced extemporaneously and with dexterous movements. It is simple yet beautiful and full of national feelings.

A dance movement from old times must not be discarded simply because it is old. It is not easy to obtain a dance movement. Even ancient court dances or temple dances are valuable legacies that have been improved and perfected in the course of hundreds or thousands of years. Even a single dance movement is permeated with the wisdom and talents of our nation and expresses the people's feelings. Therefore, we must bear in mind that it is the precious property of our nation which cannot be bartered for anything.

We must not adopt a nihilistic attitude towards the cultural heritage of our nation but must treasure it.

It is not a bad thing to let the younger generation know the legends about Mt Kungang. Although one of those legends tells the fictitious story that fairies came down from heaven and took a bath in the Eight Pools, it is unnecessary to suppress the stories about Mt Kungang: nobody believes them anyway.

Historical relics that need rehabilitation should be rehabilitated and preserved.

At one time there were a great number of historical relics in our country, but during the Fatherland Liberation War, many of them were bombed by the US imperialists or lost in some other way. It is not necessary to rebuild all the relics, but only famous and typical ones must be rehabilitated and preserved. This will give our people an opportunity to see the ancient architecture of our country and let the younger generation know the history and culture of their own nation.

While opposing nihilism towards our national cultural heritage, we must also reject the kind of restorationist attitude that sees all the things of the past in a favourable light and revives them without discrimination.

We must always deal with the national cultural heritage on a class basis and appraise it according to the interests of our revolution.

Some of the national cultural heritage of the past is progressive, some is reactionary and even gives distorted accounts of historical facts. We must revive those parts that are beneficial to our revolution and discard those that are detrimental.

As the leader said, the story of Kija, for example, which was handed down by the feudal rulers, is a total lie and harmful to our revolution. In the old days some men who were infected with a servile attitude spread servility among people by inventing the preposterous lie that a foreigner, Kija by name, came to our country with several hundred technicians, founded a kingdom and developed science and culture. After liberation the leader saw through the reactionary nature and falsehood of this story and saw to it that the mausoleum of Kija on Moran Hill was excavated. Nothing was found but a few broken pieces of brick and china. The story of Kija was found to be a fabrication that spread the idea of meniality and submission. We should thoroughly eliminate such things that are contrary to historical facts and harmful to our revolution.

We must also guard against the tendency to embellish individual persons or works of the past age and to distort them.

In the past some scholars spoke very highly of Jong Ta San and other proponents of the *Silhak* (Practical Learning–Tr.) school, pronouncing him to be even more prominent than Marx. Of course, the doctrines of this school contained some progressive elements. But they can never be superior to Marxism, which for the first time presented the revolutionary ideas of the working class.

Other scholars exaggerated the value of the works of the past to such an extent that they even claimed these ancient works to be better than those of the present day. How can they be better than the works of art and literature today, which have been created on the basis of socialist realism? This is impossible.

We must thoroughly rebuff those erroneous views that praise and attempt to revive the outdated and reactionary elements of the past.

We oppose the tendency to overestimate Jong Ta San and other *Silhak* scholars, contrary to the fact, and distort history; nevertheless,

we do not mean that the *Silhak* school should be ignored in history.

We should ensure that things of the past are shown or taught to our people so as to contribute to their education in socialist patriotism and communism.

We must clearly distinguish between progressive, people-oriented elements and the outmoded, reactionary elements of the cultural heritage of our nation and inherit and develop the progressive, people-oriented elements critically, in keeping with modern aesthetic tastes and revolutionary requirements.

The leader has instructed that for the correct evaluation and treatment of the national cultural heritage, it is necessary to form a national evaluation commission consisting of senior officials from Party and government bodies and those from educational, scientific, art and literary institutions.

This commission must examine all the books of the past one by one, distinguishing between those detrimental to the revolution and those that are not detrimental, and so appraise and deal with them correctly. Although some books of the past are progressive, they may not fit in with the demands of our times because of their writers' ideological immaturity and the limitation of the age in which they were written. Such books should be annotated and circulated so that people can read and get a clear understanding of them. In other words, it is necessary to give detailed notes about what is good in a book, together with what is bad and needs to be read critically.

The national evaluation commission must carefully deal with every piece of cultural heritage of the nation, taking a firm position of assuming full responsibility before the Party, revolution, history and people.

We must explore the works of art and literature of the past in a thorough way, rearranging and reproducing them.

The leader has pointed out that there were few works of art and literature published in the 1910s and 1920s, but that there might be good works that were unknown to our people at the time because they were not given publicity. We must discover these particular works of

art and literature, as well as the revolutionary works produced in the 1930s.

We also need to find more good examples of classical literature and ensure that some of them, which were written in Chinese ideographs, be translated into our language so that our people might read them. Some of them can be rewritten on the basis of the original.

The most valuable pieces of classical literature may be adapted to the screen or stage.

In this case, they should not be adapted fully as they are. If *The Tale of Chun Hyang*, for example, is to be turned into an opera, it should not be performed in *phansori* today simply because it was performed thus in the past. *Phansori* is a husky voice used by nobles in former times to sing while drinking. Because *phansori* is husky and has no distinctions between male and female voices, it does not suit the thoughts and sentiments of our contemporaries. Therefore, the classic national operas should be performed in a sweet, gentle and clear voice full of national feelings.

In adapting the classical works of our nation in conformity with the demands and aesthetic feelings of our times, we must not modernize them blindly or in disregard of the socio-historical background of the original works. Shortly after liberation, while producing the drama *The Tale of Sim Chong*, creative workers omitted the scene in which Sim Chong, who was sold for 300 *som* of rice to be offered to Buddha in order to have her blind father's eyes opened, throws herself into the deep sea of *Rimdangsu*, but manages to come out alive to the world after meeting her dear mother at the palace of the Sea God. The scene was thrown out on the pretext that it was unscientific and unbelievable. They also changed the scene in which Sim Chong meets her father on the excuse that it was based on superstition, since the blind man regained his sight. The leader saw the drama at that time and instructed that the practice of distorting the original contents of popular national classics should be discontinued. Today none of our people believe the story, even though the Sea God's palace and the Sea God himself are included in the works.

The principles of modernity and of being loyal to historical facts should be properly observed in the reproduction of art and literature of the past.

In future while stressing works based upon revolutionary traditions and other works of revolutionary art and literature, we must ensure that our classical national art and literature are reproduced in such a way as to make a more effective contribution to the revolutionary education of working people and to their education in socialist patriotism and communism.

We must have a correct understanding of foreign art and literature as well as a proper viewpoint of and attitude towards the national cultural heritage.

At present some officials prohibit the reading of foreign works on the excuse that they contain revisionist elements and so on. As a result, writers lack knowledge of the famous world classics, and senior officials are unable to read properly the *Selected Works of World Literature*.

One day, when I asked an official if he had ever read *The Decameron*, he said that he did not know even the name of the book. I told him that it was necessary to read the *Selected Works of World Literature* before directing the work being done in the field of art and literature.

In the past we had many foreign revolutionary works translated and published, but some officials prohibited the reading of any foreign books whatsoever, on the pretext of combating dogmatism and servility. This is a deviation from the Party's intention. We must examine all the foreign books that have already been translated and published, properly evaluate them, and on the basis of this, circulate them. We have to ensure that useful and necessary books are translated and published in future as well.

ON INTENSIFYING POLITICAL AND IDEOLOGICAL EDUCATION AMONG PUBLIC SECURITY OFFICERS

**Talk to Officials of the Information and
Publicity Department of the Central Committee
of the Workers' Party of Korea and of the Political
Bureau of the Ministry of Public Security**

March 29, 1970

During my recent investigation of public security work, I found much improvement in the matters which were criticized at the conference of public security officers held last year, but many shortcomings still remain. The old pattern in public security work has not been eliminated completely, and in general the work is being done in a superficial way. There are also instances of public security officers who are not firm in the Party's monolithic ideological system and who lack class consciousness and revolutionary spirit.

These shortcomings have not been completely rectified mainly because public security officers have not been given proper ideological education. Judging from the mission and duty of the public security organs and from the present situation, the education of public security officers is vitally important. However, the Political Bureau of the Ministry of Public Security has not conducted properly the work of political and ideological education, as required by the Party.

Giving priority to political work in all matters is the basic principle to which we must adhere in the revolutionary struggle and

construction work, and no exception can be made in the case of public security work. Success in any task depends on how well the people in charge of it are prepared ideologically and how thoroughly they are motivated to go into action. Some public security officers are unable to perform their duties properly, not because their technical and practical qualifications are low, but because they are not firmly armed with Party ideology and lack the necessary high degree of revolutionary resolve and enthusiasm. A person's ideology, not his technical skill, is the decisive factor in success in his work. It is only when political and ideological education is intensified among public security officers in such a way that they can work with a high degree of revolutionary resolve and enthusiasm that public security work can be successful.

We are building socialism in a situation in which our country is divided and we are directly confronted with US imperialism, the chieftain of world imperialism. The US imperialists and their stooges continue to dispatch spies and saboteurs to undermine our socialist system. At the same time they make vicious attempts to infiltrate our ranks with reactionary and bourgeois ideology by using all sorts of propaganda mediums. There is also the danger of revisionism and other opportunist ideas infiltrating our country. If public security officers are not given more intensive political and ideological education, they may be affected by bourgeois and revisionist ideas and become degenerate ideologically. There is no assurance that public security officers are immune to poisonous ideas spread by the imperialists and revisionists.

The Party organizations and political organs in the public security sector should have regarded political and ideological education as their most important task and paid close attention to this task, but they did not do so. Particularly, in view of the characteristics of their work, the public security sector should have strengthened education in Party policy and revolutionary education, including education in revolutionary traditions and class education centring on the educational work of establishing the Party's monolithic ideological

system, but they did not do so, or if they did, they did it formalistically and without much substance. In consequence, there have been instances of political apathy among public security officers who should have established the Party's monolithic ideological system more firmly and should have maintained their class stand more thoroughly than anyone else.

The Party organizations and political organs of the Ministry of Public Security must learn a serious lesson from their own shortcomings and bring about a new turn in political and ideological education.

What is fundamental in ideological education is to firmly establish the Party's monolithic ideological system. Nothing is more important than establishing the Party's monolithic ideological system for those public security officers who fight on the outpost line of class struggle in political defence of the Party. The Party's monolithic ideological system must pervade the organs of public security. A man who has not firmly absorbed the Party's monolithic ideological system cannot carry out his honourable duty to safeguard the Party and the leader politically and is not qualified for public security work. The education of public security officers in the monolithic ideological system must be carried out in an aggressive manner to ensure that they become a collective of steadfast revolutionaries, ready to lay down their lives for the Party and the leader.

Public security officers should be firmly armed with the revolutionary ideas of the great leader Comrade Kim Il Sung and with the Party's lines and policies, its embodiment. The leader's revolutionary ideas are the only guideline to our revolution and construction, the criterion for the thought and action of our officials. It is only when the people are armed with the leader's revolutionary ideas that we can be sure of the unity of ideology and purpose in the revolutionary ranks and the unity of their action, and that all the problems arising in the revolutionary struggle and construction work are solved successfully. Anyone not firmly armed with the leader's revolutionary ideas and the Party's policies, its embodiment, lacks

understanding of the Party's intentions. He is liable to act against the Party's policies and deviate in some way, or commit errors. Our Party's revolutionary ideas and its policies act as a beacon light to all our officials.

In the past public security officers failed to implement properly the Party's class line and mass line and to combat anti-Party factionalists and revisionists mainly because they were not firmly equipped with the leader's revolutionary ideas and the Party's policies. Our past experience shows that anyone who fails to exert himself in acquiring the leader's revolutionary ideas and the Party's policies will remain politically ignorant and commit errors, unable to distinguish right from wrong; in the long run, he will stray from the revolutionary ranks.

Public security officers should intensify political study. Political study is the first process in establishing the monolithic ideological system, and through studying officials can get the ideological nourishment necessary for the revolutionary struggle. If they neglect political study, they will remain empty-headed and become degenerate ideologically, infected with bourgeois and revisionist ideas. The Political Bureau of the Ministry of Public Security should make up a programme of political study consisting of topics important to the establishment of the Party's monolithic ideological system. They should ensure that security officers acquire the revolutionary habit of studying, so that all of them understand clearly the leader's instructions and the Party's policies and strive to implement them to the letter.

Public security officers should be taught to give their all to safeguard the leader. Safeguarding the leader politically, ideologically and with their very lives is the most important duty of public security officers. Safeguarding the leader means defending our revolution and also the freedom and happiness of our people. In the grim days of the bloody war against the Japanese, the slogan of the anti-Japanese revolutionary fighters, "Let us defend the headquarters of the Korean revolution with our lives!" was their unshakeable faith. They devoted

their youth and lives to defending the leader's revolutionary ideas and his lines and to ensuring the leader's personal safety. They showed through practical actions what attitude revolutionary fighters must take towards their leader. Public security officers must follow the example of their loyalty, and become a fortress and a shield to defend the leader.

We must combat uncompromisingly the ideological elements and practices which are contrary to the Party's monolithic ideological system. If we fail to combat them, or overlook them, or compromise with them, heterogeneous ideological elements and tendencies may rise to weaken the unity of the revolutionary ranks, seriously harming our efforts to carry out the Party's lines and policies. Modern revisionism is a very harmful ideological poison in establishing the Party's monolithic ideological system. Denying the decisive role played by the leader in the revolutionary struggle of the working class, modern revisionists vilify the outstanding leaders of the international communist movement and try to obliterate their achievements. We must prevent even the slightest element of revisionism from infiltrating our ranks. We must not compromise with anyone who acts against the Party's monolithic ideological system, but combat him on principle. Public security officers must not harbour illusions about individual cadres, but think and act only on the leader's instructions and according to the Party's policies, no matter who tells them what to do.

Education for establishing the Party's monolithic ideological system must be conducted in a persistent manner rather than under a crash programme. Since the 15th Plenary Meeting of the Fourth Party Central Committee, the struggle to eliminate the remnants of the poisonous ideas spread by the anti-Party revisionists has managed to firmly establish the Party's monolithic ideological system among cadres, Party members and other working people. However, we should not rest content with this or consider it a final success. Establishing the Party's monolithic ideological system is a permanent undertaking that must always be adhered to and constantly developed

in depth in the whole course of building socialism and communism. We must eliminate the practice of merely observing outer appearances or of shouting empty slogans in a formalistic manner when carrying out education in the Party's monolithic ideology. We have to teach public security officers everything in a substantial way so that they all uphold the Party and the leader wholeheartedly and safeguard them staunchly.

The next important task in educating public security officers is to firmly arm them with a high class consciousness.

Public security organ itself is a weapon of class struggle and there can be no public security work without a class struggle. Only when public security officers are firmly armed with a high class consciousness and our Party's class policy can the struggle against hostile elements be successful and the security of the Party, the revolution, the socialist system and the people be ensured.

Public security officers must have a correct understanding of the class struggle, which is a serious struggle between the exploiting and exploited classes, between capitalism and socialism—a struggle for one to conquer the other. All the different classes and strata of the population take part in it. Depending on certain stages in the development of revolution, class struggle is conducted in different forms and by different methods. If public security officers, who are the vanguard of the class struggle, do not have a correct understanding of this struggle, they cannot understand clearly whom they should ally themselves with, whom they should fight against and how they should fight, nor can they conduct the class struggle successfully in accordance with the Party's intentions and as required by the developing revolution. In the past some public security officers committed this or that deviation in implementing the class line and mass line because they were not clear about the Party's class policy.

Struggle against surviving elements of the hostile class must be strengthened. This struggle continues even after the socialist system has been established. In some socialist countries they have given up the class struggle on the excuse that it is not necessary because the

exploiting classes have been liquidated after the victory of the socialist revolution and the establishment of the socialist system. Some of our scholars also once proposed the absurd theory that after the establishment of the socialist system the period of transition from capitalism to socialism comes to an end and class struggle and proletarian dictatorship are not needed. The theory was criticized. The argument that the class struggle ceases or proletarian dictatorship withers away when the socialist system is established is revisionism and a Rightist tendency. There are no landlords or capitalists in socialist society, but surviving elements of them still exist and they are ambitious to revive their system of exploitation. Of course, surviving elements of the overthrown exploiting class in our society are no longer a large force on their own. However, we must not neglect the struggle against them since they bear malice against the socialist system and are easily swayed by the imperialists, who ceaselessly instigate them to counterrevolutionary manoeuvres to undermine our system. This is clearly proved by the counterrevolutionary events that took place in some socialist countries in Eastern Europe. Public security officers must not harbour illusions about the surviving elements of the exploiting class without class consciousness, thinking that all of them have been transformed and will support socialism. It is not necessary to touch them so long as they refrain from evil doings, but we must exercise dictatorship over them if they oppose the Party's lines and policies or infringe upon the socialist system. They must not be tolerated.

Public security officers, to be efficient in the class struggle, must distinguish clearly between friend and foe. We must judge a person by his or her present tendency. We must educate and deal magnanimously with people who, in spite of their undesirable class origin, are willing to follow our Party steadily along the road of socialism; we must fight uncompromisingly against those who oppose socialism. This is our Party's class policy and the principle by which we distinguish between friend and foe.

However, some public security officers do not judge people, or

distinguish friend from foe according to this principle. They are waging the class struggle in a superficial manner, defining one person as a hostile element and another as a fine person by going by these people's personal files. If we conduct class struggle in this manner, it is impossible to discover enemy spies and counterrevolutionary elements lurking in our own ranks. If we tell friend from foe based simply on their family backgrounds, we may take good people for bad and vice versa and may commit errors in the class struggle.

Some people whose class origins are bad, or who repented of the crimes they have committed against the people, are taking an active part in socialist construction, whereas some people with the best of family backgrounds still do evil things. A man from a good family may become degenerate if affected by bad ideas, and may harm the socialist system by playing into the hands of the enemy. The enemy is resorting to all sorts of ways and means to bribe not only the surviving elements of the exploiting class in our ranks but also the people with good family backgrounds. Therefore, public security officers must have a correct understanding of our Party policy on the class struggle and use it as their yardstick in their work.

Combating the remnants of outmoded ideas persisting in the minds of the people in socialist society and educating and transforming them on communist lines is also a form of class struggle. However, the struggle against the remnants of old ideas is fundamentally different in its character and method from the struggle against the counterrevolutionary acts of hostile elements. Hostile elements are combated by the use of violence, whereas the remnants of outmoded ideas are eliminated through ideological education. The ideological revolution we are now carrying out is none other than a struggle to wipe out surviving outdated ideas and to educate and transform the people along communist lines.

If selfishness and other survivals of obsolete ideas remaining in people's minds are allowed to grow, they will result in seriously infringing upon the interests of the state, society and the people. Most of the general crimes committed in socialist society are expressions of

extreme selfishness, and though not counterrevolutionary, they assume an anti-state and anti-popular character in that they infringe upon the interests of the state and the people and harm the socialist system. We must, therefore, apply legal sanctions against criminals who infringe upon the interests of the state and the people.

Sharpening the edge of class struggle and strengthening dictatorship over hostile and undesirable elements does not conflict with our Party's mass line. We must arm public security officers firmly with our Party's class policy and the experience of class struggle so that they conduct the class struggle efficiently in any complex situation.

We must teach public security officers to serve the people with a revolutionary attitude towards the masses and rely on the masses in their work.

Serving the masses of the people and solving all problems on the strength of the masses is the revolutionary mass line constantly adhered to by our Party. Public security organ is the people's own security organ, composed of sons and daughters of the workers, farmers and other working people. It struggles to protect the people's safety and interests. Therefore, public security officers must always work by relying on the masses and by the people-oriented method and style of work.

In view of the nature of their work, it is all the more important for public security officers to acquire the revolutionary outlook on the masses and the people-oriented method and style of work. If public security officers, serving in the power organ that exercises the dictatorial function of the people's government, lack ideological and moral training, they may abuse their authority and throw their weight about, regarding themselves as special beings, infringe upon people's rights and treat people coercively. Abusing power and oppressing the people high-handedly is the police practice in capitalist societies. The police style of work cannot be tolerated in our public security organ. If public security officers abuse their authority because they are officers in uniform, the people will fear them, and when this happens,

public security officers will be separated from the people like a drop of oil floating on water. They should be fierce animals to hostile elements, but be gentle to the people and genuine servants who lay down their lives without hesitation for the good of the people. Only then will they be loved and trusted by the people and combat spies and criminals efficiently, with active support and assistance from the masses.

Public security officers must always believe in the masses, mixing closely with them. They should not attempt to fight against hostile elements as a small, select group showing off their narrow wisdom without relying on the efforts and larger wisdom of the masses. Spies and saboteurs lurk among the masses, so their manoeuvres cannot be detected and wiped out unless the people are kept vigilant against the danger they represent and are thus aroused to action. However cunning the tricks of the enemy, he cannot deceive the people, who have sharp eyes and ears. Only when security officers go among the people and listen to their voice can they discover the movements of spies and saboteurs and arrest the offenders lurking in our midst. We have favourable conditions for combating hostile elements and criminals on a mass basis because in our country all the people—from children to old people—lead an organizational life, with Party and working people's organizations in all sectors and units. The point is that public security officers should go among the masses with a correct outlook on the masses, firmly relying on them.

Public security officers must be simple and modest in their style of work. They must always treat the people with an open mind regarding them as their close friends and revolutionary comrades, never assuming an air of importance and always acting with modesty when dealing with them. Only when they behave in this way can they be intimate with the masses and mix with them. Only then will the people come to visit them of their own accord and open their hearts. Furthermore, public security officers must handle all matters prudently, for if they lack prudence, they may deal with problems incorrectly and do harm to the people.

Public security officers should acquire the habit of working and living in a revolutionary way.

Their present work attitude shows that they lack the revolutionary spirit and the habit of doing things with lightning speed. Public security service demands that officials work in a militant way with a strong Party and revolutionary spirit, with creativeness and strong will. Lethargic public security officers lacking revolutionary enthusiasm and stamina cannot fight spiteful and cunning enemies. If they work mechanically without a creative and enterprising spirit, not caring whether their task is finished today or tomorrow, they cannot smash the schemes of spies and saboteurs opportunely, and the public security organ may weaken as a result. Public security officers are not wage earners, but revolutionaries. A strong campaign must be launched against the practice of working in a non-militant way, a way that does not benefit revolutionaries, so that the public security sector will adopt the way of militant revolutionaries, bursting with a revolutionary spirit, working in a combative way, full of stamina and enthusiasm, working through ten or a hundred nights to finish a case if it is necessary.

Public security officers must be upright and honest in their lives. Bearing in mind the leader's instruction that revolutionaries should be satisfied when they can do their revolutionary work, even if they have to live on cold rice and bean paste, they should lead a simple and frugal life. A man who does not lead a simple and frugal life is not qualified to be a public security officer. If a public security officer is worldly, likes drinking and is immoral, he cannot combat wrongdoing without compromise. He may even be bribed by the enemy and play into his hands. The enemy is watching for a chance to bribe those who are avaricious and like to lead an indolent life. We must strongly combat the pursuit of indolence, selfishness and greed among public security officers so that they refrain from taking bribes, going to drinking parties or having licentious relations.

In order to prepare public security officers to be political defenders and true revolutionaries who are boundlessly loyal to the

Party and the revolution, we must eliminate the old pattern of formalism once and for all in ideological education.

Ideological education is an undertaking to transform people's ideology. So formalism in ideological work is the greatest taboo. Without smashing the old pattern of formalism, it is impossible to effect a change in ideological education and make it truly contribute to carrying out the revolutionary task. Officials of the Political Bureau of the Ministry of Public Security must unhesitatingly smash the old formalistic pattern and conduct political education in a fresh manner.

First of all, political and ideological education should be given in accordance with the characteristics of the public security sector. Public security officers should be educated in line with the directives and programme of the Party Central Committee, but the instruction must not be given to the lower echelons in a mechanical way, without considering the characteristics and specific conditions of public security service. The public security organ has work characteristics different from administrative and economic bodies or from social and cultural establishments and it has also different branches. Therefore, the Political Bureau should elaborate the content of political education in conformity with its actual conditions and refrain from issuing the same educational materials to its subordinate units.

We must put an end to the administrative method of fulfilling the required number of study sessions and public lectures and sticking to formality, without giving a clear understanding of the content of ideological education. The Political Bureau is now conducting political work in an administrative and businesslike way that has no concrete methodology. In many cases, it prepares uniform study and lecture plans and other educational materials for subordinate units, then receives reports on the number of study sessions and public lectures conducted, together with their attendance. When it acquaints itself with how studying is done, it is concerned only with how many subjects have been studied, making notes of the gist of the works of the leader and reminiscences, but not much about how they

understand what they have studied or how they apply the knowledge in their work and lives. Such a superficial way of directing political and ideological education cannot produce desired results, no matter how much education is given.

Whether public security officers are educated properly or not depends entirely on the role of the Political Bureau of the Ministry of Public Security. Since the Political Bureau, not local Party organizations such as provincial and county Party committees, is in charge of unified political education for public security officers, its duty is very important. The Political Bureau must be fully aware of the importance of its duty and it must direct ideological education properly. The senior officials of the Political Bureau must not leave political and ideological education for public security officers totally to the care of the information and publicity department or their subordinates, but make it the concern of the Political Bureau. They must get a direct hold of the problems arising in this work, take measures for their solutions, review the implementation of these measures regularly and arrange new assignments. This method should add new vigour to the work and intensify it in a steady way.

The Party trusts public security officers implicitly and expects a great deal from them. Political and ideological education for public security officers must be intensified so that they can fully perform their honourable duty as political defenders of the Party.

LET US CREATE MORE REVOLUTIONARY FILMS BASED ON SOCIALIST LIFE

Talk to Writers and Directors

June 18, 1970

Recently, scriptwriters and film artistes have produced many good films which are based on socialist reality.

The feature films *My Wife's Workplace* and *The Girl Barber* produced this year dealt properly and opportunely with urgent problems of life under socialism. I think they are good films which can contribute to implementing our Party's policy of revolutionizing the whole of society and assimilating it to the working class.

However, the motion picture industry, when dealing with socialist reality, has not yet reached the standard set by our Party. If scriptwriters and film artistes are to make a more effective contribution to our Party's historic cause of revolutionizing the whole of society and assimilating it to the working class, they must increase the number of revolutionary works on the subject of socialist reality and radically improve the ideological and artistic quality of these works.

At this meeting of scriptwriters and film directors, I should like to speak about some problems arising in the production of revolutionary films which deal with socialist life.

PROBLEMS OF GREAT SOCIAL IMPORTANCE MUST BE DEALT WITH

The important mission of art and literature is to serve our Party's revolutionary cause of revolutionizing the whole of society and assimilating it to the working class.

Revolutionizing all the members of society and assimilating them to the working class is the historic task of the working-class party after the triumph of socialist revolution. It will be impossible to continue the revolution and succeed in the building of socialism and communism unless the remnants of outdated ideas are eradicated from the minds of the working people after the overthrow of the exploiting class. Therefore, following the establishment of the socialist system, our Party quickly set forth the policy of revolutionizing the whole of society and assimilating it to the working class, a policy which it is now working hard to implement.

If our writers and artistes are to discharge the noble mission they have assumed before the revolution, they must first of all deal with and give correct answers to problems at the opportune moment, problems that are urgent and important in revolutionizing the people and in assimilating them to the working class.

In order to bring up urgent and important problems in the present socialist environment where an energetic struggle is being developed to revolutionize the whole of society and assimilate it to the working class, creative workers must arm themselves with our Party's ideas and theories and look at things from the point of view of Party policy. If writers and artistes are to defend the Party's revolutionary policy determinedly and raise and solve correctly those problems that arise in its implementation, it is important for them to have a proper understanding of the Party's ideas and intentions and to adhere firmly

to the Party-oriented stand. A person with no knowledge of these is unable to correctly estimate and understand the situation where changes are taking place. Consequently, he cannot make any contribution to the struggle to put the Party's policies into effect.

At present, writers and artistes say that they visit places where things are happening, but they do not fully understand the great revolutionary changes in factories and rural areas, in towns and villages. Nor are they quick and discerning in recognizing the problems which are socially important to these changes, so that they cannot represent them in their works. This is because they do not fully understand the Party's lines and policies. Some works are based on the model of fine revolutionaries and patriots in our society, but the characters and their lives as shown in these works are not as impressive as those which we see and hear about in fact.

Why does this happen in creative work? It is because creative workers do not understand correctly the essence of developments as they really are and do not clearly perceive the new qualities of the communists who are growing up in our era. For this reason they cannot deal with important problems in their works, nor can they portray a prototype of the new, noble and revolutionary people.

If you creative workers arm yourselves firmly with the Party's policies and go out to realities, where things are happening, and pay close attention to revolutionizing people, then you will be perfectly able to discover important new problems in real life where the ideological, technological and cultural revolutions are being carried on in full force.

Socialism and communism cannot be built unless all members of society are educated and transformed on the model of the working class. However, it is by no means easy to root up the remnants of outdated ideas from the minds of the people and revolutionize them. This can be done only through tireless ideological education and intense ideological struggle. This life is the true source of the serious drama of artistic works.

What then are the urgent questions of reality to which creative

workers must direct their attention at present?

The most important thing in training people to be true revolutionaries and communists is to implant deep in their hearts unreserved loyalty to the Party and the revolution. Our art and literature must pay primary attention to this matter and make a strong impression in dealing with questions arising in fostering loyalty to the Party and the revolution.

Loyalty to the Party and the revolution is the basic quality which constitutes the noblest element in the personality of communists in our age. Loyalty will be sincere only when it becomes one's firm belief based on the communist outlook on the world. Such loyalty will be immutable and unshakable no matter which wind may blow, or when it might blow, or from what direction it might come. Loyalty to the Party and the revolution must be expressed concretely through deeds rather than through words.

If they visit places where they can be in the thick of things and if they delve into the lives of those working people who are implementing the Party's lines and policies devotedly and making incredible successes and innovations, writers will be able to choose as their topics such important questions as what the most worthwhile life in our revolutionary era might be, or how one is to cherish and express loyalty to the Party and the revolution. When their works deal with these urgent and important problems and solve them, only then will writers be able to give real help to revolutionizing people and assimilating them to the working class.

Everyone in our society must undergo this process of revolutionization and assimilation. There is no perfect communist. Even those who worked well for the revolution in the past and were trained in practical work can fall behind the advancing ranks and degenerate if they do not continue to train themselves ideologically while participating faithfully in the revolution and construction.

If we are to reform the whole of society on the pattern of the working class, this class must also be revolutionized. Even workers will forget their class origin if they do not steadily discipline

themselves, and this will inevitably cause their degeneration.

If you view the matter from this angle and go into the details, you will be able to find a great many urgent and important problems in revolutionizing people.

To produce works that have great influence on this process of revolutionization and assimilation of people to the working class, creative workers must choose their subjects by analyzing the working people's life from the point of view of Party policy.

In the final analysis, revolutionizing people means rooting up all the remnants of outmoded ideas from their minds and implanting socialist and communist ideas in their place, so as to train them to be genuine revolutionaries and communists. Therefore, you should keep a sharp lookout for manifestations of surviving outdated ideas revealed in their lives, such as egoism, selfishness, conservatism, passivism and so on, and take issue with them seriously from the angle of revolutionization. However, some of our writers do not have a sharp enough point of view or critical eye to be able to approach and judge the existing situation from this angle.

As I said some time ago when we were watching the rushes of the feature film *The Flourishing Village*, although some scriptwriters and directors try to choose social problems from real life, they are still far below the level required by the Party in dealing with problems because they fail to see these problems from the point of view of Party policy.

The Flourishing Village can only be of value when the story develops from the basic premise of the struggle for the revolutionization of farmers and solves the problem being dealt with. Your effort to seek social problems must not be diverted to ferreting out people's shortcomings and concentrating only on them.

When choosing a seed from which the work of art is to grow, creative workers must first think deeply of the political influence which the work based on this idea will have upon the people. You may distort life if your attention is distracted to some unessential events that can still be found in life, instead of seeing clearly the

political character of the given topic. Therefore, when you choose a problem in life, you must pick a typical one which embodies a subject essential to society.

A typical work of art deals with something that is socially important, and this is always sharply revealed in political subjects. Creative workers must know clearly that in art and literature the question of typical character is a political question more than an artistic question. If writers are to give people a correct understanding of life through their works and lead them to devote themselves to the struggle to reform and develop society, they must look at life from the political point of view and deal with problems that are typical in society and hence important from the social point of view.

It is important to choose a social problem in a work to meet the requirements of real life and to conform with the purpose of education.

A literary work may deal with a large subject which will greatly influence the revolutionization of people. But the subject must always be capable of artistic representation. You will not be able to move people if you choose a political subject, which you consider important in the revolutionization of people, but cannot be represented artistically, and then deal with it crudely.

In works dealing with socialist reality it is preferable to deal one at a time with the detailed aspects of the problems that can contribute to the revolutionization of people, describing them in depth. The value of a literary piece is determined not by the size of the subject with which it deals but by its importance and the depth of its description.

For instance, if you are to take up the subject of revolutionization and assimilation to the working class, you must choose and expose in depth one aspect after another of the problems raised in revolutionizing the central characters, beginning with the characters themselves, then moving on to their families, sub-workteams, workteams and, finally, their workshops.

Some people, for example, do not grieve at seeing valuable equipment and materials of the state being spoilt by exposure to rain

and snow. If you depict the life of such people in depth from the point of view of revolutionization, it will greatly help the revolutionary education of people.

In order to write works conducive to revolutionization, it is necessary not only to pick a suitable subject but also to describe it properly in conformity with Party policy.

No matter how important the topic chosen by writers, these writers will not succeed in their creative work if they do not depict it skilfully in conformity with Party policy.

Many scripts produced recently are immature despite a good basic idea because they have not been refined to meet Party policy.

A work dealing with the revolutionization of a worker's family and the one which treats the revolutionization of women started from new concepts, and they are good ones. However, creative workers do not give satisfactory treatment to such concepts, treatment that is in conformity with Party policy.

Creative workers must at all times not only deal with problems on the basis of Party policy, but also solve them in conformity with the policy. This is the way to produce good works that give correct answers to the questions posed by time and life.

In treating a contemporary worker's family, writers must first understand the lofty spiritual quality and worthwhile life of its members as socialist builders who have been educated by our Party and hardened in practical struggle.

At present our working people are labouring devotedly for society and the people with unreserved loyalty to the Party and with the attitude of masters of the revolution and are steadily striving to revolutionize themselves and assimilate themselves to the working class. If writers do not see this new character of the working people of our era, they are liable to exaggerate the negative practices of some workers.

The process of people's revolutionization is a process in which old ideological vestiges are overcome through severe ideological struggle. At the same time, it is a process in which both living and

working conditions are adapted to the nature of a socialist society.

However, some creative workers tend to describe as though everything that our Party intends to solve on a full scale in future has already been solved satisfactorily. If you show only good living conditions without showing the process through which the conditions are created, you will not be able to clarify the meaning of a happy life as you should. A happy life does not come of its own accord, but is shaped through creative efforts. And the honour and pride of people as masters of the revolution lie precisely in devoting themselves to these efforts. Therefore, if creative workers are to deal with the problem of revolutionization, they must approach life from a new point of view in conformity with the present socio-historical conditions and give an in-depth clarification of those problems which are raised by life.

Only those creative workers who deal with problems by basing themselves on the Party's policies and who solve the problems in accordance with them will be able to create genuine works of revolutionary art and literature that can help to implement our Party's policies on revolutionizing all of society and assimilating it to the working class.

THE PROCESS OF PEOPLE'S REVOLUTIONIZATION MUST BE DESCRIBED IN DEPTH

The most important thing in representing the socialist situation in artistic and literary works is to give a full description of the process through which the working people arm themselves firmly with the revolutionary ideology of our Party, the Juche idea; in other words, the process of their revolutionization and assimilation to the working class.

At the time when *A Red Motivation Worker* was being produced,

the work of reforming people was already progressing in our country as a mass movement in accordance with Party policy. However, the ideological revolution has now been intensified, and efforts for revolutionization are being made in all families, neighbourhood units and villages. Therefore, writers and artistes must look deeply into life where this process of revolutionizing the whole of society and transforming it after the working-class pattern is being developed in greater depth and must describe examples of it clearly in their work.

Today our workers urgently need works of art that can show them typical examples of new people who are doing all they can to revolutionize themselves. This is because artistic and literary works that depict people of the new era who are refashioning themselves to be communists will convince people that they will also be able to revolutionize themselves and learn the working-class spirit like these heroes if they resolve to do so and work diligently to this end.

Any great undertaking is prompted by the ideal of people who want to take their lives to a newer and higher plane. And the new, more ideal life, which has been changed and developed to meet their ideal, reacts on people once again and creates new needs, thereby developing and reaching a yet higher plane.

No matter on how large a scale the transformation of nature and society is undertaken, it begins with the reform of people. Its result is also nothing more nor less than the transformation of the individuals. Therefore, creative workers must clearly understand and represent correctly the process of the development of life, putting the main emphasis on the transformation of people.

In order to show the process of people's transformation in artistic and literary works in detail, it is important to describe with skill the heroes who serve as models in the process of revolutionizing people and assimilating them to the working class. If you make a strong impression through your description of heroes who always think and act in accordance with the Party's idea and intention, backward people will be able to expedite the process of their own revolutionization by reflecting light of these heroes within their own lives.

However, at present, we have few literary works that give a profound and clear picture of people who are fully aware of the noble duties they have assumed in accordance with the present time and the revolution, and who arm themselves firmly with the Party's ideology and temper themselves through the struggle. If you succeed in a good portrayal of people who unhesitatingly take on any tough job if they are called to do so by the Party and revolution, or of people who trust only the Party and devote themselves to their work whether or not they are seen or appreciated, what a good textbook this will be for the revolutionization of people!

In fact, everywhere in our country there are people who live and work unwaveringly and with single-minded loyalty, people who serve as fine examples of revolutionization. Such people can be found not only amongst miners and smelters but also amongst farmers and intellectuals. They work hard to root out the surviving outdated ideas still lingering in their minds and refashion their thinking. They also live and work sincerely to shape their social and political life and further develop their political integrity.

Writers and artistes must have close contact with life and give still better descriptions of people of the new, communist type, in larger numbers, who can serve as examples in the revolutionization of the working people. However, at present we do not have many literary works which give a full description of such people. And even when they do deal with them, they emphasize the negative aspects more than the positive.

In revolutionizing people and assimilating them to the working class, you must always give more prominence to positive examples and make sure that everyone follows and models himself on them. The aim of reforming people's outdated ways of thinking is to educate them in revolutionary ideas and take them to a communist society. To this end, you must put the spotlight on a new, communist archetype of a new type who can be the example for all members of society and ensure that people look at themselves and take this type as the standard and try to follow him.

If you examine the script of *When We Pick Apples*, a work which you intend to screen, from this point of view, you will see that it also has shortcomings. The heroine in this work has not yet firmly established her own ideological viewpoint and is not staunch in the struggle against negative aspects. Moreover, not enough emphasis is placed on the portrayal of members of the League of Socialist Working Youth, who ought to give full support to the new initiative of the heroine.

The work is a story about new people in a new era. Therefore, their characters must be shown clearly through the activity of the LSWY organization. Everyone in our society is affiliated with a Party or working people's organization and works to carry out the assignments given by the organization. In order to put her creative initiative into full effect, the heroine should also rely on the LSWY organization in her work. In our society people cannot achieve anything independent of the organization.

It is only when you give a skilful description of the importance of the line of the LSWY organization that you will be able to improve the political and ideological quality of the work, increase the role of the good characters who are now described poorly, and clearly express the revolutionary sense of organization, a major feature in the character of young people in our era.

In order to establish the good qualities firmly within the work and express their strength boldly, you must increase the positive characters' desire to criticize everything which is outdated at the same time as describing the role of the organization succinctly.

A basic trait in the character of revolutionaries is their spirit of fighting uncompromisingly against everything unsound in work and life. This trait constitutes one aspect of the lofty virtues of the new people who have been educated and trained in a socialist society.

The heroine of the film *When We Pick Apples* belongs to the new generation that has grown up in a socialist society. The new heroes of our era have a vigorous character—they are cheerful, optimistic and strong-willed and do not yield to difficulties. They set an example for

others through their devoted efforts and tireless training. Furthermore, they are genuine reformers of people: they re-educate all backward people through an uncompromising battle against negative qualities and train them to be revolutionaries who are unfailingly faithful to the Party. This is the very beautiful, very typical character of the new people in our era, which must be vividly expressed in the portrayal of the heroine in this work.

The heroine worries about the country's economic life, grieving at the sight of rotting apples. However, when she meets people suffering from ideological imperfections, she merely gives a few words of lukewarm advice. This is why her image cannot win the spectators' heartfelt sympathy.

Instances of negativity found in our working people are those which can be expected in a socialist society. Amongst our working people there are no negative characters who deliberately oppose the Party's lines and policies. The negative characters in our society are people who wish to follow Party policy and implement it, but make mistakes in and out of their work because they still harbour outdated character traits such as egoism, selfishness, subjectivism, expediency, conservatism and passivism, which have now become habitual to them. As a result, they cannot keep pace with the advancing times. If their failings are left untouched without being remedied at the right time, it will not only spoil these people, but will also create a huge obstacle in the way of expediting the revolution and construction. Therefore, you must expose and sharply criticize all negative practices in the work and life of these people, even though they may be trifling ones.

Criticism of outdated ideas must always be uncompromising, incisive and thorough because it is, in essence, criticism of capitalist ideas. To be uncompromising, incisive and thorough is one of the principled demands of ideological struggle. Needless to say, the forms and methods of criticism can vary depending on who and what is to be criticized. However, in passing criticism upon people, you must always keenly analyze and expose the ideological essence of negative

qualities and show how these qualities should be rectified.

If the target of criticism is not clear, or if what is being criticized is not intelligible, or if criticism is not given in a penetrating way, a work of art cannot be a powerful weapon of ideological education. If criticism is to be a weapon of ideological struggle and revolutionization, the people to be criticized must be clearly identified and the spearhead of criticism must be aimed at their obsolete thinking.

Criticism is an expression of both political awareness and humanity. Genuine criticism can be offered only by those who have a high degree of humanity, which is expressed in grieving over the mistakes of their comrades as they would do their own and trying to lead them along the right road of life.

In order to criticize negative attitudes thoroughly and deeply, it is necessary to lay bare their ideological cause, which is based on an outdated attitude to life. Therefore, it is desirable to offer criticism that meets the requirements of class education.

We emphasize that works dealing with our contemporary life should incorporate class education. In doing so we chiefly aim to ensure that people, having a clear understanding of the reactionary nature of the exploiting society, are thus fully aware of the harm and danger in the survival of outmoded thinking based in this society. We also intend to get people to defend the most advantageous socialist system firmly and to extol it by showing them the contrast between their lot in the past, when they were exploited and oppressed, and their present happy situation with its promise of a hopeful future. It is only when working people are educated in this spirit that they will eradicate the remnants of outdated ideas still lingering in their minds and firmly arm themselves with the revolutionary ideas of the working class.

Class education should be carried out naturally in the context of life and to suit the characteristics of those to be educated. You cannot make an impression on people if you weave a story that is not pointed, because you have to give class education. If creative workers

pay particular attention to increasing the class consciousness of people, they will be able to find many occasions that can be used for class education.

In our socialist society the process through which people overcome the survivals of outdated thinking, revolutionize themselves and assimilate themselves to the working class is essentially the process by which new, communist individuals are born. Therefore, if a work of art and literature is to show the process of people's revolutionization in detail, it must properly describe the process by which the negative characters are reformed.

The description of negative characters can be truthful and have great educational value only when the process of their transformation and their subsequent lives are shown in depth. You should not deal with the process of their transformation in such a simple way that after being criticized once or twice they are very soon reformed and work well. Generally speaking, creative workers tend to deal with the negative characters in a simple way. They usually simplify the way in which negative characters are motivated to reform themselves: these characters are re-educated after being moved by the deeds of the heroes who secretly do their work for them, or after overhearing what others say about them.

Negative characters have different reasons for having fallen behind the times, and they do not all act in the same way. Therefore, the process by which they reform themselves cannot be exactly the same. You must describe this process differently and truthfully just as we see it in real life. People will only then see themselves in this light and learn a lesson.

All the negative characters in our society, with the exception of a handful of hostile elements, are people who must be re-educated and taken to the communist society. Therefore, it is very important for works of art to properly describe the lives of the negative characters after they have been reformed. When people see the beautiful character and sound lives of those who have turned over a new leaf through practical work, thanks to the help offered by society and the

collective, they will clearly understand that revolutionization is the true way of actually helping them to add lustre to their political integrity.

In showing the process by which people are reformed, it is important to give full description of the changes in their ideological lives. To this end, you should show how, after they have been revolutionized, people gradually take an active part in communal labour and collective life, and at the same time accurately depict how families, workplaces, neighbourhood units and villages are revolutionized.

In describing negative characters it is necessary to show the relations between them and the collective properly. People do not acquire a new revolutionary consciousness of their own accord just because they live in a socialist society. People's revolutionary consciousness gradually grows and is finally firmly established through their continuous ideological training in the course of practical work while taking an active part in communal labour and collective life. It is only when people participate voluntarily in social life and communal labour and work devotedly with the attitude of the master of the revolution and construction, that they can be said to have become people of a new type, as required by the nature of a socialist society.

Transforming people means, in effect, refashioning their thinking. In describing the process of the transformation of negative characters, you will be able to show convincingly how they are trained to be new people only when you truthfully depict the process of the development of their ideology—how they eliminate selfishness from their minds and form a new conception with regard to the collective and common property.

When we look at the character of the old man Yong Sam in *The Flourishing Village* from this angle, we see that it is still not consistent enough. He is merely engrossed in cultivating his own kitchen garden. Therefore, when he hears that his second son has smashed the cold-bed frames for rice seedlings because of an accident

with the tractor he was driving, he is more worried about the penalty he has to pay for the loss instead of thinking about the damage his son has caused to public property and of the resulting impediment to farming. His selfishness is so deep-rooted that when his eldest son suggests that their unused housing timber should be used to build a playground for the kindergarten, he says outright: "How is it possible to mix the property of the cooperative with that of my family, when even between us as father and son there are things that are yours and things that are mine?" These are very vivid and lifelike expressions which exactly show his character. However, there are still shortcomings in showing the old man's new concept of life and his mental state, which begin to take shape as he takes part in collective labour and community life.

Works of art must not be confined to showing the conduct of people with outdated ideas as vivid expressions of their individuality; they should also show in detail how these people rectify their old way of thinking and errors, thanks to the help of the organization and the collective, and how they change themselves to become new people and create new lives for themselves.

In *The Flourishing Village*, the story about the timber to be used for the kindergarten playground must be completed as an image. Earlier, the old man Yong Sam unloaded the timber that the young people from the farm had loaded on an ox-cart. Therefore, after his re-education he must be portrayed as helping the young people to load the timber and urging them to take it to the kindergarten. Once you have chosen an event or a motif, you must develop it in depth to the conclusion and complete it to become an image which clarifies an important problem. Only then will the character be made apparent and its image have educational value.

The misdeeds of negative characters are due to the fact that they are ideologically falling behind the times. Therefore, you will only be able to give people a lesson when you describe this point convincingly by comparing their former life with their life after their reformation, or by contrasting them on the positive characters.

Upholding the Party's policies on revolutionizing the whole of society and transforming it on the working-class pattern, writers and artistes must keep closely in touch with real life and depict more clearly the process of the revolutionization of our contemporaries who arm themselves with the Party idea.

THE SPIRIT OF THE TIMES MUST BE EXPRESSED CONVINCINGLY

If placed outside the context of the times and a given social system, no art or literature can describe a human being who is typical of the times, nor can it represent a life that embodies the essence of historical progress. Only those art and literary works that describe human beings and their lives in relation to the times and a given social system can be completely realistic and mirror the times and life truthfully.

With the change of the times and the social system, mankind and life also undergo a change. The workers and farmers of today are not what they were in the past, and their lives are not the same as they were years ago. Nevertheless, few of our art and literary works do a good job of showing the socialist realities at the spiritual height of the present times. This means that the writers have not yet accepted the spirit of the present times wholeheartedly.

The spirit of the times represents the basic trends of the times and life. Ours is a worthwhile revolutionary era, a time when socialism and communism are being built. Our people are fighting staunchly to drive the US imperialist aggressors out of the southern half of Korea and achieve national reunification by our own efforts and in our generation, and expedite the completion of the Korean revolution and the victory of the world revolution. This unbreakable fighting spirit of our people is the very trend of our times.

In order to embody the spirit of the times correctly in works of art and literature, writers and artistes must choose important life-problems by getting into the thick of things and describe them in conformity with the trend of the times.

In our situation there are a host of events which are typical of our life and embody the spirit of the present. However, if creative workers do not study people's life in detail and gain personal experience of them, they cannot keep pace with the revolutionary realities where people are advancing vigorously in the spirit of Chollima, nor can they sing of the new, momentous life.

Let me talk about this problem, taking as an example the directing script of *A Woman Tractor Driver*, which creative workers intended to film some time ago.

The creative workers of this film have not deeply studied or experienced the new events which are taking place in our lives. For this reason, although they describe the life of a girl tractor driver who has volunteered to work in a country area in response to the Party's call, they do not do it correctly as required by the spirit of the present times.

If creative workers are to present true pictures of the lives of young people who are now taking jobs in the rural areas in response to the Party's call, they must correctly understand the Party's policy of asking the new generation to work there. They must also keenly experience the noble spiritual world of these young men and women.

In calling on young people to go to work in rural communities, the Party aims to press ahead with the ideological, technological and cultural revolutions there in line with what the theses on the socialist rural question have indicated, and consolidate the rural base so as to be fully prepared to meet the coming great revolutionary event of national reunification.

However, in this particular film script, the focus is on describing the ridiculous behaviour of the sub-workteam leader who tries to make the girl tractor driver who has volunteered for the country areas in response to the Party's call his daughter-in-law, instead of showing

her noble ideology by forcefully depicting her worthwhile life.

Since they show a tractor driver as the heroine, a pioneer in the rural technological revolution, the creative workers ought to describe her life, as is required by the spirit of our times. In other words, they must concentrate everything on showing the process by which the girl, with the attitude of a master of the socialist countryside, awakens laggards like the sub-workteam leader. In particular, they must describe the process by which she encourages rural young people to stand in the forefront of the struggle to implement our Party's theses on the socialist rural question and the way in which she trains them to prepare themselves to take the initiative in meeting the great revolutionary event of national reunification.

You must consider which plot will have to be the main one in the light of the heroine's ideological aspirations. Why has she volunteered to work in the rural areas? As the daughter of a model worker, she had come under a good influence from childhood on while growing up amongst the working class. In wholehearted response to the appeal of the Party, which called upon young people to work in the country areas, she has come here immediately after her graduation from school, full of determination to devote her youth to the worthy struggle to build a socialist rural community. If you base the story on her burning aspirations, people will witness the strong mettle of the socialist rural communities being built up and the vibrant pulse of the times. The main plot of the script runs counter to the spirit of the times because the writers have spotlighted secondary events while relegating the main topic to the background.

Creative workers must develop a keener sense for the changes that take place in people's ideological world and in their way of thinking, and pay more attention to describing them more minutely.

Our Party's idea of self-reliant defence must be carefully brought out in this work. How much more powerful and meaningful the character of the heroine and other women tractor drivers will be if you forcefully portray their determination to carry out the Party's line of self-reliance in defence! The heroine should be described as an

archetype of our era: a woman with a staunch revolutionary spirit who believes that if men tractor drivers go to the front as tank drivers in an emergency, then women should take their place, and that if the Party calls on these women, they themselves should also become combatants, driving tanks to destroy our enemy, the US imperialists. People will recognize the revolutionary realities of our socialist rural areas, which are changing from day to day because of the great rural theses, only when life is shown this way—only through the portrayal of the heroine and the country girls. They will also accept with warmth the spirit of the times and believe completely in the strength of the new generation.

In this work you must forcefully expose the moves of the US imperialists to unleash a new war and of Japanese militarists to invade our country again. You must show the staunch anti-imperialist spirit of the heroes, who launch a determined struggle against them. US imperialism and Japanese militarism are the sworn enemies of the Korean people. At the mere mention of US and Japanese imperialism, people clench their fists and burn with hatred. This fierce hatred and enmity is long-standing, and nothing can extinguish it.

The heroine must have this same steadfast anti-imperialist revolutionary spirit. She should impress upon the girls of the farm the idea that learning how to drive tractors is one way of doing battle to destroy the enemy and see to it that they work and live in a militant way by keeping themselves ready and alert at all times.

Living at home, chatting comfortably or dozing off at her desk is not proper behaviour for such a heroine. The kind of character which finds pleasure in gossip about unfaithful love and in trivial personal affairs does not suit the sound ideal and life of our contemporary young people. Not even the smallest element of bourgeois ideology, feudal-Confucian ideas, revisionism or any other unsound ideas has its place in the revolutionary art of cinema.

The hero of our times must be shown as an innovator in production, as an able organizer of economic work and as an ardent political information worker. The protagonist who personifies the

spirit of the times is a communist of a new type who believes firmly in the great Juche idea and carries out the Party's lines and policies unconditionally, thoroughly and to the letter, thereby devoting everything to the victory of the revolutionary cause of Juche. Young people of our times must be absolute advocates and unconditional defenders of the Juche idea. They must be the honourable guards and defenders who lead the implementation of our revolutionary cause.

The heroine must explain and propagate our Party's lines and policies to the farmers and young people and bring home to them its far-reaching plan for socialist rural construction. If she plays her role fully as an information worker and educator, the farmers will trust her completely and love her warmly as a true daughter of the working class who has been sent to the rural areas. They will follow her example and unreservedly display their revolutionary zeal and creative activeness in rural construction and agricultural production.

Once creative workers learn how to see life in the light of the Party's lines and policies and judge the great vitality of the Party's policies in real life, they will be able to describe with accuracy the character who is filled with the spirit of the revolutionary era.

To express the spirit of the times correctly, works of art and literature must truthfully represent life that is typical of the times.

Truthful representation of life is the basic requirement of the creative method of socialist realism. Socialist realism touches people's hearts because it gives a true picture of life. Art that is divorced from truth does not express the interests of the people correctly; therefore, it cannot represent their thoughts and feelings, nor can it merit their love.

Art and literature must give a correct answer to the question: what is a good life and how should a human being live?

A man who is content with what life has given him cannot create a new life, one that is more prosperous and civilized. A true human life is the struggle for socialism and communism.

By producing truthful pictures of present-day life in the light of the aspirations of the times, creative workers must instil in people a

noble ideal of life and make them confident that they can attain it. They must also make them aware that their life is the noblest because it is the struggle for socialism and communism. In revolutionary education it is very important to provide people with a high aim in life and a firm faith in their future.

Our people are vigorous, cheerful and optimistic. This is because they all ardently love life, believe firmly in the justness of their revolutionary cause and have full confidence in their own strength.

Works dealing with the socialist realities must show life truthfully as it is; they must not beautify or decorate it. However, while it is bad to belittle life, it is also not good to exaggerate it. If you exaggerate the facts or describe something which does not actually exist, instead of giving a truthful picture of things as they are, you will distort the essence of life and will fail to show the advantages of the socialist system correctly. Then people will not believe such a life exists.

You will be mistaken if you think that you can show the happy life of our people by showing them putting up parasols or pushing prams. These are not new things that can be found only in our realities, nor do they have any meaning in showing the superiority of the socialist system.

If creative workers are to give people a correct understanding of a happy life, they must maintain a firm working-class stand and clarify the revolutionary content of life. They must not embellish life by paying undue attention to novelties that might lead people into curiosity about indolence and luxury. It is important to give people a sound understanding of what happiness is, what the purest ideal is, and so on. Our contemporaries need the kind of art which clearly shows that real aspirations and happiness lie in devoting all one's strength and talent to the struggle for the country and society, instead of thinking about one's own comfort.

This kind of art can only emerge when new characters are created in a portrait of revolutionary life. In order to create new protagonists, creative workers must correctly understand the communist viewpoint and ideal of life of our contemporaries. If you show only a luxurious

life, you will not be able to present a character required by the revolutionary era, nor will you help our working people to gain a correct point of view on life or to develop a sound aesthetic sense.

What needs particular mention in connection with the problem of embellishing life is the mistaken practice of exaggerating things without seeing the essence of life.

The rushes of one film script deal with the heroine who is going to stop work. However, when she sees nursery children being supplied with *insam* tonic, she once again senses the benevolence of the Party and continues her work with great enthusiasm. This kind of story is unreal. At present *insam* tonic is not supplied to all children. Moreover, it is not realistic to say that anyone is grateful to the Party at the sight of children being provided with this tonic. If you are to show the Party's care of the children and mothers correctly, you must not depict such a thing as the supply of *insam* tonic to children, but describe a far more important aspect: the fact that the state takes the full responsibility for the upbringing of children.

The over-decoration of life ends in characters that are too idealized.

I think that self-preservation on the part of creative workers is one of the causes for embellishing life. Some people are afraid they will distort our situation if they deal with negative characters or negative manifestations. You must realize that concealing such characters and instances will give a false picture of our actual situation.

Art must be subordinated to politics. The mission of our art is to contribute to organizing and mobilizing people so that they will carry out the revolution and construction more satisfactorily. Ensuring a high political quality is indispensable to the art that discharges such a political mission.

If they are to improve the political quality of their works, creative workers will have to maintain a steadfast political outlook and give a detailed and factual picture of life. When they describe life, writers should represent its ideological essence and political significance in depth. And when they describe people, they must clearly show their

political standpoint and faith.

In dealing with the socialist realities, putting emphasis on the high level of our working people's class consciousness is of particular importance in improving the political and ideological qualities of these works.

The revolutionary spirit of our people, who are working hard to defend and consolidate the socialist system, is backed by strong class consciousness. Through their own experience people are fully aware that our socialist system is the best social system in the service of the working masses. Their ardent aspiration for creative labour and their heroism in work stem from their intense love of the socialist system and a high degree of class awareness.

Not for one moment do our people forget the south Korean people who are undergoing hardships under the fascist rule of the US imperialist aggressors and their stooges. We are working energetically to bring the south Korean people a new life so that they will not envy anyone in the world. Therefore, films must not on any account show a leisurely, extravagant life, or introduce any images that might stimulate people to desire such a life. Works which deal with socialist realities must stress socialist patriotism by every possible means and explain it from the point of view of class education.

Writers and artistes must fight resolutely against the practices of embellishing or twisting reality so as to improve the ideological and artistic qualities of our art and literature and continually increase their role as tools for combat.

In films which reflect life in the new era, the songs must also express the spirit of the times. They will only be able to stimulate people and inspire them to the struggle when they reflect the ardour of our people who are rushing ahead in the spirit of Chollima.

Composers must write songs expressing both the spirit of the times and the beautiful aspirations of the heroes. The songs have to emphasize the cheerful, robust and stirring emotions of our contemporaries who have a clear purpose, a firm faith in life, great creative spirit and revolutionary optimism. Songs that merely reflect

nature, unrelated to the struggle of our people for socialist construction, are utterly worthless. Even when a song deals with nature, it must strongly express the sentiments of the people.

The working people who are armed with our Party's revolutionary ideas know how to combine their aspirations with the times and their lives with the forward movement of the revolution. An independent and creative attitude to life and ennobling ideological feeling are the striking characteristics of our working people, who are equipped with the great Juche idea.

Only by experiencing life sincerely and understanding it fully will composers be able to express the characteristic features of our people truthfully. They can do so by creating melodies of a suitable type and composing songs to suit the character and life of the film heroes.

Film songs dealing with real events, songs that tell of the worthwhile labour of the working people, must not be formal and dull just because they are work songs.

Work songs must be powerful and lively, but easy to sing. Popularity is an important criterion by which to judge the people-oriented character of the songs for the masses. Work songs express people's thoughts and feelings through everyday language and in the form of music. Therefore, their melodies must be militant, yet sweet, simple and clear.

It is also important to make lyric songs popular. It is formalism and merely an expression of skill for skill's sake to create a difficult melody unsuited to the people's taste on the pretext of improving its artistic character. People have national emotions which have been formed over a long time and national tunes suitable to express them, which are further refined and enriched with the progress of the times and society. Skill in producing a tune that does not suit the people's sentiments, liking or taste is not a genuine skill. It only alienates music from life.

Composers must not become professionals in the creation of music. If composition becomes one's profession, one's heart cannot burn with passion. One will merely put down notes and symbols on

the paper instead of jotting down the beat of one's heart, and one will be unable to create genuine music.

Composers who want to create new music that is popular with the people and necessary to life today must look for a new specific feature in the character and life of the working people as well as a new, unique tune capable of truthfully expressing this feature. When composers jot down a general idea without going through any specific experiences, the result is too much similarity.

If you are to sing admirably of the clear, fresh and rich sentiments of our people, who are living a vibrant life—sentiments that are like a spring that never dries up—you must create music rich in ideological and artistic qualities.

Creative workers must be able to raise the artistic standard of their work while describing life in a simple way. Simplicity without artistic description will result in immaturity, and unnecessarily showy description is unreal and therefore degrades artistic quality.

The spirit of the times is linked with the aspirations of the people, and finds expression in their life. Creative workers must be genuine artistes who always mix with the people and sing the spirit of the times with the voice of the people.

ORIGINALITY MUST BE SHOWN IN CREATION

Our working people, who are continuing their advance, achieving wonderful successes and making new innovations daily in their work for socialist construction, want artistic and literary works that are characteristic of their worthy life.

Today our working people's efforts for the revolution and construction have a richer and more diverse social content than in any preceding age. They are working devotedly to expedite socialist construction in the northern half of Korea and, at the same time, to

reunify the country and bring closer the nationwide victory of the revolution. Furthermore, they are determinedly fighting to support the struggle of progressive people all over the world against imperialism and colonialism.

With the intensification and development of the ideological, technological and cultural revolutions, the struggle for socialist construction in our country has become very deep and rich in content.

Art and literature that reflect this socialist situation must not only be rich and profound in their ideological content, but must also be new and original in their artistic description. However, writers and artistes are not fully meeting this objective requirement of the developing reality: they are not creating a variety of works suitable to the occasion.

In order to produce works that meet the present ideological and artistic requirements of our people, every writer must first choose a new, individual subject from real life. The choice of a new subject on the part of a writer is a prerequisite and the starting point to making his work original.

However, some writers do not show originality in their choice of subjects.

As I pointed out some time ago, the new script in which you made the hero a shoemaker has a similar plot to that of the film *The Girl Barber*; also, there is nothing particularly new in what the writer wants to say.

In our society shoemakers serve the people's everyday needs. Therefore, if you describe their lives well, this will be effective for the education of people. The trouble is the tendency of the writers to produce one work after another on the same topic, using almost the same plot. As a matter of fact, this work differs little from *The Girl Barber* in theme, plot or mood. The only difference is that the heroine in *The Girl Barber* has been replaced by a shoemaker as the hero.

You cannot create a world of new images merely by changing a character's occupation or job. If this were the way works are created, nothing could be easier. You would be able to make up as many

similar stories as you wanted by changing a barber into a shoemaker today and a shoemaker into a bus conductor tomorrow. However, this is not creativity. Repetition of existing characters is not creation, but imitation. Creation is literally the work of inventing something new.

Even when a creative worker has chosen a subject of great social importance, if there is already a work dealing with the same subject, then he must either give it up completely, even though he might be sorry to do so, or treat it in a different way and from a totally new angle. This is the standpoint and a trait of a revolutionary artiste.

Life is diverse and people have different needs for art, and the creative individualities of artistes also vary. Therefore, artistic description must be new and individualistic. It is only when they produce new works that film-makers are able to make a positive contribution to the revolutionary struggle and construction work, and to contribute to the flowering and development of contemporary art by diversifying, enriching and widening the world of cinematic images.

An artiste is an educator of the people and a pioneer of the times who explores the new. No matter what works they produce, writers should bear in mind their high mission on behalf of the times and the people. Only those writers who are fully aware of their mission will be able to be bold and deal with the new topics demanded by our people and the times in which they live. Such writers will be able to provide meaningful interpretations to these topics with impressive descriptions as required by the spirit of the times.

A new theme always deals with a new human being and a new life. In our present situation, with its wonderful successes and innovations, we can easily find a new man and a new life to serve as bases for artistic description.

If writers set a high creative goal to meet the needs of the times and the people, if they delve into the very heart of life, and if they experience and study man and life over a wide range and in depth, they will be perfectly able to find new and important subjects. However, if they approach life in a superficial way, or invent stories,

or copy from other works while sitting at their desks, they will be unable to find a new subject. Only in real life will they be able to find an important seed that will give them the chance to explain a new theme and create a new artistic image. For this reason we say that life is the source of creation.

A creative worker must have the ability and talent to see life always with a new eye, to give original explanations to the questions raised by life and to depict them from a new angle.

If creative workers are to create individual works that cater to the new aesthetic sense of the people, which is steadily changing and developing as the times themselves change, they must not only choose new topics, but also show them in an original way. Choosing a new topic is indispensable to the creation of an individual work. However, if they fail to describe the problem in an original manner, the work will scarcely be individualistic no matter how new the chosen subject may be. For the work to be original and individual, both the subject and its description must be fresh.

This is also true of the creation of characters in films. It is only when all the members of the creative staff have a steadfast opinion about creation and show creativity rather than imitating an established pattern that the characters can be individual. The writer must use all the elements of description—from the seed of the work to the mood—in a unique way and create new images. The director must explore new means and ways of description and adapt them to a new film version. And the actor has to make a special effort, because he is the artiste who directly represents the human character on the screen.

However, in many cases actors play their parts in a monotonous way without putting much effort into their portrayals.

When he is assigned to play a part, an experienced actor is interested in whether the character has something new in his personality that is different from other parts the actor has already played, whether the character can be described as a new man. If the role is too similar to one in a film already in existence, or if the role is without characteristic features, the actor will feel no enthusiasm for

playing it. He will play it with enthusiasm only if the character is new.

Needless to say, this does not mean that because the character is new its description will automatically be new. Sometimes acting follows a set pattern even when the actor has to play the part of a new character. This is because the actor plays with only a general notion about the character, without fully understanding it. Also, even if he has understood the character correctly, he might be confined to representing only the general outline of the character in his performance. A set pattern in film acting results from the fact that the actor does not display his independence as a creator, but either loses his own identity or replaces the individuality of the character with his own.

Some actors always play themselves instead of the part of a character. This happens if the actor sticks only to his past experience in creation and applies his existing experience to playing the part of the character.

For an actor to play the part of a new character means to lead a new life. Whenever an actor is given the task of performing the part of a new character, he must give a representation of the character on the basis of fully understanding its innermost world and the change in the character's mentality and earnestly acquiring an experience of life, and create a fresh image. This is the only way he can free himself from outdated patterns of performance.

The actor must perceive the new, beautiful thoughts, feelings and mentality of our contemporaries. He must create characters with a creative attitude by experiencing them sincerely and representing them vividly, on the basis of the experience he has gained in his life and creative work.

An actor will be able to create the image of a new man only when he makes painstaking efforts to understand the character to the full and to preserve its individuality.

Writers and artistes are defenders and educators of the people; they cherish the people's life, ennoble their ideals and encourage

them to translate them into brilliant reality.

Creative workers must always make close contact with the existing realities and steadily follow the road of inquiry and innovations so as to create new images consistent with the noble ideals of the people.

Writers and artistes must continue to pay particular attention to the problem of revolutionizing people and create many more typical images of the true people of our era who are growing up to be people of a new, communist type. Our writers and artistes must take the responsibility for their failure to produce films dealing with the life of the working class, films that can serve as an example in revolutionizing the whole of society and assimilating it with the working class. They must work hard to carry out this task.

Primarily they should describe the working class as it leads the fight to revolutionize the whole of society and model it on itself. At the same time they must depict, in depth and from various aspects, the process of the revolutionization of different sectors of society, including farmers and intellectuals. To attain this means that a great deal of work has to be done.

Writers and artistes must bear in mind the high mission they have assumed before the times and the people and make more strenuous efforts to bring about further progress in the creation of the revolutionary works needed in socialist life.

ON ESTABLISHING THE HABIT OF WORKING AND LIVING IN A REVOLUTIONARY WAY AMONG THE OFFICIALS IN THE FIELD OF CINEMATIC ART

Talk to Officials in the Field of Cinematic Art

October 16, 1970

A great deal of work has been done in the field of art and literature in recent years.

The great leader Comrade Kim Il Sung has spoken highly of contemporary work going on in art and literature. He said that this work is now going well, although that was not the case in the past. He added that he would make a point of stressing the success of this work in his report to the forthcoming Fifth Congress of the Workers' Party of Korea.

In recent years all the establishments in the field of art and literature have carried out their tasks well.

In particular, the Korean Documentary Film Studio has done a good job. In the days immediately after liberation there was no separate documentary film studio dealing with the leader's revolutionary activities, and it was Soviet cameramen who photographed many of his revolutionary activities. The workers of the Korean Documentary Film Studio have worked hard recently to collect many documentary films dealing with the leader's revolutionary activities immediately after liberation.

To celebrate the Fifth Party Congress, the Korean Film Studio has produced an excellent film, *In a Women's Workplace*. The leader saw

it and was very pleased. Nothing is more worthwhile than to give pleasure and satisfaction to the leader.

The film-makers have sat up many nights, working hard to ensure the success of the Fifth Party Congress, and the effort has borne fruit. According to my experience, the best time is when I am busy with work, and the experience of overcoming difficulties and trials remains long in my memory as a deep impression.

The successes that have been achieved in the field of art and literature are the results of the wise guidance of the leader as well as those of the efforts of the officials in the field of art and literature who have worked with intense loyalty to the Party.

The higher the commendation by the leader for their work, the more the officials in the field of art and literature should work with pride and self-confidence. They must not simply rest content because they have been praised, but work even harder.

Film-makers must make every effort to produce a brighter and more respectful image of the leader on the screen.

The Korean Documentary Film Studio must work with intense loyalty and recount the leader's revolutionary activities skilfully in documentary films. The studio is entrusted with the very important task of giving wide publicity to the leader's greatness, wise leadership and noble virtues.

The Korean Documentary Film Studio must raise the quality of documentary films to a higher level.

In order to do this the cameramen should select their shooting positions well. Only then can they film well. They must make an effort to choose the best vantage point for their cameras.

The Korean Documentary Film Studio must also train efficient cameramen. It should recruit young people of about the age of twenty and give them practical training to make them cameramen in a far-sighted way. It might be a good idea to train them at the studio for about one year—better, in fact, than teaching them at the University of Dramatic and Cinematic Arts for several years. By training young people competently, the Korean Documentary Film Studio can

produce a strong force of cameramen.

I have sent to the studio several good motion-picture cameras and videos and I will be giving it more videos in future.

Feature films should also deal with the great leader. Describing him in this kind of motion picture is a most important and honourable task of those who make feature films.

In order to create the image of the leader on the screen of the feature film, it is necessary to train special actors in a special way to take on this unique role. These actors must devote all their time to improving their acting skills and make unremitting efforts to improve themselves.

Since I took charge of the field of cinematic art, the leader has been making stronger demands on film production. Officials in this field must bring fresh changes to film production and thus prove themselves loyal to the leader and worthy of his high trust and expectations.

They must acquire a revolutionary habit of working and living, full of vigour and enthusiasm.

Revolutionary ardour and vigour are important keys to success in all work, and they are also traits characteristic of revolutionaries. Without them you can achieve no success in any kind of work.

The leader is giving energetic guidance to the revolution and construction. That is why the people highly praise him as a “man of enthusiasm” and as a “man of justice.”

We, the leader’s revolutionary fighters, must naturally follow the example of his enthusiastic working manner. A zealous attitude to work is necessary for everybody, but particularly for creative workers and artistes. Unless their hearts are afire with strong passion, creative workers and artistes cannot create well. Party work and administrative work can also be successful only when undertaken with burning passion and great enthusiasm for work.

We have a great deal of work to do in order to effect a revolution in film and opera. Even if we work all night every day, time will still not be enough. You must produce more good films by working with

stamina and enthusiasm. I am happiest when I work with you all through the night without knowing the passage of time. You advise me to take a rest when I do this, and of course I thank you for it. But I prefer you to help me through the night.

The leader said that we can make a revolution only when we acquire the habit of working so zealously that we forget that it is night or it is time to eat even though we might collapse tomorrow from all the work we have done today. I am the leader's revolutionary fighter who regards his teaching as my motto when I work. The leader's revolutionary fighter must work and live up to the leader's instructions. This, however, does not mean that you should work without a rest. What I mean to say is that you should concentrate your energies, your hearts and your minds on performing the revolutionary task.

A man can find life worth living and be happy when he lives and works with revolutionary enthusiasm. He who does not see his work as the greatest worth and happiness in life, but leads a lethargic existence, caring only for himself, is a miserable creature, someone who is as good as dead.

When he is determined to live a worthy life working with zeal for the revolution, even if it means living a single day, only then can the man have the high honour of being a revolutionary.

An ideal is not all that is needed for a revolution; burning enthusiasm and a strong will are also necessary. There are many difficulties and trials in the way of revolution, and we need ardour and strong determination to overcome them.

Everyone who listens to the revolutionary song *Song of the Red Flag* feels his blood stir and is suffused with the courage to fight in defence of the red flag. But it is not easy to keep up these feelings.

In order to retain their stamina and enthusiasm, officials must revolutionize themselves. Only then can they work, full of vigour and zeal, with an unshakeable confidence in the victory of the revolution.

Once I had the chance to have a talk with an official. Referring to the difficult situation he had been in behind enemy lines during the

Fatherland Liberation War, he said that a man could know himself correctly only at the moment he was prepared to die. He told me candidly what thoughts had gone through his mind the moment he was resolved to die. Listening to him, I gave much thought to revolutionizing officials.

These days our officials talk much about loyalty, but I cannot help thinking how many of them will think of the Party, the leader or the revolution at the moment they have to face their end.

In the past the anti-Japanese revolutionary fighters fought, believing only in the leader in any adversity, and they sacrificed their youth and even their lives for the sake of the leader. That is why I so strongly emphasize learning from the example set by the anti-Japanese revolutionary fighters. In order to feel one's heart afire with loyalty to the leader and think of him first in difficult circumstances, as the anti-Japanese revolutionary fighters did, everybody, without exception, must revolutionize himself steadily. Without revolutionizing oneself ceaselessly, one cannot become a true revolutionary and in the end, one might stumble into the road of counterrevolution. This is a truth verified by historical experience. No matter how well a man might have fought in the past, he is liable to degenerate ideologically and drop away from the revolutionary struggle unless he makes unremitting efforts to revolutionize himself. A revolutionary must continue to revolutionize himself until the moment his heart stops beating.

For a revolutionary, one day of living with a throbbing heart for the revolution is more valuable and glorious than a hundred or thousand days spent worthlessly. The life of Choe Hui Suk, the anti-Japanese revolutionary fighter well known to the world, eloquently proves this. She shouted at the top of her voice that she still could see the victory of the revolution even after losing both eyes at the hands of the enemy. Appalled at this, the enemy fell upon her mercilessly and cut out her heart, saying that they wanted to see what kind of a heart it was that could make the communist so stubborn. However, the enemy had no way to know how hot the heart of a

revolutionary could be and could not stop the shouting of her heart. The cry of the heart of Choe Hui Suk, who said that the Korean revolution led by the great leader would inevitably emerge victorious and that she could clearly see the day of victory, still echoes in every heart. Like the torch symbolizing the indomitable revolutionary spirit of the Korean communists, her cry inspires our people to great feats of heroism.

In order to work with stamina and enthusiasm, the officials must have the attitude of masters and a high sense of responsibility in implementing Party policy.

I always tell the officials the leader's plans and objectives, and explain to them in detail the direction they should take and the ways in which they should carry them out in order to encourage the officials to have the attitude of masters and a high sense of responsibility in implementing Party policy. Party policy is the leader's intention. I tell the officials the leader's plans and aims at every opportunity in order to bring them home to the working masses, but officials do not inculcate them deep in the minds of the masses. Our people have absolute confidence in the leader. They would plunge without hesitation into water and fire if it meant bringing into full bloom the leader's intention. If the officials explain and bring the Party's policies home to the people, the latter will carry out the leader's plans and intentions promptly and thoroughly.

You comrades must understand my intentions clearly and establish a system by which to bring the Party's policies home to the lowest echelons and do your work in a responsible manner. At the moment some officials do not make energetic efforts to solve the knotty problems they are confronted with while working, nor do they make any reports on them. They simply leave the problems, since they are at their wits' end as to how to solve them. You should not act this way. If you have any question regarding your work, you must ask me; and if you have any problem, you should report it to me in time so as to get my directions and find a solution to it.

In order to work with vigour and enthusiasm, officials must not

think too much about their private lives.

If an official dwells too much on his private life, thinking only of eating and living well, he will gradually lose interest in revolutionary work, his revolutionary ardour will cool down and in the end he will no longer be a revolutionary. That is why I have long since told the officials in the field of art and literature not to pay too much attention to their private lives and have provided them with all the necessary living conditions so that they need not worry about their lives.

Nobody is now tended by the Party with greater solicitude than officials in the field of art and literature. The Party ensures that they are provided with at least more supplies of clothing, not because they are special persons, but because the Party wants them to apply themselves to creative work without having to worry about their personal lives. But some of the creative workers and artistes are trying to get more benefits. As the saying goes, "The more you have, the more you want."

Those who are interested merely in their private existences make friends only after calculating the personal benefit derived from such friendship. A revolutionary must make friends in the interests of the Party and the revolution, not for personal benefit. If a man pays too much attention to his private life, he will make more friends for his personal gain and satisfaction than for the good of the Party and the revolution. This means after all having a large circle of private friends who help each other for the convenience of their private lives. It is good to have many friends in revolutionary circles but not in one's personal life. A man who is hemmed in by a large group of private friends is incapable of working for the revolution; he will only think of feathering his own nest or repaying his debts.

Of course a revolutionary is also a human being, so he has his private life and cannot be indifferent to it. But he must not concentrate too much on his private life. Some officials rack their brains about what to do with their sons who are no good at school and may fail in the university entrance examinations, or they worry about how to buy a TV set their relatives have asked him to buy for them, or

about all sorts of other problems arising in their private lives. To find solutions to such problems they are constantly telephoning here and there, or bustling about all the time. Such people cannot apply themselves to their revolutionary tasks and are liable to be careless about their work. We should know how to make friends in the course of our work and to find life's meaning in our work, so that our hearts might race with enthusiasm as we carry out our revolutionary tasks.

Our officials must become full-blooded revolutionaries who know nothing but the revolution. If they are to become true revolutionaries with hearts full of loyalty to the Party and the leader, they must be men who know nothing but the revolution, nothing but work. Such people always find something to do and work hard and think of what is best for the revolution, even when they are relaxing or attending to personal affairs. When officials acquire the habit of being immersed in their revolutionary tasks, even at the most ordinary moments, then they can fight to the end and live up to the revolutionary principles under trying circumstances.

Officials in the field of cinematic art must make strenuous efforts to improve their political and practical qualifications.

Their political and practical qualifications are a prerequisite for a successful film revolution. Their presently poor qualifications are the most serious of the drawbacks in the film revolution.

Some officials seem to think that their social ranks or diplomas, not their ability, can do the job for them, but they are mistaken. They are stupid. A man who depends on his rank or diploma in his work, without real ability, cannot perform his revolutionary duties successfully. Worse still, he may make mistakes. Experience shows that mistakes are all made by the people who are inefficient. Those without ability pretend to be highly qualified, but such a pretence cannot hold water for long. Such people may degenerate in the course of revolution. But people who have real ability do not degenerate; they can follow our Party invariably along the road of revolution.

If senior officials without real ability depend on their ranks or diplomas in their work, they may be shamed by their subordinates.

Senior officials, particularly those in charge of cinematic art, must work with real ability, not on the strength of their ranks or diplomas. Only then will the senior officials in charge of cinematic art be able to direct the creative workers and artistes properly. It is natural that an official ignorant of literature cannot guide writers and that an official ignorant of music cannot guide musicians.

Film directors, too, need real ability to be efficient in their work.

Because they lack ability some directors are unable to discard the old system and method of directing, and even copy capitalist directing methods. The capitalist way of directing is basically different from ours. Direction is an art of leadership.

A director, to be successful in his work, must be able to rouse the masses to wisdom and activity. If the director happens to shout "Lighting, lighting!" to indicate that the lighting is poor just at the moment when the actors are in character and the cameraman has seized the right moment to shoot the scene, then his voice will spoil the mood for everyone—actors and cameraman. None of them can give full play to their individualities and create a good film if the director ignores their initiative and independence, interferes in the acting and camera work too much, and imposes his opinion too loudly and bureaucratically. The director should indicate only the direction for the cameraman to seize the right moment to shoot to the best of his ability. In that case the cameraman will make his best efforts and use all the wisdom he possesses in shooting the film.

The director must not think of running a one-man show, or shout at the top of his voice, or impose his will upon the actors or cameraman.

When filming, some directors speak rudely to actors or shout at them because they, the directors, are short of moral training and are not well qualified.

Directors must address the actors politely while directing. If an actor plays the part of a regiment commander, the director had better call him "Comrade Regiment Commander."

In order to cultivate a more noble creative attitude and to rid

themselves of the habit of speaking or shouting rudely, directors must improve their knowledge and self-cultivation.

In order to improve their practical abilities, officials must make unremitting, strenuous efforts. One's practical abilities do not improve automatically; only fervent enthusiasm and tireless efforts will improve them steadily.

You have noted that I am familiar with music but I did not specialize in it. Given the assignment to guide the work of art and literature by the leader, I thought I had to increase my ability in order to guide this work properly and, in the course of learning art and literature, I have acquired a knowledge of music.

In order to improve their practical abilities, officials must feel that their knowledge and abilities are inadequate. Only when they feel that their knowledge is inadequate to deal with the task, whatever it may be, will they learn from a book, or acquire knowledge and experience in practice. An army commander with a combat mission studies the enemy situation all night because he knows that he will be unable to defeat the enemy without knowing the enemy situation. I have told you to pay a visit to Panmunjom, because it is only by having a look at the enemy and seeing with your own eyes what they look like that you can be fully prepared to destroy the enemy at one stroke with a burning hatred for them.

In improving our qualifications, we must follow the example of the leader. He is not only a great thinker, theoretician and prominent leader, but also a man of wide knowledge who is well versed in everything. He knows much about music. All the officials, creative workers and artistes must follow the example of the leader and improve their knowledge steadily.

Party guidance of cinematic art must be improved.

The Information and Publicity Department of the Party Central Committee must pay close attention to building up the ranks of officials in the field of cinematic art. In order to produce more films of high ideological and artistic quality in which the Juche orientation is firmly established, it is necessary to build up the ranks with able

people who are loyal to the Party.

We must improve education to equip them with the indefatigable revolutionary spirit of their anti-Japanese revolutionary forerunners. This education is very important in encouraging them to work and live full of vigour and enthusiasm. The Information and Publicity Department of the Party Central Committee must ensure that they all acquire the unbreakable revolutionary spirit of the anti-Japanese revolutionary fighters so that they live in a revolutionary way, full of strength and eagerness, even if they were to live but a single day.

The work in the field of cinematic art must be well supervised. More than once I have emphasized the need to supervise strictly the organs they deal with, but officials of the Information and Publicity Department of the Party Central Committee still do not have a clear command over what these organs are doing. Officials of the Information and Publicity Department must get well acquainted with their work, find their problems promptly and take necessary measures.

LET US THOROUGHLY TRANSFORM CADRES INTO REVOLUTIONARIES BY INTENSIFYING PARTY LIFE

**Talk to Officials of the Organizational Leadership Department
and the Information and Publicity Department
of the Central Committee of the Workers' Party of Korea**

December 3, 1970

Today one of the important tasks facing Party organizations is to thoroughly transform cadres into revolutionaries so that they all fulfil their responsibility and role as leadership personnel in the revolution.

The Fifth Congress of our Party set forth a very important task of further consolidating and developing the socialist system and accelerating the complete victory of socialism by drawing on the success that has already been achieved in socialist construction. For the complete victory of socialism to be hastened, a new revolutionary upsurge should be effected on all fronts of socialist construction, including economic construction and the development of culture. Whether or not a revolutionary upsurge in socialist construction is brought about by forcefully organizing and mobilizing Party members and other working people for the implementation of the decisions of the Fifth Party Congress depends on whether or not the cadres work with a revolutionary fighting spirit and style of work. Cadres are the core force of our Party and lead the revolution. Party leadership of the revolution and construction is realized through cadres. It is only when the cadres are fully conscious of the importance of their duties and

fight devotedly by displaying a high sense of loyalty to the Party and leader with burning enthusiasm and strong will, that they will be able to vigorously mobilize the masses for the revolutionary struggle and for the work of construction, and successfully carry out the difficult and complicated tasks of the socialist construction incumbent upon us.

The great leader Comrade Kim Il Sung, in his report to the Fifth Party Congress, set a task of pushing ahead with the struggle for the revolutionization of all members of society and their assimilation to the working class. In building socialism and communism it is important to occupy the material fortress by efficient economic construction, but what is more important is to occupy the ideological fortress by transforming people into revolutionaries and assimilating them to the working class. Only when the revolutionary transformation of all the working people and their assimilation to the working class are stepped up forcefully is it possible to succeed in occupying not only the ideological fortress but also the material fortress of communism. In order to transform the entire society on revolutionary and working-class patterns, the cadres should be transformed into revolutionaries before anyone else.

We have formed the cadre ranks with officials who are able and intensely loyal to the Party and revolution. This is, however, only an initial success and does not mean that Party organizations need not channel their efforts into the revolutionary transformation of cadres. Even though the cadre ranks are made up of the best persons, cadres may become degenerate and lag behind ideologically unless they are educated constantly to become revolutionaries. Just as iron becomes rusty and useless if left outside unattended, so even a man of excellent career and hard-working habits may be badly affected by unsound ideas, such as capitalism, revisionism and worship of big powers, if he is not given revolutionary education and training. Today there are many instances of officials acting for the sake of expediency instead of putting their shoulders to the wheel to implement Party policy, wavering before small difficulties and being bureaucratic

while putting on unnecessary airs. These are all shortcomings resulting from the failure to transform themselves along revolutionary lines. If a vigorous struggle is not launched to make the cadres revolutionaries, officials may continually reveal various shortcomings in and out of work, which may degrade cadres and ultimately hinder socialist construction.

Next year we will launch a new campaign to carry out the Six-Year Plan, upholding the decisions of the Fifth Party Congress. The political enthusiasm and spirits of the Party members and other working people are now very high. In order to forcefully organize and mobilize the masses for the struggle to attain the high goals of the Six-Year Plan, which is important in hastening the complete victory of socialism, and thus bring about new innovations in all branches of the national economy, it is necessary to make a change in the senior officials' working spirit and work attitudes.

Party organizations must understand clearly the importance and significance of the revolutionary transformation of cadres and put a great effort into the work of educating and training officials in a revolutionary way.

The first task in the revolutionary transformation of cadres is to instil loyalty to the Party and revolution in them as a part of their own conviction.

Revolutionary conviction is an ideological source of an unbreakable fighting spirit to brave any difficulties and trials that may stand in one's way in the revolutionary struggle. A man with firm convictions carries out his revolutionary task by unwaveringly overcoming hardships in any kind of difficult, complicated situation. But a man who is not firm in his conviction will hesitate and waver before even a small difficulty, scared of it, and in the long run cannot uphold his honour as a revolutionary.

Loyalty to the Party and the leader is the very heart of the revolutionary spirit of a communist revolutionary. Only those who cherish loyalty to the Party and the leader as a firm conviction and sincerely uphold the leadership of the Party and the leader, can be true

revolutionaries. Currently officials are talking much about loyalty, but their practical work shows that their loyalty to the Party and the leader is not a true conviction. Some officials do not think or act solely according to the instructions of the leader and the Party's policies; using one excuse or other, they fail to implement thoroughly the revolutionary tasks entrusted by the Party. This indicates that their loyalty to the Party and the leader has not become their conviction.

When we are firmly convinced that victory is always assured as long as we are under the wise leadership of the leader and as long as we act according to his instructions, we can feel stronger and more encouraged in our work, and carry out any difficult task at one go. This is eloquently proved by the historical experience of the anti-Japanese revolutionary struggle. The anti-Japanese revolutionary fighters were convinced that by holding the leader in high esteem and championing and implementing his Juche-oriented revolutionary lines they could liberate their country and emerge victorious in the Korean revolution. Because of this conviction and because of their sole belief in him, they were able to travel without vacillation the arduous revolutionary road under his leadership and unhesitatingly dedicate their youth and life to carrying out the revolutionary tasks set by him, even under the most difficult conditions requiring them to risk their lives. Our officials must follow the example of the loyalty which the anti-Japanese revolutionary fighters kept as their conviction. They must work and live with one thought—to live every minute of their lives only for the leader and to always please the leader wherever they are and whatever they do. To a revolutionary, one worthwhile day spent with a warm heart devoted to the Party, the leader and the revolution is more valuable and ennobling than one hundred or one thousand days spent worthlessly.

Carrying out their revolutionary tasks responsibly with the attitude of masters is the revolutionary working spirit required of senior officials.

In our society, in which the people are the masters of the state and society, all the work the officials do is the revolutionary work for the

happiness of the people and for the prosperity of the country. Therefore, the officials of Party bodies, state organs and economic and cultural institutions must know that they are all revolutionaries serving the people, and carry out their revolutionary tasks responsibly with devotion, whether they are seen to do so by anyone or not. Many officials, however, are not implementing their revolutionary tasks in a responsible manner as masters; they are working from expediency, reading people's faces. Some of the senior administrative and economic officials, if defects are found in their work, attempt to lay the blame at somebody else's door instead of finding the cause in themselves and trying to rectify these defects as soon as possible; they do not give definite answers to the questions raised by their subordinates, delaying their solution, or merely telling them to deal with the problem their own way, and acting in a dubious way. These are expressions of sheer self-protection. Self-protection is taboo for the revolutionaries who have taken to the road of struggle with a determination to devote their all to the Party and the revolution. Whether you boldly organize work and push ahead with it on your own responsibility, or whether you work lethargically from expediency only for your self-protection, these are not merely matters related to your working style, but matters of standpoint in deciding whether you are ready to sacrifice yourselves for the revolution or not. A man who works from expediency, placing self-protection above his duty, cannot be called a revolutionary.

One may reveal shortcomings in one's work, or fail temporarily. Officials must commit themselves to their work with an unwavering determination to carry out the revolutionary tasks entrusted to them by the Party without fail, even though they may be criticized or called to account for mistakes they might make in the course of work. A man who reads others' faces and is tricky with his work only for his self-protection, afraid of taking responsibility for his work under such peaceful conditions as today, is likely to betray the revolution when faced with difficulty and trial in the future. Party organizations must not wink at the tendencies of self-protection and expediency evident

among officials, regarding them as tolerable; they must take issue with them in time so as to overcome them thoroughly.

It is an important trait of a revolutionary to carry out his revolutionary tasks without fail by displaying the revolutionary spirit of self-reliance, fortitude and strong will.

Some officials are attempting to do work in a most easy-going manner and live a comfortable life, always complaining of conditions, instead of racking their brains to find ways to break through by their own efforts the difficulties and hardships arising in the course of their work. This tendency is shown by the fact that officials of some units asked for the adjustment of the campaign plan and the objective of struggle they themselves had formulated on the excuse that materials were in short supply and for various other reasons. They did this at a time when the whole country was bubbling over with eagerness to overfulfil the Seven-Year Plan and the plan of this year before the Fifth Party Congress.

To flinch from problems instead of facing them is defeatism. If officials are steeped in defeatism and waver and fall back in the face of difficulties, they cannot carry out the revolution. A revolution is a difficult and complex undertaking which requires an arduous struggle, and various problems and trials are always incidental to the revolutionary struggle. In order for senior officials to be genuine revolutionaries they must acquire the revolutionary spirit of self-reliance and indefatigable fortitude with which to push their way through obstacles for themselves, never flinching or breaking down along the way.

Cadres must possess the knack of educating and leading the masses with their own personal example. An example set by senior officials is more influential and appealing than hundreds of words, and thus encourages the masses to great exploits and innovations. If they take the lead in doing difficult work and commit themselves to finding solutions to knotty problems in order to implement Party policy, officials can carry out all difficult revolutionary tasks successfully. Experience shows that where senior officials stand in the

vanguard of the masses and set an example, innovations take place, and that otherwise their work stagnates and they simply mark time.

In the past the commanders of the anti-Japanese guerrilla army used to stand in the forefront when attacking the enemy, and bring up the rear when retreating, and were the first to plunge into danger. Following the example set by their commanders, the anti-Japanese guerrillas displayed unparalleled courage and a self-sacrificing spirit and always emerged victorious in every battle. The place of the past commanders of the anti-Japanese guerrilla army must be taken by our senior officials in socialist construction today. Senior officials must go out to factories, farm villages and construction sites to direct the production campaign, mix with the masses and find problems and solve them, rather than merely issuing instructions and calling for the display of the revolutionary spirit of self-reliance and fortitude while they themselves are ensconced in their offices.

For the revolutionary transformation of cadres it is essential for Party organizations to decisively intensify their guidance of their Party life.

Various methods can be applied to the revolutionary education and training of people. Labouring life, too, makes an important contribution to the revolutionary transformation of people. Officials can go out to factories or construction sites and work and live among the working class, thus learning the revolutionary spirit and sense of organization of the working class and fostering a strong will to overcome hardships. The life of labour, however, cannot be the major way of revolutionary transformation for officials. The work of revolutionary transformation of people is a work of ideological transformation aimed at completely eliminating the remnants of old society in the sphere of ideological consciousness and equipping them with the communist revolutionary spirit. The remnants of outmoded ideology are too conservative to be rooted out completely by labouring for some time. Moreover, cadres cannot be sent to labour at the production sites too often. The best way to transform cadres into revolutionaries is to educate and train them regularly through

revolutionary organizational life. Organizational life is a mode of political life which agrees with the intrinsic nature of collectivism; it is a school for revolutionary training. Cadres all belong to a Party organization, lead a regular political life and are educated ideologically and trained politically through their life in the organization. The intensification of Party life for cadres is a sure guarantee of their steady revolutionary transformation.

What is most important in stepping up Party life of cadres is to encourage them to be a part of it voluntarily with a correct viewpoint of Party organizations. The Party organization is a political protector that ensures political integrity for Party members and leads them to add lustre to this integrity. No one can maintain one's political integrity or grow into a revolutionary separated from the organization. All cadres must be stimulated to value most dearly the Party organization as the parent body of their political integrity, work in strict reliance on it and participate in Party life sincerely and willingly.

In order to make cadres revolutionaries, ideological education and ideological struggle must be launched in a correct combination. Ideological consciousness of people cannot be reformed by administrative orders or coercive methods. To attempt to reform ideological consciousness in an administrative way is about as effective as firing a gun at a cloud. The work of transforming a man into a revolutionary pattern by means of remoulding his ideological consciousness can be successful only through ideological education and struggle to eliminate the remnants of outmoded ideas and equip him with a new, communist revolutionary spirit.

We must tighten study discipline and establish a revolutionary spirit of learning among cadres. From the earliest period of the anti-Japanese revolutionary struggle on, the leader has instructed that study is the first and foremost task of a revolutionary. A revolutionary must always regard it as his foremost duty to study and must do it regularly. Today, senior officials of ministries and central agencies and many other cadres are not studying hard on this or that excuse.

But unless they study they cannot acquire a clear revolutionary outlook on the world or a sharp political insight, nor can they remain loyal to the revolution. No matter how determined they might be to be loyal to the Party, officials will not be able to champion and implement the Party's lines and policies if they are not equipped with its revolutionary ideas and theories or do not understand its policies. In the past no small number of officials failed to see through the undesirable elements who were spreading bourgeois, revisionist and feudal-Confucian ideas. They followed these false prophets blindly, committing a gross mistake because they were not armed with the revolutionary ideas of the leader and were not clearly informed of the Party's lines and policies.

Everyone must study, no matter who they are—senior or junior officials, graduates or non-graduates from cadre-training courses or universities. Being cadres, they cannot claim that they have a clear revolutionary outlook on the world and are well-versed in Party policy. As our revolution continues to advance, officials may lag behind the developing reality and become stragglers in the revolution unless they study hard. Party organizations must make stronger study demands on cadres and ensure that all officials follow the revolutionary ideas and theories of the leader with conviction and firmly acquire the communist revolutionary spirit.

The ideological struggle must be launched vigorously, along with ideological education. A powerful ideological struggle among the cadres will enable them to increase their political awareness, harden themselves and perfect their ideological and spiritual qualities as revolutionaries. To launch an ideological struggle by means of criticism and to train people in the furnace of ideological struggle is a policy consistently maintained by our Party in the revolutionary transformation of people. Without a strong ideological struggle by means of criticism, it is impossible to eliminate the remnants of obsolete ideas and rectify the defects the moment they are revealed in life and work. In a quiet place where there is no criticism and ideological struggle, people may become ideologically lax; because

of this, all sorts of negative elements may grow. People are improved and trained ideologically through their participation in organizational life, criticizing themselves and others, being criticized by others, or seeing others being criticized. For cadres and other Party members, criticism is a specially effective medicine for curing their ideological malaise and enabling them to add luster to their political integrity.

At present a considerable number of cadres lack a correct viewpoint on criticism, and Party organizations are not dealing with criticism among cadres along Party principles either. Some Party organizations still refrain from criticizing cadres while there is still time to influence them, reading their faces and giving too much consideration to their reputation. They take issue with them about their shortcomings only when the defects have become serious. Therefore, some officials shun or are afraid of criticism. They are not willing to plunge into the furnace of ideological struggle for their training and revolutionary transformation.

Cadres should be criticized sharply and promptly without hesitation. They can correct their mistakes quickly if they are given immediate, principled and strong criticism as soon as they have made a mistake. Such criticism will have a good effect on other people too. In Party life stronger demands must be made on cadres than on ordinary Party members. They must be criticized more sharply than ordinary Party members for mistakes of the same type. This shows greater trust in and solicitude for cadres.

It is important to intensify criticism from below by fully displaying inner-Party democracy. Official ranks may be higher or lower, but there should be no senior or junior Party members in Party life. Party members are all bound by the same duty, as stipulated by its Rules, and have the right to criticize anyone for their faults. Criticism from below is an effective way of quickly rectifying the faults of cadres by relying on the collective strength of Party members. Party organizations must not tolerate dual discipline in Party life; they must ensure a full display of democracy within the Party, so that cadres correct their mistakes promptly with the

comradely help of their fellow Party members.

Cadres must not be dispirited or displeased by criticism, nor attempt to take revenge upon the person who has criticized them. The attitude of one who has been criticized shows whether or not he is refined and seasoned as a revolutionary and how much or little he is determined to correct his mistakes. A man who is dispirited or spiteful against the person who has criticized him, instead of accepting the criticism with an open heart and trying to correct his mistakes, can neither rectify his errors nor make himself a revolutionary. Party organizations must begin with educating all the officials to have a correct attitude towards criticism.

Training through revolutionary practice is an important means of revolutionary transformation for cadres. Through practical struggle to carry out their revolutionary tasks, officials undergo ideological training and acquire the qualifications and qualities of a revolutionary.

In guiding the Party life of cadres and Party members, some Party organizations pay more attention to how these people observe the organizational discipline and how they study than to how they perform their major revolutionary tasks. This is a mistake. The Party life of members is precisely the course of implementing the assignments given by the Party. Therefore, you cannot talk about Party life as being separate from how Party members carry out the major revolutionary tasks entrusted to them by the Party. The aim of intensifying Party life among cadres and other Party members is to ensure that they train themselves politically and ideologically and implement their revolutionary tasks with credit. Party organizations must guide the Party life of cadres by putting stress on encouraging them to carry out their revolutionary tasks properly, and make their practical struggle to implement the revolutionary tasks the process of their revolutionary transformation, the process by which they grow into genuine revolutionaries who fight with total devotion for the Party and revolution.

Revolutionary practice is a good way of ideological

transformation; it is also a means of testing people's ideology. How loyal officials are to the Party and how they have been revolutionized must not be judged by what they say, but by how they carry out their revolutionary tasks. These days some people speak vehemently and make resolutions about a good many things at Party meetings and other gatherings, but in practice they do not work hard to carry out their resolutions. They are happy-go-lucky, with no compunctions about failing to live up to their determination. Making a bombastic resolve and doing nothing to put it into effect is a double-dealing act of diplomatic play-acting towards the Party organization and of deceiving the masses with revolutionary phraseology. A man who acts in this manner cannot be regarded as loyal to the Party and the revolution. A man who, though taciturn and simple in airing his determination, acts as intended by the Party, makes every effort to implement Party policy, and carries out his pledge to the Party in any adversity, is indeed a man of strong Party spirit and intense loyalty to the Party and the revolution. Acting on one's words is a noble virtue and the basic quality of a revolutionary.

When judging officials' Party life, Party organizations must lay stress on how they have carried out their revolutionary tasks; when launching criticism and an ideological struggle, too, the main target must be the defects and shortcomings revealed in the process of implementing their revolutionary tasks.

In order to improve cadres' Party life, we must enhance the functions and role of basic Party organizations. A basic Party organization is the main unit of political life for Party members. Cadres and other Party members, with no exception, lead their organizational and ideological life in cells and primary Party organizations—the basic organizations of our Party—to which they belong. So whether or not cadres are transformed into revolutionaries through Party life depends, in the long run, on how the basic Party organizations guide the Party life of cadres.

Party organizations must give every official assignments regularly, sum up the results immediately and review Party life on a high

political and ideological level, so that cadres are not divorced from Party life and participate in it zealously, as required by the Party Rules. In particular, Party organizations of ministries and central agencies must effectively guide the Party life of cadres. Since senior officials of the ministries and central agencies organize and direct the work of implementing the lines and policies of the Party on a nationwide scale, it is extremely important for these Party organizations to work properly with these officials. Party organizations of central agencies must direct their main effort to improving the guidance of the Party life of the senior officials at their units.

Party organizations must give effective guidance to the Party life of cadres, so as to train all of them into communist revolutionaries thoroughly equipped with a revolutionary outlook on the world, genuine revolutionaries who fight with total devotion for the Party and the leader.

A FEW PROBLEMS ARISING IN FILM PRODUCTION

Speech to Scriptwriters and Directors

February 12, 1971

Today I intend to speak about a few problems arising in film production.

Scriptwriting should be kept well in advance of film-making.

I have been guiding the production of films for several years, and in the course of this I have reached the conclusion that the making of good films presupposes good scriptwriting. Scripts are artistic works of a peculiar character different to that of novels or dramas; they form the ideological basis for films. Therefore, it is impossible to produce good films without giving priority to scriptwriting over film-making.

As the creative workers have decided, in order to produce many films in 1973 you should write 60 scripts by April 15 next year. Only then will it be possible to maintain a supply of scripts from April next year on and put film production on a steady basis. If these scripts are written, we will form production units and press on with making revolutionary films, which are to be produced in celebration of the 60th birthday of the great leader Comrade Kim Il Sung.

Making films is no easy job, but there is nothing mysterious about it either. With good scripts we shall be able to make many good films.

From now on you scriptwriters should work hard, each finishing two scripts this year. If each of you who are present here writes two, we will have 16 in all. Scriptwriters should not fail to fulfil their quota of scripts this year.

As a Korean saying goes, the tame hawk which does not catch pheasants is useless; scriptwriters should produce many scenarios. The Party will ensure that all your desires are satisfied: it will give you each a separate room if you wish and will put beds in your studies if this is what you want.

We are going to provide novelists with good conditions for writing as well and encourage them to write good novels in commemoration of the 60th birthday of the leader. As he has said, scripts must be based on good novels.

In order to ensure that works are created in commemoration of the leader's 60th birthday, the Party calls upon scriptwriters and novelists to launch a socialist emulation drive.

In the creation of works commemorating this birthday scriptwriters should take the lead over novelists.

This year you should produce high-quality works that can be made into films. So far the standard of the scripts written by those in the Scriptwriting Company has been low. Even those written by scriptwriters who were said to be good writers hardly passed initial examination.

However, you should not give up writing, claiming that if your scripts cannot be made into films then they should be published in *Film Scenarios*, as some scriptwriters do. The purpose of writing scripts lies not in contribution to the magazine, but in making films. Therefore, you should work with the intention of turning your scripts into films. If it is impossible to use them for films because their quality is poor then they must not be published in magazines either. Scriptwriters should guard fully against the practice of producing works in a happy-go-lucky way, not caring about whether or not they can be made into films.

If you are to write good scripts, you must find the right seeds for them.

The seeds in art and literature in our country are a matter of importance related to the basic problems of humanics in our society, which takes the great Juche idea as its philosophical basis. They

constitute the core of works. A work should have a unique core that has been selected and nurtured by the writer, a seed from which a beautiful and fresh flower of representation should bloom.

It is only when writers select the right seeds that they can clearly convey their ideological and aesthetic intentions and guarantee the philosophical depth of their works. If they fail to do this, and show off only their literary talent in order to develop sensational stories, they cannot produce good works.

It is also imperative for you to select the right seeds if you are to create fine works through the speed campaign.

Writers must not wield their pens aimlessly, driven by the desire for fame and failing to choose the right seeds for their works.

You should choose the seeds that meet the requirements of Party policy.

Nowadays some writers are trying to depict real lives in their scripts, but they are failing to see matters from the angle of Party policy and, for this reason, they more often than not depict matters contrary to the demands of the Party.

The script of *Rainbow Down to the Village* is devoted to portraying partial and inessential matters; it does not view problems clearly from the angle of Party policy and this, in the final analysis, distorts the lives being portrayed. The work depicts the distress of a character related to a man who was drawn into the “peace keeping corps” during the temporary retreat, but not many people in real life are suffering agony because their relatives have served in the “peace keeping corps.” Even though such a person may exist, he is by no means typical in society

For the script *Rainbow Down to the Village* to become a work of value, the writer should have tackled this problem by identifying the effort to revolutionize the peasants as his seed.

When selecting seeds, writers must think deeply about what political effect their works will have on the audience.

They should also choose seeds that make people aware of the fresh intentions and pursuits of the author, seeds that have a unique and

fresh flavour.

The seed of the script *The Girl Barber* is good.

This work deals with making a family revolutionary by showing noble and humble jobs. In this way it encourages the people working in public service under our socialist system to take pride and honour in their work.

At first, this script dealt with the topic of members of the younger generation going to work after leaving school, as many other works do. The original script began with a scene in which the heroine plays the *kayagum* at the students and children's palace. This was truly lamentable: The writer could not even present the ideological essence of what is a good job from a new angle.

This year you writers should write scripts by choosing as your seeds matters that are fresh and unique.

In order to write good scripts you should also have a correct understanding of the dramatic qualities of a film.

The leader has said that if creative workers worry too much about the dramatic quality of works they cannot portray lives truthfully. You should discover the dramatic quality for your film in real life. The details of human relations in various lives may seem commonplace, but in fact are dramatic.

Some creative workers found fault with the film *Rainbow Down to the Village*, saying that it lacked dramatic quality because it dealt with an ordinary life in an ordinary farm village. Probably, these creative workers learnt a serious lesson from what the leader said after watching the film *The Story of a Nurse* recently.

This film shows the struggle of an ordinary nurse, but its dramatic quality is great.

The leader has said that *The Story of a Nurse* is the best of all our films and that it is the best work for Party members and other working people to see to temper their Party loyalty.

As he has said, it is an excellent film for the education of Party members and other working people. Not only is each of its scenes good, but also the film presents the problem of what a Party member

is and how he should lead his life. Its artistic delineation is excellent.

Creative workers should not, on the pretext of discovering dramatic quality in life, try to deal with sensational events alone. Sensational events do not always give rise to a strong dramatic sense or produce a good film. The films *The Sea of Blood* and *The Fate of a Self-defence Corps Man*, adapted from works by the same titles, do not deal with sensational events but contain a strong dramatic quality and profound thought.

Creative workers should not engage in empty talk about what dramatic quality is and where it exists; they should clearly show the variety and abundance in life from different angles and describe them skilfully.

They should not invent stirring events or produce works by using conventional outworn formulae and dramaturgy. They should reflect lives truthfully in their scripts.

The film based on the life of heroine Jo Ok Hui failed to give any depiction of life of the people in wartime. It depicted war by merely showing black smoke spreading. This is not justifiable simply because it is a war film. Even if it is a war film, it should show the relations between the heroine and other characters developing in battle, as well as their mental worlds.

You should not exaggerate lives in your scripts on the plea of using fiction. Exaggeration in the description of lives is like death.

To write good scripts, scriptwriters should imbue themselves thoroughly with the great leader's Juche-oriented idea on art and literature.

Although creative workers and artistes study this idea, as well as his instructions, they fail to acquire their essence in depth. Scriptwriters must conduct a close study of the leader's instructions and use them as a measure in creating works.

From now on film studios should set Friday in their weekly plans as the day to make a study of and to hold meetings on the leader's Juche-oriented idea on art and literature, and study his instructions and idea harder. Only then can creative workers and artistes embody

his Juche-oriented idea on art and literature properly in their works.

New films should be shown to writers and artistes before others. It is not a good idea for those who make films to be shown films after everyone else. Projectors should be carried to locations where film production units are working, or to the April 15 Literary Production Company or to other creative organs, in order to show films to writers after the words of the leader have been passed on to them.

Writers should also read works written by others.

The leader constantly emphasizes that we should read many books, and educates us by setting practical examples. While speaking about the need to read novels, he has recently been using the hour between 10 and 11 p.m. to read the full-length novel *Thriving Sunflowers*. He has given instructions that stories should be read on the radio so that cadres can listen to them.

Creative workers who write scripts or produce films should read a greater number of novels than any other people. Apparently writers are complaining that they cannot read many novels because of the pressure of work, but this is unreasonable. Writers do not devote even one-ten thousandth of the energy and labour expended by the leader.

Although they should read foreign novels and plays such as *Anna Karenina*, *Resurrection* and *Hamlet*, they must concentrate mainly on reading our own country's books. This will enable them to become proud of their nation. I will provide you scriptwriters with any book for which you ask.

Another important factor in the production of films is to produce good director's scripts.

Even though a script may seem flawless, when it is made into a film it could well fail to be a success. This is because a different person makes it into a film.

Two years ago we attempted to produce a film from the script *A Boxer*. But we failed because the work on its director's script was not done efficiently.

Since turning a script into an director's script is creative work to produce the script into a film, the director should reprocess the script to

suit cinematic requirements, instead of merely distributing the scenes.

In order to produce good director's scripts directors must not persist in acting arbitrarily. When producing a film from the script *Masters of a Coal Field*, the director did not cooperate properly with the scriptwriter, on the pretext that the latter stuck exclusively to his own creative view. The director was grossly mistaken. The director should not work in an arbitrary manner, for this reason. Even when the writer is obstinate, a director should be patient in meeting his real goal and work together with the writer to produce a good film.

Directors should also give effective guidance to actors in their acting.

They should maintain control over them and make strong demands on them until their directing purposes are achieved, even though they may be accused of behaving bureaucratically. However, some directors try to guide their actors to act properly by simply requesting them to act well, so some actors do not obey them and look down upon them.

To give proper guidance to actors, directors should have their own opinions. If they lack these opinions they cannot work properly to produce films. Once the major plots of a work have been framed, they should insert details of lives into them and press on with the creative work in accordance with the purposes of the delineation.

Directors should also improve their artistic skills.

It is mainly because some directors are unable to direct the acting properly that actors look down upon them.

When a stage performance of the satirical drama *Conscript* was being prepared by film artistes in celebration of the 57th birthday of the leader, the director could not complete the production because he lacked artistic skills. When one sees a work produced by someone else, one may feel equal to it, but he cannot do it if he lacks ability.

In future when actors hold meetings to display their skills on Thursdays, directors should appear as well, with a sketch to display their own skills, and should also direct the training of the actors in practice.

Directors should not overlook shortcomings in film production.

Some directors regard it as luck if their films are passed; they are doing a sloppy job instead of displaying faithfulness in creative work. This is not a proper attitude for a creative worker.

It is a manifestation of a lack of loyalty for creative workers to offer the leader films which they know contain shortcomings. Directors should always create with sincerity in order to produce better films, displaying the attitude of masters.

Directors should be careful even in selecting costumes for actors. In the film *Shining Stars* the costumes chosen for the actors were not appropriate. In this film People's Army officers were poorly dressed, whereas the enemy officers were in woolen clothes of high quality, which may cause people to overestimate the enemy and harbour illusions about them. During the Fatherland Liberation War the uniforms of the US imperialist aggressor soldiers were not of good quality.

Directors should ensure that not only costumes but also props and settings are used correctly from the historical point of view so that the artistic portrayal as a whole accords with the character of the times.

They should clearly understand how important their tasks are in film production and eliminate formalism and expediency.

There is a problem with actors, which should be solved.

There are not enough actors. Young actors display their originality once or twice, but fail to do so afterwards. Unless some changes are made among these actors, there will be no decent actors left in a couple of years.

It is a good idea that actors at the Korean Film Studio and at the February 8 Film Studio are exchanged for making films. The February 8 Film Studio has been able to produce good films such as *The Report from No 36* and *Shining Stars* because it saw to it that competent actors from the Korean Film Studio appeared in accordance with the instructions of the great leader. These two films are wonderful.

The actor playing the county headman in *The Report from No 36*

plays his part very skilfully. He is an actor with dignity. If the Korean Film Studio gives it assistance by lending such actors, the February 8 Film Studio will also be able to produce good films. This year, too, the two studios should make films by exchanging actors. However, this step will no longer be effective after a year.

To solve the problem of actors, it is necessary to discover new ones and train them under a long-range programme. This is the way to train able actors and to give freshness to the cinema screen. I think it would be a good idea to select and train more than 100 new actors this year.

Officials should improve their work methods.

Success in film production depends on how well the officials in charge of organizing and carrying out the work mobilize writers and artistes.

They should not impose their individual opinions on creative workers heedlessly.

Some officials are now directing creative workers in an administrative way by forcing their opinions on them. Worse still, some at the Korean Film Studio apparently go to the length of urging creative workers to insert scenes of people who are not in the scripts. If they direct film-makers that way, the latter will not stand for it. If officials force unreasonable opinions on creative workers, it may paralyze the faculty for creative thinking on the part of the latter, and have serious effects on films.

Officials should consult with creative workers sincerely and frankly with one mind and one will, at all times seeing the good points first and preserving them, and giving constructive advice so as to encourage creative workers to correct their shortcomings.

Writing is by no means easy. Those who write have the greatest trouble. Writers devote all their energies and talents to the production of works. Each work they write has its validity and logic. Therefore, we should respect their views and never impose our opinions on them. Even if the manner of the correction is just, it should not be imposed on creative workers. We should persuade and enlighten

writers so that they rack their brains and are inspired to creative illusions.

When watching the first copy of a film, the leader never talks about omitting or inserting anything. Even when he watched the film *Two Workteam Leaders and Two Soldiers* recently he only asked questions, such as: What kind of agony is this for a 12-year-old schoolgirl? Wouldn't it be right for her to get married in such a state? What about including a scene in which fox furs are prepared as a gift to a People's Army unit? Is it appropriate that the last words of the hero should be spoken in that way?

Officials should learn from the leader's method of guidance and fully apply it in their work with creative workers.

While seeing problems from the point of view of Party policy, officials of the works evaluation section should give effective guidance to improve the ideological and artistic quality of works.

Officials of the primary Party committee at the film studio, too, should mix with creative workers, work and live together with them and help them in a kind way to produce films to meet the requirements of Party policy.

Writers and artistes should further strengthen their political and ideological life.

Although a radical advance has been made in the field of cinematic art over the past few years, no revolutionary change has yet taken place in the political and ideological life of writers and artistes.

Nowadays many writers and artistes lack the revolutionary consciousness that would prompt them to devote all they have to the revolution; instead they lead a life of indolence and slackness.

Some film artistes go around complaining about the lack of goods available in the studio shop, while some actresses are only after an extravagant life. Artistes who work and live in such a way cannot be called film artistes of the revolutionary age.

We are now living in the age of revolution and the age of struggle. We have not carried out our revolutionary cause and we must continue with the revolution in order to achieve the complete victory

of socialism. We must also reunify the country and conduct world revolution.

In order to fulfil our revolutionary tasks we should strive to increase our defence capabilities, no matter what the difficulties may be. That is why at present we are making considerable efforts to allocate vast sums of money to building up our defences. If we transfer part of the money which is invested in building up our defences to economic construction, we will be able to step up socialist economic construction and improve the people's standard of living. However, we cannot do so because the US imperialists are perpetrating their aggressive moves more openly.

In order to prevent our people from again becoming slaves to imperialism and repeating their bitter experience of the past, we should put efforts into strengthening our defence capabilities, even if it means that we must tighten our belts.

Writers and artistes should not in any way lead an idle and easy-going life; they should work and live in a revolutionary manner, overcoming any difficulties in their lives.

They should lead their lives with solid conviction in the victory of the revolution. The great leader has always stressed the need to educate intellectuals in a revolutionary way lest they should waver during times of ordeal. The intelligentsia is guilty of feeble-mindedness and vacillation. Writers and artistes should not wilt during times of ordeal like flowers in a greenhouse; the more arduous the revolution becomes, the firmer should be their conviction in the victory of the revolution. They should not waver. As you know from the documentary film on the general military contest of the People's Army you watched recently, thanks to the care of the leader, our country is fully prepared not only politically and economically but also militarily.

We have nothing to fear even if war breaks out. If the US imperialist aggressors unleash a reckless war we will defeat them with a single blow and then certainly accomplish the historic cause of national reunification.

At present the revolutionary forces in south Korea are also growing in strength.

The revolutionary organizations there are incessantly expanding their forces among the patriotic people. The south Korean revolutionaries never waver, however difficult the circumstances, but fight bravely with the firm belief that they know the leader alone and no others. Revolutionaries must possess this sort of solid faith and strong will.

Writers and artistes should have unshakeable confidence in victory and live up to the deep trust and care of the leader by making a success of their creative work.

In addition, they should bear in mind the intense pride and honour of conducting the revolution under his leadership.

The respected Comrade Kim Il Sung is the great leader whom not only our people but also revolutionary people around the world respect and follow. Everywhere in the world groups for the study of Comrade Kim Il Sung's Juche idea and groups for the study of Comrade Kim Il Sung's works have been formed and are conducting their activities.

It is the trend of the times for the revolutionary people the world over to learn from the great Juche idea of the leader. This is a law of the development of history which no force can hold in check.

In the course of travelling abroad recently the members of the State Vocal Ensemble must have been keenly aware of the greatness of the international prestige and dignity of the leader and of what a great man he is. It is because they have the great leader that they received so enthusiastic a welcome and such cordial hospitality abroad.

We intend to conduct cultural exchanges on a wider scale with other countries.

If successes are achieved in the production of films this year, writers and film actors, too, must be allowed to visit foreign countries. Then they will feel more keenly the superiority of our socialist system, established by the leader, and gain even more

national pride in conducting the revolution under his leadership.

Writers and artistes should always take infinite pride in carrying out the revolution under the leadership of the great leader Comrade Kim Il Sung and make themselves revolutionary fighters who are unfailingly loyal to the Party and the leader.

If they are to prepare themselves to be such fighters, they must lead a more efficient political and ideological life.

Now that we have laid the foundations for developing art and literature, we can concentrate on providing more effective guidance for the political and ideological life of writers and artistes.

The leader has said that the problem of building up solid foundations for the field of art and literature arose 15 years ago, and that this has now been solved. Unless the political and ideological life of writers and artistes is strengthened, anti-Party, alien elements may appear once again in our ranks.

In directing this life there are various methods that can be employed, but the best is to intensify the ideological struggle.

Writers and artistes should wage an intense ideological struggle against non-working-class tendencies, such as the dislike of work and loafing on the job, and thus create a wholesome atmosphere in the ranks.

You should be bold enough to strike a blow at anti-Party, counterrevolutionary elements, but always hold fast to the principle of winning over waverers, even by criticizing those who waver.

At today's meeting officials from the February 8 Film Studio debated well. Other people did not prepare themselves properly for the debate. Members of the actors' team from the February 8 Film Studio and the scriptwriters presented their written comments well, too.

It is a good idea for us to listen to all the views that the creative workers and artistes will put forth at the meeting tomorrow, instead of restricting the debate. At tomorrow's meeting scriptwriters, too, must speak about any troubles they may have in their work.

If the results of the work done last year are reviewed efficiently,

the work will not fail to bear fruit this year. Creative workers should press on forcefully with film production, displaying enthusiasm for it and the spirit of creation.

I am firmly convinced that you creative workers will live up to the expectations of the Party by winding up the seminar on the leader's idea on art and literature well and achieving greater success in the production of films.

ON EFFECTING A NEW UPSURGE IN FILM-MAKING

Concluding Speech at a Seminar on the Great Leader's Idea on Art and Literature

February 15, 1971

We have held a seminar on the great leader's idea on art and literature with the aim of arming scriptwriters and artistes more thoroughly with his idea and the Party's policy on art and literature and bringing about another great revolutionary upsurge in film-making.

In closing the seminar today, I would like to speak about some current problems in making films.

1. ON CREATING A GREAT NUMBER OF REVOLUTIONARY AND MILITANT FILMS

Last year our scriptwriters and artistes produced a number of revolutionary and militant films of high ideological and artistic value, such as *The Flourishing Village*, *The Story of a Nurse* and *When We Pick Apples*, as well as the adaptation of *The Fate of a Self-defence Corps Man*, an immortal work; thus they contributed greatly to establishing the monolithic ideological system of the Party firmly among Party members and other working people and to transforming

the whole society on a revolutionary pattern and assimilating it to the working class.

The cinematic art in our country is now an authentic visual textbook for the people, who are struggling to overthrow imperialism and the system of exploitation and bring victory to the cause of socialism and communism. It is also a beacon lighting up the road for revolutionary art and literature of the working class to follow.

This success in cinematic art is a great victory of the great leader Comrade Kim Il Sung's Juche-oriented idea on art and literature and a clear demonstration of the validity and everlasting vitality of our Party's policy on art and literature.

Scriptwriters and artistes should not rest on their laurels; they should, in the future, continue to produce many revolutionary and militant films which are conducive to the establishment of the monolithic ideological system of the Party among Party members and working people and to the transformation of the whole society into revolutionaries and its assimilation to the working class.

In order to produce many revolutionary and militant films, it is imperative to channel great efforts into creating films in accordance with the themes advanced by the leader.

Above all else, on the occasion of the 60th birthday of the leader, you should bring to the screen two or three of the immortal works created during the period of the anti-Japanese revolutionary struggle.

We have already made excellent films of the immortal works *The Sea of Blood* and *The Fate of a Self-defence Corps Man*. The works that are to be made into films now must maintain the high ideological and artistic level of the originals.

In accordance with the instructions of the leader, you should make films about the anti-Japanese revolutionary fighters.

The feature films *The Undying Soldier* and *The First Step* should be completed and released quickly in order to educate Party members and other working people through the example of fighters who were unfailingly loyal to the leader in the days of the anti-Japanese revolutionary struggle.

The leader has also instructed us to make many films about the Fatherland Liberation War.

We will have to produce a large number of these films so as to make a positive contribution to arming all the people fully with a correct attitude towards war.

You should not only bring to the screen famous people such as An Yong Ae but also discover unknown heroes and produce films about them. You must step up the production of the film about Jo Ok Hui and that of the guerrilla struggle on Mt Kuwol. By producing many of such films you can prepare the soldiers of the People's Army and the people politically and ideologically to face war and teach them our experiences of war.

You should also make film about how our intellectuals fought during the Fatherland Liberation War.

The leader has taught us to collect the songs our People's Army and the people used to sing on the frontline during the war, and bring them to the screen in the form of the film *We Are the Happiest in the World*. In accordance with what the leader has said, you should this year make a film by using the songs sung during the war.

In addition to films about the Fatherland Liberation War, scriptwriters and artistes should expose the nature of the class society and depict the struggle between the working class and the capitalist class.

You must not fail to carry out the instructions of the leader to make a film devoted to the lives of families bereaved in the war and another one dealing with the process by which families are transformed into revolutionary ones. Scriptwriters and artistes must produce, within the first half of the year, the film *A Miner's Family* and take steps to create the film *Two Bereaved Families* soon.

We should also screen stories based on the situation today, stories that provide vivid portrayals of the worthwhile struggle of the people of a new communist type who love their country and fellow people, value their workplaces and common property, and carry out the revolutionary tasks assigned to them by the Party responsibly and

devotedly with the attitude of masters. Thus scriptwriters and artistes will be able to implement the instructions of the leader to produce works of art and literature that will make a positive contribution to educating people in socialist patriotism.

The leader has said that cinematic art should play a vanguard role in establishing a socialist way of life. Scriptwriters and artistes must also create many films that will aid the efforts to establish a socialist way of life.

You should also make an excellent film about our circus.

This year the Korean Film Studio will have to produce 20 films, while the February 8 Film Studio has to produce 12.

The February 8 Film Studio must screen stories about the struggle of the scouts of the People's Army during the Fatherland Liberation War, about the counterespionage struggle, about life today in the People's Army and about the relationship between the army and the people.

The task facing the sector of cinematic art this year is truly great, and we can produce them with confidence. Since both the leader's idea and the Party's policy on art and literature have already been set out in detail, and the thematic orientation of works has been laid down clearly, the success of film production this year depends on the efforts of the writers, artistes and senior officials in this field.

They should pool their efforts to ensure that they do not fail to implement this year's film production assignment set by the Party.

It is important that we solve the theoretical and practical problems that have been brought up during this seminar on the leader's idea on art and literature.

First of all, you should have a clear understanding of how to portray negative characters in the works based on the contemporary socialist life and how to establish conflict and deal with it.

In the past some creative workers asserted that works dealing with socialist reality should not depict negative characters as being disagreeable. In other words this means that negative characters should be agreeable; this is, in the long run, a revisionist idea that

makes our cinematic art Rightist.

A long time ago the leader clarified how a negative character should be depicted in works about socialist reality, and in recent years, too, has given clear answers concerning this on several occasions. Having seen the film *In a Women's Workshop* and other films dealing with socialist reality, the leader said that sharp criticism should always be levelled against negative elements.

The improper portrayal of a negative character might result in the distortion of the character's personality and in impairing the people's spirit to fight negative elements.

We should not weaken our criticism of and struggle against the negative on the ground that in our society the positive is predominant and the negative secondary. Although the negative is trivial in a socialist society, it impedes the revolutionary struggle and construction work. Therefore, we should never compromise with the negative but launch an ideological struggle against it by means of criticism, overcoming it through this struggle. You must by no means weaken the criticism of and struggle against negative characters by portraying them inaccurately in works reflecting socialist reality.

The portrayal of a negative character is, ultimately, related to the conflict and its solution in a work.

At present some people do not have a correct understanding of the problem of the conflict. At this seminar one official asked if there was a conflict or not in the film *We Are the Happiest in the World*. Such a question, asked in spite of the leader's clarification of the problem of the conflict, reveals that some people have not yet closely studied his instructions on art and literature and the Party's policy relating to them, and are still clinging to the obsolete formula of the conventional theories.

As for the question of the conflict in works of art and literature, we must understand it and find a solution to it as we have been instructed by the leader. We must launch a fierce ideological struggle against the incorrect tendencies of arbitrarily interpreting the conflict on the basis of foreign views and the ready-made propositions.

Writers and artistes should also have a correct understanding of whether or not they should establish a uniform line of conflict to run through the works that reflect socialist reality.

Since the content and form of the conflict are defined according to the seed of a work and the lives portrayed in it, we cannot say that there must be a uniform line of conflict, whatever the circumstances.

In a work giving a comprehensive picture of our people's ardent loyalty to and boundless admiration for the leader, you cannot and must not show relationships among the characters as being consistently antagonistic and discordant. However, in our society the class struggle is continuing against the hostile elements infiltrating from outside and the remnants of the overthrown exploiting class. There is also the class struggle the main aspect of which is the ideological revolution, the purpose of which is to clear away the obsolete ideas remaining in the minds of the working people and arm them with the great revolutionary ideas of the leader. So works dealing with such a reality must consistently establish the line of the conflict.

In order to understand the conflict in the film *We Are the Happiest in the World*, it is essential for you to understand the main theme of this work and the aspirations and struggle of the leading characters. The leading characters are working hard to eliminate the misfortunes and sufferings imposed upon our people by the US imperialist aggressors and to ensure that everyone lives equitably and happily under the care of the leader, without envying anything in the world. This itself shows the serious class struggle against the US aggressors, the sworn enemy of our people. You are mistaken to draw the hasty conclusion, without considering such facts, that the film contains no conflict because there are no hostile characters in it.

Scriptwriters and artistes should portray the negative characters properly and establish and resolve the conflict correctly in films on the theme of the socialist reality, and thus accurately mirror the present reality in our country.

In creating films dealing with the Fatherland Liberation War, too,

it is important to give a true picture of the characters and their actions.

In the past, you carelessly selected hostile characters from among high-ranking people for films based on the Fatherland Liberation War; you should not have done so.

In the film *Shining Stars*, the leading character on the enemy side is a man in a very high position. Films about the Fatherland Liberation War suggest that the enemy's leading characters were in general either division commanders or corps commanders and that our scouting missions were carried out either by arresting, killing or manipulating them. Making films in such a way does not accord with historical facts, so the people will not believe them.

When casting the leading character on the enemy side in works, you should not choose a man in a high position without reason. In films based on the Fatherland Liberation War, it is most reasonable to set the enemy's leading character at the level of company commander or, if need be, of regiment commander.

Some creative workers think that an enemy in a high position will make our leading characters display their heroism and give the work weighty importance; this is a grave mistake.

In general, works that describe high-ranking people as the leading characters on the enemy side reveal two deviations—one is of overestimating our enemies by exaggerating their characters in total disagreement with the facts, while the other is of underestimating them by depicting them as utter fools. Neither of these shows the true nature of the enemy accurately, nor does it influence people in a positive way.

In the film *Shining Stars*, the regiment commanding officers of the People's Army were living in dugouts, while the officers of the US imperialist aggressor army were living in well-furnished rooms, even up to the moment of their retreat, and the uniforms of our People's Army were shabby, while the enemy's were smart. Films should not be made in this way.

Exaggerated depiction of the enemy contrary to true facts in films might foster among the audience illusions about the enemy, contrary

to the intentions of the creative workers. The overestimation or underestimation of the enemy makes it impossible to conduct proper ideological education for the working people; it does not teach them the proper method to fight the enemy either.

When portraying the life of the enemy, creative workers should have a proper understanding of their way of life.

After seeing the film *Shining Stars*, the leader pointed out that an unsuitable picture was hung in the room of the US army officer, and after seeing the film *Identity Undisguised* he said that a reading lamp in the enemy's room was not properly set up.

The officials in charge of settings and costume, as well as directors, cameramen and set designers, should pay close attention to such details.

The main reason why our creative workers fail to provide a true picture of the life of the US imperialist aggressors in films is that they do not study the enemy's way of life and customs. Ignorance of their way of life leads to an inaccurate portrayal of their aggressive and corrupt nature. So scriptwriters and artistes should closely study the enemy's corrupt and decadent way of life and customs before depicting them in films.

It is important to describe the actions of the People's Army scouts truthfully in films about the Fatherland Liberation War.

In the film *Shining Stars* it is good that our scout does not come into contact with our underground worker, but the actions and life of both these characters are unrealistic. In this film the hero, our scouting officer, works among the enemy, disguised as an officer of the puppet army. He frequently meets a "woman surgeon" of the puppet army. Each time he does so, he hints in his speech and actions that he is a scout from the People's Army. In real life, the "woman surgeon" probably would have begun to doubt that he was an officer of the "puppet army." If the hero had a slight knowledge of the woman and discovered in her something conscientious and honest-minded or some weak points, he might have acted thus. But she gives no such hint, and he discovers nothing such in her. Despite

all this, the hero carelessly hints in his speech and actions that he is a scout from the People's Army, thus appearing to be a mere adventurer, not a scout from the People's Army. Were the woman not our underground worker but a real enemy, what would the consequences be? Fortunately, as she is our worker, the hero is not exposed to the enemy and is able to carry out his mission.

In this film the actions of the scout, the hero, are not presented realistically; the relationship between him and the underground worker is portrayed as merely casual.

In films showing the actions of scouts from the People's Army, you must not invent plots unreasonably but describe them truthfully in the inevitable relationship between characters.

Meanwhile, scriptwriters and artistes should have a correct understanding of a number of problems arising in producing wide-screen films. This is a very important matter in view of the trend in and requirements of the development of cinematic art.

When given the task of creating a wide-screen film, many creative workers try to make it on a large scale without thought; this is an error proceeding from their lack of a proper knowledge of wide-screen films.

When they began shooting *The Story of a Nurse*, the production unit initially asked for hundreds of women soldiers of the People's Army. The unreasonable inclusion of many people on the screen does not make the film wide-screen. The film *The Story of a Nurse* was beautifully made into a wide-screen film; but its major characters number only a few and even the masses do not number many.

This film was very popular, not because of its large scale and many people involved, but because it truly and deeply pictured the beautiful and noble spiritual world of a real communist, a member of the Workers' Party of Korea who glorified to the last moment of her life the precious political integrity she had gained from the leader and whose example showed the way for people to lead a worthwhile life. This work, despite its small scale, contains a profound idea and gives a bright picture of a model person representing our times and our

class, and it overflows with facts about an impressive life that touches people's hearts, so it is perfect material for a wide-screen film.

Without being faithful to the content of a work, thinking only of the size on the ground that it is a wide-screen film, you cannot enhance the ideological and artistic value of a film. In the long run you are apt to lapse into formalism if you simply concentrate on the large scale and neglect the depth and breadth of content in a wide-screen film. Therefore, you should consider the content of a work before its size and then depict it in depth.

In a wide-screen film, you should refrain from picturing the faces of the actors in close-up.

The leader has given instructions on several occasions that the faces of the characters in films should not be in close-up. However, this shortcoming still remains in film-making. The habit of picturing the faces of the characters in close-up on the normal screen continues to find expression on the wide screen.

By using close-ups on the wide screen, you cannot maintain the balance of the faces nor can you form a harmony in the size and composition of the screen.

The days of the close-up are long gone. The size of the face on the screen by no means expresses the personality of the character, and you will be impressed by the outsized face only if there is a failure to portray his innermost world. Even though a character's face may appear small on the screen, his personality will be brought into relief if his spiritual world is depicted in depth.

If cameramen continue to try to picture their faces in close-up, actors must be the first to oppose them. They should not leave this matter to the cameramen or directors, for it is a matter that falls under their own jurisdiction; they should struggle against such a tendency in order to implement the instructions of the leader.

You should also eliminate the tendency to make events too bombastic in films.

It is not great events that make a film dramatic and impressive. The films *The Sea of Blood* and *The Fate of a Self-defence Corps*

Man do not deal with great events, yet they are highly dramatic and contain profound ideas.

In order to solve the many problems arising out of the creative process, we should base ourselves fully on the leader's Juche-oriented idea on art and literature and Party policy in this field, and not follow foreign theories. This should be an unshakeable creed and an iron rule for our writers and artistes in their creative activities.

During this seminar on the leader's idea on art and literature, many debates have been held on the creative individuality of writers and artistes; you should have a correct understanding of this matter as well.

There is currently a tendency among some creative workers to talk about the writer's individuality or the director's individuality and to make it absolute and inviolable.

As a matter of course we should respect and help to promote artistes' creative individuality to the maximum. Rejecting the creative individuality of an artiste is as good as rejecting the creative work itself. However, we should not respect and support everything that concerns the creative individuality of writers and artistes.

Our writers and artistes must respect and support only sound, beautiful and original creative individuality, and fight without compromise against all alien and unhealthy individuality.

There still remains a tendency among some writers and artistes to fend off anyone else's opinions, calling their own individual interests creative individuality, contrary to Party principles.

When we began producing the film *We Are the Happiest in the World*, several people said that it would probably not be a success because the work did not accord with the creative individuality of the director, and even the director himself said the same. Nevertheless, the Party decided to assign the work to that director. Later, the director accepted the intentions of the Party and produced a wonderful film, thus winning the appreciation of the leader.

As the experience gained in the production of this film shows, when creative workers examine a work closely and make sincere

efforts by displaying a high degree of creative enthusiasm and a spirit of inquiry in response to the intentions of the Party, they can produce a wonderful film, though the work might not accord with their own individuality. In fact, in the course of producing the film, the individuality of the creative worker may well develop further.

An artiste's creative individuality is by no means inviolable or absolute. Revolutionary writers and artistes should not make their creative individuality absolute without principle, but prepare themselves comprehensively so that they can create any work, if required by the Party.

We should guard strictly against the appearance of the "Leftist" or Rightist tendencies in understanding the problem of the creative individuality of writers and artistes.

We should not make the creative individuality of writers and artistes absolute while ignoring Party principles; yet on the other hand, we should not think of only Party principles while ignoring creative individuality. Both tendencies exert a negative influence on creation.

Regarding creative individuality as immutable, some of our writers and artistes advocate that a certain writer's work can be directed only by a certain director and that a certain work can be written only by a certain writer.

If we regard creative individuality as immutable, we will, in the long run, bind ourselves to our own pattern and lose our creativity. Creative individuality should be exploited and enriched constantly to meet the requirements of our revolutionary era and of the development of art and literature. Creative individuality with no originality can never become genuine creative individuality, and individuality with no constant development cannot shine for long. Creative workers should always exploit and perfect their creative individuality from new angles, not in a one-sided way but in a many-sided way.

Because of a poor knowledge of creative individuality, the writer and the director sometimes face a lot of trouble in cooperating.

While working together creative workers should display the communist spirit according to firm Party principle. If they all stick to their own individuality while unreasonably ignoring the opinions of others, they cannot achieve principled unity and creative cooperation, and will, in the end, bring about grave consequences for their joint work.

In socialist society writers and artistes, even while they may have different creative individualities from one another, effect innovations in their creative activities by pooling their efforts and sharing the same objectives and aspirations to serve the Party and the people.

In the field of art and literature, including the cinema, they should not stress the individuality of writers and artistes without principle but, instead, give full rein to their creative wisdom and strength, and so produce excellent pieces of work to satisfy the requirements of the era of revolution, the era of struggle.

In order to produce a large number of revolutionary and militant films, it is essential to give priority to and improve the quality of film scripts.

Scriptwriting is the first process in film production, and the ideological and artistic value of a film is determined by the quality of the script. If we are to produce many films, we need scenarios first, and we must then improve their quality.

In order to give priority to scriptwriting, we should improve the quality of the work being done in the scriptwriting offices.

The Scriptwriting Company should place the main emphasis on improving the way in which these offices are run. This will make it possible for scriptwriters to do their work in a satisfactory way and produce many fine scripts.

The most important thing in improving the work in these offices is to select and appoint qualified writers to manage the offices.

You should not appoint non-writers as administrative officials to guide creative work. Such persons cannot lead the work in terms of its content, nor can they direct the work satisfactorily. Qualified writers should lead the offices so that they can carry out both creative

and administrative work.

It is a mistaken view that if a writer is posted as manager he cannot fulfil his production assignments because of administrative work. Doing only creative work with no administrative duties, and doing only administrative work without fulfilling a production assignment are both expressions of obsolete bourgeois ideas.

A writer should at all times experience, study, meditate and create wherever he works and whatever he does, except for when he is sleeping. The tame hawk which does not catch a pheasant is useless. In other words, the end justifies the means, so a writer must produce a work.

Those writers who complain that they cannot write if they are entrusted with administrative work, or that they cannot do administrative work if they are given production assignments, cannot be called writers of our Party who serve the leader, the working class and the people.

When you say that management work is troublesome, it is because you are failing not only to work in keeping with the new system but also to follow the established daily routine. If you work according to the new work system and the rules established by the Party, the administrative work of the offices will not be too complicated.

Office heads must write well, do the administrative work well and give good guidance to the writers who belong to their offices.

Along with this, every writer should work hard to produce many scenarios and improve the quality of their works, displaying ambition, passion, and a fervent fighting spirit.

In particular, experienced writers with a long career behind them should write great numbers of first-class scripts, displaying a high degree of fighting spirit and ardour. As it is, they do not work energetically, and this can by no means be attributed to old age or senility. When they are fully prepared politically, ideologically, technically and practically, writers can continue to keep the flower of creation blooming, even in old age. Old writers should be energetic and passionate in their work.

You should write as many scenarios as you can and at the same time strive to improve their quality.

A scriptwriter should not chum out scripts carelessly but write them to the best of his ability so that they can be easily made into films. At present some writers turn out quantities of scenarios rapidly, but produce none good enough to pass evaluation at the first round. Some others write a piece with the thought that even if it stands no chance of being made into a film, it can still be carried in a magazine.

We should not publish works that are difficult to make into films, even in magazines. Once, because of the complaints raised about it, I read the scenario for *A Boxer* in the magazine *Film Scenarios*; its quality was very low. I cannot understand why such a piece was carried in the magazine at all.

For writers to produce good scenarios in large quantities, it is important to create a favourable working atmosphere for them.

Some writers are reluctant to write works in their offices, saying that in order to create works properly they need somewhere like a holiday camp; this is the wrong idea. The offices of the Scriptwriting Company are not there for the writers to register in the attendance book and hold meetings, but for them to produce works. The present conditions at these offices may not be as good as a holiday camp, but they should still be able to write there. The working and living conditions may affect their creation to some extent, but these cannot be basic factors deciding the success of their work. The decisive factor in work is not the conditions but the passion of the writers themselves. At worst, there might reappear the practice of writers' working only in their homes, as in the past when wicked people were in charge of ideological work. We should see to it that writers are never idle or indolent.

For writers to succeed in their creation, they should establish certain principles of creation and adhere strictly to them in their writing.

First, writers should closely study the leader's Juche-oriented idea on art and literature, together with the Party's policy on them, and

make these their flesh and bone, holding fast to them in their work.

The leader's instructions and the Party's policies are the foundations and guidelines for creation, as well as the criteria for final review of created works.

The only correct guidelines in creation are the leader's instructions and the Party's policy. Creative workers must closely study the leader's instructions and the Party's policy with regard to the field of art and literature so as to make them their guidelines in their work. People see, hear, feel and accept as much as their knowledge and preparedness allow them. All creative workers must study both the leader's idea and the Party's policy on Juche-oriented art and literature so comprehensively and deeply that these become a part of their very essence.

Second, writers should not practise black art in their political life nor should they trust to luck while walking on the tightrope of writing.

Should they practise black art in their political life and show only superficial loyalty to the Party, they will soon be exposed. Leading an unfaithful political life is, in essence, the behaviour of a political lackey.

A writer's unsound political life may give rise to the specious practice of trusting to luck while walking on a tightrope in his work. These practices are a result of his irresponsible attitude of working carelessly and adventurously.

All of our writers should take part faithfully in the political life and always work with devotion and responsibility, like masters.

Third, writers should select the right seed for creating a work.

Works should naturally start with the germ of an idea discovered and planted in a unique manner by the writer, and from this idea a beautiful and fresh flower of depiction should bloom. In other words, an excellent work requires the right seed, and from it the story should develop and the flower of depiction bloom; and, in the course of this, the theme should become rich and the ideological content profound and clear. This can be called the physiological process of the

development of works.

The theory on the seed in art and literature is based on the revolutionary idea, the Juche idea, of the leader; it is a completely new theory of the essence of communist humanics.

Fourth, writers should always assume an original and non-repetitive attitude in exploring the world and producing works.

Creation is, in its intrinsic nature, original and non-repetitive. Similarity and repetition in creation mean death.

In order to avoid similarity and repetition in work, it is imperative to make innovations in creation and, to this end, writers must be bold. Without their being bold, innovations in creation are inconceivable.

Boldness in writing can be displayed only when writers are fully armed with the leader's Juche-oriented idea and the Party's policy on art and literature and acquire a high level of creative ability and experience. All writers must study the leader's ideas and the Party's policies hard so that they have confidence in their work and acquire a high level of skills and abilities in creation.

It is essential to establish a proper system for evaluating works.

What is important here is to ensure that sound relations exist between the members of the general evaluation team and the workers in charge of creative organs.

I emphasized last year that a proper system for evaluating works should be set up and that individual officials must never arbitrarily revise or dispose of works adopted through general evaluation; in this way the production of films will not be hindered.

However, I have heard that the film studios still revise as they please works that have passed general evaluation, giving their own critical opinions on them. The senior officials of the film studios should neither defy the members of the general evaluation team nor treat them disrespectfully.

The film studios are not entitled to revise evaluated works arbitrarily. If administrative officials and evaluators at the film studios revise such works as they please, the work of the general evaluation team will lose its value and the system of general evaluation will be

disrupted. Given that the deputy directors-general in charge of art attend the final general evaluation and airs the opinions of their respective film studios, it is not necessary for the directors-general or the first deputy directors-general to interfere with works that have been passed by the team.

Apparently nowadays not only the senior officials at the film studios but also the actors bicker over works that have already been evaluated, arguing about this point or that. Once a work is handed over after evaluation, actors should think of how they can portray their characters well, instead of taking issue with the work.

In the future you should not cooperate with, but fight vehemently against, the practices of the administrative officials of the film studios who meet to re-evaluate and revise evaluated works, and of the members of the production units at the studios who bicker over these works, arguing this point or that.

When discussing the director's script at the general evaluation team, it is imperative to involve the director in charge as a matter of course, as well as the cameramen, set designers and composers responsible for the production of the work concerned and to hear their opinions in full. In this way we will set up a system of filming works as they have been evaluated, unconditionally. This is the way to set up a well-regulated system for the evaluation of works and to draw a clear demarcation of responsibility between the members of the general evaluation team and the officials of the creative organs.

We define the limits of responsibility in work not because we want to call anyone to account or blame him for a failure, but because we wish to assign work properly to each person and encourage him to carry it out with credit.

The way it is now, the responsibility for work is not clearly defined between creation and evaluation and no one can tell who should make the final decision when handing a script over to the film studios, or who should assume responsibility when sending the rushes to the Party.

At one point, when the rushes of a certain film had not been

produced properly I called the general evaluation team to account. The team replied that the director had produced them by arbitrarily revising the evaluated director's script. I then talked the matter over with the director, and he, in turn, complained about the general evaluation team. As this case shows, if everybody—the general evaluation team, the film studios, the evaluators of works and the creative workers—tries to shift the responsibility to someone else, film-making will not proceed smoothly.

The members of the general evaluation team must take responsibility for the entire process of the work, from handing scenarios and director's scripts over to the film studios after the final evaluation to handing over the rushes for ratification.

Even when this is the case, however, it does not mean that the Scriptwriting Company and the film studios bear no responsibility at all. If an unacceptable work is produced, the officials of the production unit, and in particular the Party committee of that unit, not to mention the members of the general evaluation team, should assume responsibility for it.

Next, to establish a well-regulated system for the evaluation of works, scriptwriters should acquire a correct attitude towards the evaluation of their works.

It is said that when in the course of general evaluation their works are rejected or their defects are pointed out, writers pretend to accept them outwardly, but inwardly they are reluctant to do so, or even make cynical remarks. This is quite the wrong attitude.

The evaluation of works is a responsible undertaking for distinguishing good points from weak points in order to appraise works correctly. In evaluating a script, therefore, the evaluation team should adhere to Party principles in pointing out what the good points are and what is to be revised, and should reject a script if necessary.

If all scriptwriters play their full role and write excellent scripts, there will be no problem in evaluation. Currently the scriptwriters of the Paektusan Production Company are bringing out many fine films even without general evaluation. Most of those who complain about

evaluation are not good scriptwriters.

All writers should have a correct attitude towards the evaluation of works and accept with an open mind the opinions raised during evaluation.

At the same time, we cannot take as absolute the opinions of the members of the general evaluation team. Respecting their opinions does not mean that their opinions should be seen as final. Even evaluated works are not all completely flawless. Of the works evaluated last year, some were stopped during shooting because of problems.

Writers should respect the opinions raised during evaluation, while evaluators should not reject the writers' opinions out of hand, but be attentive to them and identify and correct boldly any errors they may make.

The instructions the leader gives after seeing films, and my own opinions as well, should be conveyed to the senior officials of the creative organs and to all the creative workers and evaluators in charge of the works concerned. In this way these people will understand the strong and weak points in creation and evaluation.

Another important aspect of establishing the system of evaluating works is to enhance the sense of responsibility of the evaluators.

Currently many practices of irresponsibility in evaluation are evident. At the final evaluation, the evaluators give a qualified consent to works, saying that the works are good on the whole, but that there are some shortcomings which can be overcome in the process of film production. This being the case, the officials at the film studios approach the evaluated works with prejudice and offer their own opinions concerning them.

In future the members of the general evaluation team should work in a responsible manner and accept works as flawless without any strings attached before handing them over to the film studios. At the same time evaluators should be unanimous when giving the writer their opinions about a work.

According to writers, each time a script is evaluated, the

evaluators are different and give different advice, so that the writers cannot make head or tail of their advice. Each time the evaluators are replaced, they should naturally view the rushes and learn what opinions were raised by former evaluators before reassessing a work and offering coherent opinions on it.

In future there must be no practice of one day one person evaluating a script and another day another person doing the same job, each giving different advice and so hampering production.

Evaluators should not regard writers' works on a nihilistic point of view.

For a well-regulated system of evaluation of scenarios to be established, it is imperative to reform the existing apparatus for the work.

The existing offices and the general evaluation team within the film studios should be dissolved and a state evaluation apparatus formed to assume full responsibility before the Party for the evaluation of works.

For the efficient appraisal of works we should establish a correct principle on which to rely strictly, and then evaluate works.

Before anything else, evaluators must fully observe the principle of evaluating work deliberately.

Film scripts are permeated with the painstaking efforts of their writers. Therefore, in the appraisal and judgement of works, evaluators should never be off-hand and hasty but thoughtful and prudent.

Also, they should not force their personal opinions on writers.

It is imperative to eliminate the administrative method of coercion in offering advice on works and explaining ways to revise them. In their evaluation process, the evaluators should never ignore the writers' ideas and creativity in the interest of their own personal quest for fame.

Coercion is taboo in creation. Evaluators should bear in mind that coercion will paralyze the writers' faculty for creative thinking and original skills.

Evaluators should treat writers' works on principle and respect them; they should give advice to writers when their works contain defects and shortcomings so that the writers themselves can fully understand and correct them. In other words, evaluators should think time and again about their own views on works and, with scientific accuracy and reasoning, they should give advice in a logical and persuasive manner.

Along with this, the evaluators' personal tastes should not play a part in their judgement. We should see to it that evaluators do not work from self-interest, and that collectively agreed opinions are offered to writers to give them practical help. An individual opinion must be subordinated to a collective, principled opinion. This will make it possible to hold fast to the Party's principle on work evaluation and to display the advantages and vitality of the system of collective evaluation to the full.

For the efficient evaluation of works, all evaluators should improve their own political and practical qualifications.

When they see, hear and learn a good deal they can do their work well.

They should systematically and profoundly study the revolutionary ideas of the leader and our Party's policies and, in particular, his instructions and Party policy concerning art and literature. By doing so they can continue to enhance their political, ideological and theoretical qualifications, enrich their knowledge of art and literature and improve their technical and practical qualifications.

All evaluators must base themselves firmly on this principle so as to satisfy the requirement of the Party to produce large numbers of revolutionary and militant films.

In order to achieve success in film production we must strengthen the work of the production units, which are directly responsible for film-making.

Studios should put the main stress on the work of the production units and subordinate everything to it.

In order to intensify the work of the production units, a revolutionary system and order should be established so that the members of these units are not recalled arbitrarily by their original departments or workshops.

Once the casting plan for a film has been ratified, no one is allowed to change it; it must be put into effect unconditionally. From the formation of the production unit until the completion of a film, no one should be entitled to remove the unit's members, nor should anyone dissolve the unit.

For the work of the production unit to be invigorated, the director should be in charge of all matters in the unit.

The director is the commander of the production unit. He must be responsible not only for the creative activities of the members of the unit but also for their political and organizational life. His work should never be directed towards the creation of pure art, but should be the creation of art based firmly on political, ideological and organizational work.

The task of the director is not merely work to reproduce film scripts in accordance with the defined methods of film composition; it is the comprehensive task of artistic creation. The director, from the moment he receives the scenario to the final moment, when the film is completed, should take control of all the affairs of the production unit and push ahead forcefully with the task of creation; and in order to ensure the success of this, he should give priority to political work, followed by organizational work. In particular, he should get on well with the creative members in the various sections, including the actors, cameramen, set designers and composers, thus encouraging them to give full play to their political enthusiasm and creative talents.

The director should have keen political and ideological judgement, excellent artistic qualifications and skilful organizational and leadership ability; he should also have power and passion, ambition and determination in guiding the creative activities.

He must play the role of commander in these activities, thus

radically improving the work of the production unit.

It is also imperative to enhance the role of the assistant director in addition to that of the director.

The assistant director is also a creative worker. He should therefore be actively involved in the creative work, together with cameramen, set designers and composers. The involvement of the assistant director in the creative work will enable him to render practical help and enhance his qualifications.

However, what assistant directors are doing now in production units is merely running errands, carrying costumes and props for actors. If they are made to carry out such menial tasks, they cannot help in the creative process, nor can they be trained as directors no matter how long they work in the studio. In fact, a certain assistant director, although he graduated from the University of Dramatic and Cinematic Arts several years ago, is not yet qualified as a director because he has had no practical experience in film-making. Of course, directors and assistant directors should be concerned with the management of equipment and materials, including the costumes and props, but it is no good for assistant directors to do such trivial jobs as running errands and to have no opportunity to take part in creative work.

The film studios should therefore pay close attention to enhancing the role of assistant directors.

From now on studios must have assistant directors attend consultations on film production and evaluation meetings. They should also be allowed to be present at sound mixing. Sound mixing is the last process of creation on which directors should concentrate, and it requires a silent atmosphere. But assistant directors should be asked to attend it so that they may improve their qualifications.

Senior studio officials should make every effort to train assistant directors to become directors, bearing in mind the fact that in the present situation, in which assistant directors are not involved in creative work, the sources for directors may soon be exhausted.

Meanwhile, assistant directors should take an active part in

creation so that they can improve their qualifications, ability and artistic techniques well enough to work independently as directors.

The film studios should strengthen the ranks of assistant directors for administrative affairs and involve them in the work of the production units so that they can play their role with credit.

The film studios propose that an art degree is appropriate for assistant directors for administrative affairs; since film-making is similar to creative work, it would be appropriate for them as well, if the directorship for administrative affairs is reformed into the directorship for production. However, for an art degree to be appropriate for them they should act at least as chief of staff or play a particular role in the production units. An art degree for assistant directors for administrative affairs is important; but what is more important is to induce them to take an active part in the creative work so that they acquire proper standards and ability, as befits artistes, and play a major role in film-making.

The film studios should adopt tangible measures to enable assistant directors for administrative affairs to take an active part in film production.

Moreover, in order to improve the work of production units, it is imperative to involve assistant cameramen in creative work.

Cameramen are currently not encouraging their assistants to shoot films, believing that they alone should do it; they ought not to do this. They must draw their assistants into the creative work, help them in their work, thus systematically improving their ability and training them into cameramen able to work independently.

In order to improve the work of production units, it is imperative thoroughly to establish a noble communist way of discussing collectively all the matters arising in the course of creation and of solving them by pooling the wisdom of the masses.

In film-making at present, production units do not display the strength and wisdom of the collective. In these units some are engaged only in film-making, others are simply issuing orders and still others are running errands exclusively. Given this situation films

are in most cases produced, not through the collective wisdom of the members of the production units, but through the directors' own views and arbitrariness, and patriarchal methods are widely evident in creation, a manifestation of the director-first tendency.

The film studios should establish the noble communist spirit of creation in temporary production units in order to make films through the collective wisdom and strength of the masses.

The production units at film studios should produce complete scripts in a responsible manner.

A well-made, complete script can be referred to by the film studios in revising the film immediately after the leader, having seen it, gives instructions as to which parts need to be improved. However, since the film studios have not been producing such scripts, the Film Distribution Agency has been making them on its own while seeing films. From now on the film studios should establish a system for submitting a complete script to the Party Central Committee, together with the first copy of the film.

The complete script should be written by the assistant director. This will be a great help to him in enhancing his role and competence. The complete script should be written after sound mixing. The assistant director should write it and then review it carefully.

Production units must refrain from being arrogant when working with other organizations, from demanding too much and from showing off or abusing the authority of the Party.

After a film has been completed, the production unit should visit those organizations and enterprises which helped in the filming, to thank them.

When a film studio produces a film, it should show the third copy first in the studio, then at other studios and finally at the Ministry of Culture. Once this has been done the studio must, without fail, show it to those who are out on location and visit the organizations concerned to express its thanks for their help in film-making. It should then hand this copy over to the archives section for keeping

there. Such a system must be set up.

Production units must establish a system of keeping their members informed of the essence of the instructions the leader has given with regard to the revision of films.

In former days we informed only the directors concerned of such instructions, not the other members of the creative groups. In future we should relate promptly to the members of the production units the gist of his instructions.

Next, for works to be improved in terms of their ideological and artistic qualities, guidance for creative activities should be intensified.

Above all, Party principle should be strictly observed in guiding the creative process.

What this means is that we should analyze and assess works and guide creative activities with the leader's Juche-oriented idea on art and literature and the Party's policy on them as our sole guidelines. In short, it means giving correct political guidance to works.

Our cinematic art should serve politics to the letter and become a powerful weapon for the revolution.

The senior officials in the field of cinema should ensure that all films fully embody the revolutionary ideas of the leader and Party policy, and must display sharp political insight in order to distinguish whether or not every work is based on the leader's Juche-oriented idea on art and literature and the Party's policy on them before offering proper guidance and help.

They should hold fast to the principle of giving effective artistic guidance in the creation of works.

Effective artistic guidance means guidance that is useful in improving the ideological and artistic quality of works. Senior officials should always go among writers and artistes to map out creative orientation and methods for them, discover any strong and weak points in their work, and give substantial assistance to them for enhancing the ideological and artistic value of works.

Another important aspect of guiding creative activities is to give directions and advice that enlighten them.

This means that we should guide and help writers and artistes so that they are inspired with bright ideas and creative imagination, and display their wisdom and talents to the full. Enlightening guidance in creation makes it possible for writers and artistes to foster independence and originality. This must become an iron rule in the guidance of creation.

Senior officials should help creative workers in such a way that the latter produce works from their own strength and on their own initiative, discarding, for example, the tendency to have others write for them. In particular, officials must not issue orders when they give guidance by saying what should be omitted and what should be inserted, thus stressing their administrative authority. If there is something to be revised in a script, they should help the writer find ways to do it for himself.

In addition, senior officials must regard it as a principle of guidance to give writers and artistes strength, courage and confidence, so that they are bold enough to create good works.

Writers and artistes should not be timid in creation; they must always think and create boldly.

In order to make artistes think and create boldly, we must ensure that they master the revolutionary ideas of the leader and its embodiment, Party policy, and must give effective political guidance to them.

To this end, officials who guide creative activities should arm themselves fully with the instructions of the leader and Party policy and have faith in their work. Only in this way can they stimulate creative workers' political insight and inspire them with confidence.

Creation is impossible through ambition alone. However eager one may be to create, one cannot satisfy one's passion and desire if one lacks knowledge and ability. Senior officials should inspire creative workers to produce works boldly and with confidence, and should back this up with effective technical guidance.

Senior officials should strictly observe the principle set by the Party for guiding creative activities so that scriptwriters and artistes produce more and better revolutionary and militant films.

2. ON CONDUCTING A VIGOROUS SPEED CAMPAIGN IN FILM-MAKING

In order to effect improvements in film-making, it is important to conduct a vigorous speed campaign.

The theory of the speed campaign in creating art and literature is an original one. It deals with the basic form of the struggle to develop art and literature while building socialism and communism. Conducting a speed campaign in creating art and literature is one of the principles of creation proceeding from the intrinsic nature of revolutionary writers and artistes and the specific features of creating revolutionary art and literature.

Carrying out a vigorous speed campaign in artistic creation is a requirement of the law governing the development of socialist and communist art and literature, a sure guarantee for the blossoming and development of revolutionary art and literature.

Socialist and communist society demands an extremely high level of development in art and literature, as in all other sectors of society.

Because of the essential superiority of its system, socialist society has unlimited possibilities for the rapid development of art and literature; these possibilities become greater as socialist construction is promoted and socialist society develops. Accordingly, it is an immutable law that art and literature in socialist society develop at an extremely rapid speed.

Maintaining a high and steady speed in creation has become more urgent at present, as imperialists viciously manoeuvre to spread their reactionary ideology and culture and an opportunistic trend in art and literature has come to the fore.

It is only when we develop our art and literature at a high speed that we can root out the worship of big powers, dogmatism and

national nihilism that remain in the minds of writers and artistes, develop art and literature on the Juche-oriented stand, and deal a telling blow at the reactionary ideological and cultural offensive of the imperialists.

The validity of our Party's policy on the speed campaign in creation has already been proved in full in the process of film-making.

Its validity lies in the fact that, first of all, a high speed is ensured in creation and, at the same time, the quality of works is decisively improved.

To combine high speed with quality in creation is one of the most important matters in developing art and literature.

The speed campaign we advocate by no means excludes quality; in fact it presupposes good quality. In the past writers and artistes in the field of cinema, under the leadership of the Party, clearly proved both theoretically and practically that the more vigorously the speed campaign is conducted, the higher the ideological and artistic qualities of works become. Our practical experience shows that the speed campaign makes it possible to bring the revolutionary enthusiasm and creative positiveness of writers and artistes to a higher level and so improve the artistic level of the works they create.

The speed campaign enables writers and artistes to deepen, concentrate on and continue their creative meditation. A vigorous speed campaign also ensures that all the members of the production unit fully display their wisdom and ability and concentrate their entire efforts and talents on their creative work. By conducting an energetic speed campaign we will be able to develop the ideological content and artistic portrayal of works and bring them into relief.

Another aspect of the validity of our Party's policy on the speed campaign in creation is that it leads writers and artistes to combine their political and moral life closely with their practical efforts, thus promoting the processes of transforming themselves into revolutionaries and of assimilating themselves to the working class.

The speed campaign itself requires that the work be highly

organized and planned. When we implement the Party's policy on the speed campaign we can use manpower, materials and technical means as reasonably and effectively as possible and eliminate waste in the course of creation.

The validity of our Party's policy on the speed campaign lies also in the fact that it can deal a decisive blow at and shatter the reactionary theory of revisionists and bourgeois advocates on excluding speed in the creation of art and literature.

It was while adapting the immortal work *The Fate of a Self-defence Corps Man* to the screen that our Party put forward the original policy of launching the speed campaign in the creation of art and literature and thus created a model of the speed campaign in the field of cinema. With this adaptation it took steps to generalize the example in all fields of art and literature.

However, the struggle to conduct the speed campaign has not yet been generalized widely in the art and literary fields, and it is sluggish even in the field of cinema.

The major reason why the field of cinema is not implementing this policy to the letter is that the leading officials and creative workers in this field are not trying hard enough to conduct the campaign. Moreover, writers and artistes have no detailed knowledge of the essence of the speed campaign or its requirements, nor do they know the way to conduct it forcefully.

The senior officials, writers and artistes in the field of cinema should bring about a great upsurge in film-making, thus holding high the Party's policy on the speed campaign.

In order to conduct a forceful speed campaign in film-making, it is imperative, first of all, to give definite priority to political work over all other matters and thus bring into full play the revolutionary enthusiasm and creativity of film-makers.

The revolutionary enthusiasm and creativity of writers and artistes are a decisive factor for increasing speed and improving quality in film-making. The more their revolutionary enthusiasm and creativity increase, the sooner works can be produced and the further the

ideological and artistic qualities of these works can be improved.

In order to conduct a vigorous speed campaign, all writers and artistes in the field of cinema should fully understand the validity and vitality of the Party's policy on the campaign and make positive efforts to improve their technical and practical qualifications. Only then can they do away with the tendency to increase speed blindly because they are looking for personal fame and thus delay production work or to degrade the quality of works.

To select the right seed for a work is an important condition for conducting a dynamic campaign in the creation of works.

Scriptwriters and artistes must choose the right seed for producing a work, then adopt the methods of creating it at a lightening speed and of finishing one task at a time in order to produce a fine ideological and artistic work. To this end, all depiction must be concentrated on creation and must be developed in depth.

Along with this, creative workers should fully understand their works. This will make it possible to define the director's plan and the acting tasks for the actors clearly and to conduct a dynamic speed campaign.

For the speed campaign to be conducted in the creation of works, creative workers should discuss beforehand and in detail all the problems arising in creation and reach a full consensus. Otherwise, they will be unable to fully cooperate with one another and may place obstacles in the way of conducting the speed campaign. Therefore they should make it a rule to discuss matters in advance.

The speed campaign in film-making requires the provision of scenarios which are flawless both ideologically and artistically.

If a speed campaign is launched with unfinished scripts, a lot of corrections may have to be made in the process of creation and then the speed and quality of the work will be reduced. Scriptwriters should make innovations in writing so as to produce many fine works.

Adequate conditions should be provided for film-making.

The senior officials in the field of cinema should know exactly what is necessary for making a film and provide sufficient quantities of everything. If they launch a speed campaign without making full preparations for the film, they will be unable to ensure high speed and good quality in creation and will waste a lot of materials and manpower. When the film *The Story of a Nurse* was being made, the creative workers began a speed campaign without having made full preparations for the film, with the result that they could not guarantee the quality of the work, still less the speed, and had to have the work revised repeatedly for almost four and a half months, wasting a great deal of materials and manpower. Senior officials should not forget such a lesson; they should furnish all the necessary conditions before making a film.

For conducting a vigorous speed campaign all creative workers should bring into full play the revolutionary communist spirit of “One for all and all for one” and establish the revolutionary habit of unflinching carrying out their creative tasks by overcoming all difficulties and hardships with their united strength.

The senior officials, writers and artistes in the field of cinema should increase the speed continuously and cover ten feet with one step and a hundred feet with ten steps, holding high the Party’s policy of conducting a dynamic speed campaign in creation, and thus effect a great improvement in film-making.

3. ON THOROUGHLY APPLYING THE TAEAN WORK SYSTEM IN THE FIELD OF CINEMA

The thorough application of the Tae’an work system is an important factor for conducting a speed campaign in creation and making a great leap forward in film-making.

In our country today solid material and technical foundations for

the field of cinema have been laid and the number of film artistes has grown to become a large force; film-making is entering a new, higher stage.

In film-making no continuous revolutionary upsurge has been effected because in the field of cinema the system of guidance and management, the method of guidance and the officials' leadership and qualifications lag behind the developing situation.

The new circumstances and the present situation in the field of cinema require the thorough application of the Taean work system, a communist system of industrial management, in this field.

To meet the requirements of the developing situation, the Party established the Korean Film Studio as a model and ensured that it set an example in the application of the Taean work system.

In giving guidance, it is imperative to hold fast to the method of setting up units and bases to which intensive guidance is given and of creating examples and publicizing them widely throughout other units.

In the past, the Party gave intensive guidance to the field of cinema so that it could lead other fields of art and literature and so that the Korean Film Studio could be an example to the rest of the field of cinema.

The Party set the field of cinema as the unit to which intensive guidance would be given and the Korean Film Studio as the model for other studios. It did so because the field of cinema holds the most important position in the field of art and literature and films play an important role in the overall development of art and literature.

While guiding the adaptation to the screen of the immortal work *The Fate of a Self-defence Corps Man*, the Party encouraged the Korean Film Studio to make itself a model in putting the Taean work system into practice. As a result, this studio set an example in establishing the Taean work system in the field of art and literature.

However, the senior officials in the field of art and literature have not been efficient in introducing the Taean work system established by the Party widely into this field, nor does the Korean Film Studio

promote its work, as required by this system.

Senior officials in the field of cinema must overcome the shortcomings revealed in the application of the Taean work system as soon as possible and put the system fully into practice.

First of all, the collective leadership of the Party committee must be strengthened.

In former days, studios produced films under the single management of their directors-general. But film-making today is larger in scope, the technical equipment has become more modern and the creative relations between different units have become very complex. Therefore the director-general alone cannot develop film-making. The present situation requires the thorough provision of the collective leadership of the Party committee.

Such collective leadership will be able to eliminate individual subjectivism and arbitrariness in enterprise management and film-making and to meet the political requirements of this work satisfactorily. It will also be able to achieve unity between Party officials and administrative and economic officials, and to solve all the problems in creative work.

For the collective leadership of the Party committee to be strengthened, it is imperative, first of all, to make the Party committee more powerful by equipping all its members fully with the revolutionary ideas of the leader and establishing the revolutionary habit of unconditionally defending and carrying out the instructions of the leader and the Party's policies.

For it to exercise its function of collective leadership satisfactorily, the Party committee must at all times be informed of the whole situation in the organ concerned and promptly discuss and decide upon concrete ways and measures to implement collectively the leader's instructions and Party policy once the committee has received them. Only then can the Party committee enlist all film officials and artistes and realize efficient Party-oriented, political leadership in film-making.

Next, all units in the field of cinema should thoroughly establish a

work system by which the superior organs help their subordinate ones.

It is an important requirement of the Tae'an work system that a higher echelon should help a lower one, the superior aid his subordinate and a knowledgeable person teach a less knowledgeable one.

In the field of cinema they talk a great deal about the application of the Tae'an work system, but the higher echelons are not assisting those below them in a responsible manner.

Some senior officials and members of staff in the field of cinema rarely mix with their subordinates. However, if something goes wrong in the process of film-making, they busy themselves with putting it on the right track. In particular, some senior officials indulge in speculation and expediency instead of helping the production unit in its work on the spot in a responsible manner. They pretend to help film-making if it seems to be successful, but if not, they turn their faces away and ignore it.

The film *Five Comrades* is still not complete, delayed for five months because the officials totally ignored the work of the production unit and failed to visit their subordinates to help them in the making of the film.

Some senior officials lack the attitude of masters in their work and do not try to find prompt solutions to the problems that arise in the work and life of their subordinates.

According to one director, a production unit asked members of the staff of the Korean Film Studio many times for an open car, but it did not meet their request. Some administrative officials, sticking to regulations, do not provide enough of even small things such as soap. They have not rid themselves of the bureaucratic work style of currying favour with their superiors and issuing commands to and slandering their subordinates.

The senior officials in the field of cinema must set up a system for visiting lower echelons.

They must desist from summoning their subordinates frequently

and establish the habit of visiting the organs and enterprises under their jurisdiction with the purpose of inquiring about what they need, giving help where required and solving any problems the enterprises might have.

All these senior officials must mix with the creative workers, inform them of the instructions of the leader and Party policy without delay, and mobilize them to carry out these instructions and policies. They must make it a habit to go to the lower units, where they should sit with the creative workers to discuss the problems that crop up in their work and adopt measures to solve them, rather than going about like visitors from outside. In particular, the directors-general of the film studios must acquire the habit of always visiting the lower units and filming locations to gain a prompt and detailed understanding of the situation there and solving the problems arising in creative work and in the life of artistes by giving instructions to their staff.

It is very important for staff members to enhance their role in film-making. They must not put on airs, sitting at their desks and ordering creative workers to come and go, but always go down to the production units to give them help and to solve in a responsible manner any problems they might have. The more problems a film may face during creation, the greater concern they should show for it and the more carefully they should plan their work to give further aid to it. This is the right work attitude for revolutionaries and a proper trait for senior officials to acquire.

The senior officials of creative organs must positively encourage and assist the creative activities of writers and artistes; they must not prevent them from devoting their all to creation, or scold them for their tendency to follow the creativity-first principle.

Film-making is the main duty of scriptwriters and artistes and the prime revolutionary task facing film-making organs. The senior officials of these organs must give priority to creative work and concentrate all their efforts on it.

It is true that they must take strict precautions against writers and artistes who neglect their life in the political organization in order to

follow the creativity-first principle, but success in the work of Party, administrative and working people's organizations in creative units depends, in the final analysis, on the results of creation. Therefore, they must concentrate all their efforts on creating their works.

If officials establish a strict system for visiting lower units, centralized leadership from above and democracy from below will be properly combined, the old patterns of bureaucratism, subjectivism and formalism in leadership will be smashed and all work will make smooth headway.

No senior official must abuse his authority; they must all learn to feel concern for their subordinates' difficulties, regarding them as their own difficulties, and must make sincere efforts to overcome them.

There is no reason why senior officials should fail to supply workers with such things as soap. Regulations are important, but people are more important. Therefore they must at all costs provide people with what they need in their work and life; they must not "go by the book" in regard to regulations and sit with their arms folded. Needless to say, material supplies must be used economically, but people must be held dearer and valued more than materials.

It is an inherent quality of genuine communists to take good care of and treasure their revolutionary comrades. We cannot work properly with principles alone. Senior officials must have profound humanity as well as principles, and in dealing with people, must always be strict yet warm-hearted. If a superior does not love his subordinate, the subordinate will not respect his superior, and in the long run no unity between them will be achieved and their revolutionary tasks will not be implemented properly.

The senior officials in the field of cinema must fully establish the habit of superiors helping the subordinates so that all writers and artistes, through a concerted effort, achieve the greatest success possible in film-making.

Next, for the thorough application of the Tsean work system, it is imperative to guide film-making in a unified and integrated manner.

A film studio is a creative organ and a production enterprise. The staff of the film studio must grasp in a coordinated and unified manner the planning, the ideological, artistic, scientific and technical guidance of work, and the guidance of production; in short, they must concentrate all their efforts and means on film-making.

Planning is a precondition for the integrated and intensive guidance of creation. The staff of the film studio must do planning as required by the Tsean work system.

Most important of all in planning is to implement to the letter the policy of unified and detailed planning.

To implement this policy is vital for film-making organs, where there are complicated production relations and processes.

It is only when the institutions and enterprises that serve film-making draw up a coordinated and detailed plan as required by the Party's policy on planning that we can dovetail general enterprise management and operation and find rational solutions to all the problems arising in the process of creation.

What is important in the planning work done by film-making organs is for the Scriptwriting Company and the film studios, which have close relations with each other, to draw up their projects for creation in a combined and coordinated manner. In particular, the themes of films must be worked out on the basis of complete agreement between the Scriptwriting Company and the film studios. If the planned themes of the company are different from those of the film studios, they cannot take concerted steps in creative work, and this will cause confusion in production.

It would be advisable for the Scriptwriting Company to draw up a plan for creating work first and then, in line with this plan, for a film studio to work out its own plan for making the film. The plans drawn up by both must be the same in principle.

In the past one film studio tried to make films merely according to its own plans, without considering those drawn up by the Scriptwriting Company. As a result, the studio faced many production difficulties and had to revise the work time and again. You cannot

make a success of film-making if you attempt to produce films in such a manner. All the units in the field of cinema must do away with departmentalism and draw up plans by dovetailing them with those of the other units involved.

Film-making units must not fail to reflect the requirements of Party policy exactly in their plans. Currently scriptwriters are not working out their writing projects in accordance with the requirements of Party policy, but according to their own personal tastes. The Scriptwriting Company mechanically puts these projects together for its annual plan for creating films. When the requirements of Party policy are not met in planning, anarchy takes over the film-making process. Film-making organs must draw up their plans strictly according to Party policy.

In addition, we must ensure that the plans are scientific and practical.

When the film *Two Workteam Leaders and Two Soldiers* was being shot, it was discovered that because of the rough plan shooting took three or four days, even though one day should have been enough, and 400 to 500 people were mobilized to shoot a scene of the masses, although a few dozen ought to have been enough.

The Scriptwriting Company resolved to produce one hundred scenarios to mark the Fifth Party Congress, but has failed to complete even a single one yet because it drew up an unscientific and impracticable plan. In fact, a plan that is scientifically inaccurate and unrealistic is nothing but a scrap of paper. Film-making organs must make positive efforts to work out a scientific and realistic plan based on a detailed calculation of the necessary conditions and possibilities for creating films.

Film-making organs must establish iron discipline for implementing plans.

Because staff members of film studios are not conducting a positive struggle to put film-production plans into practice and are doing their work in a haphazard manner, films are not being produced regularly, nor are the serious fluctuations in film-making being

overcome. Some of the studios' officials regard several months of delay in film production as usual and, worse still, are not worried even when some films take three or four years to complete.

A certain film studio sometimes makes its actors idle away their time for several months, but once shooting starts, overworks them beyond their limits.

Studios and other film-making organs must strictly observe planning discipline and work hard to fulfil monthly and quarterly plans for film production without fail. Plans must be carried out in terms of both quantity and quality. A plan for creation cannot be said to have been fulfilled on the ground that it has been implemented in terms of quantity. Just as slag is worthless, however high it may be piled up, so low-quality films are worthless, however great in number.

Some studio officials neglect to improve the quality of films and stick only to planned figures. Worse still, some senior officials produce films which are poor in terms of ideological and artistic qualities, hoping that they will pass by sheer luck.

The officials of the Korean Film Studio must abandon the work attitude of producing films at random to meet planned figures and of working by trusting to luck, and they must carry out film-production plans in terms of both quantity and quality.

In order to carry out film-making plans without fail, it is imperative to employ the method of finishing one task at a time.

Senior officials in the field of cinema must not work with only an annual plan scant in details, but determine the proper order of priority in film-making and reflect in a monthly plan what has to be finished that month. Thus the monthly plan should be carried out without fail. In particular, the senior officials of the Ministry of Culture must go to film studios to gain an understanding of the situation there, and on this basis, together with the officials of the film studios, set the targets to be attained over a period of one month. Once the targets have been defined and stipulated in the monthly plan, they must encourage the studio officials to concentrate all their forces on reaching them without fail. If they use the method of finishing one task at a time in

their work, they will never violate the planning discipline.

In order to ensure unified guidance in film-making, film studios must fundamentally improve the way they give directives.

Staff members of the film studios issue directives through the production guidance departments, but these are not well enough aware of the situation at the lower units. As a result, if a production unit asks for something, the staff issues directives to the departments and workshops without any proper consideration.

In future the chiefs of staffs, who understand and guide all the affairs of the film studios, must be responsible for giving directives, and the production guidance departments must take charge of furnishing data to the chiefs of staffs so that they can issue proper directives.

The staff of each film studio must also take unified control of work with other organs in relation to film production.

At present, each department and workshop contact other organs separately. This cannot ensure that staff members give unified and intensive guidance to film production.

Staff members of the film studios must not allow workshops and departments to work with other organs as they please, but see to it that the departments and workshops, if need be, propose contacting with other organs to the staff, and do so in an organized manner, in accordance with staff directives and according to a plan.

They must also put great efforts into the scientific and technical guidance of film production.

The technical departments at film studios must strive to place film production on an advanced scientific and technical basis. For the present, they must launch a vigorous technical innovation campaign to mark the 60th birthday of the leader and achieve renewed success in the development of cinema technology.

For the unified and scientific guidance of film production, staffs at film studios must enhance their function and role in every way.

Success in film-making depends largely on the work of staff members. But staff members of the film studios do not have

well-regulated work systems, and to a large extent their work depends on the arbitrariness of individual officials.

They must strengthen the system of collective consultation and ensure that the departments under their jurisdiction maintain close relations in their work. This will make it possible for them to perform their functions satisfactorily and give unified guidance to film production.

For the functions and role of the film staffs to be enhanced, it is essential clearly to define the functions and the work demarcation of the directors-general and members of staffs of the film studios, and to increase their sense of responsibility.

The directors-general of the film studios must control all the workers at the studios, build up their ranks solidly, establish the Party's monolithic ideological system among them in a substantial manner, and take charge of the general management and operation of their studios. They must also quickly solve any awkward problems that have arisen in the work of leading staff so that film production can make smooth headway. They must do political work among the creative workers and provide them with every condition for their work and life. They must also be responsible for work with external organs on behalf of the film studios.

One important matter in enhancing the functions and role of the staffs of the film studios is to increase the role and the sense of responsibility of the first deputy directors-general of the film studios.

The first deputy director-general represents the staff as its chief and has to lead its work in a responsible manner so that the leader's instructions and Party policy may be implemented properly. The chief of staff must draw up an accurate plan for film production on a monthly and quarterly basis and provide coordinated leadership for the relevant departments to implement it. He must take the whole of film production in hand and strictly supervise it so that the content of the works passed through final evaluation can be preserved until the rushes are produced.

The deputy art director-general must in his work place the main emphasis on the control of artistes and the guidance of the creative process.

He must responsibly lead artistes to arm themselves with the monolithic ideology of the Party and to incorporate the instructions of the leader and Party policy in their creative work to the fullest. Having received a scenario and the director's script, he must arrange the creative forces, organize and guide the preparatory creative work, and draw up a plan for film production and submit it to the staff. He must participate responsibly in the final evaluation of works and organize and guide the whole work of film production until the rushes are ready. He must also exercise such strict supervision that the content of the works passed in the final evaluation need not undergo any alteration in the process of film-making.

The duty of the deputy art director-general is clear. However, with the director-general and the first deputy director-general guiding even the content of films, he has not been performing his duty. The fact that administrative officials pay attention to film production deserves appreciation. But if each of them guides film production as he likes, production may become confused.

The leader gave instructions that the deputy art director-general should be responsible for the guidance of creation and that the director-general and other deputy directors-general need not become directly involved. As the leader has said, the film studios should divide assignments properly so that the deputy art directors-general are responsible for creation.

It would be advisable for the deputy administrative and technical directors-general to continue doing their work as they have done until now.

The work demarcation between directors-general and deputy directors-general of film studios must be clearly defined and their sense of responsibility enhanced, so that the staff members might increase their functions and roles in film-making.

It is important to enhance in every way the functions and roles of

the departments in charge of materials supply and supply services for the studio employees.

The successful promotion of film-making requires the proper provision of materials.

At present, the Film Management Bureau of the Ministry of Culture is failing to supply sufficient equipment and materials. I have instructed the bureau on many occasions to provide the film studios with synchronizing filters, but it has not done so yet. Once the Party gives an instruction, one must take it to heart and never fail to carry it out. But some people fail to do so.

Film studios, too, do not supply materials as required by the Taean work system. With the supply departments at the film studios failing to provide materials, assistant directors go here and there in search of needed materials.

Even when creating the conditions needed for film production, some officials and workers in supply departments do their work in an extremely irresponsible manner. The US truck used in the film *An Azalea behind Enemy Lines* also appears in the film *Two Workteam Leaders and Two Soldiers*; this shows us that the officials on the staff and of the supply departments have no detailed knowledge of film production, and that they work carelessly, without giving any thought to the content of the work.

No proper conditions for film distribution have been furnished.

When adapting the immortal works *The Sea of Blood* and *The Fate of a Self-defence Corps Man* to the screen, the films were made on a wide screen in the expectation that a microcopying press would be imported. However, as the Ministry of Culture failed to do so, these films could not be sent immediately to the provinces. This posed many difficulties in distributing wide-screen films, and the matter was discussed even at a meeting of the Political Committee of the Party Central Committee.

The officials of the Film Management Bureau of the Ministry of Culture and of the supply departments of the film studios must strive to establish a sound supply system.

Above all, the Ministry of Culture must supply all the materials needed for film-making to the institutions and enterprises concerned whenever they are needed.

The Film Management Bureau of the Ministry of Culture must furnish solid materials and technical foundations for the factories in the field of cinema to produce the equipment and materials needed for film production as planned, and must have these materials and equipment supplied promptly to the film studios, as required by the Tsaen work system.

In addition to providing equipment and materials properly, it is essential to maintain and take good care of them.

The film studios should use and manage their vehicles carefully, so as to maximize their life in service. In particular, they must always take good care of the vehicles belonging to the production units and repair promptly any broken ones. The film studios should intensify the education of their drivers so that they thoroughly observe the established system and order in operating their vehicles and launch a vigorous struggle against the practice of damaging state property.

We must also take good care of film-making equipment and shooting facilities and materials.

With the film studios failing to take responsible care of state materials, facilities and equipment, shooting equipment and materials are frequently lost. Because no order for maintaining equipment and materials has been established, no one at the film studios will take charge of a crane for shooting, and so on. It would be advisable for the cinematography workshop to take charge of equipment, such as cranes.

There are many instances of wasting state funds and materials at film studios. It is imperative to have strict control over state finances. In other words, you must launch an ideological struggle and, at the same time, apply due legal sanctions against the misappropriation and squandering of state funds.

At present, the irresponsibility of film-makers results in repeated

shooting for retouching, and this wastes huge amounts of state funds. The film studios must work hard to prevent such a practice.

Writers and artistes should always think and act from the viewpoint of the state.

Even during field survey, they must not waste state funds by travelling back and forth needlessly. It is better to go out to nearby locations and shoot good pictures using less state funds instead of going out thoughtlessly to distant places and squandering state funds. Last year, the film *The Flourishing Village* was shot in the vicinity of Pyongyang, but it was better than other films that had been shot farther away, so it was awarded the People's Prize.

Studios now film many scenes on location using real buildings, scenes that had to be shot indoors in former days, and thus they save state funds worth tens of thousands of *won*. Going by this experience, it is best for film studios to shoot scenes on location using real objects, instead of complaining about their filming halls.

Creative organs must also direct the proper management of personnel.

At present, the film studios do not work well, not because of a lack of people but because manpower is used irrationally.

Proper use of the work force can be made only through the proper management and organization of personnel, ensuring that no one lies idle and that everyone utilizes his working hours effectively.

Even though they have plenty of people working for them, film studios always complain about a lack of employees, instead of making effective use of the people they have. A certain film studio is poor at organizing its personnel, with the result that those who are cast in films are always busy, while those who are not appearing in a film have nothing to do. This is no way to solve one's manpower problem.

You must organize the labour force properly when you need to mobilize it.

If the administrative departments need to mobilize the work force, they must always raise the matter with the staff so that it can organize

things properly and avoid the situation in which some people are being mobilized all the time.

Of course the main job of film studios is film-making, not the use of its employees for other purposes. Studios must not mobilize those who are involved in film-making at the expense of film-making, but employ only those who are not involved in it.

The field of cinema must provide good supply services for all its working men and women to improve their standard of living.

A steady improvement in the material and cultural standards of living of the people is the supreme principle of our Party's activity; supply services are political work.

The Party is always deeply concerned with the life of writers and artistes. However, senior officials and workers in charge of supply services in this field pay little attention to supplies for writers, artistes or other workers at film studios.

Senior officials in the field of cinema must decisively improve supply services for their employees.

The leader, on seeing the film *Under the Bright Sun*, gave instructions that senior officials should acquire a correct viewpoint of and attitude towards supply services and should be directly responsible for them in order to improve the people's material and cultural standards of living.

Senior officials in the field of cinema must therefore improve supply services for their subordinates, assuming full responsibility for their lives.

In particular, they must organize work well in such a way that the leader's benefits to the writers and artistes in the field of cinema are received without exception.

The leader often worries about the diet of writers and artistes. He even visited the Korean Film Studio in person to ask about the shop there, and gave instructions that sufficient chicken and eggs be provided for artistes.

According to officials of the Pyongyang Municipal People's Committee, the officials of the Korean Film Studio ask only for

industrial goods, such as polyester and nylon cloth, and show no interest in foodstuffs.

Senior officials at the film studios should pay particular attention to improving the diet of artistes, as they have been instructed by the leader.

The studios must also solve the housing problem for their workers.

An important aspect of supply services is to provide satisfactory working conditions.

Film studios must supply overalls to the workers, as stipulated in state regulations, and ensure that such an incident as the workers in the development workshop being unable to wash their hands because no soap was available never occurs again.

In order to improve material supplies and services benefitting the welfare of the workers, film studios must improve their transport sections as well as the material supplies and welfare service sections.

The transport sections at the film studios face many problems in their work.

Transport officials at the Korean Film Studio claim that they have difficulties because of a shortage of vehicles and drivers. In fact there is no shortage; the problem is that staff members and transport section officials do not work properly with the drivers and do not maintain the vehicles carefully, nor do they plan their work thoroughly or organize it in a responsible manner.

Apparently the Korean Film Studio has 66 drivers; this number is by no means small. If three drivers are assigned to each production unit, they can carry out their film-making duties perfectly. Therefore, if five production units are working simultaneously, only 15 drivers will be needed. The remaining 51 drivers are quite enough to handle any other work.

The Party has provided film studios with a large number of vehicles, but they continue to complain about a shortage of them. This is quite wrong.

For the transport sections at the film studios to ensure success in transportation, they must, above all else, work out a reasonable plan

and carry it out properly, so that the rate of use of vehicles can be enhanced to the maximum and the practice of mobilizing vehicles for work other than film production can be eliminated completely.

In particular, the deputy directors-general of the film studios should never create obstacles to production by using those vehicles that have already been given assignments for other purposes. No one is to make use of vehicles already on assignment or those belonging to a production unit and employ them for their personal affairs. Strict control should be effected so that no one can mobilize the vehicles attached to a production unit for other work before the first edition of a film is available.

Because they have many cars at their disposal, film studios are using them lavishly. Some people want to go a mere walking distance by car, and worse still, insist that it be a good car.

The staff and transport officials of the film studios must not complain about vehicles and drivers, but work with the drivers scrupulously and organize transportation properly so as to increase their rate of use. Film studios must also establish their own vehicle repair shops so that they can undertake medium-scale repairs for themselves.

In order to apply the Tae'an work system in the field of cinema thoroughly, it is imperative to abolish the old management rules and regulations, draw up new ones as required by the Tae'an work system and improve them steadily to make them perfect.

In particular, it is essential to work out job functions in keeping with the requirements of the Tae'an work system.

The Party assigned the task of working out its functions to the Korean Film Studio a year ago; but the studio has not yet carried it out.

The film studios should work out the drafts of their functions and new management rules and regulations and make them perfect through discussion with broad sections of the people.

It is also necessary to reform the structures of the film studios, as required by the Tae'an work system.

The Party has already established the structures of the Korean Film Studio in keeping with the demands of the new situation; it is advisable for the February 8 Film Studio to follow suit. Inappropriate structures must be reformed promptly; however, it is not good to reform them too often. You must not only think of reforming them but also strive to add to the advantages of the present ones. However excellent a work system is, its advantages cannot be displayed to the full unless senior officials work in a responsible manner.

The Korean Film Studio at present is failing to apply the Taean work system fully because senior officials have not yet become revolutionary and do not work responsibly.

For the thorough application of the Taean work system, senior officials in the field of cinema should go to the Taean Electrical Machinery Plant for field training, and attend the University of National Economics to learn the management theories of the socialist economy. In this way film-makers will be able to effect a new upsurge in film production by applying the Taean work system to the full.

4. ON IMPROVING THE POLITICAL AND PRACTICAL QUALIFICATIONS OF WRITERS AND ARTISTES IN THE FIELD OF CINEMA

For writers and artistes in the field of cinema to repay the leader with loyalty for his great political trust and profound care, they must fully prepare themselves politically, ideologically, technically and practically.

They must make positive efforts to establish the monolithic ideological system of the Party in a thorough way and transform themselves steadily into revolutionaries and assimilate themselves to the working class.

To this end, they must first fully arm themselves with the leader's revolutionary ideology, the Juche idea, and be fully confident in and proud of living and working under his leadership.

Our people today are conducting a vigorous revolutionary struggle and energetic construction work, taking great pride and honour in being led by the great leader Comrade Kim Il Sung, whom they have acclaimed for the first time in their history spanning thousands of years.

The leader authored the immortal Juche idea and has embodied it in all areas of state activity, thus turning our country into the "motherland of Juche" and a "model country of socialism" of which the world's people are envious. As you know through documentary films, our country has become a powerful socialist state that has made rapid progress in the political, economic, cultural and military fields.

We must hold the leader in high esteem forever, arm ourselves with his revolutionary ideas and accept and implement his instructions and Party policy without question.

However, some writers and artistes do not have a strong Juche-oriented standpoint and lack both national pride and political consciousness.

A certain composer is reported to have boldly stated that even though an original tune was bad, the music could be improved if the sound was mixed well, mentioning some mixing equipment that had been used by a foreign country 20 years before. I think he meant to say that the mixing equipment at our film studio was worse than the 20-year-old equipment of another country.

The mixing equipment at our film studios is up-to-date, superior to those at any other studio in the world. Praising everything foreign unconditionally and leaving one's own in the shade is the action of a worship of big powers.

Some film-makers are said to harbour illusions about foreign films.

Some of our writers and artistes still reveal sycophantic tendencies. Scriptwriters and artistes must overcome the wrong

ideological viewpoints characterized by the blind worship of things that belong to others and the slighting of one's own.

Party organizations in the field of cinema must sharpen ideological education among writers and artistes.

Intensified political and ideological education can allow people to give full play to their revolutionary enthusiasm and creativity so that they succeed in fulfilling their revolutionary tasks.

Party organizations in the field of cinema must step up education in Party policy among writers and artistes and scrupulously organize communist education, with class education as its main content, as well as education in our revolutionary traditions. In particular, they must stress ideological education for writers and artistes so as to foster national pride in them, thus making their ranks a collective with a sound Juche-oriented standpoint, politically and ideologically pure.

Along with this, it is imperative to eradicate the servile spirit and the master-disciple relationship among writers and artistes in the field of cinema.

Several years have passed since I began giving direct guidance to the work of this field. During this period many people in this field have become Party members, and the political consciousness of writers and artistes has been significantly enhanced. However, some writers and artistes, obsessed by a self-serving spirit, still reveal a tendency to lack political consciousness.

Apparently some assistant directors for administrative affairs, complaining that they do not like working because the directors are in charge of the production units, do their work unwillingly. They are unhappy with their jobs and are reluctant to work because they still have an outdated servile spirit. Those who are working in the superimposition workshop at the Korean Film Studio also reveal this kind of spirit to a large extent.

In our society those who have an old, outmoded ideology are not worth their salt, no matter where they work. Scriptwriters and artistes will never be allowed to leave this field. If I ever allow them

to leave, it will be when they have become communists and revolutionaries.

Film-makers must eliminate such unhealthy elements as the servile spirit and the master-disciple relationship, and must live and work soundly with a high degree of revolutionary consciousness and collectivist spirit.

They must always be modest and frugal.

However, some film artistes have not rid themselves of the habit of putting on airs and behaving arrogantly. Now when they go to provinces for shooting on location, the assistant directors for administrative affairs call on the chief secretaries and secretaries of either the provincial Party committees or the Party committees of cities or counties, making unreasonable demands and acting arrogantly. Worse still, some people act as they please, relying on the Party's influence.

Our writers and artistes, being guided directly by the Party, should always be modest and exemplary whatever they do and wherever they are. Those who make films must be modest and courteous when dealing with people, and lead a frugal life. In particular they must never act arrogantly, relying on the Party's influence, nor must they show off by abusing the authority of the Party.

People in other fields want to come to the field of cinema to gain experience. The officials in this field should never rest on their laurels because they have scored some successes in film-making in the past, nor should they act haughtily, flattering themselves and disparaging others on the ground that other fields would like to gain experiences from this field.

For film-makers to step up their revolutionary and working-class transformation, they should firmly establish the socialist way of life and strictly observe the established rules of this life.

In the past the field of art and literature had a certain amount of success in establishing the socialist way of life and in working out the rules of life and standard of behaviour, and in making writers and film artistes follow these standards in their own lives. However, the field

of art and literature is still not governed by a strict revolutionary system or order commensurate with the intrinsic nature of socialist society.

For a new, socialist way of life to be firmly established in this field, writers and film artistes must be encouraged conscientiously to observe the rules of life and standard of behaviour established by the Party.

In the daily routine established by the Party, all work to be done by Party, administrative and working people's organizations are geared like cogwheels: if any one of them slows down or remains idle, the daily routine as a whole breaks down.

Daily routine is not being observed properly because in many cases the senior officials hamper it.

Apparently the director-general of a certain film studio gathers the studio's department and section heads in his office every morning and holds a meeting for a couple of hours, or receives reports from them in turn. And it is reported that in another film studio, anyone called into the office of the director-general remains in that office the whole day.

If officials gather their subordinates in their offices and keep them there too long, they cannot properly observe the daily routine formulated by the Party. Administrative instructions must be given by means of directives, and every effort must be made to ensure that department and section heads work independently. Only then can the daily routine be observed strictly and all wheels move in unison.

Apparently the senior officials of a certain film studio tamper with political study hours as they please, and those of the Scriptwriting Company are unwilling to accept the daily routine of the film studio, saying that it is not suitable for their company. The senior officials of the company, if they find their writers reading anything, accuse them of idling away their time and of not writing scenarios. They mobilize writers for other work, thus preventing them from writing and studying.

That the daily routine is not adhered to properly is also due, to

some extent, to writers and film artistes not participating willingly in the daily routine.

Scriptwriters and film artistes are more honoured with the political trust and enormous solicitude of the leader than anybody else. In the past they were subjected to every manner of maltreatment and insult and deprived of elementary human rights and freedom. But thanks to the great political trust and personal care extended to them by the leader since liberation, they have been able to change their social position fundamentally, and today they are awarded the noble title of revolutionary artistes.

Writers and film artistes should not merely talk about repaying the favour of the leader with loyalty. Loyalty to the leader must be expressed by carrying out their revolutionary tasks.

Writers and film artistes should unconditionally observe the daily routine formulated by the Party, and thus set an example in this respect.

In order strictly to observe the daily routine on the basis of rules of life as defined by the Party, senior officials must above all else acquire a correct view of the daily routine, refrain from hindering the writers' and artistes' observance of it, and induce every one of them to take part willingly in its implementation.

You must wage a powerful ideological struggle against the practices of hindering the implementation of the daily routine and of participating dishonestly in it.

Improper implementation of this routine is an expression of liberalism, of hating Party control and organizational discipline. In the case of officials who do not observe the routine properly, you must initially give them a warning, and if the warning goes unheeded, you must launch a fierce ideological struggle against them. If the ideological struggle is ineffective, suitable organizational measures must be taken.

Writers and film artistes must strictly observe the daily routine, beginning with doing their work at their offices and workshops.

In particular, you must use all possible means to establish the

discipline of studying on the day set aside for study. Writers and film artistes must systematically conduct political study, including the study of the instructions of the leader concerning the field of art and literature, and also study in a planned way to improve their qualifications and abilities. You must establish strict discipline whereby writers, artistes and all other workers in this field attend the study sessions on the day for political study.

Even when filming on location, the days set aside for political study and for practical study should not be ignored. When you engage in a campaign to produce work or are mobilized for construction work, you may think it permissible to ignore the study day; nevertheless, you must always observe study days and adhere to the established daily routine with no conditions attached.

For writers and film artistes to transform themselves steadily into revolutionaries and be assimilated to the working class, they must participate in the mobilization of social labour sincerely and so harden their minds and bodies through physical labour.

In accordance with the instructions of the leader, the institutions and enterprises in Pyongyang are mobilizing 5 per cent of their present manpower for the construction of Pipha Street.

The leader gave instructions that the fields of art, literature and the press should discharge their basic duties without even one per cent of their labour force being mobilized. He advised these fields to go out to the construction site of Pipha Street on Sundays to help the builders do their work. In accordance with the instructions of the leader, writers and film artistes are exempt from social labour mobilization. It would be advisable, however, for them to spare some of their time to participate in social labour. Only then will writers and film artistes be able to bring themselves closer to reality, enrich their experience of life and accelerate their revolutionary transformation.

Film-makers should launch a campaign to build up their own institutions and enterprises.

At present, the nursery and kindergarten facilities in the field of cinema are old fashioned. The Korean Film Studio should

scrupulously organize the mobilization of social labour to build a model of an up-to-date nursery and kindergarten, and should popularize this model in the field of art and literature.

All the senior officials, writers and artistes in the field of cinema, in sincere response to the leader's instructions and Party policy, must establish a thorough system for the Party's monolithic ideology, transform themselves into revolutionaries and assimilate themselves to the working class, thus adding lustre to the honour of their being art and literary workers who are true to the leader.

Writers and film artistes must strive to repay the Party's political trust with a high level of skills and with loyalty.

The Party places political trust in them. But they are not repaying this trust faithfully or with high skills because their qualifications and skills are, in fact, poor.

After seeing the film *The Story of a Nurse*, the leader said that there was a difference between the leading actress' intention and her actual portrayal, and added that nothing could be created with mere enthusiasm.

Creation is impossible through subjective desire and zeal alone. Success in creation requires a noble ideological and spiritual frame of mind, creative passion and painstaking efforts, as well as high skills to support them. Creative workers should attain a high political and ideological level, have top technical and practical qualifications and be well versed in their major fields.

The qualifications and skills of our writers and artistes have not yet reached as high a standard as is required by the Party.

The fact that our cinematic art has become a model of revolutionary art and literature in the world today can be ascribed to the spirit of serving the Party, the working class and the people evident in our films, but never to the artistic skills of individual directors or actors. As our Party stands at the forefront of the anti-imperialist, anti-US struggle under the unfurled banner of the great Juche idea, the world's progressive people are learning from us and trying to learn from the model of our cinematic art, showing a

keen interest in it. In this situation our films must proceed ahead of those of other countries not only in their ideology, but also in their artistic and technical aspects.

Scriptwriters and artistes must strive to improve their technical and professional qualifications and skills.

More than anyone else, scriptwriters must try their best to improve their professional qualifications. The only way for writers to show loyalty to the leader is to write fine works in terms of their ideological and artistic qualities, as required by the Party. Only then can they be said to have repaid the Party's political trust faithfully.

As it is, however, our scriptwriters fail to write many works which are perfect in ideological and artistic qualities. Some writers have not completed a work for three years because of a lack of qualifications, and one particular writer has not produced a script for seven or eight years. Worse still, some writers are producing scripts from the director's script after the completion of the film, and others are ghost writing for colleagues who have no writing ability.

Even so, the senior officials of the Scriptwriting Company are not striving to improve the qualifications of writers, but are only trying to increase their numbers. Works of high ideological and artistic value cannot be produced merely by increasing the number of writers.

The company must send low-quality writers to school to take a refresher course, or adopt other urgent measures.

The tendency of writers to write works for poor-quality colleagues, on the ground that the latter cannot write for themselves, must be eliminated. If their level is low they must be helped to write by relying on their own wisdom and efforts. Of course, it will take a long time for them to write a script, but even if it takes them a long time and they fail repeatedly, they must be helped so that they can write a piece by themselves in the end.

Scriptwriters must also know how to compose lyrics. The words of songs in films must be written by the writer himself, because he clearly understands the content of the work. Only then will good lyrics be written.

Film directors, too, must strive to improve their qualifications and skills.

The cinema is a composite art, so film directors should possess comprehensive knowledge and talents.

They should above all be well versed in the general knowledge and theory of art and literature.

Concerning the skills training of film directors, the leader has said that their qualifications must be improved by making them recite poems and sing songs.

Our film directors have no deep understanding of art as a whole, including literature, and their directing skills are low, so the level of the films they make is also low.

In the film about the heroine Jo Ok Hui, war is described through clouds of black gun smoke, not by the actions of people. This demonstrates the low level of our directors' powers of depiction.

Quite a few directors lack a deep knowledge of music. Hence in some cases the allegedly excellent musical pieces and songs selected by the directors have to be substituted with others because they do not accord with the film themes or scenes, or they are simply poor in terms of quality. When the film *A Woman Tractor Driver* was produced, the director used a song which was inappropriate to the content and scenes, so the song finally had to be deleted.

A musical piece or song must always conform with the characteristics of the film and with its ideological content and descriptive features.

In order to prevent directors from dealing with musical pieces and songs carelessly, the composers concerned should always be allowed to attend dubbing sessions. Although the director is the commander of film production, he must not decide the film portrayal solely on his own authority.

Directors should hold meetings once a week or once every two weeks to improve their own qualifications and abilities. At these meetings they should watch a film together and discuss its artistic and technical aspects, and in the course of this improve their technique

and skills of direction.

When they are not in charge of film-making, directors should give guidance to dramatic pieces prepared by actors' teams and thus constantly improve their directing skills.

Close attention should be paid to improving the qualifications of the assistant directors for administrative affairs.

In order to improve the ideological and artistic qualities of a film, the actors must decisively improve their skills.

They must attend skills training sessions faithfully and be responsible for the work of creation. An artiste who does not take part earnestly in training and tries to play tricks in the creative work will not remain an actor for long. The less he sweats in skills training, the less success he will achieve, even though he tries hard in the actual work of creation. Actors have not yet made it a rule or a habit to attend skills training sessions, and some of them carry out skills training assignments unwillingly, under compulsion.

In order to improve the skills of actors the Party gave them the assignment of practising the recitation of the full-length epic *Mt Paektu*. Several months have passed since then, but few actors have carried out the assignment, and some others have done no skills training for a quarter of the year.

Actors must practise reciting poems, train themselves in simulated conditions and take an active part in dramatic performances.

An important matter in improving their skills is improving their art of speaking.

The art of speaking plays an important role in creating a distinctive character. After the director maps out his own plan, the basic portrayal comes from the performance of the actors, and in their performance the art of speaking plays the most important role.

However, film actors pay no great attention to this art. All film actors should coolly examine what they have done to improve their art of speaking and enunciation in recent years. Those who have had other actors record their voices in their stead are not qualified as actors. The actor who presents only his face on the screen because his

speech is poor is an actor in name only, not in any real sense. In particular, actors who speak poorly cannot play their proper role in the synchronous recording system.

From now on players should make every effort to improve their art of speaking.

They must vividly portray the personality of the characters they play and at the same time have the spirit of always discovering and developing new things.

An actor's history on the stage is a history of discovering the new, a history of creation. A performance by an actor should always be creative; it should be different in every work and original at every stage.

Film actors of the present era, when science and technology are highly developed, must have a knowledge of a wide range of technology. They should learn how to drive a lorry and a tractor. They should fly in a plane and go on board a ship and learn something about them. They should also learn how to handle various types of weapons.

Actors should be tenacious in trying to perfect their acting, not only at regular skills training sessions but also in the process of creation.

Apparently some actors do not try to improve their acting but advance their own views, contrary to the content of works written by others. A certain actor is said to make a fuss over a trifle, instead of exerting positive efforts to represent the character he is to play truthfully.

The general level of acting of our actors is not yet very high. In particular, some always act in a stereotyped manner; others act in a limited and strange manner by frequently exaggerating their facial expressions.

The most pressing problem facing the field of cinema is that of actors.

Film studios should concentrate on training the younger ones.

Young actors must remember that they cannot develop their career

by relying on their faces alone, and they must not be self-complacent or arrogant because they have been congratulated on their performance in a couple of pieces. They must strive to improve their skills systematically.

Actors must prepare themselves physically, technically and practically so that they can act realistically, as in real life, whichever character they may portray.

The film studios must organize a skills presentation session once a week to improve the technical and practical qualifications of film-makers, especially actors. The studios should make it a rule to hold the skills presentation session for about three hours every Thursday and establish a strict discipline for reviewing the results.

The technical level of cameramen must be radically improved.

Their technical level currently being low, the standard of superimposition is also very low. When we were adapting the immortal work *The Sea of Blood* to the screen, we had a great deal of trouble with the scene in which Won Nam appears on the moon, because the superimposition in the scene was not good.

The film studios claim that they cannot improve the performance of their wood-moulders in their superimposition workshops because they are frequently mobilized for other work. However, the low quality of superimposition can never be ascribed to the qualifications of these people being low.

Once the technical level of cameramen has been decisively improved, the level of superimposition, too, can be raised. The film studios must pay close attention to improving the qualifications of their cameramen.

The studios must try hard to improve the technical levels of set designers, film editors, photographers and developers.

Writers and artistes must have a wide mental vision and a wide knowledge of nature and society. When expressing criticism about the fact that no great numbers of novels and other works of art or literature have been created, the leader said that writers must acquire a wider range of knowledge in order to write better pieces.

When writers and artistes have a wealth of knowledge they can write and speak meaningful words. For a broader range of knowledge on nature and society, they must see, hear and read a great deal.

However, when they are asked to read more, our writers and artistes make various excuses. Many meetings have been held over recent years and many people have pleaded at these meetings for solutions to various problems, but no one has asked for reading materials. This shows that writers and artistes do not like reading.

From now on, writers and artistes must read more than anyone else.

First of all, they should read Party documents and the materials about the revolutionary history of the leader that convey his revolutionary ideas, the sagaciousness of his leadership and his noble qualities. Only then can they equip themselves fully with the revolutionary ideas of the leader and acquire a wide political eye to see nature and society from the standpoint of the Juche idea.

Writers and artistes must also read the novels of our nation.

Currently not many novels worth reading are being written by our authors. This is because the novels criticized by the leader were withdrawn indiscriminately and were not recirculated after correction. Needless to say, reactionary novels must be withdrawn, but those which require only minor revision must be corrected and recirculated.

The leader has said that the novel *A New Spring in Sokgaeul* and other stories in need of some correction must be revised and reprinted.

The novels *The Tuman River*, *The Native Village* and other stories which need only slight touches must be revised and reprinted as soon as possible. Then our writers and artistes will be able to read a lot of novels.

Our writers and artistes must also read *The Selected Works of World Literature* and other foreign works. Of course, you must always be critical when you read foreign books. *War and Peace* and *The Ordeal* are excellent pieces. Writers and artistes must also read such dramatic pieces as *Othello*, *Hamlet* and *The Living Corpse* and

such novels as *Resurrection*, *Anna Karenina*, and *Blessing*.

In particular, they must read many books concerning their specialist fields.

In the future the magazine *Film Scenarios* must edit scenarios, directors' scripts and a variety of technical data concerning film production so that everyone in the field of cinema can read them.

For the professional qualifications of writers and artistes to be improved and their mental vision widened, it is necessary to show them foreign films.

The leader has said that writers and artistes should be shown many foreign films and that they should always watch them from a critical point of view. Revisionism penetrates mostly through films. Therefore, foreign films should be seen with a critical eye. When dealing with things foreign we must always hold fast to the Juche-oriented stand, adhering to our own principles.

Bourgeois tastes are just like narcotics. A person begins by taking a drug, but eventually he is himself taken by the drug. There are many foreign films full of narcotics. If we watch them not from the Party-oriented, Juche-oriented stand, but merely out of interest, we might be poisoned by these narcotics and infected by evil ideas before we know it.

The showing of foreign films to writers and artistes is aimed at informing them of the trends in and technical levels of film-making in other countries. From technical points of view, such as acting, shooting, montage and the like, those aspects worth being referred to should be referred to and those worth being introduced should be introduced.

In future you must set up projection equipment in the Pyongyang Art Theatre and about once a week show foreign films there which the Party has designated.

Before showing foreign films to writers and artistes you must never fail to conduct a precise analysis of the ideological content of the films and their technical aspects; then you must tell the writers and artistes what standpoint they should adopt when watching the

films. After showing the films you must make the writers and artistes write down their impressions. Only then will they watch the films from a critical point of view, not just out of interest.

Writers and artistes should inquire closely into reality in order to obtain a diverse knowledge of it.

It is only when they have a wide mental vision of real life and are versatile in their knowledge that they can portray a diversity of lives in depth.

A writer writes within the limits of his ability, but he can never produce a work of art that is even slightly greater than his knowledge. He can depict life in his work only as far as his knowledge extends, as far as what he has seen, heard and felt allows him.

The leader has said on several occasions that in order to create art and literature appropriate for the Chollima era, writers and artistes should become deeply immersed in the thick of reality. The Party has adopted the necessary measures for implementing this—the leader’s instructions.

However, many creative workers do not explore reality and, even when they do, they go around as if on a tour and then write works at their desks.

The pulsating reality of everyday life provides writers and artistes with fresh knowledge, skills and rich experience with which to constantly improve the content and form of their works.

In order to obtain a wealth of knowledge about reality, writers and artistes must mix closely with workers and farmers, study from various angles the actual situation in which the leader’s instructions and the Party’s policies are being implemented, and experience life in that situation.

When exploring reality, writers and artistes must first equip themselves with the revolutionary ideas of the leader and its application, the Party’s policies. Only then can they understand the essential features of our people’s advance and of their life with a wide political vision and write works which the people will enjoy.

Writers and artistes must be highly enthusiastic in experiencing

life. If they act like onlookers without passion, they cannot study in detail the essence of life.

For films to reflect the seething life of our era, scriptwriters, more than anyone else, must explore real life deeply.

They must have a sharp political insight into life and a versatile knowledge of it and combine with these an outstanding artistic ability. Only then can they write excellent works.

When I read film scripts and novels written by our scriptwriters I can see that the works are falsely embellished and that the ideas and lives contained in them are very poor. This means that our scriptwriters are ignorant of actual life and have little general knowledge.

Creation must always begin with actual life and end with it. Scriptwriters must explore reality more deeply and more often than anyone else in order to write fine works.

From the second half of this year writers must explore reality, study life and write works in the field.

It would be advisable for directors to go to the field and write their scripts while experiencing life there.

At present some set designers draw original pictures without having been out in the field. One cannot draw pictures unless one understands the reality behind them. Set designers must also experience reality and make their sketches on the basis of their experience.

Composers, too, must frequently go out to experience actual life.

Experience of reality is all the more urgent for actors, especially the young ones.

Young actors, having no particular theoretical knowledge and less experience of reality, use only their faces when making films. If they are not encouraged to gain experience of actual life, but are urged to work within the confines of the film studios, they will never improve their skills.

When shooting the film *The Story of a Nurse*, we had to correct many scenes because almost the whole cast was without personal

experience of the Fatherland Liberation War.

If they neglect to gain experience of practical life on the ground that they are conducting the speed campaign, actors cannot ensure the quality of the work and might distort the truth. This is proved by our experience of creation in the past.

For writers and artistes to gain good realistic experience, senior officials must organize the work properly.

Some officials at the film studios, only in the rice transplanting season, suggest that they would go to local areas to gain experience of reality after idling away at other times. If they behave in this way they will be exposed to the ridicule of the public. It does not stand to reason that artistes do not participate in rice transplanting, requesting that they go to experience reality only at those times when the whole nation is turning out to help the countryside.

When they are ordered to go out to gain experience of reality, some writers make various conditions for doing so. What conditions can there be for gaining experience? If they complain about the conditions they will fail to experience real life and to consequently write real works.

The senior officials of the film studios, always bearing in mind the importance of gaining experience in film production, must organize this work down to the minutest detail so that writers and artistes explore reality more deeply.

In order to give writers and artistes wide experience of real life, it is also necessary to show them many documentary films depicting actual life.

The documentary *New Korea*, which was highly praised by the leader, the documentary about the Fifth Party Congress, and those about military competitions, will provide them with a lot of fresh ideas. The senior officials of the film studios must try to show many documentary films to writers and artistes.

Writers and artistes must have not only broad qualifications and skills but also a burning passion for and their own opinions on creation.

The passion and independent ideas of our writers and artistes must find expression in their defending the Party's monolithic ideology and Juche-oriented idea on art and literature and in embodying them to the last in their creative work.

However, some film directors at present have no passion, no courage and no independent views. Certain directors are capricious and often vacillate when making films because they have no opinions of their own. If they are inconsistent and wavering, they will lose their independent ideas and in the long run will be unable to adhere strictly to Party principles in production.

Writers and artistes must never insist on their own personal views in their creative work, nor be unreasonably stubborn under the pretext of sticking to their own ideas. Creative workers persist in their own narrow vision because they know only one side of the argument with no knowledge of the other, and because their thinking power is dull and their artistic sense poor. Writers and artistes must never insist on their individual views alone, never act stubbornly.

From now on the senior officials in the field of cinema must not impose unprincipled demands upon creative workers, nor must the latter vacillate over such demands.

I have emphasized on many occasions the need to improve the qualifications and skills of writers and artistes. They can faithfully serve the Party and revolution only when the level of their qualifications and skills is high. The way in which writers and artistes should display their loyalty to the Party is to repay the leader's political trust and deep care with high skills and many successes in creation.

Scriptwriters and film artistes must always bear in mind the political trust and warm care of the leader and remain unfailingly loyal to him by steadily improving their qualifications and skills to achieve brilliant successes in film production.

For cinematic art to be developed on a long-term basis, reserves of good artistes should be trained.

For this purpose, not only should the role of the professional

creative establishments be enhanced but also work done in the training institutions should be fundamentally improved.

First of all, close attention must be paid to strengthening the work of the Pyongyang University of Dramatic and Cinematic Arts.

Education at this university has not reached the standard required by the Party. I have heard that the students here have raised the question of whether or not there is a conflict in the film *We Are the Happiest in the World*. This testifies to the fact that the university has been failing to give lectures to its students in accordance with our Party's idea and theory on art and literature.

Frankly speaking, the teachers at this university are not studying cinematic theory on the basis of our Party's idea and theory on art and literature; they are relying on the theories of European film-makers. Therefore, they are not analyzing the problem of the conflict from the viewpoint of our Party's theories on art and literature; they are doing it dogmatically by sticking to conventional, outdated theories. It is apparent that the teachers at this university have not established the Juche orientation in their research and education and are indulging in the worship of big powers and in dogmatism.

The Pyongyang University of Dramatic and Cinematic Arts must work hard to improve the qualifications of its teachers. In particular, the teachers must be encouraged to study assiduously the leader's idea and theory on art and literature and to establish the Juche orientation fully in education.

For education to be fundamentally improved on the basis of the leader's idea and theory on art and literature, curricula and teaching plans must be drawn up in conformity with the Party's lines and policies. The university must also establish a system for checking to see if its teachers' teaching plans are drawn up in line with the Party's policies.

In addition, teachers at this university should have close contacts with the film studios in order to introduce the fresh successes and production experiences of the latter promptly to their students.

In order to improve education at the University of Dramatic and

Cinematic Arts, competent directors and cameramen from the film studios should give lectures at the university. When artistes who have some experience and skills visit the university to give lectures, the quality of teaching will improve.

Even if able teachers are sent to the university to teach the students there, education cannot be improved unless the university has prepared foundations for assimilating new theories and experience. The university must pay primary attention to laying such foundations.

When the Ministry of Culture takes charge of the University of Dramatic and Cinematic Arts in the future, it must help correct any shortcomings in the university's curricula and must give effective guidance to the general work of the university.

To train excellent artistes, work at the University of Music should also be improved.

It is said that the university was willing in the past to receive guidance from the relevant section of the Organizational Leadership Department of the Party Central Committee, but not from the relevant section of the Information and Publicity Department. Senior officials of the university must correct their viewpoint and work under the direction of the latter as well.

For the development of cinematic art, fresh changes must be made in research into cinematography.

At present, the Research Institute of Cinematography is finding no solutions to the technical problems involved in film production; it is only engaged in work related to film distribution. The institute must concentrate on establishing the Juche orientation firmly in its research and find solutions to the scientific and technical problems of film production.

Last but not least, I will speak briefly about the need for Party organizations in the field of cinema to work properly with the people.

For success in carrying out revolutionary assignments, Party organizations must give definite priority to political work over all other work and deal closely with the people. Efficient political work,

work with people, makes all work lively and animated. If political work is ineffective Party work will not become animated and then, ultimately, the revolution will be disrupted.

The creation of art and literature is work done by writers and artistes themselves. Party organizations must make writers and artistes their first consideration and intensify their work with them. At present Party organizations in the field of cinema do this poorly.

Some Party officials refrain from mixing with Party members and the masses, and they do not meet them frequently to inquire into their work and life in detail. The officials pay no heed to their opinions, nor do they solve the latter's problems in a responsible manner. Instead they put on airs and even give visitors the cold shoulder.

Apparently a certain Party committee neglected to give sincere help to the writers in the provinces, instead sending film editors there to investigate clandestinely how the writers were working and living, just as a secret inspector in feudal society might have done.

Doing Party work, work with the people, in the manner of a detective or a secret inspector is an outdated method alien to the work method of our Party. If Party organizations work in this way, they will create distrust between the Party and the masses and weaken the unity and cohesion of the Party.

At present, all our people are calling the Party their mother and linking their fate to it. Party organizations must always approach people warmly and give them principled guidance so that they follow the right road.

Whatever they do, Party officials must always put people first, take good care of them and hold them in respect. They should possess a high degree of political awareness and be rich in humanity and culture, and they should learn how to approach people with generosity while adhering to principles. In other words, they must acquire a strong Party, working-class and people-oriented spirit.

Party organizations in the field of cinema must work well with cadres, Party members and the masses.

The fundamental aspect of Party work is to deal closely with the

people, namely, work with cadres, Party members and the masses.

Party organizations in this field must, above all else, work well with cadres.

In particular they must intensify the Party life among cadres to accelerate their revolutionary and working-class transformation, and make them study harder to build up comprehensive knowledge.

If senior officials are transformed after the revolutionary and working-class patterns, and if the level of their political and professional qualifications becomes high through effective work being done with them, the Party committee will do a better job of leading film production, and all the cadres will perform their mission better as commanding personnel who organize the execution of the Party's policies.

In addition to work with cadres, the Party organizations in this sector must concentrate on Party members as well.

The important thing in working with Party members is to strengthen their Party organizational life.

The Party is a political organization of its members and the vanguard of the working class. For the Party to carry out its vanguard role as a powerful, lively and militant organization, every member must be fully prepared politically and ideologically, and act according to the Party's organizational principles. Therefore, the key to Party work is to guide the life of its members efficiently.

The life of Party members is an organizational and political one; it is a revolutionary activity for them to exercise their duties, as stipulated by Party Rules.

Party organizations in the field of cinema must give effective guidance to Party life of its members so that they faithfully perform their duties according to Party Rules. Then Party members will be able to temper their Party spirit and effect innovations in film production.

Party organizations in the field of cinema must work well with the masses.

Film production is creative work carried out through the collective

efforts of the masses; success in creation is therefore inconceivable without the mobilization of the masses.

Party organizations in this field must thoroughly implement the principle of working with people by the method of one motivating ten, ten one hundred, one hundred one thousand and one thousand ten thousand, so that the whole collective is fully equipped with the Juche idea and everybody rises up to do revolutionary work.

In addition, they must strengthen their guidance of the working people's organizations in every way possible.

I believe that this seminar on the leader's idea on art and literature will be an important occasion for effecting a great upsurge in film production by arming all writers and artistes in the field of cinema with the leader's Juche-oriented idea on art and literature and steadily bringing about their revolutionary and working-class transformation.

At this seminar many writers and artistes have actively participated in the debates; they fully analyzed and reviewed the experience gained and lessons learned in the course of implementing the leader's Juche-oriented idea on art and literature and the Party's policy on them, and advanced many valuable opinions for accelerating the development of cinema.

We have done a lot and achieved great success in our worthwhile struggle to produce films. However, there is still more to do in the future than we have done thus far.

All writers and artistes in the field of cinema must make the leader's Juche-oriented idea on art and literature and the Party's policy on them, which they have learnt during this seminar, a part of their very essence, and put the resolves they have made here into effect in order to help bring about a fresh upsurge in the production of films in future.

ON THOROUGHLY ESTABLISHING A REVOLUTIONARY FILM-MAKING SYSTEM OF OUR OWN

Talk to Officials in the Film Sector

April 28, 1971

I would like to take the opportunity at this meeting with senior officials and creative workers in the film sector to speak about thoroughly establishing a film-making system of our own.

If we are to raise our cinematic art to a higher level, we must smash the old pattern in creative work. There are still many defects in the film sector to be corrected.

Many aspects of the method, order and regulations of film-making, for example, must be remedied fundamentally. The present film-making system contains elements of capitalistic methods handed down from the days of Japanese imperialism and of dogmatism introduced from abroad after liberation. With this hodgepodge system we cannot produce promptly films that meet the requirements of our Party's ideological work, nor can we ensure that their ideological and artistic levels are high.

As the great leader Comrade Kim Il Sung has taught us, cinema should, in each period and at each stage of the development of the revolution, play the role of a mobilizing force by advancing ahead of reality, just as editorials of the Party organ do.

In order to develop cinema to meet the demands of the times and to make it a powerful weapon for Party ideological work, we must

smash the outdated system of creation and establish a new one more suitable to conditions in our country and more in conformity with the nature of the production of revolutionary films.

For this purpose it is particularly important to have a correct understanding of film-making system.

In the process of making a film, many people—writer, director, cameramen, set designers, composers, actors, actresses, technical and administrative personnel and workers—are involved, each discharging his respective assignment. Though the people involved in the process share one and the same aim, they perform different duties. So there must be a clear demarcation between their responsibilities and a well-regulated work system.

The film-making system is one under which the whole course of motion picture creation and production is organized and standardized, and by which the creative workers, artistes and all the other people who take part in film-making discharge their duties fully and responsibly.

In view of the characteristics of film-making and of the fact that it requires a big work force, large numbers of materials and great quantities of fund and it is accompanied by a complicated technical process, the process of film production must be strictly organized and standardized so that all the people involved can perform their duties in their respective posts. Otherwise they cannot produce films high in ideological and artistic value.

Proceeding from these practical requirements, we have stressed the need to set up a new, revolutionary film-making system of our own and the need to implement it properly. However, neither the senior officials who are guiding film production, nor the creative workers and artistes who are the performers of the work itself, have a correct understanding of this need. As a result, they cannot break the old, conventional pattern. Currently the work of producing films at studios is in many ways entangled, and people work very busily, yet without the desired results being achieved. This is because they have failed to establish a rigid revolutionary film-making system

suited to our conditions.

That is why I began, stage by stage, to correct the old system of creation while giving guidance to the work of film-making. I developed this work in depth when the immortal classics *The Sea of Blood* and *The Fate of a Self-defence Corps Man* were being adapted to the screen.

What is important in establishing and implementing a new, revolutionary film-making system suited to the situation in our country is to observe the Party's principle that all creative activities are conducted completely on the basis of the leader's teachings and the Party's policies.

The teachings of the leader and our Party's policies are the only correct guideline for officials and artistes. Without these teachings and these policies, no one can move along the right track and achieve success.

They are the basis for artistic creation, serving as the guideline in the whole creative process and acting as the yardstick by which the final review of the work must be measured. Therefore, everybody—the official who leads the creative work, the scenarist, the director who writes the acting script and leads the production unit, and the actors who portray the characters—must follow the principle of studying hard to become familiar with the leader's teachings and the Party's policies with regard to the production of the work concerned, and must carry out creative activities using these as their guideline.

This principle must be strictly adhered to in the whole course of film-making, not only in producing a work but also in reviewing it.

In the past creative workers reviewed productions in their own way and according to their own assessment, without standards by which to judge them. As a result, they could not properly assess the process and results of production. The Party therefore put forward the policy of reviewing productions by means of seminars on the leader's idea on art and literature. It did this in order to encourage film-makers to analyse and judge all problems with his Juche-oriented ideas as a standard, thus gaining experience and learning valuable lessons. Only

by doing this can we correctly assess the process and results of production by the single Party standard.

The next important matter in thoroughly establishing a new revolutionary system of creation and putting it into practice is to make sure that all officials, creative workers and artistes discharge their duties responsibly and skilfully at the highest level.

Inducing every person involved in film-making to play his designated role with the attitude of a master is a requirement arising from the basic principle of the Juche idea.

All officials, including writers, directors and artistes, are the creative workers of motion pictures; they are revolutionaries who serve the Party and the revolution by making films. Therefore, those who are involved in film-making must assume the attitude of masters in the revolution and carry out their respective assignments promptly at a high level. Such an attitude is decisive in successful film production.

Since no set system of creation existed in the past, officials who guided production would avoid responsibility for the ideological and artistic content of the films. Worse still, directors, who are in overall charge of production, would avoid responsibility for the results of the final product.

If they are to produce the best possible films without a hitch we should ensure that all creative workers and artistes perform their responsibility to the letter with the attitude of assuming full responsibility for their designated roles.

Needless to say, a writer should complete the script in a responsible manner. Likewise, a director should be responsible for the completed film. Right now the process of producing a film shows that there is no well-regulated order or clear demarcation in the work of film production. The process of scriptwriting and that of film-making, in particular, are confused so that no clear demarcation line between writers and directors and between the Scriptwriting Company and the film studio exists with regard to their duties and responsibilities. Accordingly, there is no set system whereby

everyone is responsible for his designated work.

I have already explained that the Scriptwriting Company should help writers in a responsible manner to complete their scenarios in order to have the latter approved by the State Evaluation Commission for Works. I have also made it clear that the studio should make the scenarios that have passed the commission's assessment into films with no further changes before receiving the approval of the Party. However, my request is not being met properly. Certain officials at the studio often alter works approved by the State Evaluation Commission for Works and even call on writers to rewrite scripts at the stage of the rushes if any shortcomings are revealed. Such practices occur often.

If film-making continues in this way, no progress will be made. Once they get a scenario, officials at the studio, directors and other creative workers, as well as artistes, should produce the film on their own. If they complain about the work and demand that the writer make the dramatic quality stronger, despite the fact that the film lacks artistic appeal because of shortcomings on the part of directors and actors themselves, they cannot improve the artistic presentation of the film.

It is the basic requirement of our Juche-oriented system of film-making that all creative workers and artistes—writers, directors, actors and actresses, cameramen, set designers and composers, as well as those working in the supply section—carry out their respective duties fully and responsibly. Remembering this requirement, creative workers, artistes and senior officials must make maximum effort to discharge their duties.

However, some creative workers now display a tendency to avoid bearing full responsibility for the work assigned to them.

Even though you try to set up a well-regulated film-making system, if the creative workers and artistes in charge of the various processes of production and various sections cannot prove themselves worthy of their posts, film-making will fall into disorder and confusion.

If the director has shooting started with an incomplete acting script and revises the script carelessly on the spot, or if he demands that actors and actresses do this or that in front of the camera without holding meticulous discussions with them beforehand, the work plan of the production unit will be rendered unstable and the actors and other members of the unit will lose confidence.

In order to establish and implement a proper system of film-making, all the members of the production unit must be well versed in their jobs. This is applicable not only to creative workers and artistes but also to technicians and production and supply personnel. Creative work can never be successful from a subjective desire alone. Even those who have a proper attitude of masters to their creative work, but have failed to prepare themselves politically, ideologically, technically or practically, or to master their work, will fail to carry out their tasks successfully and will, accordingly, also fail to discharge their duties and roles as masters.

If you are to establish a strict film-making system, you should embody the principle of collectivity properly, while enhancing the responsibility of each worker.

Film-making is not work by individuals; it is joint work by all the members of a production unit. The more collective the intelligence, the better the quality of the film.

The thorough embodiment of the principle of collectivity in film-making requires intense discussion between directors and other creative workers. "A general without an army is no general" goes the proverb. A director, however distinguished he may be, can never make a film on his own. Even when he has outlined a unique plot, putting it to open discussion will produce suggestions for improvement. Therefore, directors should not behave in a self-satisfied manner, sticking to their own opinions, but should have the work style of relying on the masses at all times and learning from them with an open mind.

Only those directors who guide production by relying on the masses and enlisting their wisdom can lead film-making to success.

If you are to apply the principle of collectivity, you must strengthen relations between all the sectors and units involved in film-making and meticulously organize a joint operation.

A film studio is not merely a film-making organization; it is a large production enterprise. Therefore, without strengthening production relations between offices and workshops and organizing their joint operations properly, the work of making films cannot proceed smoothly. If offices and workshops behave in a self-centred way, and workteams only compete without helping one another, difficulties will crop up in film-making, and individualism and egoism will make their appearance in the collective. So everybody must fully display the communist trait of creation under the slogan “One for all and all for one!” in each unit and at every post, and then go all out to produce films.

In order to set up a strict system of film-making you should regulate the whole process of film-making and give unified guidance to it.

Unlike poems and novels, films can be perfected only through complicated technical processes. If one out of ten processes is not implemented, or one section among ten fails to play its proper role, it becomes impossible to guarantee the quality of a film and to perfect it. Just as the army has military rules and regulations, so film studios must have strict rules and regulations. Only then can all the problems which arise in film-making be solved and good films be made in a short time.

An important aspect of putting film-making on a regular basis is strictly to observe the proper order of the production processes.

A director’s script cannot be written prior to the completion of the scenario, and before the director’s script is written a film cannot be shot. In addition, the recording of the dialogue, music and sound effects must be done prior to dubbing. It is only by observing the proper order that film-making can proceed smoothly.

The most important matter in observing this order is to give precedence to scenario writing. As I have always stressed, writing the

scenario is the first process in film-making and the ideological and artistic basis of a film. When definite priority is given to the scriptwriting, the studio becomes active. Films are not being produced on a regular basis at present, and this is entirely due to the fact that scriptwriting is lagging behind. In this situation the relations between the various production processes cannot be maintained and, accordingly, the new system of creation will not produce good results.

In observing the proper order of the film-making processes it is also important for the director, as the commander of the production unit, to give proper guidance to production.

Even though the individual members of the unit may work well, if the director, who is in charge of leading the creative work in a unified way, does his job inefficiently, the production processes cannot be linked with one another. It is the director who decides when the production goes over from the preparatory stage to the shooting stage and from the shooting stage to the finishing stage; joint work among artistes, cameramen and set designers is also conducted under his guidance.

From the time when he begins writing his own acting script from the scenario until he completes the initial film, the director should always find himself at the centre of creation, establishing relations between the production processes and organizing joint work between different sections so as to lead the whole group in a unified way. To this end he should work hard so that the whole group achieves a consensus of opinions concerning the work. If each member of the group approaches the work in his own way, smooth progress cannot be made from the outset.

The director should strongly demand that actors and actresses have a correct understanding of the central idea and content of the work; he should insist that they study the work and identify a proper acting style in order to ensure the harmony and uniformity of both their own acting and the performance as a whole. To this end, I saw to it that a campaign was launched for actors and actresses to read the director's script a hundred times. They did this while filming the immortal

classic *The Fate of a Self-defence Corps Man*. The campaign is a good method of improving quality in films by making sure that actors and actresses have a full understanding of the ideological and artistic content of the work and, on this basis, begin the creative process with a unified view of the work.

After ensuring that the actors master the work through the campaign to read the director's script a hundred times, the director should immediately organize a meeting at which he expresses his intentions. He should confirm his directing plan by letting the actors and actresses know just what this plan is and by accepting their valuable opinions on it. Having thus made full preparations, the director must start interpreting the work with the other members of the creative group.

Work with actors and actresses, in particular, should be carried out with skill. The director should at all times pay primary attention to working with them and guide their acting with skill, subordinating the role of the rest of the film-making group to the successful acting of the players. Only then can he portray the characters on the screen in a vivid way and maintain a harmony of cinematic representation.

The new film-making system requires that full preparations for production be immediately followed by a speed campaign, which should be conducted throughout the whole course of shooting in order to ensure a work that is perfect in the shortest possible span of time.

The speed campaign alone will guarantee high quality in the work and shorten the time taken for film production as a whole.

According to the principle of the speed campaign advanced by the Party, all creative workers and artistes, including directors, must join the campaign only when they have grasped the central idea of the work, formed a clear understanding of their tasks and of the ways of carrying them out, and made all the preparations necessary for production. Therefore, they must not try to unfold a speed campaign without making thorough preparations for shooting.

When adapting the immortal classic *The Fate of a Self-defence Corps Man* to the screen, the members of the production unit

succeeded in turning out a long feature film in only 40 days by making full preparations for shooting and conducting the speed campaign. This experience shows that the speed campaign is an excellent method of creation that serves to improve the ideological and artistic value of a work and greatly shortens the period of film-making.

It is also important to observe the requirements of the final stage in following the order of the production processes.

Because the process at the final stage is not done on a regular basis, serious problems appear in editing and montage since they are being done in a slipshod manner. Some directors edit films haphazardly, ignoring the rules of film production.

If you are to maintain order at the final stage, you should make sure that the recording is done effectively, with precedence given to musical composition. One of the main reasons for your failure to improve quality in recording and to include songs that are appropriate to the scenes is that you do not give priority to composition. From now on you should make it a rule strictly to observe the principle of putting composition first.

In addition, actors and actresses must not be allowed to enter the recording room if they have not learnt their dialogue by heart. If they record their words while reading the script, they will reduce the overall standard of their acting and will be unable to ensure the time taken for film composition. Unless they learn their dialogue by heart, it will be impossible to do the sound recording and shooting simultaneously.

You should do away once and for all with the practice of actors' recording dialogue for others. If a film actor is poor at speech and lets others do it for him, he is not qualified to be an actor.

The process of finishing the rushes and the initial film must be put strictly on a regular basis.

The rushes are the fruit of the creative endeavours of all the officials and artistes involved in film-making. However, at present the officials of the film studio neglect to work in a responsible way to

perfect the rushes prior to sending them to the Party for approval. Some officials and directors, on the excuse of being busy, send rushes to the Party without having either carefully checked the montage of the scenes or worked on the superimposition meticulously. When the rushes are examined, a lot of attention therefore has to be focused on the details, and the works have to be revised to correct the errors revealed.

In standardizing the film-making processes and observing the system and order strictly, it is imperative to prohibit individual officials and creative workers from patching up works as they please, out of subjectivism and self-conceit.

Scenarios already passed by state examination can be considered as having assumed a legal character. So if such scenarios are to be revised and supplemented, approval should be given by the State Evaluation Commission for Works. But individual officials and creative workers at the film studio revise scenarios that have been given legal approval as they please. This is, in fact, an act that breaks the law.

The film studio must produce rushes from scenarios approved by the State Evaluation Commission for Works. If some opinions are put forward at the studio, they should be discussed and an agreement concerning them reached at the time the rushes are being examined by the commission. Then the rushes should be revised, completed and sent for ratification.

The individualities of the creative workers and artistes must not be ignored, nor their creative enthusiasm and vision suppressed on the pretext of putting film-making on a regular basis. Creative work is done with one's heart. If the director's heart is full of passion, this will fill him with creative inspiration. The director who is at all times totally involved in his work and burns with creative passion may discover a good way to make a film—a way that did not occur to him as he wrote his script—just as the film is being shot or dubbed. Moreover, he may discover some defects in the work at the stage of shooting that were not evident when the script was being written. In

such a case, how will matters stand if he continues on to the next process, or if he passes over one process on the plea of maintaining the processing sequence. The result will be that the sequence of film-making may be observed, but the ideological and artistic value of the film is degraded.

As for the regulations governing creation, they are there for the purposes of producing films that are high in ideological and artistic value; they are not formulae for binding the creative staff hand and foot. Of course, if the director discovers a new way of depiction in the course of creation, he should not try to put it into practice in haste. He should study in detail the significance of his discovery to improve the ideological and artistic value of the film, and examine what problems might arise in implementing it. When he has made up his mind, he should put his decision to collective discussion and reach assent through the relevant procedure. The director must not ignore a good way of depiction that might occur to him in the course of creation simply because he is chained to the order of processes; on the other hand, he must not behave on impulse either simply on the excuse that he is making effective use of a new way of depiction.

The firm establishment of a new revolutionary system of film-making to suit the situation requires that the whole course of film-making be put on a regular basis and that the life of the creative staff be properly organized.

Even though the film-making processes may be regular, if the artistes engaged in practical activities are not organized, the new system will not prove worthwhile. That is why since I first took over the guidance of film-making I have advanced the policy of making the process of creation one through which artistes and writers become revolutionary and assimilate themselves to the working class, and why I have defined rules for their life and daily routine.

However, a number of creative workers and artistes who attach prime importance to the uniqueness of creation are not observing these rules and following their daily routine. Experience shows that it is only by observing these new rules and following their daily routine

that they can ensure the better ideological and artistic quality of films and accelerate the process of their revolutionary and working-class transformation.

In setting up a reliable revolutionary system of film-making and implementing it, the Party committee should enhance its role of leadership.

The Party committee of the film studio must form a group to make films so that the director-general and the director, having received a scenario approved by the State Evaluation Commission for Works, produce a film that is high in ideological and artistic value within a set time. The committee must also conduct organizational and political work to help all the members of the group to carry out their assigned tasks at their posts.

The Party committee of the film studio must assume responsibility before the Party for the whole of the film-making process and its results. The Party committee should not interfere in the ideological and artistic content of the work, but should exercise complete control over the production processes and help the film makers to produce fine films from legally approved scenarios. Since the Party committee exists to conduct organizational and political work so that creative workers, artistes and all others can produce good films promptly, it should concentrate all its efforts on making such films.

However, at present the Party committees of the Ministry of Culture, the Scriptwriting Company and the film studio confine themselves only to doing work within the Party; they do not put all their efforts into producing good films, their basic revolutionary task, but simply find fault with films as if they were indifferent onlookers.

The Party appointed the primary Party secretaries of the film studio and the Scriptwriting Company as members of the State Evaluation Commission for Works so as to enhance their roles and responsibilities. This is not an honorary post; it is an important assignment for them to bear responsibility before the Party for the ideological and artistic content of films and to work hard to produce the best films possible. Therefore, Party secretaries, as chiefs of Party

organizations and evaluation commission members, should make strenuous efforts to discharge their duties.

The field of cinematic art should strive thoroughly to implement the new system of creation established by the Party.

To this end the senior officials in this field must set an example in setting up this new system. At present the system is not being implemented thoroughly in the creative activities and daily life of artistes. One of the main reasons for this is that senior officials are merely giving orders to their subordinates at will, ignoring the requirements of the new system.

Party organizations at all levels in the film sector should wage a powerful struggle to persuade creative workers to work and lead their lives as required by the new system. At the same time they must intensify the education of all workers in the essence and superiority of the new system. In this way the new system will be implemented thoroughly in all units and at all posts, and its superiority made apparent to all.

PARTY OFFICIALS MUST BECOME MEN OF REAL ABILITY, EQUIPPED WITH A HIGH LEVEL OF POLITICAL AND PRACTICAL QUALIFICATIONS

**Talk to Officials of the Information and Publicity Department
of the Central Committee of the Workers' Party of Korea**

May 18, 1971

A very important task facing us at present is the improvement of the political and practical qualifications of senior officials.

Therefore, the great leader Comrade Kim Il Sung said in his New Year Address this year that a revolutionary habit of studying must be established under the slogan "Let the entire Party study!" and that in the coming year the cadres must improve their qualifications and raise their leadership ability to a higher level. However, while Party organizations stress in words the need for officials to raise the level of leadership, they do not push ahead with this task forcefully. No unit which I have visited has established the revolutionary habit of studying and no noteworthy change has taken place in the work method or work style of cadres.

The present situation urgently requires that officials improve their working ability and raise their level of leadership quickly. If they try to work only with the knowledge and experience they acquired in the past, they can neither accelerate the revolution and construction nor fulfil their responsibility and role of the leading personnel of the revolution. Our revolution has now developed in its content and depth into a new stage that is different from the period of socialist

transformation, or the early period of socialist construction. In our country a historic task of socialist industrialization has already been carried out. On this basis the struggle to carry out the three major tasks of the technological revolution is being launched and at the same time another task has come to the fore: that of fully equipping all members of society with the monolithic ideology of our Party, revolutionizing the whole society and assimilating it to the working class by pushing forward the ideological and cultural revolutions vigorously. Only by rapidly improving the qualifications and leadership ability of senior officials in keeping with the new requirements of the developing revolution is it possible to speed up the revolution and construction and carry out successfully the very important tasks put forward by the Fifth Party Congress.

It is particularly important to improve the political and practical qualifications of Party officials.

Since they are to guide all fields of social life, such as politics, the economy and culture, Party officials must acquire a rich and comprehensive knowledge. Whether the Party's lines and policies are implemented correctly or not depends largely on the ability of Party officials who organize and guide their implementation. No matter how correct the Party's lines and policies may be, it is impossible to carry them out successfully if the officials' political and practical qualifications are low and they are incompetent.

At present, the general level of Party officials is low. Party organizational and ideological work has not been intensified in step with the developing reality. The outdated methods and style of work, such as abuse of Party authority, bureaucratism and taking administrative affairs upon themselves, have not been eliminated among the officials. This is mainly due to their low level of political and practical qualifications. Among our officials there is hardly anybody who dislikes to work or neglects his duty. They are enthusiastic and keen on their work, but because of a lack of ability they have little success in comparison with the efforts they put forth, and they often inadvertently make mistakes.

If one has poor political and practical qualifications and no ability, one can neither work in a revolutionary way in keeping with the Party's intention nor be loyal to the Party and the leader. By ability I mean creative ability. Loyalty and enthusiasm without creative ability are no more than subjective desires, which produce no result in practice. I have said that if we have only intense loyalty, we can solve any problem. By that I mean that when we make strenuous efforts to implement the leader's teachings with single-hearted loyalty to him, we can acquire ability and knowledge we did not possess before, and accordingly we can carry out tasks successfully, no matter how difficult they might be. Therefore, if we are to become true Party officials who are unfailingly loyal to the Party and the leader, we must be competent: we must have high political and ideological qualifications, a great deal of knowledge and the ability to organize work skilfully. We must also develop the ability with which to perform our revolutionary duties satisfactorily.

Party officials must, first of all, make the effort to acquire a high politico-theoretical level and learn the methods of Party work.

Party officials are educators of the masses and executors of Party policy; they have the responsibility to equip the Party members and other working people firmly with the revolutionary ideology and theory of our Party and lead them politically so that Party policy is implemented correctly. If they do not have a high politico-theoretical level or a wide political vision, and if they are not familiar with the principles and methods of Party work, they will be unable to establish the Party's monolithic ideological system either among Party members or the rest of society, nor will they be able to push ahead with the revolution and construction.

At present, some Party officials lack a keen political sense and do not know how to analyse and judge things politically. They fail to distinguish between important and unimportant matters, between essential and unessential elements in their work. So they often make much ado about minor shortcomings, as if these were serious, while overlooking major problems, regarding them as trifling despite the

fact that they should be dealt with seriously. Some time ago, an official of the Pyongyang Municipal Party Committee summoned his subordinates and on behalf of the organization conveyed to them a certain individual official's words as an instruction. This is an act contrary to the requirement of the Party's monolithic ideological system. However, it was tolerated without being criticized immediately. If they are politically dull and fail to distinguish between right and wrong, Party officials will be unable to overcome non-Party elements promptly and may greatly hamper the strengthening and development of the Party.

In order to improve their political and practical qualifications, they must arm themselves firmly with the Juche idea, the revolutionary idea of our Party, and master Party line and policy by studying in depth the works of the leader and Party policy. The leader's works and Party policy are an elucidation of the principles of the Juche idea and all other theoretical and practical matters relating to Party work and its activity. When they are well versed in the leader's works and Party policy, they can solve all difficult and complex problems in accordance with the leader's intentions and the requirement of the Party, and push on with all their work boldly and confidently. Party officials must study the leader's works and Party policy in depth comprehensively and historically. Unless they study them in this manner they cannot fully grasp their essence and are likely to deviate when implementing them.

Party officials must be familiar with Party work and their own duties. If they are not, they cannot push forward their work in a revolutionary way, but will hesitate to display initiative and mechanically transmit teachings from superiors to subordinates. In order to raise their own political, theoretical and practical levels, Party officials must read on a regular basis every issue of Party paper and also political and theoretical magazines, particularly *Party Work* and *Kulloja*. Only then can they understand the requirements of Party policy and its intentions for each period, raise their political and theoretical levels, learn from the experience of Party work, and keep

track of information coming in on the successes in socialist construction and on the south Korean and international situations.

If he is to perform his duty, a Party official should become a man of wide knowledge. Only then can he work well with people—the essential part of Party work—and give substantial Party leadership to administrative and economic tasks.

Without a profound and comprehensive knowledge, one cannot work with people efficiently. It would be a mistake to think that a good style of work is all that is needed for you to mix with the masses and deal with them satisfactorily. Since working with people involves people of different ages and different jobs, intellectual standards and past histories, a comprehensive knowledge is required for conducting this work properly to suit their characteristics. If you deal with factory workers, you need knowledge of industry; if you work with farmers in rural communities you need to know about agriculture; and if you work among writers and artistes in a cultural and artistic environment, you should have a good grounding in art and literature. If an official who guides the work of art and literature is ignorant in these two areas of culture, he can understand neither the lives of writers and artistes nor their mental states, nor can he go deep into their inner world. Lacking a general knowledge of art and literature as they do, quite a few Party officials are at a loss for words concerning stories or musical pieces when they talk to writers and artistes. They just give monotonous instructions and then tell them to bring up any problems they may have in and out of work. If they work with people strictly as administrators or officials, people will not open up to them, since neither side understands the other, even though they meet and talk frequently.

If they lack comprehensive knowledge, Party officials cannot give effective Party leadership in administrative and economic work. Party officials must, without exception, have a knowledge of economics, science and technology. Of course, Party officials are political workers, so they cannot be as well versed in specialized knowledge as professional workers. However, in order for the Party to control and

guide administrative and economic work it is necessary for Party officials to acquire knowledge on the different sectors in their charge, plus common knowledge on modern science and technology. If they are ignorant about these, they will not be able to discover exactly what deviations and problems there are in implementing Party policy, no matter how often they may visit the relevant sectors, nor can they take appropriate measures to correct these deviations and shortcomings.

The Taean work system is not being implemented thoroughly and production is unsteady in many national economic sectors. This is due, in no small measure, to the fact that the Party officials of factories and enterprises lack knowledge both of the theory of economic management under socialism and of industrial management. The Taean work system is an economic management system that embodies the revolutionary mass line. Ensuring the Party committee's collective leadership over enterprise management and production is the essential requirement of the Taean system and its greatest advantage. In order to give full play to the advantages of the Taean system by enhancing the Party committee's function of collective leadership, and in order to manage the economy scientifically and rationally, Party officials must be familiar with economic laws and economic categories and have a knowledge of management. But Party secretaries of some factories and enterprises are guiding the work of Party committees without any knowledge of production costs or the method of cost accounting, and without a clear idea of enterprise management regulations. Because of this they are unable to make a scientific analysis as to whether production and the management of their factories are proceeding in accordance with the Party's economic policy and the laws of the socialist economy, nor can they deal with problems correctly through their own firm conviction. Poorly qualified and incompetent people cannot shape their own opinions, nor can they push on with their work forcefully, swayed as they are by this or that opinion and vacillating between right and left. When things reach this point, they are unable to live up

to Party principles.

Party work and economic work are not now being closely coordinated with each other, mainly because Party officials are not well informed of the economy and fail to penetrate deep into economic work. Take the guidance of the Party life of Party members as an example. Their Party life is not being assessed on the basis of how they have performed their own revolutionary duties; in many cases what is talked about is the problems arising in people's personal lives and how much of planned quotas has been carried out.

Some officials are in the habit of shouting at people, behaving bureaucratically and trying to maintain their prestige on the strength of their official authority. All this shows that they are incompetent. You cannot earn prestige by dint of your rank or diploma. Party officials' prestige is guaranteed by their real ability, not by their diplomas or their official authority. Only a man of real ability can formulate a correct methodology and work reasonably, and every single word he says carries weight and builds up Party prestige.

Rich emotions and a high degree of cultural refinement are major qualities required of Party officials. If a Party official is unfeeling and stiff, he cannot mix with the masses easily, and the masses will not follow him. If he feels merry or pleasant, he should laugh; and when he is excited or sad, he should cry. Quite a few Party officials do not know how to appreciate music, or analyse and evaluate films, operas or other works of art and literature. A man of low cultural level is naturally unfeeling and unsympathetic. Party officials must improve their cultural standards and learn how to appreciate works of art and literature, sing songs and recite poetry. In short, Party officials must have knowledge of politics, economics, art and literature, and be able to deal with everything skilfully wherever they go.

In order to improve officials' political and practical qualifications, it is necessary to establish a revolutionary habit of studying throughout the Party.

Studying is one of the basic ways of improving officials' qualifications. No man is born with knowledge. Knowledge is

acquired and accumulated only through studying and practical activities. Party officials must study hard and broaden and enrich their knowledge of politics, economics, culture, military affairs and various other disciplines.

The leader has said that our people have three bad habits—pretending to be important, pretending to be rich and pretending to be well-informed—and that the worst of them is to pretend to be well-informed. Pretending to be knowledgeable is as foolish as deceiving oneself or shooting oneself in the foot. A man who pretends to have knowledge and talks big will fail to develop and will end in becoming a good-for-nothing, simply because of his paucity of knowledge.

Party officials must be clearly aware that their knowledge and qualifications are short of the requirements of the developing realities and of the Party. A foreign writer has said that a fool who realizes he is a fool is no longer a fool. I think that the writer was right. A man who is conscious of his ignorance strives to learn. That is a good thing, and there is nothing to be ashamed of in striving to learn.

For our officials to study is not a merely technical matter of acquiring knowledge and adding to their common sense, but a noble political task that must be carried out in order to perform their revolutionary duties successfully and prove themselves worthy of the high trust and expectations of the Party and of the leader, demonstrating loyalty to the Party and the leader. We have become Party officials because the leader trusts us, not because we are highly qualified. Although they are held in confidence by the leader, Party officials' ability falls far short of their revolutionary duties. Their qualifications are low not because they have not received systematic education in former days, but because they have not studied hard and have not made painstaking efforts to improve their qualifications. Of our cadres, those who had no access to education before liberation have now received education at Party cadre training schools, thanks to the leader's solicitude, and young cadres have all received systematic socialist education. But after their promotion to cadres

they have discontinued proper study on the excuse that they are under pressure from work. In consequence, their political and practical qualifications lag behind the developing realities. Party officials must clearly understand the significance and importance of study and apply themselves to this task.

Officials say that they cannot study because they have no time under pressure from work. That is only an excuse. Anti-Japanese guerrillas studied constantly, carrying books in their hands even during hard-fought battles and on arduous marches. They never suspended this activity, even if it meant skipping their meals. Our officials must follow the example of the anti-Japanese guerrillas and adopt study as their daily routine. Some people put it off, saying that they will study intensively, perhaps for days on end, once they have finished their urgent tasks. This is tantamount to saying that they will not study. The revolution will not be over in a day or two. It has to continue down through generations, so new revolutionary tasks present themselves before us continually. Revolutionaries must study regularly and learn and learn, right to the end of their lives.

Party officials must become diligent students and read a great deal. At present, a social atmosphere of enthusiastic reading does not exist. Whichever sector I visit, people ask for solutions to various problems at meetings, but no one asks for books. This means that they are not keen on reading and do not see reading as a primary requirement in their lives.

There is no better method of gaining a rich and comprehensive knowledge than copious reading. Books are a treasure-house of knowledge and the textbooks for a person's life. Party officials must carry books and read them when they go on official trips or on guidance tours and study at least two hours a day, no matter how busy they are.

Studying must be done substantially and directed towards a distinct goal. Only when you set the goal and stages distinctly and study one by one without fail can you take interest and succeed in studying. Reading a lot of books indiscriminately is not the way to

increase your knowledge or raise your intellectual level. If you read this or that book for amusement without a purpose, little will remain in your memory, and reading will not benefit you much in your work or life. Reading with no purpose or thinking is not reading; it is relaxation. In order to increase your real ability you must eliminate formalism in studying and read every single page substantially and in deep thought so that you can acquire the working knowledge you need for carrying out your revolutionary duties.

Officials must study of their own accord, but considering their old habit of neglecting study, their studying will have to be controlled instead of being left to the mercy of spontaneity. In order to establish the revolutionary habit of studying, it is necessary to combine voluntarism with guidance and control. Party organizations must give cadres and Party members study assignments regularly, review the results of their study and urge them to attend the Saturday study session, Wednesday public lecture, one-month training course and other group studies without exception. A man who says that he has no time to study does not study even when he does have time. We must call to account those people who, under one pretext or another, neglect their own study and violate the system and discipline of this activity. We must combat this practice without compromise so that no one can be passed off without studying.

It is important in improving Party officials' qualifications to see that they learn and acquire a high degree of ability to organize work and develop the revolution in the course of practical work. Although studying is a good method of improving officials' political and practical qualifications, intensive studying alone is not enough for them to acquire the ability, as leading personnel in the revolution, to organize the masses skilfully for the implementation of Party policy and develop the revolution. Only knowledge and ability consolidated through practice can be effective and useful. Party officials must acquire a useful working knowledge and experience in Party work and increase their expertise in the course of fulfilling their basic duties. They must always study their work deeply and, after finishing

a task, review it of their own accord, gaining experience and learning a lesson from it. This is the way to increase their ability to plan work and to operate and learn the method of organizing and mobilizing the masses.

In order to speed up the improvement of Party officials' qualifications, it is necessary for superiors to help their subordinates and teach them by the method of one teaching ten, ten a hundred, and a hundred a thousand. Senior Party officials in particular must help their subordinates with great care and work hard to improve their qualifications. They must help their subordinates to improve their qualifications so that they are capable of doing their bit. As the saying goes, a general by himself is no general; by the same token, senior officials cannot carry out all tasks by themselves. Senior officials of the Party Central Committee, and of the provincial, city and county Party committees must take their subordinates with them when they go on guidance tours and teach them how to organize work, how to do political work among the masses, how to sum up the work of guidance, and so on.

Whenever they have a new task, officials request more staff to deal with it. This is the wrong way to think. The real problem in Party work at present is not the organizational structure or the number of Party officials, but their political and practical qualifications. We must find a solution to the problem by improving the officials' qualifications and let each of them do the work of two to three, rather than increasing the organizational structure. As all of you know, there is a great strain on the manpower situation in our country at the moment, and whether or not we find a solution to this problem is very important: we need to solve it in order to carry out the Six-Year Plan successfully and accelerate our revolution and construction. The leader has instructed that strenuous efforts be made to tap manpower reserves in all sectors and units, and that the organizational structure of the whole Party, too, should be examined and reduced. In the field of production and construction, manpower reserves arise from increasing the efficiency of all the working people through

technological revolution and powerful political work, whereas in the Party organs manpower reserves come from increasing work efficiency of Party officials. Party officials must work hard to improve their qualifications, and each of them must become a match for a hundred, just as every soldier of the People's Army is a match for a hundred.

Fully aware of the great importance of improving their political and practical qualifications, Party officials must make unremitting efforts to become capable of doing anything that is required of them.

ON IMPROVING THE WORK OF THE RADIO-TELEVISION BROADCASTING COMMITTEE

**Talk to the Chairman of the Radio-Television
Broadcasting Committee of the DPRK**

June 14, 1971

For our broadcasting system to fulfil its honourable mission to the Party and revolution with credit, the work of the Radio-Television Broadcasting Committee should be improved in accordance with the requirements of the developing revolution.

To this end it is necessary, first of all, to rationalize its structure.

A structure should be improved constantly as the revolution and construction develop in depth and the situation changes. Unless a structure is improved to suit the developing revolution and the increasingly diversified tasks, officials will make no progress in their work, shackled as they are to the old machinery. When a structure does not suit the actual conditions and is not conducive to the development of work, it should be boldly reformed. You should not hinder work by keeping the old machinery intact.

The staff of the Radio-Television Broadcasting Committee is larger than before, the scope of the work it does has broadened and the content of this work has become more profound. Therefore, the structure of the committee should be reformed to accord with the new situation in order to improve broadcasting in general.

I have studied the plan for reforming the structure worked out and

submitted by the committee, and I find it reasonable. The structure should be reformed according to this plan.

While the structure of the committee is being rationalized, the role of its officials should be enhanced and a high sense of responsibility developed among them.

The main aspect of improving broadcasting in a revolutionary way is to increase the role and sense of responsibility of the officials working for the committee. The Radio-Television Broadcasting Committee should build up the ranks of broadcasting workers, establish the monolithic ideological system of the Party firmly among them and induce them to carry out with credit the tasks assigned to them by the Party.

You should work particularly well with journalists and announcers. The power of broadcasting depends on how the journalists write and how the announcers speak. Only when journalists and announcers work efficiently will broadcasts demonstrate their power.

Unfailing loyalty to the Party and the leader is the most important trait that must be displayed by broadcasting workers, who stand at the outposts of our Party's ideological front. It is only when journalists and announcers are pure and steadfast in ideology that our broadcasts can become our Party's authentic voice, breathe the same air as our Party and reflect its true intentions.

As for the serious shortcomings revealed in broadcasting work before the 15th Plenary Meeting of the Fourth Party Central Committee, they show clearly how important it is to equip journalists, announcers and other broadcasting workers fully with the monolithic ideology of the Party. At that time, quite a few broadcasting workers had failed to arm themselves fully with this monolithic ideology and blindly followed directions given by iniquitous people who had wormed their way into the Party, with the result that they were drawn into a whirlpool of bourgeois and revisionist ideas. The committee should never forget the serious lessons of the past and should work hard at all times to establish the monolithic ideological system of the

Party firmly among journalists and announcers. This is the way for the committee to prepare all broadcasting workers to be staunch revolutionary fighters unfailingly loyal to the Party and the leader.

It is also necessary to raise the standard of journalists and announcers.

Whenever I listen to a broadcast, I realize at once that their standard is low. At present low-grade programmes, devoid of any substance, are broadcast over the radio. Only high-grade articles and compilations that attain a depth of ideology should be broadcast. In this way you can ensure the authority of radio and television broadcasts, which serve as the spokesmen of our Party and state.

In order to raise the standard of radio broadcasts, the qualifications of radio journalists must be decisively improved.

In our country journalists serve the Party and the revolution through their writing. Those who do not or cannot write are not journalists. When they say that they will repay the trust of the Party with loyalty, yet fail to produce much good writing, it is empty talk. The trust and expectations the Party places on broadcasting journalists are very high. They should repay such trust and expectations by producing good writing. Those working for the Radio-Television Broadcasting Committee must be prepared to write immediately any type of article required by the Party. The committee should strengthen the ranks of journalists and ensure that they make efforts to acquire sharp political judgement and great writing ability so as to write well in various styles.

The standard of announcers should also be raised.

At present their speech is generally at a low level. Their expression should be firm and animated, yet, with a few exceptions, their delivery is devoid of spirit, featureless and weak in appeal and militancy. Announcers are failing to match their delivery to the content and form of the broadcast. When issuing a report, reading a general news item, extolling the virtues of the great leader Comrade Kim Il Sung, or giving an account of south Korean and international affairs, their manner of speaking should vary. At present, however,

there is no difference.

In future you should see to it that journalists and announcers get into the habit of constantly improving their writing and speech.

In order to improve these, it is imperative to enhance the level and role of the senior officials of the committee. It is only when the officials in charge of compiling broadcasts have better political judgement and deal with writing better than journalists that they can direct them properly and exercise authority over them.

The senior officials of the Radio-Television Broadcasting Committee should provide good working conditions for journalists and announcers and show proper appreciation for journalists who produce fine writing and announcers who are talented in their work.

Announcers should display their loyalty to the Party and the leader in their broadcasts.

The Radio-Television Broadcasting Committee should take care of and appreciate those who write and broadcast well. Creative enthusiasm is now running high in the field of art and literature because excellent creative and artistic workers are duly appreciated and highly valued, and the work of revolutionizing artistes and writers and assimilating them to the working class is being intensified. The broadcasting committee should also make strong demands on journalists and announcers and, at the same time, warmly encourage and inspire them to produce a large number of good programmes that contribute to the Party and revolution.

Next, I would like to speak about some problems on which you should concentrate in conducting information work through broadcasts.

You should conduct effective information work on the revolutionary ideas of the leader in your broadcasts.

The revolutionary ideas of the great leader Comrade Kim Il Sung are the correct guiding ideology of our times and a scientific, revolutionary ideology representing the future of communism. The profound truth and invincible vitality of his revolutionary ideas win the hearts of the world's revolutionary people, to say nothing of our own people.

Today the number of people who boundlessly revere the leader and believe in his revolutionary ideas is increasing day by day. This is a basic trend of our times. Broadcasting, a powerful medium of information work for our Party, should be an agent that guides and vigorously promotes this basic trend of our age. The Radio-Television Broadcasting Committee should regard it as its primary task to widely disseminate the leader's great revolutionary ideas at home and abroad, and carry out this work more positively.

Our broadcasts should increase their authority by giving wide publicity to the revolutionary ideas of the leader, the wisdom of his leadership and his noble virtues. They must not try to gain popularity by indulging in the vulgar tastes of the people.

The Radio-Television Broadcasting Committee should organize effective work so that its broadcasts strongly inspire Party members and other working people to join the struggle to implement the Party's line and policies at every stage. Only when broadcasts respond to and propagate the Party's policies promptly can the whole country exhibit enthusiasm for carrying them out. Our broadcasts should always concentrate their power of information on the problems that the Party tackles and tries to solve. You should intensify information and motivation work for increased production and faster construction, doing it in close connection with political information work so that your broadcasts help bring about successes in socialist economic construction.

Revolutionary and class education through broadcasting should be stepped up as well.

Intensifying such education among Party members and other working people is an important aspect of the ideological work of our Party. Therefore, you should pay constant and close attention to such education when putting together programmes.

It is the steadfast will of our Party to reunify the country and win ultimate victory in our revolution under the banner of the Juche idea. But the struggle to accomplish the noble cause of securing the victory of the Juche idea cannot always proceed smoothly. We should wage a

serious ideological struggle against every manner of reactionary ideological trend that checks our advance, and steadily deepen and strengthen the revolutionary education of the people.

With the progress of the revolution and the development of society the role of broadcasts is enhanced and the demand of the masses for improved programming increases. The Radio-Television Broadcasting Committee should further improve and strengthen broadcasting work in accordance with the requirements of revolutionary development and the demand of the masses.

As the leader has said, you should not spread your efforts over too many projects, but lay stress on improving editing and the quality of programming. You should also ensure that every broadcaster, deeply conscious of his important duty, works and lives in a militant manner, remaining alert and prepared at all times.

ON THOROUGHLY APPLYING THE PRINCIPLES OF SOCIALIST PEDAGOGY IN EDUCATION IN THE CINEMA

**Speech to the Teaching Staff of Pyongyang University
of Dramatic and Cinematic Arts**

July 8, 1971

On the occasion of my personal observation at the Pyongyang University of Dramatic and Cinematic Arts today, I will dwell on some problems concerning education in the cinema.

Ten years have passed since this university was established, thanks to the great leader Comrade Kim Il Sung. During that period the university has achieved great success in both its education and its scientific research under the guidance of the Party. However, this is only an initial success in view of the requirements of the developing situation, and there is still a great deal that is found wanting in the education offered by the university.

This university must, as soon as possible, correct the shortcomings revealed in its education and radically improve its training of film artistes.

First of all, you should abolish the old system of giving priority to drama and establish a new one specializing in the cinema.

The training of film artistes currently stands last on your curriculum. This testifies to the fact that the University of Dramatic and Cinematic Arts, which is responsible for education in the cinema, has failed to fulfil the tasks assigned to it satisfactorily.

The Party puts the main stress on and gives encouragement to the cinema in art and literature, but this university is neglecting education in the cinema.

The fact that the university has emphasized drama education while making light of education in the cinema over recent years runs counter to the consistent basic policy of our Party in developing art and literature.

The leader has said that the cinema holds the most important place in the field of art and literature. As a powerful medium for our Party information work, the cinema plays a major role in the revolutionary struggle and construction work and occupies an extremely important position in the overall development of art and literature. This is why the Party regards the cinema as the key to developing art and literature and concentrates on it.

Currently the Party does not pin any particular hope on drama. Some film actors imitate the “new school of acting” style. They are mainly those who were previously stage actors. In fact, present-day drama is outdated, an art of the 18th and 19th centuries.

Dramatic art is faced today with the tasks of destroying the outdated pattern and creating a new type of revolutionary drama that meets the requirements of the Juche era. So there is no need for this university to maintain its faculty specializing in old drama.

As the leader has said, the university must lay emphasis on training film actors, directors and cinematographers. Drama and cinema are not based on the same theoretical system of art and literature. Therefore, the university must abolish its faculty of drama and specialize in education in the cinema.

Once the faculty of drama has been revoked, the name of the university should be changed to the University of Cinematic Art.

The University of Cinematic Art must be a grand palace of education in the cinema, an all-round base for training film artistes. It must produce a new type of film artistes who are comprehensively developed, fully equipped with the Juche idea of the great leader Comrade Kim Il Sung and who possess full knowledge of theories on

art and literature, varied artistic talents and a knowledge of modern science and technology.

For this university to fulfil its mission and carry out its tasks as an all-round base for training film artistes, it must set up appropriate faculties and departments to meet the requirements of the developing cinema.

Currently the only departments that exist in the faculty of film art at the University of Dramatic and Cinematic Arts are those of directing, cinematography and theory of the cinema. These departments are not sufficient, however, to train the many people needed for cinema, which comprises a variety of categories of art and a broad range of science and technology. In order to train talented people, this university must have faculties and departments for training film artistes and technicians.

The faculty of film art should have a department for teaching scriptwriting.

Scriptwriting is the first process in producing a film and its ideological and artistic basis. Our Party has set the policy of giving priority to scripts in film production, just as it has given precedence to mining in industrial production. It has also adopted measures to increase the number of scriptwriters and develop the writing of scenarios on a mass scale. Cinematic art, which is developing by leaps and bounds, demands a greater number of scriptwriters and a decisive improvement in their ideological and artistic qualifications. At present, however, no university has a special department for training scriptwriters. In the future a scenario department must be established at this university to specialize in training scriptwriters.

Once this department has been set up at the University of Cinematic Art, the target figure for training scriptwriters, previously assigned to the creative work department in the faculty of Korean linguistics of Kim Il Sung University, must be transferred to it. The question may arise as to whether scriptwriters should be taught at Kim Il Sung University or the University of Cinematic Art does. Both have merits and drawbacks. Kim Il Sung University can give

them a good literary training, but not as good a film education as the University of Cinematic Art does. The University of Cinematic Art cannot offer a literary education as good as at Kim Il Sung University. Since a scenario is, to all intents and purposes, a form of literature for films, I think it advisable for the University of Cinematic Art to train scriptwriters. The point is to train capable scriptwriters who are well versed in both literature and the cinema.

The existing departments of film direction and cinematography must be left as they are. But in higher academic years they must be divided into classes according to the students' major subjects. The film direction department must be divided into classes of feature film direction and documentary film direction, and the cinematography department into classes of filming newsreels, documentary films and feature films so as to give specialized education. Even film direction and cinematography differ from each other in their creative content and methods according to the type of film. Until now, however, the University of Dramatic and Cinematic Arts has given no consideration to this fact, and has provided only one kind of teaching in a uniform manner, with the result that its graduates fail to prove their full worth after being sent to film studios. And when the graduates from the University of Dramatic and Cinematic Arts whom the film studio classifies as most incapable are sent to the documentary film studio, the latter also declares them to be good for nothing. Such people will, in the long run, be forced out of the film sector. This happens mainly because your university has not provided proper education in the major subjects. Therefore, the University of Cinematic Art must set up proper departments to intensify specialized education. Nevertheless, there is no need to form a special study class for every type of film. If the major subjects are too subdivided, the students' artistic talents cannot be cultivated in a comprehensive manner. Our Party's educational policy is to train active, able people who are well versed in the major subjects and are developed comprehensively. Accordingly, there is no need for the University of Cinematic Art to subdivide its major subjects too much.

A film acting department must be established.

At present, the demand for film actors is great, but few talented ones exist. There are few able film actors among those who have been trained by the University of Dramatic and Cinematic Arts, nor are there many actors on the stage who can act in films.

Both film and stage actors create characters by relying on the Juche-oriented system and methods of acting; but the nature of their acting is different, just as the screen and stage are different. So there are only a few stage actors who are able to act in films. For all that, we cannot depend only on the short courses for actor training run by the film studios. As the course lasts only for a brief period of time, it is difficult to train promising film actors who are prepared ideologically and artistically. The actors who have finished the course are able to appear in a film or two and play their parts well, but afterwards do not develop any further because they have received no systematic, specialized education. The aim of the course is to meet the rapidly increasing demand for film actors, not to train talented actors.

From now on, the University of Cinematic Art must enrol secondary school graduates on a regular basis and train them into actors in a systematic way.

Once a film acting department has been set up at the University of Cinematic Art, the target figures for actor training assigned to the film studios must be transferred to the university. Doing so will enable it to set up the department well and organize Merited Artistes to give guidance in the art of speech at the university.

The faculty of film art must also have a department to train set designers. Film set design has characteristics that differ from those of other design arts, so set designers must be trained at the University of Cinematic Art.

Film set designers are now being trained in the stage-arts department of the University of Fine Arts. I have been told that its students do not receive proper education in cinema. If the students specializing in set design are shown neither films nor existing sets,

they cannot be trained into capable film set designers. Since set design is a complicated and wide creative field in which directing, acting, cinematography and technology are all intertwined, the theories of general fine arts and of cinematics must be closely combined in education.

The demand for set designers is great in society. They are needed not only in the film sector but also in television broadcasting. From the educational point of view and in the light of the social demand, it is natural that a film set design department be set up at the University of Cinematic Art.

It would be advisable to create a make-up department and train some people as make-up artists each year in a systematic way.

Once the faculty of film art has departments ranging from scriptwriting to film theory, the University of Cinematic Art will be able to train in a unified way the able people needed for film production and the development of cinematic theory.

This university must train not only film artistes but also the experts needed for the technical aspects of film-making.

Cinematic art originated from, and is continuing to develop on, the basis of modern science and technology. Since the early days of film production in our country our Party has been paying close attention to the development of the science and technology of the cinema.

Thanks to the wise leadership and close concern of the great leader Comrade Kim Il Sung, cinematic art in our country today has its own powerful film production bases and cinema industry centres equipped with the latest science and technology. This is a great success achieved in the development of socialist and communist cinema. However, we cannot rest content with this. There is more for us to do than we have done so far. We are faced with the task of consolidating the material and technical foundations of cinematic art on the basis of our existing centres of film production and cinema industry, and of raising them to a higher level.

The Party is determined to make the cinematic art of our country one of the best in the world in terms of its ideological, artistic and

technical aspects. For the Party's intention to be realized as early as possible, we must develop the science and technology of the cinema and train more film technicians, and we must do so as quickly and well as possible.

For this purpose you should form a training centre for film technicians. A faculty of cinema technology must be set up at the university and this faculty must have such departments, for instance, as those of cinema equipment, cinema recording and film development, all of which are necessary for the development of cinema technology.

Since there are many universities of technology in our country, such as Kim Chaek University of Technology, we can create a good faculty of cinema technology at the University of Cinematic Art. Creating the material and technical foundations for this faculty will present no problem, because our country has a powerful heavy industry base.

The University of Cinematic Art must also have a faculty of television broadcasting.

In order to improve the general cultural and technical levels of the working people rapidly, our Party proposed to spread a television network all over the country and is now working to carry this out. We have installed a television broadcasting station, built a tall TV tower and are producing TV sets in large numbers. At the moment it is cinema that is at the head of the development of art and literature, but the world trend will go over to television broadcasting in the future.

Forming a faculty of television broadcasting at the University of Cinematic Art and training TV specialists and actors are very important in meeting current demands and long-term requirements.

The University of Cinematic Art must have departments to train announcers and photographers, too.

Our country has one of the most comprehensive broadcasting network in the world. No other country in the world except ours has a well-regulated broadcasting network from the capital to rural villages, workers' districts, factories and enterprises. Because of this

all-encompassing broadcasting network, many announcers are needed. However, no specialized training establishment for announcers exists, so the Radio-Television Broadcasting Committee has up to now trained them through its own efforts. This has made it impossible to improve the standard of broadcasting and to expand and develop the network as the situation demands.

The demand for photographers is also great. Photography is now based completely on art, and there is plenty of information available through news photos at home and abroad; this situation urgently requires that the number of photographers be increased and the ideological and artistic quality of photographs be constantly improved.

Even though the demand for announcers and photographers is great, we cannot establish a special training institute immediately, nor is there any need to do so. Under present conditions it is best for the University of Cinematic Art to set up departments of announcing and photography and train announcers and photographers who are fully prepared politically, ideologically and technically.

The University of Cinematic Art should establish a system of education by correspondence. You should establish a correspondence course at the university and enrol those officials in the film sector who have not received higher education. You should also provide the students with good conditions for studying.

The number of students at the University of Cinematic Art must be fixed properly to meet the requirements of the developing situation.

Of the 200 students now at the University of Dramatic and Cinematic Arts, 150 are in the faculty of drama and only 50 in the faculty of cinematic art. Worse still, the third-year students in the film direction department number only two.

With regard to the composition of the student body at this university, the students in the film field, who are now in great demand, constitute only 25 per cent of the total number of students, whereas those in the drama sector, the demand for whom is small, make up 75 per cent. The faculty of drama alone has an acting

department, which can be regarded as the main department of the university, but the faculty of film art does not. Since the university is not good at training film artistes, the Korean Film Studio has organized a course for actors, and is training them itself. Needless to say, this is not a good method, but there is no choice under the present circumstances. Fixing the precise number of students is not a business matter of simply dividing figures; it is planned work for training specialists to meet the demands of the developing situation. The number of students in faculties and departments should not be fixed in the same way, but in a scientific way to satisfy the demands of the sectors concerned.

The University of Cinematic Art must fix a large number of students for the faculty of film art, with the highest number for the departments of film acting and cinematography. It will be a good idea to fix the number of students in the acting department between 150 and 200, envisaging an annual production of 50 films in the future. If the number of students in this department is fixed at between 150 and 200, then about 100 students will be appropriate for the cinematography department.

Too large a number of students should not be planned for the faculty of cinema technology. Each class should consist of approximately five students. As this faculty is a new one, it will be unable to give proper education if it initially enrolls too many students.

The number of students in other faculties and departments must be appropriately fixed on the basis of the numbers of students in the faculties of film art and cinema technology.

The total number of students at the University of Cinematic Art should, I suggest, be between 700 and 800. Then cinema education will satisfy the requirements of the situation in terms of quantity.

After the University of Dramatic and Cinematic Arts has been reformed into the University of Cinematic Art and new departments have been set up, it will be important for you to draw up curricula and syllabuses in full accordance with the principles of socialist pedagogy.

The curriculum and syllabus are the programmes for the university. The most important thing in education is to draw up an ideal educational programme and improve teaching methods constantly to meet the demands of the developing situation. Only then can you improve the ability of students and enable them to play their proper roles in society after graduation.

The university has a number of unique features, so its education cannot be identical with that of other universities. It must lay stress on education in cinematic art. However, the University of Dramatic and Cinematic Arts has not conducted this education as it should. Consequently its graduates have been forced to leave establishments because of their poor artistic abilities. As this university is still failing to produce able artistes, few of its graduates are appearing in films. The University of Cinematic Art must draw up proper curricula and syllabuses and implement them strictly so as to produce a lot of able young artistes for society.

The courses of study and lesson plans must be drawn up on the principle of giving priority to equipping the students with the leader's Juche-oriented idea on art and literature and our Party's unique theory of them, and of directing many hours to practical training after teaching students the basic theories of their major subjects. Only thus can the students become well versed in their special subjects in their university days and play their proper roles in society after graduation. The university must reduce the number of lessons in cinema theory and increase the number of lessons in the leader's revolutionary history, his idea on art and literature and Party policy, as well as augmenting the number of lessons to cultivate their special talents.

As for cinema theory, there is no need for you to concentrate too much on this because it cannot yet be taught systematically and no book on it is available. The university must devote more time to cultivating specialized skills and intensifying practical training.

To train able film directors you must ensure that students learn a great deal about the creative process in their university days. Since the university has a large studio, the students in the film direction

department can produce films if they are given effective lessons in creation. Even though no scripts are written at the university, they can make films by using the many scenarios that have been carried in publications.

To train film actors you must give students proper lessons to develop their acting skills, especially in the art of speaking. You should always make use of a tape recorder in the course of speech training. I will ensure that tape recorders needed for the lessons are supplied.

The television acting department must give education in television drama.

A proper system of education in specialized skills through practical training should be established.

The main thing in education in the cinematic art is proper practical training.

The lecture is an important form of education at university, but the purpose of education cannot be achieved by lectures alone. If you are to ensure that students make good use of the knowledge they acquire in lectures, you should intensify practical training while combining it with theory. Knowledge apart from creative practice is useless. The university must not turn its students into bookworms, but rather it should train them into able artistes with creative abilities by intensifying their practical education.

Students must be sent to film studios for practical training, and lecturers should accompany the students to enrich their own experience on the spot.

You should establish a university system by which examinations on theories are carried out by university teachers and practical examinations by the film studio staff. You should see to it that students go to film studios and do creative work in film production units and then receive an evaluation of their creative work.

For a proper system of practical training to be established and practical activities to be conducted effectively, you should, when drawing up a curriculum, coordinate the times for giving lectures on

theory and for starting practical activities. In particular, the period of practical activity must be coordinated with creative work at film studios. The film studios claim that they carry out film production on a steady basis, but sometimes they do not. Therefore, the University of Cinematic Art must draw up a curriculum in such a way as to organize practical activities at a time when creative work at film studios is in full swing.

In order to strengthen education in cinematic art, creative workers should, on finishing the production of a film at a studio, be made to go to the university to deliver lectures.

Teaching methods and educational content must be improved continuously to meet the requirements of the developing situation and to suit the characteristics of art education.

An improvement in teaching methods is highly important in successful education.

The University of Cinematic Art must ensure that all lectures are given by the heuristic method and make extensive use of visual aids to suit the special features of cinematic art.

You should also improve educational content radically.

Over the past ten or so years the University of Dramatic and Cinematic Arts has been unable to produce artistes of high ability. Among its graduates are some who cannot work in the field of art because of their poor ability and others who are supposed to be assistant directors or assistant cameramen, but have to carry costumes and props instead because of their lack of ability. In addition, there are some who, infected with worship of big powers and dogmatism, do not believe in their own strength and look up to others, trying to copy them mechanically without studying our own successes and experience. This university must bear responsibility for failing to provide its students with a good education, the result of which is losses to the Party and the State, and confusion among people.

In the past the university taught its students a mixture of things socialist, feudalistic and capitalist, and added to it sycophantic and dogmatic elements.

The *Theory on Acting and Fundamentals of Film Directing*, written at this university, are copies or embellishments of books from other countries. Since basic texts, which took relatively senior lecturers several years to write, are imitations of this kind, there is no need to even mention other texts.

Because the university has not established the Juche orientation in its educational process and is providing a hotchpotch of education, thereby encouraging its students to indulge in empty talk, the latter are not proud to attend the University of Dramatic and Cinematic Arts and insist on studying literature at other universities. By providing such a potpourri of education, you are unable to train students to be ardent revolutionaries fully equipped with Juche and willing to fight devotedly for the Korean revolution, nor can you turn them into able artistes fully qualified in theory and in practice.

The University of Cinematic Art must once and for all do away with outdated contents in its education and provide its students with a new, Juche education in accordance with the principles of socialist pedagogy, as clarified by the leader.

First of all, you must reflect in all subjects the leader's Juche-oriented idea on art and literature in a systematic and comprehensive manner.

The Juche-oriented idea on art and literature is an encyclopedic one, which gives comprehensive answers to all the theoretical and practical problems arising in the building and creation of socialist and communist art and literature. It is the basis for and the guiding principle in the creation of socialist and communist art and literature.

The artistic and literary activities conducted by our artistes and writers today are worthwhile efforts to put into effect the leader's Juche-oriented idea on art and literature, and all the successes gained in the course of conducting them are the rich fruits of this idea.

The leader's Juche-oriented idea on art and literature must pervade the system and contents of all subjects taught at the University of Cinematic Art. In other words, all subjects must be coloured with his idea.

Furthermore, the subjects taught must reflect the invaluable successes and experience gained in the course of embodying the leader's Juche-oriented idea on art and literature. In particular, the success and experience gained in the production of Juche-oriented films must be widely generalized.

In the last few years our Party has striven energetically to eliminate everything obsolete from the field of cinematic art and produce Juche-oriented films suited to the intrinsic nature of the working class. In the course of doing so, it has achieved brilliant success. The successful realization of the historic cause of adapting the immortal classics *The Sea of Blood* and *The Fate of a Self-defence Corps Man* to the screen has meant the creation of models for our cinematic art. Also, a change has taken place in the creation of revolutionary masterpieces and works based on the socialist reality, which has so far remained the most difficult task in creative practice. In the course of this the outdated systems and methods of creative work have been abolished, to be replaced by new ones of our own, and a communist system and method for the guidance of creation have been established.

If the successes and experience gained in the course of developing cinematic art, as required by Juche, are systematized, analysed and generalized, a good textbook can be produced.

In addition, the subjects taught at the university must encompass trends in the development of world cinema, as well as the success and experience of the science and technology in modern cinema. These should be reflected widely, especially in the subjects taught at the faculty of cinema technology.

We must assimilate the successes and experiences of other countries promptly and without hesitation if they are needed for and conducive to the development of our own cinematic art. Nevertheless, we should not accept thoughtlessly and intact that which belongs to other countries. Doing so might cause problems. No matter how good the successes and experiences of other countries are, we must approach them from a critical point of view before assimilating what

is in them. Only then can we make effective use of them in the development of our own cinema.

The University of Cinematic Art must not confine itself to improving the content of its education once or twice, but improve it constantly as required by the developing situation and it must base it on Party policy. Gearing the content of its education to Party policy is our Party's policy on education.

For the content of its education to be keyed to Party policy in line with the principles of socialist pedagogy, lecturers at the university should be transformed into revolutionaries and assimilated to the working class. This is an important guarantee for carrying out to the full the educational policy of the Party and applying the principles of socialist pedagogy in education.

It is only when lecturers in direct charge of education are transformed in a revolutionary manner and assimilated to the working class that the content of education can be based on Party policy and that students can be trained into communist revolutionaries.

Over recent years, however, the University of Dramatic and Cinematic Arts has not been careful in its efforts to transform its lecturers into revolutionaries and assimilate them to the working class. As a result, its lecturers have frequently behaved in a way not befitting revolutionaries.

At the last seminar on the leader's idea on art and literature, lecturers from this university debated the question whether the film *We Are the Happiest in the World* contains any conflict or not. Now some continue to speak against the leader's Juche-oriented idea on art and literature. The leader made his views clear after seeing the film. I cannot understand why they questioned his views.

Lecturers who speak against the leader's Juche-oriented idea on art and literature are not qualified to stand on the noble platform to teach the rising generation that is to take over the revolutionary cause of Juche.

The university's Party committee must intensify the ideological struggle among the lecturers against alien ideas that run counter to the

teachings of the leader, and at the same time conduct effective ideological education for imbuing them fully with the monolithic ideology of the Party, transforming them into revolutionaries and assimilating them to the working class.

The Party Central Committee, too, should help the University of Dramatic and Cinematic Arts to strengthen the body of its lecturers and make them revolutionary and working-class. The committee should organize a team for investigating the actual situation at the university in order to guide and check its work in all its aspects. After that the University of Dramatic and Cinematic Arts should be reformed into the University of Cinematic Art.

Along with the lecturers, the students must be transformed into revolutionaries and assimilated to the working class.

The University of Cinematic Art must make all its students revolutionary. It must never teach its students practical talents alone, neglecting their political and ideological education on the grounds that it is a university of art. If this happens, the students will practise art for art's sake. What our Party requires is revolutionary films that combine high ideological quality and noble artistic value. Such films can be created only by revolutionary film makers who are fully equipped with the great Juche idea and have a high degree of artistic ability.

At the same time as teaching its students expert knowledge, the university must intensify its ideological education to establish a revolutionary outlook on the world and develop a revolutionary habit of living and studying in a militant manner among its students.

Along with this, the university must strengthen the organizational life of its students, encourage them in their social and political activities and promote physical training and sports among them.

Physical training and sports are powerful means of establishing a revolutionary way of life among students.

It is only when physical training and sports are promoted at universities that students can prepare themselves fully for labour and national defence, cultivate a collectivist spirit and iron will, overcome

mental laxity, stagnation, indolence and laziness to live and work in a militant and optimistic way, full of a vigorous fighting spirit and fervent enthusiasm.

Physical education at universities is no less important than educating students in their major subjects. It is our universities' basic task to train people who are knowledgeable, morally impeccable and physically sound. Art universities in particular must provide good physical education for the harmonious development of their students.

Because the University of Dramatic and Cinematic Arts has up to now been poor in the physical education it provides, it has not achieved any particular success at the biennial National Sports Meet of University Students. From now on the University of Cinematic Art must put physical training and sports on a mass basis and develop the sporting skills of its students so as to win top places in sports competitions.

Solid material and technical foundations for the University of Cinematic Art must be laid.

This university, unlike the other universities in the field of the liberal arts, conducts education with the main emphasis on practical talents, so it requires a great deal of equipment and teaching materials. Without these it cannot impart special knowledge properly to its students, no matter how good the content of its courses may be. Lessons in cinematography, for instance, are impossible without sensitive films and motion-picture cameras. The same is the case with lessons in the other major study areas.

At present, however, the University of Dramatic and Cinematic Arts has unstable material and technical foundations. The university possesses only a few pieces of basic educational equipment and even these are all worn out. The cameras such as *Sinephon*, *Rodina* and *Kompas* used by the students in the cinematography department are thoroughly outdated. The editing equipment used by the students in the directing department for editing lessons is also an outdated one. Because the university is now using obsolete educational equipment and materials, it fails to impart to its students a working knowledge

that will serve them in the real world. Educational institutes should have the best equipment and materials; only then can they impart useful knowledge to their students.

The University of Cinematic Art must be supplied with flawless equipment and materials needed for education in cinematic art. We should spare nothing for the education of the rising generation. The university should be provided with ten motion-picture cameras of the best quality.

It is important that the university be equipped with all the apparatuses and materials needed for cinematic art education. With this equipment it should ensure that its students are able to attempt for themselves the whole process of film-making, from scriptwriting to completing a film. Once the number of students at the university has been increased to between 700 and 800, they will be unable to study properly in the existing buildings, so the problem of a teaching building must also be solved.

The University of Cinematic Art should not depend on superior authorities for its development, but equip itself by its own efforts. If the teaching staff and students fully display the revolutionary spirit of self-reliance, they themselves will be able to lay solid material and technical foundations for the university. The faculty of cinematic art has good experience in building a studio lot of 200 square metres for itself in six months. This is something to be copied, even by the film studios. The university must make effective use of this valuable experience and use its own efforts in the future, too, to manage its economic life.

A system for giving proper guidance to the University of Cinematic Art must be established.

At present the university gets guidance in the Party standpoint by the Pyongyang Municipal Party Committee, and in the administrative standpoint by the Ministry of Higher Education. This is wrong.

Since the university's social position is important, the Party Central Committee should give direct guidance to it. A similar system of guidance to that for Kim Il Sung University must be established

for the University of Cinematic Art. Only then can the university become as excellent as Kim Il Sung University.

As for administrative channels, the university must be guided by the Ministry of Culture. As the University of Dramatic and Cinematic Arts is under the Ministry of Higher Education at the moment, the Ministry of Culture bears no responsibility to the Party for the unsatisfactory training of film makers. Just as the Production Bureau was formed under the Ministry of Culture, so a separate Education Bureau should be formed under the ministry, and the bureau must take unified charge of the educational institutions in the field of art.

At present our country has four liberal arts' universities in all—the University of Dramatic and Cinematic Arts, the Conservatory of Music, the University of Fine Arts and the University of Art. However, I do not understand why the university that trains choreographers and dancers is called the University of Art. Apparently the university was named by people who were ignorant of the meaning of the word *art*. The name of the University of Art must be changed to that of the Dance Institute. It would also be advisable to merge the University of Art with the Conservatory of Music in the future. Even if they are merged, there will still be three arts' universities under the Ministry of Culture. The University of Cinematic Art must be given precedence as cinema takes the lead in the field of art and literature. For this purpose, it must be made into a special university quite distinct from others.

I am firmly convinced that in future the teaching staff of the Pyongyang University of Cinematic Art will develop their university, the centre of education of cinematic art in our country, politically and ideologically, materially and technically, and make fresh innovations in scientific research and the training of film workers, thus living up to the expectations of the Party.

**THE REVOLUTIONARY OPERA
THE SEA OF BLOOD IS A NEW OPERA
OF A TYPE OF OUR OWN**

**Speech to Creative Workers of the Revolutionary
Opera *The Sea of Blood*
July 17, 1971**

Today you put on an excellent performance of the revolutionary opera *The Sea of Blood* for the great leader Comrade Kim Il Sung.

As you had little time to prepare the production, and some of the lyrics and music were being improved as late as yesterday, I was worried just before the performance about how successful you would be. But you have done much better than I expected. We emerged as honourable victors in adapting the immortal classic *The Sea of Blood* into a revolutionary opera. Of course, there are still shortcomings in the interpretation, but they can be corrected quickly.

Today we brought great pleasure and satisfaction to the leader. This is a marvellous success achieved by our creative workers, who made great efforts and got very little sleep while making a hearty response to the intentions of the Party. There is no greater glory or joy for us than to bring pleasure and satisfaction to the leader. I am very happy today.

The leader enjoyed the revolutionary opera *The Sea of Blood* today and was very satisfied; he said that a Juche-oriented, revolutionary opera of our own style had been created, an opera which perfectly combined ideological and artistic qualities.

He was very appreciative of the fact that the recitative had been

eliminated, the lyrics had been divided into stanzas, *pangchang* and dance had been introduced into the opera and the scenes had been made to flow in a three-dimensional way. He said that all this meant that an end had been put to the old pattern of conventional operas and that an original, unique way of operatic interpretation had been created. He ascribed this innovative success to the fact that our writers and artistes had conducted creative activities in strict accordance with the Party's Juche-oriented idea and policy on art and literature.

He said the opera was in general a good interpretation of the original, and at several points praised the writers and artistes for their good work. Like all the other members of the creative staff, I, being one of them, feel great pride at the leader's approbation.

Today is a significant day in that we gave the first performance of *The Sea of Blood*, a new revolutionary opera in a style all of our own, with the leader attending. We will not forget this historic day—the day we proclaimed to the world the birth of the *Sea of Blood*-type revolutionary opera in the presence of the leader.

The adaptation of the immortal classic *The Sea of Blood* into a revolutionary opera is a landmark not only in the safeguarding of our Party's glorious revolutionary traditions and the development of art and literature in our country, but also in the development of revolutionary art and literature throughout the world. Many operas have been produced, but none of them has portrayed the profound truth of the Juche idea in as artistic a way as the revolutionary opera *The Sea of Blood*. This opera has reached a high standard unsurpassed by any other work of stage art in depth of ideological content and intensity of artistic interpretation.

The adaptation of the immortal classic *The Sea of Blood* into a revolutionary opera marked the beginning of the revolution in opera and ushered in a new era of operatic art. The production of this opera marks a historic turn in the creation of new operas, and a new era of the *Sea of Blood*-type revolutionary operas has dawned. With the production of *The Sea of Blood*, a classic model of opera for our

times has been created. With this classic model we will be able to make innovations in opera in our country and make great changes in the overall development of such stage arts as music and dance.

This opera with its innovative significance will exert a great influence on the development of opera in the world. By producing *The Sea of Blood*, a revolutionary opera of our own type, we have humbled those who believed they monopolized the medium of opera.

The successful production of *The Sea of Blood* is truly something of which we can boast to the world. It is a great triumph in implementing the leader's Juche-oriented idea on art and literature.

We were able to achieve such brilliant success in producing a new type of opera because we faithfully adapted the original immortal classic *The Sea of Blood* which the leader himself wrote. We put great effort into perfectly reproducing the high ideological and artistic levels of the original, and worked hard, setting our main task as the proper embodiment of the popular spirit and our national characteristics and conventions, which are the fundamental principles elucidated by the leader for producing Juche-oriented operas.

A revolutionary opera requires not only revolutionary content but also a revolutionary change in its form.

In accordance with the Juche-oriented policy advanced by the leader on producing operas, we put the main stress on making the libretto stanzaic. Breaking the libretto into stanzas is a basic principle put forward by the leader for producing revolutionary operas in a unique manner, and it is the basis of opera music. By singing the songs of *The Sea of Blood* in stanzas, we made the opera music truly popular so that people could understand it easily and enjoy singing it themselves.

During the performance today, the leader remarked that because the old pattern of opera had been smashed once and for all, and stanzaic songs had been introduced in place of a recitative, our popular spirit, national characteristics and conventions were embodied excellently in the opera. He was very pleased, saying that we now have a unique opera of our own.

Until today the recitative has been considered as the main component of an opera. Now that we have been bold enough to destroy the old form and pattern, we have brought about a fundamental change in highlighting the work's ideological and artistic qualities and making opera a truly popular form of art. All the songs in this opera are divided into stanzas, so they have become gentle, popular and distinctive masterpieces. Song is the main component of an opera, so it must be excellent. We can take as an example the first song in this opera, *Don't Cry, My Dear Ul Nam*. This song flows out in the first scene of the opera, making it an impressive debut. The repeated singing of the song in Act 6 is better. Making all the songs in an opera stanzaic can be called a type of revolution in the development of operatic art.

From now on we should apply the policy of using stanzaic songs in the production of all operas.

The leader was highly appreciative of the frequent use of *pangchang* in the opera and said that our country had become the motherland of *pangchang*.

The form of conventional opera cannot communicate the ideological and spiritual world or psychology of the hero or of the other characters effectively. When creating the revolutionary opera *The Sea of Blood*, therefore, we decided to solve this problem through wide use of the *pangchang*. This represents an innovation in the history of the opera. That it was correct to use *pangchang* in the opera was proved in today's performance. Because *pangchang* was used, the theme of the opera was conveyed clearly and the innermost thoughts of the heroine were shown from various angles. *Pangchang* is a powerful means of depiction that highlights the ideological and artistic qualities of the work and draws the audience deep into the drama.

However, we cannot as yet say that a perfect solution has been found to the problem of *pangchang* in the production of opera. We should examine the use of *pangchang* more closely and further enhance its position and role in opera.

The inclusion of dances in an opera is a basic principle for creating a Juche-oriented opera, a principle the leader taught a long time ago.

Including dances in an opera, a composite art, is a very effective way of meeting our people's ideological and emotional requirements, and an important demand of operatic art itself. We satisfied this demand in full in the course of creating *The Sea of Blood*.

The leader said that the singing and dancing in the scene at the watermill in today's performance was very good. The singing and dancing is lively, and overflows with revolutionary romance. Both the dance and the song in this scene are excellent. The dance pieces in other scenes are all wonderful, too.

Dances in this opera contribute to highlighting the ideological and spiritual world of the heroine and the ideological and artistic value of the work. In general, the dances appeared in the opera at appropriate moments, thus performing their role satisfactorily. Dance in an opera increases the value of an opera.

Another success we achieved in producing this opera was the creation of three-dimensional stage art across a revolving stage.

Three-dimensional stage art makes an active contribution to clarifying the theme and idea of a work by changing the scenes to suit the essence and logic of life, making them as lifelike as the reality they reflect. The stage art in this opera is another great and original creation of ours which eliminates the pattern of the conventional opera.

From now on we can invite foreigners who are visiting our country to a performance of the revolutionary opera *The Sea of Blood*. We can step proudly out onto the stages of other countries with this opera. In the past the opera *Khongjwi and Phatjwi*, the dance drama *The Tale of Sado Castle* and the like were presented in other countries. They were truly pitiful. The production of the revolutionary opera *The Sea of Blood* enables us to demonstrate the revolutionary and popular art of Juche Korea in foreign countries.

The leader said that it would be advisable to reduce the number of

artistes when visiting other countries to perform this opera. We must perfect the ideological and artistic aspects of the opera and conduct extensive artistic activities in the newly-emerging and capitalist countries, to say nothing of the socialist countries.

We should produce, in the same style as the revolutionary opera *The Sea of Blood*, another opera reflecting the reality of today. We can produce an excellent opera of this type. It is only when we produce another revolutionary opera based on reality that we can demonstrate widely the superiority of the *Sea of Blood*-type opera.

Creative workers and artistes should continue to make strenuous efforts in order to make the revolutionary opera *The Sea of Blood* even better.

The leader pointed out that the song sung in the scene in which the heroine and Kyong Chol's mother meet in Act 4 of the opera is not yet in stanzas. It must be made so, as he has taught.

The members of the creative group, particularly the conductor, did a great deal to ensure that the first performance in honour of the leader today was a success. The flow of today's performance was sometimes quick and sometimes slow. The conductor seemed to be slightly nervous. He should be bold. Today the heroine and other characters sang and acted well. The actress who played the heroine has a poor musical background, but she has made a lot of progress. She played the part of the mother very well. At the beginning of the performance she was pitching her voice a little too high, probably because of nerves. The actor who played the guerrilla political worker, too, did well. The scene in which the village head Pyon and Ung Phal appear was well presented in an operatic way, unlike in the film.

I believe that the creative workers and artistes, who are unfailingly loyal to the Party and the leader, will bring about a fresh upsurge in creation and thus brilliantly fulfil the tasks of creation given them by the leader.

ON FURTHER INTENSIFYING PARTY WORK IN THE FIELD OF CINEMATIC ART

**Speech at a Consultative Meeting of Party Workers
in the Field of Cinematic Art**

August 3, 1971

Today we are holding a consultative meeting to discuss further intensifying Party work in the field of art and literature, particularly in the field of cinematic art.

Over recent years some experience has been gained and some success achieved in Party work in the field of cinematic art. However, we have no reason to rest on our laurels.

We are now faced with the immense and difficult revolutionary task of producing a greater number of works of revolutionary art and literature in order to equip the working people with the communist outlook on the world. If we are to perform this task satisfactorily, Party work should be further improved so as to be in step with the developing reality. In Party work in this field, however, quite a few shortcomings have been revealed, and these must be corrected as soon as possible.

The general mistakes that have come to light in Party work in this area have already been analysed and criticized, by and large, at this meeting, so I will not stress them. I will dwell briefly on improving work inside the Party and on a few other matters.

As the great leader Comrade Kim Il Sung has said, Party work consists of work within the Party and Party guidance on

administrative and economic affairs.

The former, that is the organizational and ideological work of the Party, is of prime importance.

Work within the Party is a matter of training all Party members into core elements unfailingly loyal to the leader by consolidating and efficiently motivating Party organizations and by strengthening the guidance of the Party life of its members. In other words, we can say that it is work with Party members, cadres, Party cells and Party committees. When Party cells and Party committees are all properly organized to discharge their Party functions fully, and when all Party members are roused to action, the Party as a whole will grow in strength and play its proper vanguard role in the performance of revolutionary tasks.

Party committees at all levels should pay close attention to abiding strictly by the norms of Party life and to improving work inside the Party. But the Party committees in the field of cinematic art are not doing work within the Party properly; they are concentrating only on creative activities. These activities should be directed mainly by the administrative authorities and the State Evaluation Commission for Works, and the Party committees should at all times give proper guidance to the Party life of cadres and other Party members.

Party life is the organizational life and the political life of Party members, and it is the activity through which Party members discharge their duties as stipulated in the Party Rules. The main link in Party work is to guide the life of members in Party organizations properly, and the basis of Party building lies precisely in intensifying the Party life of its members.

Experience shows that it is only when their Party life is strengthened that the Party spirit of its members can be tempered, their vanguard role in the production of films be enhanced and the revolutionary tasks facing the field of cinematic art be carried out with success.

Party committees in this field should ensure that Party organizations at lower echelons give their members proper Party

assignments according to their characteristics, check to see if they have been fulfilled at the proper time, help to carry them out properly and review the tasks when they have been fulfilled. They should assign new tasks so that all Party members are given Party assignments and kept active at all times. In addition, they should make sure that the Party life of its members is reviewed regularly in an atmosphere of sharp criticism and that Party meetings are held on a high political and ideological level. Thus Party committees must encourage every Party member to become an ardent political activist who is healthy politically and ideologically and fights resolutely in the vanguard of the masses to implement the Party's policies on art and literature.

Every Party member, without exception, belongs to a cell, a basic organization of the Party, and to a primary Party organization, and leads an organizational life in them. It is important, therefore, to motivate the cells and primary organizations properly in guiding members to lead a proper Party organizational life.

When the functions and role of these organizations are enhanced, Party members and the other people at all posts in the field of cinematic art will become active and the work of producing films will be performed with credit.

When the Party cells to which the artistes and writers belong are strengthened, excellent works will be produced and art and literature will develop rapidly. In a nutshell, all problems will be solved without a hitch if Party organizations are constantly active and Party members properly motivated.

The primary Party committee at the Korean Film Studio should elect as its members and Party-cell secretaries core Party members who are fully imbued with the monolithic ideology of our Party, and see to it that they give proper guidance to cadres and Party members in their Party life.

It would be advisable for the primary Party committee to leave in position those people who belong to the Paektusan Production Company and have been elected as its members, and oblige them to

take part in committee meetings.

Work with the masses should be done well, too.

As the socialist revolution becomes more deeply rooted, alien elements and the remnants of the overthrown exploiting classes continue to put up a last-ditch resistance. We must work efficiently to rally those with chequered backgrounds closely around our Party through re-education; at the same time, we should exercise dictatorship over and apply sanctions against the handful of hostile elements who bear constant malice towards our socialist system and who are opposed to the Party. In the case of those who are willing to follow the Party, we should always place trust in them and offer them a welcoming embrace, no matter how chequered their socio-political records and family backgrounds are.

If work with the masses is to be done well, the role of the working people's organizations should be improved. Such organizations at the studio should pay particular attention to the education of artistes.

Another important aspect of the organizational work of the Party is for it to expand its ranks steadily and improve the quality of its membership.

The leader said recently that the situation at home and abroad is very complicated, and gave teachings that prime attention should be paid to the consolidation of the Party ranks.

The primary Party organizations at the Korean Film Studio should admit sound people to the Party from among the younger generation trained by the Party, so as to improve the quality of the Party membership and build the ranks of artistes into a militant group always full of youthful vigour and high in spirit.

Party ideological work should also be intensified. Only by doing so can Party members and artistes be equipped fully with the revolutionary ideas of the leader and be organized and mobilized forcefully to carry out their revolutionary tasks.

At present the primary Party committees at the studios are not efficient in their ideological education of officials and artistes. As a result, a number of unwholesome practices by these officials and

artistes in their work and life have come to light.

Nowadays some officials are not engaging actively in their work but are loitering on the job, while certain artistes are not leading a frugal life but are lost in indolence and idleness. Unless such deviations are eliminated, our art cannot develop in a revolutionary way.

The primary Party committees at the studios should further intensify ideological education so that no such tendencies are revealed again among the artistes there.

The main aspect of the ideological education of artistes is to equip them fully with the revolutionary ideas of the great leader Comrade Kim Il Sung. The committees should establish a well-regulated system for conveying the leader's teachings to them and convey them in a responsible way.

Education to follow the noble virtues of the leader should also be intensified among artistes. At the moment our artistes are enjoying the leader's affection and solicitude more than officials in other fields. They should be made more aware of the leader's virtues, so as to be touched by the leader's care and as a result work heart and soul for the Party and the leader.

Guidance on the Party life of cadres and other Party members should be combined closely with the work of creation.

The aim of intensifying Party life is to ensure that Party members carry out their revolutionary tasks satisfactorily by training them into revolutionaries who are unfailingly loyal to the leader. So the guidance of Party members in their Party life should not be given separated from their performance of revolutionary tasks.

At present some Party committees are confining their guidance of Party members' life to holding Party meetings regularly and giving the Party members assignments.

The primary Party committees at the studios should have a correct understanding of the essence and purpose of a Party life and give guidance to the Party members in their Party life with the main stress put on organizing and encouraging them to implement our Party's

policies on art and literature thoroughly.

We are not going to give a separate plan to the Scriptwriting Company this year for the number of scenarios they should write. Because it does have a separate plan at present, it is not endeavouring to improve the ideological and artistic qualities of works, but is only trying to fulfil the plan in terms of quantity.

Film studios should not give writers a plan for creation; they should inspire them to write scripts, and once they have gained a clear picture of a script, they should be allowed to produce films through the speed campaign.

From now on I will have the secretaries of the primary Party committees in the film sector report to me on their work once every month.

Party workers should be above reproach in their economic and moral life.

If they are not, they cannot be strict in their work or act with authority in their relations with administrative officials.

Writers from the provinces should be gathered at the Scriptwriting Company. A draft for this purpose was delivered to the Information and Publicity Department of the Party Central Committee; the department should make another plan for each province and submit it.

It would be advisable for you to remake a draft of the grades of official commendation which will be given to writers.

I have already received a report on the problem of a building for the Scriptwriting Company. Writers can live and work in the building formerly used by the Pyongyang Sports Club. I will solve this problem of a building for the company. I have been too busy to visit the company, but I will go there soon.

The primary Party committee of the Scriptwriting Company should go deeper among the writers and work with them properly.

The workers of the Film Music Company should not be mobilized to be used as a labour pool.

LET US INSPIRE THE YOUNG PEOPLE WITH THE SPIRIT OF CONTINUOUS REVOLUTION

**Talk to Senior Officials of the Youth Work Department
of the Central Committee of the Workers' Party
of Korea, and of the Central
Committee of the LSWY**

October 1, 1971

When discussing the measures for easing the present strain on manpower at the recent enlarged meeting of the Political Committee of the Party Central Committee, the suggestion was made to merge the youth work departments of the Party Central Committee, and the provincial, city, and county Party committees with the organizational departments. The great leader Comrade Kim Il Sung instructed that if the youth work departments were dissolved and the organizational departments were made to guide the work of the League of Socialist Working Youth (LSWY), youth work would melt into the great volume of work of the organizational departments and could not be done properly. Therefore, he disapproved of the idea. Judging from the suggestion for the merger as a measure for reducing the Party structure, our officials do not seem to be clear as yet about the leader's idea and intention regarding youth work.

Young people are the heirs to the revolution and the masters of the future. The training of young people is an extremely important matter bearing on the future of our revolution and the nation's destiny. The leader started his revolution in his early years by educating and

rallying young people. He has channelled enormous energy into stepping up youth work, always attaching great importance to the youth movement at every stage of the developing revolution. Because youth work was important, he saw to it that a youth work department was set up within the Party when founding the Party immediately after the liberation of the country.

It is only when they are constantly stimulated by revolutionary education under the leadership of the working-class Party that young people can grow into true heirs to the revolution and prepare themselves as reliable pillars to shoulder the destiny of the country and nation. If Party guidance of youth work and the revolutionary education of young people are neglected, it will be impossible to train the younger generation into reserves for the revolution or advance the revolution and construction victoriously. Only when Party guidance of youth work is intensified and young people are given revolutionary education can we replace Party ranks ceaselessly with fresh young people and consolidate the mass foundation of the Party by firmly uniting a broad section of youth behind it.

At the recent Sixth Congress of the LSWY the leader set forth the very important goal of fully preparing young people to carry forward the revolution. To carry out this task is now an essential requirement of our revolutionary development. Nearly half a century has elapsed since the leader embarked on the road of revolution and pioneered the Korean revolution. In this period the Korean revolution has developed onto a very high stage. The national liberation revolution, democratic revolution and socialist revolution have been successfully carried out and the building of socialism has made steady headway. As a result, our country, once a backward, colonial, semi-feudal society, has now become a powerful socialist state that is independent in politics, self-sufficient in economy and self-reliant in defence. This is a great victory achieved by our Party and our people through arduous struggle. But the cause of our revolution has not yet been accomplished. We must drive out the US imperialist aggressors from south Korea and reunify the country, continue to advance the

revolution and construction until complete victory of socialism has been achieved, and further build the ideal of mankind—a communist society. Success in this historic cause depends on how we prepare the revolutionary successors, the younger generation.

The ideological state of our young people today is very sound. They are all firmly united around the Party and are growing into reliable successors to the revolutionary cause of Juche. But we must not rest content with this and neglect their education. The revolution advances continuously and one generation replaces the other ceaselessly. The younger generation, having grown up happily under our system and having no experience of exploitation or oppression after liberation, are already taking the place of masters in all sectors of socialist construction. The same is the situation with the People's Army in charge of national defence. Even platoon leaders, not to mention the rank and file, are from a new generation who did not participate in the Fatherland Liberation War. Since young people, who have not seen either landlords or capitalists, nor experienced the grim trials of the revolution, are becoming the masters of the revolution, the matter of thoroughly preparing them politically and ideologically is more important than ever before. Party organizations must clearly understand the importance of youth work and devote great efforts to this work.

In order for the younger generation to be firmly prepared as revolutionary heirs they must above all be thoroughly equipped with a revolutionary world outlook.

The standpoint and attitude of people towards the revolution are decided by what sort of world outlook they have. Therefore the establishment of a revolutionary world outlook is the focal point in training people into staunch communist revolutionaries. Only when people are armed solidly with the revolutionary world outlook can they acquire a firm conviction of the validity and victory of the cause of socialism and communism, steadfastly follow the road of revolution and strongly fight against class enemies, including imperialism and all trends of reactionary ideology.

One's youth is an especially important time for acquiring one's revolutionary world outlook. In general the world outlook of a person is shaped in his or her youth. What kind of ideological education one receives and what kind of world outlook one acquires at this time are important in deciding one's future.

The Juche idea is precisely what our young people must keep as their revolutionary world outlook. It is only when young people are thoroughly equipped with the Juche-oriented world outlook that they can look upon the future of revolution with confidence and fight with a firm, revolutionary conviction in all circumstances. We must teach them the principles of the Juche idea in depth so that they accept this idea as their steadfast world outlook and struggle for the revolution and construction guided solely by the Juche idea.

The course of continuous revolution is the course of maintaining and steadily developing the revolutionary achievements already gained. In order to enable the young people to perform their responsibility as successors to the Juche revolutionary cause we must infuse them with an intense love for the socialist system and revolutionary achievements gained by our people at the cost of their own blood and sweat in the arduous struggle. We must teach the young people to protect and defend this system and these achievements staunchly, and fight with devotion to strengthen and develop socialism. Our socialist system established by the leader is the best and most advanced of all social systems. Today in our country all the working people enjoy a valuable and worthwhile life as the masters of their own state and society, leading a happy life free from worries about food, clothing and shelter. Many foreigners who visit our country express their heartfelt admiration and envy, saying that Korea is "a model country of socialism" and an ideal society which represents the future of mankind. Our young people, however, do not feel in their hearts how great and valuable this happiness of today is because they themselves have never experienced unhappiness. We must give our young people a clear understanding of the advantages of our socialist system and of the ways in which this

system was set up, so that they all know how precious this system is and take pride in living under it, firmly defending its achievements and fighting to bring even greater honour to it.

Young people must be educated to play the role of the vanguard and the shock brigade on all fronts of socialist construction.

Faith in socialism and love for the socialist system must find expression in practice, not in words. Our people have created the Chollima speed in socialist construction, a speed that amazed the world. In order for us to continue to step up socialist construction at the speed of Chollima, our vigorous and energetic young people must be at the forefront of socialist construction, and its shock troops. In a hearty response to the call of the Party, our young people have volunteered for the difficult and challenging fronts of socialist construction and displayed their youthful strength and ardour to the full, performing brilliant feats of labour. In our country there are many factories and enterprises named after youth, such as the youth power station and the youth coal mine, all pervaded with the great loyalty and precious sweat of millions of our young men and women. We must make sure that the younger generation follow the example of their predecessors and perform new exploits in the sacred struggle for the prosperity of the country and for the happiness of the people.

Young people must take charge of the most arduous projects of socialist construction and make a breakthrough there. Our national economy still has a number of branches in which work is toilsome and production and construction are under way in difficult conditions. Unless efforts are put into these sectors to improve their situation, it is impossible to accelerate socialist economic construction vigorously. Since the Sixth LSWY Congress many young people, either in groups or individually, have launched into important construction projects and undertaken difficult, challenging tasks to which they are called by the Party. Those engaged in light labour have gone to do heavy labour, and those in nonproductive or indirect sectors to productive or direct sectors, making innovations there. This is a very good thing. LSWY organizations must continue to intensify political work among

the young people and encourage them to volunteer for mining, construction of power stations, railways and reclamation of tidal flats, which are important in carrying out the Six-Year National Economic Plan, and to display their youthful wisdom and valour to the full.

The youth shock brigade movement is a patriotic movement of the young people to take upon themselves the most difficult and important projects for socialist construction, make a breakthrough there and erect lasting edifices. The youth shock brigade is an excellent school for the revolutionary transformation of young people through labour and organizational life. We must give effective guidance to this movement and ensure that youth shock brigades perform feats of labour in the major construction projects and make an active contribution to preparing young people to become reliable heirs to the revolution.

Young people must be encouraged to take the lead in carrying out the technological revolution as well. To step up the technological revolution is a major way of modernizing the national economy, increasing production rapidly and delivering the working people from difficult and backbreaking labour. It is only when the young people, responsive to all that is new and enterprising, stand in the front ranks in the development of science and technology that new spheres in science and technology can be opened up and the latest achievements be introduced widely to help carry out the technological revolution. Now the LSWY members and other workers of the Huichon Machine Tool Factory and Kusong Machine Tool Factory have set a target of producing 10 000 machine tools by April 15 next year. These machine tools are important in carrying out the technological revolution, and they are launching a vigorous mass technical innovation movement to attain the target. LSWY organizations must see to it that young people take the lead in modernizing technical equipment and mechanizing and automating production by launching a widespread mass technical innovation movement in all sectors of the national economy, thus holding high the torch of technological revolution. Officials must strongly support the innovation proposals and new ideas of working

youth and young intellectuals, and help them create new techniques and new norms through bold, ambitious and courageous thinking.

In order to ensure that young people continue the revolution, we must teach them to fight staunchly against imperialism.

The Korean revolution began with the struggle against imperialism and has continued to develop as a revolution through struggle against imperialism. The struggle against imperialism is ceaseless and it must be carried on from generation to generation, until socialism ultimately emerges victorious throughout the world.

What is of paramount importance in anti-imperialist education is to inspire young people with hatred for US imperialism and Japanese militarism and encourage them to fight determinedly against the enemy's scheming for aggression and war. We cannot firmly defend the socialist system and revolutionary achievements gained at the cost of blood, nor achieve national reunification and the final victory of the revolutionary cause of Juche, unless we intensify the ideological education of young people against US and Japanese imperialism.

The US imperialists are the sworn enemy who have made aggression on our country for over one hundred years. Owing to the US imperialists' manoeuvres to keep our nation apart, our country remains divided into north and south, and because of the US imperialists' occupation and domination of south Korea, our revolution is long-drawn-out and arduous. All the sufferings and miseries which the south Korean people are experiencing today are the product of the colonial enslavement policy pursued by the US imperialists in south Korea. All the young people must be given a clear understanding of the crimes committed by the US imperialists so that they resolutely fight against the US imperialist aggressors with bitter hatred for the enemy. We must give the young people a clear idea of the aggressive nature and double-dealing tactics of the US imperialists and prevent them from having any illusion about the imperialists. The recent visit to China by Nixon, the executive head of the imperialist United States, has occasioned varied reactions in the world. Young people need to be given a clear understanding of it. The

leader, in his speech delivered at the Pyongyang Mass Meeting Welcoming Samdech Norodom Sihanouk, the head of state for Cambodia, on his visit to our country on the 6th of August this year, pointed out clearly the essence of Nixon's visit to China: It was not the march of a victor, the leader said, but the journey of the defeated, motivated by a cunning stratagem of the US imperialists to get out of their dilemma. The leader's clear analysis and assessment of Nixon's visit to China are now arousing a great sensation worldwide. The fact that the chief of US imperialism, which has been pursuing a hostile policy towards China ever since the founding of the People's Republic of China, visited a country with which it has no diplomatic relations precisely means a surrender and shows that US imperialism is floundering. US imperialism is now experiencing serious contradictions and crises at home and abroad. Internally, its economic crisis is getting worse and the people's anti-war campaign is gaining momentum, while externally it is isolated and rejected everywhere around the world and is suffering repeated defeats in its war of aggression in Indochina. The aim of Nixon's visit to China is to improve relations with China and temporarily ease the tension, so that the US can recover its breath and gain some time before stepping up preparations to escalate the aggressive war.

Nixon's visit to China may result in a temporary relaxation of international tensions, but the danger of war remains. A temporary change in the situation will not mean a change in the aggressive nature of imperialism. It is the usual practice of imperialists to put up a signboard of "peace" whenever they are in difficulty, and step up war preparations behind the scenes. The US imperialists are continuing the war of aggression in Vietnam, Laos and Cambodia, and resorting to incessant military provocations in an attempt to unleash another war against our country. Therefore, we must keep up our vigilance and never harbour illusions about the "peace strategy" of US imperialism.

The Japanese imperialists are our sworn enemy who kept Korea under their colonial rule for nearly half a century and imposed untold

suffering and misery on our people. Japanese militarism, which is reviving under the active patronage of US imperialism, is now showing signs of ambition for renewed overseas expansion. That Japanese militarism is reviving is a stark reality. The Japanese militarists drafted plans of aggression, such as Operation Three Arrows, Operation Flying Dragon and Operation Bull Run long ago, and have been continually staging aggressive military exercises aimed at attacking Korea, China and the Soviet Union. Our country is the first target of attack by the Japanese militarists in their aggressive schemes. Now the Japanese reactionary ruling circles openly express their ambition for reaggression against our country, saying that if war breaks out in Korea they cannot be indifferent to it. The Japanese militarists' ambition for reaggression and their moves aimed at this are all the more dangerous in light of their conspiracy and alliance with the US imperialists. With the aim of getting themselves out of difficulties resulting from their isolation at home and abroad, the US imperialists advertise the "Nixon doctrine" and work in a cunning way to realize their aggressive ambitions in Asia by using Japanese militarists as their shock brigade. Since the Japanese militarists are stepping up their manoeuvrings for reaggression with the backing of US imperialism, we must thoroughly prepare all our people, particularly our young people, to stand up to them.

In order to defend our socialist motherland and our revolutionary achievements from imperialist aggression, our young people must be poised and ready, not only politically and ideologically but also militarily. A person who is ignorant of military affairs cannot succeed in the revolution. The leader instructed that our young men and women, together with all other people, must defend the motherland and build socialism successfully, holding a rifle in one hand and a hammer or sickle in the other. We must ensure that all young men and women learn military science diligently and all acquire the necessary military techniques and physical strength to take up arms to fight the enemy in an emergency. National defence is the most honourable and worthwhile duty of young people. Party and the LSWY organizations

must educate the young people to regard service in the People's Army as a sacred duty of a citizen and as the greatest of honours for young people. They must be taught to devote their youth and lives unhesitatingly to the fight for the Party and the leader and for their motherland and people, as the hero Ri Su Bok did.

An important matter in the education of the young people at present is to intensify anti-revisionist education.

Today the situation within the international communist movement and around our country requires that ideological education and ideological struggle against modern revisionism be intensified more than ever before. Modern revisionism, though its essence and counterrevolutionary aim are the same as those of revisionism in the past, including the one inside the Second International, is more harmful than the former revisionism, because it has appeared in the government party of the country with long revolutionary records and because it is being enforced as a policy of the party and state. On the plea of developing Marxism-Leninism creatively, the modern revisionists are paralyzing the people's revolutionary spirit by crafty methods. It can be said, therefore, that the struggle against revisionism is in a sense more difficult than the struggle against the aggressive schemes of the imperialists. In order to encourage young people to clearly understand and staunchly fight against the real nature and harmfulness of modern revisionism, we must organize anti-revisionist education among them meticulously and conduct it effectively.

Judging by the way Party and LSWY organizations are conducting anti-revisionist education at present, I must say that in most cases they merely emphasize in general terms that revisionism is bad and so a struggle needs to be launched against it, instead of offering detailed explanation as to what revisionism is, why it is harmful and what the forms are of its expression and harmfulness. If you merely say that revisionism is bad, you cannot give people a clear knowledge of it, nor can you encourage them to launch a vigorous struggle against revisionism in a principled manner. We

must conduct anti-revisionist education in depth so as to prevent even the slightest revisionist elements from germinating among us or trickling in from outside.

Today the struggle against revisionism is not merely a theoretical question but a vital matter bearing on the destiny of revolution—whether to continue with the revolution or give it up, fight imperialism or yield to it. In some socialist countries today, contemporary revisionists are preaching class cooperation and weakening the state function of dictatorship and party leadership by saying that since the exploiting class and the exploitative system no longer exist after the establishment of a socialist system, then class struggle, proletarian dictatorship and party leadership are not necessary. It is as clear as daylight that if in a socialist society the class struggle is given up and the state function of dictatorship and party leadership are weakened, then hostile elements and the remnants of obsolete ideas will revive and bring back bourgeois liberalism in all domains of social life, with the result that the cause of socialism itself will be jeopardized. Contemporary revisionists are also grovelling at the feet of the imperialists, scared by their political and economic pressure and their military threat and blackmail, disarming people ideologically by spreading war phobia and bourgeois pacifism and unhesitatingly opposing the revolutionary struggles of the oppressed people. Not only have they given up anti-imperialist struggle but they are actually obstructing the anti-imperialist struggle of other countries, claiming that if the struggle for national liberation expands, it may develop into an all-out war that will turn into a nuclear war and plunge mankind into a nuclear holocaust. According to them, independence and revolution are good but peace is more valuable.

As the leader has instructed, we can never compromise with imperialism as revisionists do nor flinch from the anti-imperialist struggle by yielding to the imperialist policy of war-blackmail. If we give up the anti-imperialist struggle in the wake of the revisionists, we can neither realize the historic cause of national reunification nor

keep the valuable achievements gained through a long-drawn revolutionary struggle. Kneeling down and licking the imperialists' boots is not the way to maintain peace or keep the dignity of the nation. We do not want war, but we are not afraid of it; we are determined to fight the imperialists resolutely when they encroach upon the sovereignty of our country. When our heroic People's Army captured the US imperialist armed spy ship *Pueblo*, the revisionists asked us to return the ship and the crew immediately, saying that if they were not returned, war would break out. Also when we shot down the US imperialist spy plane *EC-121*, which had intruded into our territorial space, they grovelled before the US imperialists in a cowardly manner, trembling over a possible breakout of war. But we rose to the occasion, firmly determined that we would retaliate against the enemy for his "retaliation" and return all-out war with all-out war. Thus we resolutely frustrated the war moves of the US imperialists and safeguarded the dignity and sovereignty of the motherland. We must therefore educate the young people along a revolutionary line lest they be affected by the war phobia and war-weariness spread by the revisionists. It is of utmost importance to equip them with revolutionary determination to fight the imperialists whenever the latter attack us.

We must prevent any kind of decadent bourgeois culture or way of life advocated by modern revisionists from infiltrating into the younger generation. These revisionists are championing bourgeois liberalism and introducing a reactionary bourgeois culture and way of life, thus degenerating the young people ideologically and morally. As the leader said, revisionism and the bourgeois way of life are cousins, so to speak. Steeped in the bourgeois culture and way of life promoted by modern revisionists and imperialists, young people will become egoists who do not care about their society or collective, but are interested only in money—degenerates who dislike struggling and working and who are only after a life of comfort. A vigorous struggle must be launched among the young people against egoism, liberalism and the decadent way of life.

In order to see that young people advance steadily along the road of revolution down through generations unaffected by unsound ideas, we must equip them firmly with the revolutionary thoughts of the leader and its embodiment, the Party's lines and policies. Only when they are equipped in this manner can they get the correct understanding of the advantages of socialism, acquire a firm conviction in the victory of the revolution, clearly distinguish the revolutionary stand from an opportunistic stand, and fight solely for the victory of revolution, unwavering in any adversity. We must establish a well-regulated system of education whereby we can thoroughly equip our young people with the leader's revolutionary thoughts and Party policy, and continue to develop their education in depth by the various forms and methods suited to their state of preparedness and their characteristics.

The LSWY organizations must enhance their sense of responsibility and role in the education of young people. There should be no practice of Party organizations ignoring the LSWY organizations and even taking upon themselves work that should be done by the LSWY organizations on the excuse that the ideological education of young people is important. Their education is the major duty of the LSWY as the proper organization for the ideological education of young people, and the chief educational body for the younger generation is the LSWY organization at all events. Party organizations should provide timely information for the LSWY officials as to the teachings given by the leader and the Party's policies formulated at each period of time so as to enable them to know clearly both the intentions and the orientation of ideological work of the Party and conduct the ideological education of the LSWY members accordingly, thus sincerely helping the LSWY work to be carried out according to the Party's policies.

The role of the youth work departments of Party committees at all levels is important in improving the work of the LSWY and educating the younger generation in a revolutionary way. The youth work department is the main department directly in charge of Party

guidance for youth work. Whether Party leadership in youth work is guaranteed and whether young people are properly educated depends on the role of the youth work department. The officials of the youth work departments have to be fully aware of the importance of the task they are entrusted with and make new advances in their work with young people, as expected by the Party.

ON IMPROVING PARTY GUIDANCE TO THE WORK OF PLANNING THE NATIONAL ECONOMY

**Talk to Senior Officials of the Economic
Departments of the Central Committee
of the Workers' Party of Korea**

October 11, 1971

Not a year has passed since the Fifth Congress of our Party, yet already a great upsurge is taking place in the building of socialism. Whichever factory, construction site or farm village I visit, I find them toiling hard to carry out their first-year target of the Six-Year Plan put forward by the Party Congress. The revolutionary enthusiasm of our Party members and other working people, who are inspired by the decisions of the Party Congress, is very high. If we struggle on in the same spirit as now, I think we can carry out the Six-Year Plan far ahead of schedule.

As we all know, the basic task of the Six-Year Plan put forward by the Fifth Congress of our Party is to strengthen the material and technological foundations of socialism and free the working people from heavy labour in all fields of the national economy by consolidating and developing the successes gained in industrialization and advancing the technological revolution to a new, higher stage. If the Six-Year Plan is carried out, the foundation of our socialist independent national economy will be incomparably stronger, and a great change will come about in our people's work and in their material and cultural lives.

The most important thing for success in carrying out the programme of building socialism, put forward by the Fifth Party Congress, is for the economic executives to organize economic work in keeping with the high revolutionary enthusiasm of Party members and other working people. It is particularly important to plan the national economy well in accordance with the leader's intentions. But the planning officials are not mapping out the national economy in conformity with the leader's intentions and the Party's political requirements. They are failing to take prompt planning measures to ensure success in carrying out the tasks of socialist construction put forward by the Party Congress.

After the Fifth Party Congress the leader took the helm in the struggle to implement the magnificent programme of the Six-Year Plan adopted at the Party Congress. Immediately after the Party Congress he convened a plenary meeting of the Cabinet and clearly indicated the ways to implement the Six-Year Plan without fail, stressing the need to direct the main efforts to the three major tasks of the technological revolution. And then, at a consultative meeting of the heads of the departments of the Party Central Committee, he also said that the main direction of the Six-Year Plan was to advance the technological revolution to a higher stage. He instructed that, under the slogan of the three major tasks of the technological revolution, we must work hard to carry out these tasks. This is a very good slogan which correctly reflects our people's desire for independence and the requirements for the development of socialist economy. But it will be impossible to carry them out successfully unless our officials organize economic work properly and give efficient leadership in the struggle to implement them.

The technological revolution means precisely a revolution in machinery. In order to carry out the three major tasks of the technological revolution successfully, we must effect a revolution in machinery and, to this end, we must radically increase the production of machine tools. Only when we have sufficient numbers of machine tools can we narrow down the differences between heavy and light

labour by mechanizing the production processes in the industrial sector, narrow down the distinctions between agricultural and industrial labour by accelerating the technological revolution in agriculture, and free women from the heavy burden of household chores by building factories for turning out single-purpose equipment and developing light industry. It can be said, therefore, that increasing the production of machine tools is the key to carrying out the three major tasks of the technological revolution. The production of these tools is so important to the implementation of the three major tasks of the technological revolution that the leader has given on-the-spot guidance to the Huichon Machine Tool Factory twice this year and urged the workers of this factory to raise high the torch of innovation in their production of machine tools. And yet, while the leader is showing such close concern for the production of machine tools, the planning officials are not giving the operational support they should to this work. The planning officials have not yet rid themselves of outmoded styles of planning. The officials of the State Planning Commission, merely calculating the capacity of equipment in their office, have drawn up a very conservative machine-tool production plan for this year, a production plan not at all in keeping with either the high revolutionary zeal of the working masses or the Party's political requirements.

The officials of the economic departments of the Party Central Committee must naturally take responsibility for these serious mistakes in economic work.

The basic duty of the departments of the Party Central Committee is to find prompt solutions to the problems over which the leader is concerned, and to assist his work in a responsible manner. If they fail to do this, there is no reason for their existence. The economic departments of the Party Central Committee must supervise and guide planning and all other economic work in a responsible manner so that all the economic policies and economic tasks the leader has put forward are carried out in time and without fail.

Planning is the first process of all economic work. Just as a

shrewd combat plan is essential for victory in battle, so efficient planning is indispensable for success in harnessing nature and in the construction of socialist economy. Success in socialist economic construction depends on how well we plan it.

In socialist society, in which all means of production are under social ownership—unlike in capitalist society—production, goods distribution, accumulation and consumption are managed in a planned way. In socialist society, the economy cannot be run without a design; it can develop only on a planned basis. Planned and balanced development of the national economy is the essential characteristic of socialist economy. This is one of the decisive advantages of socialist economy over capitalist economy. If work is not mapped out in conformity with the specific conditions and essential requirements of socialist economy, a lot of materials and labour may be wasted and economic work thrown into confusion. Then it will be impossible to display the superiority of the socialist system.

In view of the duty of the economic departments of the Party Central Committee and the importance of planning in socialist economic construction, you must pay close attention to the work of planning the national economy. But the officials of the economic departments of the Party Central Committee do not supervise or guide the work of planning to ensure that projects are formed in conformity with Party policy, nor do they combat the practice of planning the national economy by rule of thumb. If the economic departments work this way, you cannot assist the leader properly in his guidance of socialist construction. The economic departments must discover within themselves the cause for the shortcomings revealed in planning the national economy. They must improve Party leadership to the work of planning and effect a change in this work.

Your first job is to see to it that the leader's policy of unified and detailed planning is implemented to the letter.

As is well known, unified planning is a system that ensures the unity of planning under the unified guidance of the state, and detailed

planning is a method which coordinates down to the last detail production and business operations in all sectors of the national economy, as well as in all factories and enterprises. Unified planning strengthens centralized discipline and enables the socialist state to enhance its function as economic organizer decisively, and detailed planning ensures the concreteness and balance of the plan of the national economy.

Unified and detailed planning are inseparably correlated with each other. Detailed planning cannot be realized without unified planning; and without detailed planning unified planning cannot display its advantages. Unified and detailed planning must be effected as an integral process. Only then can the socialist economy develop in a planned and balanced way in accordance with its natural requirements.

Unified and detailed planning is an original planning system and method, proposed for the first time in history by the leader. It has been long recognized that the law of planned and balanced development in the national economy is an important law in socialist economy, but no one has clarified a proper planning system and method that can properly meet the requirements of this law. The textbook of Marxist-Leninist political economy does not give a correct answer to this question. It is the leader who found a brilliant solution to the problem of the planning system and method to develop the national economy in a planned and balanced way after the establishment of the socialist system. Drawing on his rich experience in giving leadership to socialist construction, he has evolved the policy of unified and detailed planning which accords both with the intrinsic nature of the socialist economic system and with the lawful requirements of the building of socialism and communism. Thus he has made a great contribution to the development of the socialist economic theory.

The validity and superiority of his policy of unified and detailed planning have been verified through practice. You must clearly understand the originality and superiority of this policy and improve

Party leadership to the work of planning so that it is implemented to the letter.

You must ensure that the requirement of unity is thoroughly met in planning.

Unified planning demands that officials of the state planning bodies have a clear understanding of the intentions of the Party and the state and draw up plans after consultation with the broad producer masses at the grassroots level. Officials of the state planning bodies are well informed of national economic life and the prospects of economic development, but not of the specific local conditions and reserves for production. By contrast, officials directly in charge of production as well as the working people do not have a clear understanding of national economic life, whereas they are familiar with the local conditions and reserves for production in their own enterprises. Therefore, officials of the state planning bodies are liable to subjectivism, while producers may fall prey to departmentalism and localism. In order to eliminate these contradictions, officials of the state planning bodies must implement the mass line thoroughly in the work of planning. They must acquire a correct understanding of the Party's policies and intentions and go deep among the producer masses to hold discussions with them before planning. But officials of the State Planning Commission and other planning bodies do not go into the realities as they should.

To ensure the unity of planning by unified planning does not mean that you may ignore the opinions of the producer masses and local initiative. Unified planning cannot be fully realized if planning officials do not go among the masses by implementing the principles of the mass line. Only when they go out into the real world can officials of the state planning bodies get to know correctly how good the producer masses' technical skills are, where pieces of equipment are located, how many there are, and how they are being operated, what the conditions of material supply are and what the standards are of material consumption. The masses are more familiar with their specific situation than anyone else. So if you rouse officials in charge

of production and other working masses to action, you will be perfectly able to tap all the reserves for increased production. Officials of the state planning bodies must draw up realistic and dynamic plans on the basis of extensive discussions with the producer masses, going deep into the realities of their situation. They must make it a rule to do so in planning.

Plans must be made in great detail.

While it is claimed that detailed plans are being drawn up, items are nevertheless not planned down to every detail, nor is their production accurately coordinated. The state planning bodies directly control and plan basic and major items, but they are not yet completely free from the old practice of making “tentative plans” for some minor items. As a result, some machine factories are unable to turn out finished machine products simply for a lack of a couple of bolts, nuts or bearings, and shops are not regularly supplied with the minor goods they are supposed to stock. In the socialist economy there can be no “tentative plans” which might or might not be carried out. We must plan for even minor items and ensure their production, if these are needed for the nation’s economic development or for improvement in people’s standards of living. If plans are made to coordinate production and business activities at factories and other enterprises down to the last detail, we shall be able to increase production by far with the existing economic foundations and make the people better-off.

In order to effect detailed planning thoroughly, planning officials must first correct their attitude. Some officials see only the major planning items as important, but slight the minor ones. They even consider it troublesome to plan the production of minor goods, complaining that they cannot dovetail tens of thousands of items in detail. It is complex and difficult to plan tens of thousands of items, but none of them must be left out in planning. The more the economy is developed, the greater the number of items to be planned. If you say that detailed planning is difficult because it takes in too many items, you are actually saying that we can never bring about detailed

planning. Officials must thoroughly rid themselves of the tendency to discount the policy of detailed planning. Of course there are great numbers of items to be planned in detail, so it is impossible for the central authorities to deal with them all. There should be drawn a demarcation line between the responsibilities of central and local authorities to deal with detailed planning of items. But no matter on whom the responsibilities rest, the detailed planning of these items should be made legally obligatory.

The most important matter in planning is to ensure a proper balance between different sectors of the national economy.

Just as you cannot think of the socialist economy without a plan, so you cannot think of a plan without balance. The main thing in planning is to ensure an accurate balance. The national economy can develop rapidly only when both comprehensive balance and detailed balance are ensured. Proper balance is the prerequisite to the high speed of development of the national economy. In planning, an accurate balance must be kept between accumulation and consumption, between different sectors of the national economy—including industry and agriculture—between different provinces and enterprises, between production processes at enterprises, and between production elements. Among all of these it is most important to ensure an accurate balance between accumulation and consumption, and between the extractive and manufacturing industries.

The balance between accumulation and consumption is important in that it defines the country's economic life and the whole course of socialist reproduction. It seriously affects the overall development of the national economy and the people's standard of living. You must not, therefore, attach more importance to one than the other—to either accumulation or consumption. If you overemphasize accumulation, allegedly to strengthen the economic foundations of the country, it will badly affect the improvement of the working people's material and cultural lives and chill their enthusiasm for production. On the other hand, if you overemphasize consumption, it will be impossible to strengthen the economic foundations of the country and, ultimately,

to improve the material and cultural standards of the working masses systematically. As matters now stand, officials pay attention only to accumulation for the expansion of production, while neglecting the consumption that satisfies the immediate demands of the people. They must not do so. We must maintain the principle of accumulating while consuming, and of consuming while accumulating. We must draw up plans for increasing accumulation preferentially and rapidly, and for increasing consumption steadily in step with the increase in accumulation.

It is very important in planning at present to balance the extractive and manufacturing industries properly. In order to carry out the enormous tasks set under the Six-Year Plan, we must increase production capacity by far in all sectors of the national economy. In particular, we must develop the extractive industry, the first process of the national economy, on a large scale. Without giving precedence to the development of this industry, it is impossible to develop manufacturing. Yet officials of the state planning bodies are not working to meet the requirements of the realities. This year, for instance, the extractive industry has not been given priority to keep pace with the increase in the capacity of the manufacturing industry. In consequence, the manufacturing industry is suffering the shortage of raw materials and other necessities and cannot increase production, even though it is capable of doing so. In order to smooth over this difficulty we must implement first in planning the principle of giving priority to the development of the extractive industry in step with the increase in the capacity of the manufacturing industry.

How the formulated national economic plan is implemented depends on how the producer masses are roused to action. If they are roused and make energetic efforts, they can successfully carry out any tasks, no matter how difficult. It is necessary, therefore, to give the working masses a clear understanding of the politico-economic significance of the national economic plan and the ways by which to implement it, rather than doing nothing after the plan has been made. With this understanding they will display high revolutionary zeal and

creative activity in their struggle to carry it out.

You must establish a strict discipline of implementing the national economic plan without fail.

The national economic plan is an order issued by the Party and a law of the state, representing the requirements of the revolution and the interests of the people. No one is entitled to violate the national economic plan, and all the economic establishments and enterprises are duty-bound to implement it without fail. The failure to implement it is a violation of plan discipline and state discipline, regardless of the reasons or conditions for the violation. Various indisciplined practices are now in evidence in implementing the national economic plan. Certain factories and enterprises are neglecting to carry out their production quotas, complaining about lack of materials and equipment, and still other factories and enterprises are suggesting that amendments be made to the plan when faced with certain difficulties in implementing it. All these are improper practices that corrupt plan discipline and hinder the economic development of the country. Such indiscipline must not be condoned, but must be taken issue with and combated by both the administrative and the Party organizations until they are wiped out.

You must establish the system and order by which to implement the national economic plan unfailingly by the day, by the month and by the quarter. At present, some factories and enterprises do not carry out their quotas for each day or for every ten days but do so in great haste at the end of the month. This shows that they still have not rid themselves of the attitude of working in a sluggish manner at the beginning of the month, an attitude revealed when the plan was implemented in the past. If the factories and enterprises idle their time away at the beginning of the month and then hurry up with production at the end of the month, their machinery may be overworked, and the factories and enterprises under contract with them will be hindered in implementing their production quotas as well. Factories and enterprises must get rid of such work attitudes and ensure a steady production process so as to fulfil their quotas by the

day, by the month and by the quarter without fail. This requires that materials should be supplied in advance, that equipment be checked and repaired regularly and that production be organized and directed in every detail.

The national economic plan should be fulfilled exactly on all items of products. Some factories and enterprises, in pursuit of their immediate interest and in consideration of their own well-being, are now producing goods that are easy to make or those that are financially rewarding so as to implement the plan in terms of monetary value. Last year some factories were assessed as having fulfilled the national economic plan by fulfilling it in terms of money: they produced goods that had not been planned, instead of making profits by producing planned goods. The production of unplanned items, no matter how much, cannot be considered to be contributing to the fulfilment of the plan. If factories fail to implement the plan by not producing all the planned items, we must consider it a failure to implement the national economic plan, even though they fulfilled the plan in terms of money earned.

We must ensure that factories and enterprises keep the discipline of cooperative production to the letter. It is very important to ensure efficient cooperative production between different sectors of the national economy and between factories and enterprises. Factories and enterprises in socialist society form an integral whole in which they are closely related with each other. Therefore if one of the factories or enterprises fails to fulfil the plan or violates the discipline of cooperative production, it will badly affect the other sectors and units in the productive relationship, and worse still, retard the overall development of the national economy. Nevertheless, some factories and enterprises do not bother about violating the discipline of cooperative production and neglect the production of goods under contract, even though they can produce them without difficulty. Factories and enterprises should make it a rule to produce the items of cooperative production under the state plan in the first ten days of the month and deliver them without fail. If they break the discipline of

cooperative production and obstruct production at another unit in the cooperative relationship, officials who are responsible must be dealt with strictly by the law.

We must see to it that departmentalism is eliminated and that the spirit of helping each other in carrying out the national economic plan is displayed to a high degree. Our officials do not readily discard the practice of departmentalism. Officials of a shipbuilding yard in North Hamgyong Province were keeping a large amount of steel in reserve, although they knew that other factories and enterprises were failing to produce properly because of the shortage of steel. Officials of this kind cannot be regarded as working in the interests of the Party or the state. If one has surplus, one must naturally deliver it to the sector most in need of it. Doing so is the work attitude of a communist. If they have a bigger stock of materials than they need, factories and enterprises should not keep them lying around but hand them over to the unit which needs them so as to put them to best use. Machines, too, should not be kept idle when there is nothing to do, but ought to be made to process the goods of factories and enterprises in trouble because they lack such machines.

In order to implement the policy of unified and detailed planning and improve planning you must strengthen the ranks of planning officials and ensure that they fulfil their responsibilities and roles.

As the leader said, the State Planning Commission is the economic operation bureau that implements the economic policies of the Party and the Government. The State Planning Commission and other state planning bodies play important roles, just as an operation bureau in the army does. It is therefore very important to build up their ranks properly. These officials must be unfailingly loyal to the Party and the revolution and be better qualified in economics than anyone else. You must form the ranks of state planning officials with people who are strong in Party spirit, have a good knowledge of economics and technology as well as practical ability, and know to manage the country's economy with care. In addition, you must give them unremitting ideological education and intensify their organizational

lives so that they always work devotedly and faithfully with intense loyalty to the Party, the working class and the people, so as to fulfil the heavy, yet honourable responsibility they have assumed before the Party and the people.

In order to ensure that planning officials work efficiently you should pay attention also to the modernization of the office equipment. Unified and detailed planning requires that the people who carry it out deal with an enormous amount of clerical work. So you must modernize the means of planning once and for all. You cannot ensure success in the enormous task of planning by simply increasing the number of the officials. Only when modern technical means are introduced extensively in the State Planning Commission and other planning bodies can speed and accuracy be ensured in carrying out the task and planning officials find time to go out on site. You must replace the manual apparatuses they are now using in the planning bodies with electronic calculators and realize the electronic computerization of the planning means as soon as possible.

WORKS OF ART ARE THE FRUITS OF CREATIVE WORKERS' PASSION AND STUDY

**Speech at a Seminar on the Great Leader's
Idea on Art and Literature**

October 16, 1971

At the current seminar on the great leader Comrade Kim Il Sung's idea on art and literature you have analysed and reviewed the success and experience gained in creating works according to the teachings he gave after watching the film *A Worker's Family*.

He was delighted by the successful production of this film, and spoke highly of it. He said that although the People's Prize laureate film *The Flourishing Village* was a masterpiece, *A Worker's Family* was more of a masterpiece in its artistic quality. He added that *A Worker's Family* should be introduced and publicized widely in newspapers and shown to many people so that it could be appreciated by the public.

As has been agreed unanimously at this seminar, the production of *A Worker's Family* under the guidance of the Party Central Committee is a great success in the creation of works dealing with our socialist reality, and brilliantly embodies the leader's Juche-oriented idea on art and literature. At this seminar many creative workers and artistes have analysed the ideological and artistic qualities of the film. As a result, they have now grasped his teachings and the Party's intentions fully, and understand their essence completely.

Unlike annual functions and commemorative gatherings, a seminar on the leader's idea on art and literature enables those attending it to exchange the successes and experience they have gained in the creation of works and to understand the leader's idea more clearly. Creative workers and artistes should meet frequently to study and grasp his idea on art and literature so as to produce more films that are ideologically correct and artistically superior.

The success we have achieved so far in the development of cinematic art has been remarkable.

Our films are models in their ideological content for the world's revolutionary art and literature. No one can find fault with the ideological content of our films, and no foreign films can compare with them.

However, our films are below standard in their artistic aspects. Our stage art is "a first-class art in the world," not only in its ideological but also in its artistic qualities, and our stage performances abroad have caused a sensation in many countries. However, our cinematic art is not yet as developed in artistic quality as our stage art.

We should make films perfect not only in their ideological but also in their artistic aspects.

The leader watches every film produced and gives detailed teachings concerning it. If artistes and writers closely study and understand the essence of these teachings and embody them fully in the creation of films, our films will move ahead of foreign films in its artistic aspects too.

Creative workers and artistes in the field of cinematic art should make every possible effort to bring this art in our country up to the world's standard, both in its ideological and its artistic aspects.

In order to develop cinematic art in our country, it is first necessary for the artistes and writers in this field to acquire a full knowledge of how our people live.

Nowadays our people lead a more diverse and affluent life than in the past and are seething with enthusiasm for the revolution. Our art

and literature should depict this diversity and affluence well. Recently, however, artistes and writers have failed to create fine films depicting the worthwhile and creative life led by our people.

In the first six months of this year the film sector produced a few films dealing mainly with the lives of schoolchildren, and even these were of low ideological and artistic quality. After watching them the leader said that they resembled the practice works produced by the students of the University of Dramatic and Cinematic Arts.

People are not interested in our films because they fail to reflect life properly. Recently some foreign films have been shown on a few occasions at the Pyongyang Art Theatre, and many people have attended. The masses pay attention to foreign films, partly because we have failed to produce many films to meet their demands, but mainly because our films fail to depict the variety of life in depth. In fact, few of our films are interesting and worth seeing, so it is no wonder that people are turning to foreign films.

Creative workers and artistes are unable to produce works of art reflecting the life of our people because they are not fully familiar with how our people live.

While watching the most recent works, I have realized that artistes and writers are not completely familiar with the situation in our country or the life of our people. As long as they are not fully aware of the worthwhile life and valiant efforts of our people, they can neither depict socialist reality accurately, nor properly display the ideological feelings and noble personalities of our heroic working class and agricultural workers. It is only when they are fully acquainted with the life of the people and have deep experience of it that they can create works of art that pluck the people's heartstrings and are loved by them and inspire them to struggle. Film makers cannot produce fine works that vividly depict the life of our people through dramaturgy alone.

If artistes and writers are to gain a full experience of life, they should learn how important an experience of life is for the creation of works.

As is said in a song, the situation in our country and the life of our people, both overflowing with creation, innovation, struggle and romance, are the essence of art themselves. If artistes and writers gain experience of this real life, they can produce fine works of art beloved and praised by the people.

However, some artistes and writers have not yet realized how important an experience of life is for the creation of works. Some creative workers do not think that they can write only when they experience life; they have the mistaken view that they must know about life if they are to write. These people lack a proper fundamental position concerning life and creativity. Some of them therefore go in search of material about life with pen in hand, or fabricate works at their desks.

With such an attitude towards creativity, artistes cannot reflect the socialist reality of our country accurately in their works, nor can they faithfully depict the ideas and feelings of the new type of person living in the age of the Workers' Party. Artistes and writers should clearly understand that they can produce fine works of art only when they have knowledge of real life, explore reality deeply and study life in earnest.

In order to understand life properly artistes and writers should acquaint themselves fully with the intentions of the Party. Otherwise, they will be unable to understand the life of society or the advances made by our people even if they do explore reality. In order to understand reality, they should imbue themselves fully with the teachings of the leader and the Party's policies, and deeply grasp the revolutionary position, scientific attitude and methods of our Party in dealing with reality.

Above all else, writers should explore reality and gain a deeper experience of life. Only then can they take up their pens, driven by an impulse to inform people of what they themselves have seen and felt. When they have plunged deep into life they will be able to produce works that are not only loved by the masses but also serve them.

Film directors, too, should experience life more deeply.

Speaking about creative individuality when they are given creative tasks, directors ask for scenarios written by particular writers to suit their tastes, or say that they need certain actors when forming production units. Some directors ask for actors who are good at comedy when producing farces. As far as writers are concerned, they say that the scripts they have written should be given to certain directors if good films are to be made. Choosing works that suit their tastes while claiming to give prominence to creative individuality is a tendency displayed by directors who are ignorant of reality and unable to understand the diverse aspects of life. Directors can make any kind of film as long as they are fully aware of reality and have a good understanding of the diversity of life.

There was much discussion with regard to the question of to whom the directing of the film *A Worker's Family* should be entrusted. The director of this film has made many spy films, including *The Pole Star*. Therefore, we wondered if he could properly make a film dealing with socialist reality, like *A Worker's Family*. However, we were bold enough to entrust him with the directing of this film. After conducting a deep study into the reality in our country and the life of our workers, he produced an excellent film. As he has argued at this seminar, experience shows that the question of whether a good film can be produced or not is determined by whether the people making it are aware of reality and have experience of life.

From now on directors should not only talk about creative individuality but also explore reality and study life in depth.

Actors and actresses, too, should gain deep insights into life.

Currently, those who have played negative characters, such as landowners and “peace keeping corps” members, try to take such parts all the time, and those who have played positive characters attempt to play such characters only. They should not do so. Actors should learn to play both negative and positive characters and to give skilful portrayals of people of all occupations. This is the best way for them to be actors who repay the Party with loyalty.

If actors are to play any part well, they should understand the

variety of life and the different characters of people. The making of *A Worker's Family* showed eloquently that actors can play their parts well only when they are familiar with the life of people and their characters.

Among the actors in *A Worker's Family* were those who had never before played comic roles. Nevertheless, they played these parts well. They were able to provoke laughter, not by exaggerated and farcical acting, but by depicting the life of the characters truthfully because they had acquired an abundant and varied experience of life. Actors should not try always to play similar roles; they should gain a wide and deep experience of life so that they can play the roles of both positive and negative characters.

The purpose of meetings to display artistic ability is to develop actors and actresses comprehensively. The previous meeting showed that even actors who spoke and acted poorly could make progress through intensive training. Actors should improve the level of their acting through such meetings.

At some time in the future artistes and writers should discuss in depth how earnestly they have studied life and how they have tried to apply what they have learnt to their work.

Artistes and writers ought to think deeply about the creative process. Only then can they understand life properly and reflect it accurately in their work. Those who neglect this cannot understand life or discover new things even though they examine reality. Novel artistic ideas and accurate descriptions come only from intense speculation. Artistes and writers should fully understand that no work can be produced without creative speculation, and they should think profoundly at all times and in all places.

Artistes and writers must have creative passion and spirit, for without these they cannot create excellent works of art. However, most are currently lacking in these. The reason for this seems to be our generous socialist system, which gives them state benefits even when they fail to produce.

Works of art are the crystals of artistes' enthusiasm and the fruits

of their study. The process of creating works of art is a struggle full of ardent passion and spirit. Without such passion and spirit, artistes and writers can approach reality only meditatively, and will as a result be unable to create fine works. Only through an energetic struggle can they discover and plant a good seed for an idea, and ensure that it blossoms and grows to produce beautiful flowers and bear good fruit.

Artists and writers should display ardent creative passion and throw themselves into the struggle of our heroic workers and farmers in order to study life earnestly and reflect it in depth, and thus create excellent works of art.

Every character and prop in a film must be logically bound to the plot.

At this seminar on the leader's idea on art and literature the matter of ensuring that film characters are bound to film plots came under discussion. This is a very important matter in the creation of films. I emphasized this matter a long time ago.

That the characters in a work are bound to the plot means that each of them should be assigned his proper tasks. If characters are to be bound dramatically to the plot, they should be assigned clear tasks, large or small.

When they are to play minor parts, actors usually take the performance lightly; this is because creative workers have failed to identify the characters distinctly. If they make even people who appear in a short scene distinct characters and clearly explain their way of life, the actors will not take their parts lightly or neglect minor parts, and there will be no characters who appear on the screen without reason. All creative workers know that characters in works should be distinct, but in practice they are unable to make them so. Therefore, you should not confine yourselves to just one or two discussions on the problem of giving definite tasks to all the characters in a film, but solve this problem by constantly exchanging experience.

You should ensure that the props in a work are also bound to the plot.

You should not use hand props as meaningless ornaments. In many cases our creative workers include hand props that have nothing to do with the plot.

Some films include props that have nothing to do with the content of the story, or that do not suit reality, with the result that life is embellished, and worse still, distorted. Creative workers should use every prop to preserve the content of a work and to depict life accurately. When they use a hand prop or identify a character, they should make a scientific calculation and ensure that it or he is bound properly to the plot.

The dialogue in a film should be meaningful so that it clarifies the basic ideas of the work.

In the case of *A Worker's Family* considerable success was achieved in providing good dialogue to suit the theme of the film. However, many films contain little meaningful dialogue. The leader has said that he does not find our films interesting because they lack dialogue with depth.

Screenwriters are unable to create good dialogue in their scenarios and use hackneyed expressions; directors, too, accept poor dialogue without suggesting ways to improve it. Therefore, it is no wonder that characters in films fail to talk to each other in a meaningful way. Writers and directors still seem unaware of how important is the role played by meaningful dialogue in films.

It is also difficult to find purposeful dialogue in novels. In response to the teachings of the leader, the Writers Union is now achieving some success in the creation of novels. However, authors are failing to write dialogue that is significant, or to polish up their style.

The leader has said that he has read some long novels written recently, but has had to listen to them again on a tape recorder because he did not understand their ideas clearly. Even so, he was not impressed because of the lack of good dialogue. Novelists, too, should write meaningful dialogue and improve their style.

Efforts should be concentrated on the creation of scenarios.

As matters stand at present, our film studios are failing to produce even one film a month. Since the Korean Film Studio has produced *A Worker's Family* this year, it can be said to have scarcely fulfilled its obligations, but the number of films produced there this year is lower than last year.

The low level of film production can be attributed partly to the fact that directors are failing to make good films. Of the films produced this year, five are too poor to be shown. Since as many as five films have been produced that cannot be shown, our film studios have fallen heavily into debt.

The low level of film production is due only partly to poor films being made by directors; the main reason for it is that not enough scripts are available. At present film studios are unable to produce films on a steady basis, not because their production capacity is insufficient, but because they are not supplied with enough screenplays.

Only a few scenarios are currently available, and they can all be made into films by the Korean Film Studio within this year, so, there are none for next year.

Officials in the field of cinematic art should feel responsible for the failure to produce films on a regular basis. In particular, scriptwriters should act out of a strong sense of responsibility and write more. Stepping up film production depends entirely on how writers produce scripts.

In order to write as much as possible, screenwriters should create an atmosphere conducive to creation.

To encourage good writing, it is necessary for both veteran and young writers to create a good atmosphere for it. Scriptwriters, however, indulge in empty talk, instead of devoting their energies to creation. The Scriptwriting Company should encourage writers to get into the good habit of constantly reading, thinking and writing.

At the same time the life of writers should be regulated properly according to a daily routine. This is very important in getting a good atmosphere for creation. The Scriptwriting Company should regulate

the daily life of writers in the same way that the life of workers at the Korean Film Studio is regulated. When writers return from trips to gain experience in the field, they should be made to lead their life according to these regulations.

Veteran writers should be encouraged to write large numbers of scenarios.

As matters stand at present, there are many writers in the Scriptwriting Company who are able to write more than two scenarios a year. Last year one writer produced six screenplays. With ten writers who write six scenarios a year, sixty scenarios will be produced. However, I have been told that in the company veteran writers are now writing scenarios for young writers, instead of writing their own. I asked one writer why he had not written a scenario even though he had found a good central idea for a script. He replied that he was unable to do so because he was writing a piece for someone else. Many writers in the company are unable to produce scripts because they are doing it for other people. If veteran writers do not help young ones their Party organization makes an issue of the matter, so they are obliged to write for other people and are unable to do their own work.

Apparently some young writers in the Scriptwriting Company call veteran writers egoists indifferent to the training of young writers if the latter fail to write scenarios for them.

It is quite wrong for more experienced writers to be made to write for young ones. I cannot understand why the older writers produce works for others, nor how young ones can ask others to write for them. It is a mistake for the Scriptwriting Company to make veteran scriptwriters write for younger colleagues on the pretext of training them.

The fact that the Scriptwriting Company has set the training of new writers as a task for veteran writers to begin with is something that should not be allowed. The company is not a training centre or educational institution for writers.

The leader has said that the training of reserves should be left to

educational institutions and that every unit should be made up of people who can play their proper role. The Scriptwriting Company should not force experienced screenwriters to train young ones, but encourage the former to write their own scenarios. At the same time, it should ensure that new writers no longer complain that they are not taught how to write.

There are many writers in the Scriptwriting Company, and a number of them have failed to produce even one scenario in the past few years. They identify the reason for their failure as the objective conditions, not their own lack of effort and passion. Those who cannot write should volunteer to go out to workplaces or study at university. We can send those who want to study back on refresher courses at the University of Dramatic and Cinematic Arts.

Scriptwriters should study diligently.

If they are to write they should be well-informed, with a good general knowledge of all sectors of society even though they may not be as well-informed as experts.

Writers currently know too little. With only minimum knowledge they can neither develop their passion nor write superior scripts.

They should read a great deal in order to develop fresh ideas. Writers who do not read and are ignorant of reality cannot produce excellent works.

The leader has said that writers should read in full *The Selected Works of World Literature*. They should read all the world's classics, as the leader has instructed, to say nothing of books from our own country. I have been told that some writers are saying that Korean books are not worth reading. Such people simply talk too much and are unwilling to read books. They should read as much as they can and not indulge in empty talk.

Writers should not be asked to submit their reading programmes. Asking them to present such programmes is not a good thing. It seems that writers are asked to do this in order to encourage them to read novels, but this practice must be discontinued.

Those who read books only when they are urged to prepare

reading programmes and are placed under control cannot be writers. They need to make reading a routine. Except for when they are sleeping, they should read and write constantly, anywhere and at any time. They ought not to read and write at the instigation of others.

You should not be critical when writers read during working hours. I was told that scriptwriters read books while studying others' faces. According to my inquiry into the matter, the primary Party committee and the administration of the Scriptwriting Company have not told to refrain from reading during working hours. It seems to me that reading while studying others' faces is something done by the writers themselves. Writers need not be on their guard while reading and others must not cavil at writers reading books. If they read books while being on their guard they cannot work out their plans. Since reading is an indispensable part of their life, no one should find fault with their reading during working hours.

Writers should also watch films frequently. Since I referred to this matter at the seminar on the leader's idea on art and literature last year, they have begun to watch films, so I have been told. They should continue to do so. In particular, writers should watch a great many good films and study the leader's idea on art and literature.

Writers should often listen to music too. Few writers know the theme music of films. Apparently writers do not regularly attend the music-appreciation meeting held every week at the film studio. If they know nothing about music, it will be difficult for them to write appropriate lyrics.

The leader has said that each film should contain more than two pieces of music. In order to include many songs in films, as the leader instructed, writers should know something about music. Scriptwriters, in particular, should have extensive knowledge, not only of music but also of all the other arts.

I have heard that writers do not appreciate the other arts. This demonstrates their lack of passion as writers. They should be knowledgeable about all other forms of art.

No other people at present enjoy as much of the leader's solicitude

as scriptwriters do. Thanks to his warm care, scriptwriters are provided with the best possible conditions for creation.

Last year I saw to it that writers had their own separate building because I was told that they had not been able to enjoy a creative atmosphere due to their complicated surroundings. Now they say that its rooms are too large, and are asking for a building with many small rooms in which they can work singly or in pairs. I intend to provide such a building for them at some time in the future, as they have requested. If they fail to write works properly even though they are provided with favourable conditions for creation, they should be disciplined for their failure through Party channels and by administrative means.

When this seminar on the leader's idea on art and literature is over, I intend to send writers to different areas of the country.

The Scriptwriting Company should conduct an efficient ideological campaign for writers before they leave for their destinations. Otherwise, they will fail to grasp local reality fully on the spot and will work poorly. The company should study in detail the programmes they have for gaining experience in the field and assign them definite tasks.

Those who go out to study real life should have specific plans and resolves when they depart. They may collect material, just gaining experience of life before returning home, or write on the spot. If they fail to produce works even after returning home they should be ashamed to show their faces. Those who are to be sent to the provinces soon must write good works when they return after experiencing life, thereby repaying the great trust and concern of the Party and the leader with loyalty.

Deviation in the creation of works should be rectified.

Mistakes are evident in the creation of works concerning which the leader has given teachings. Some writers are trying to rid themselves of organizational controls on the plea of creating works according to his teachings and are trying to avoid responsibility for their failure to produce good works. As far as the works which are

created in accordance with the teachings of the leader are concerned, administrative officials are not exercising control over the practices of drawing up unnecessarily large budgets and wasting state property.

You should pay primary attention to the creation of works concerning which the leader has given teachings, and should furnish proper conditions for their creation. For all that, it is not permissible for state funds and property to be used wastefully. When dealing with such films, you should calculate and arrange projects accurately and effectively to eliminate waste. Creative workers and administrative officials should work with a correct attitude towards the works that are to be created in accordance with the teachings of the leader.

You should also concentrate on films to be created according to the teachings of the Party. These are to be created based on the leader's teachings. Therefore, efforts should be put into creating excellent works and if they are not excellent, those concerned should be considered as having failed to carry out the teachings of the leader, and should bear appropriate responsibility.

**LET US PRODUCE REVOLUTIONARY OPERAS
THAT ARE HIGH IN IDEOLOGICAL AND
ARTISTIC QUALITY BY STRICTLY APPLYING
THE PRINCIPLE OF CREATING REVOLUTIONARY
OPERAS OF THE TYPE OF *THE SEA OF BLOOD***

Talk to Officials in the Field of Art and Literature

October 28, 1971

Last August I listened to a tape recording of the opera produced by the People's Army Song and Dance Ensemble, portraying the nurse An Yong Ae, and spoke to the people concerned about a few problems arising in the production of revolutionary operas. Today's performance has shown much improvement compared to the one I listened to before. The work seems to be a success.

The opera has a general framework and contains many fine songs.

The songs by *pangchang* are good. Their melodies are gentle, sweet and emotional. The composition of the *Song of Blood Transfusion* and *Red Devotion of a Nurse*, sung by *pangchang*, is excellent. The melody of *Red Devotion of a Nurse* is fascinating. These are precisely the type of songs that our people want. Songs in operas must be based strictly on national patterns, as these are. In addition, the songs by *pangchang*, *Soldiers Are Immensely Happy*, *Stars, Too*, *Emit Flashes of Love*, *Is There No Way to Save the Life of a Comrade-in-Arms?* and *A Light Is Seen at a Window of a Ward at the Front* are very good.

There is also some fine singing by the characters. *Wherever We*

Go, We'll Never Forget Our Comradeship, If Only You Stay Beside Us, I'll Reflect the General's Bright Rays and *Pleasure, Songs and Laughter Come by Themselves*, for instance, are well written. And *Wherever We Go, We'll Never Forget Our Comradeship* suits the character of the People's Army extremely well. In the scene in which this song is sung the audience is drawn into the dramatic excitement. All the songs sung by soldiers of the People's Army should be like this one.

The orchestral music is also good. The music in the style of a folk song is well played on Western musical instruments, which shows that we are quite able to perform on Western musical instruments in such a way that it accords with our people's feelings and emotions. For the People's Army Song and Dance Ensemble to have subordinated Western musical instruments to Korean music is a great success.

As yet, however, this opera has not been constructed properly in terms of its drama, and the principle of producing operas of the type of *The Sea of Blood* has not been applied to its content and form. This opera should be made dramatically flawless and the principle of creating operas of the type of *The Sea of Blood* should be applied to it so as to develop it into an excellent revolutionary opera of this kind, high in ideological and artistic value.

In the first place, the line of reverence for the leader should be strong.

Accurately portraying in artistic and literary works the unfailing loyalty of our people and soldiers to the great leader Comrade Kim Il Sung is of great significance in establishing the Party's monolithic ideological system solidly among them and training them to be true revolutionaries of the leader. Creative workers should make efforts to portray this loyalty truthfully and profoundly in works of art and literature.

In order to depict such loyalty in a profound way in this opera, it is necessary to portray the noble spiritual world of the heroine, who believed in and followed him with a single heart and rendered

devoted service to him. This can be done by establishing a sub-plot that illustrates the heroine's reverence for him. Holding him in reverence and fighting for him were very real to our People's Army during the Fatherland Liberation War. During that war they always revered him and fought for him, even at the cost of their lives. This opera should take as its central idea the life of the People's Army soldiers who put their faith in and followed him alone and served him faithfully with a single heart, and portray their life in depth. Only then can the opera become a fine work in which the monolithic ideological system of the Party is firmly established.

However, this opera does not have a plot-line of reverence for the leader. Although the lyrics contain some aspect of high regard for him, the veneration for him does not run through the whole work. When we produced the film *The Story of a Nurse*, we spoke of the failure to include the line of reverence for the leader as being most regrettable. The same mistake was made in the opera, because the film was adapted to the stage without any changes.

The opera should be bold enough to go beyond the limits of the film and depict strong worship for the leader.

For a vivid depiction of this, it is essential to make the line run through the whole work and clearly portray the heroine as revering the leader, particularly in the scene in the ward on Mt Thaebaek. For the opera to grip the audience, it is imperative in this scene to portray in depth the spiritual world of the heroine who longs for the leader and adores him.

However, because the scene on Mt Thaebaek has been adapted without alteration from the film *The Story of a Nurse*, the opera lacks the line of reverence for the leader and, accordingly, fails to impress the people. On the stage the actress weeps in anguish, but the audience does not. For this to happen means that the scene has not been a success. If the scene in the ward on Mt Thaebaek is not portrayed well, this opera will not prove successful. In the revolutionary opera *The Sea of Blood*, the scene in which Ul Nam died was depicted well artistically, so it gripped the audience and the

work became more brilliant.

During Mt Thaebaek episode you should include an extra scene in which the heroine shows her veneration for the General and ensure that it is high in artistic value. If you wish to make the scene a success, you should portray the earnest feelings of the heroine as she reveres the General, and not confine yourselves to showing only her anguish in the deserted ward on Mt Thaebaek, as you do at present.

What I recommend for this scene is for the young heroine Kang Yon Ok to reach the deserted ward on Mt Thaebaek, having braved every manner of hardship, only to find dark rocks; for *pangchang* to express the dramatic situation; and for the heroine to show her irritation in a song, then utter, longing for the General, "Where is the General now?" and "How heartsore he must feel to see me weeping!" and finally sing a song the content of which is "Where Is the General?" Through this song of worship for the General, you should show the pure and beautiful mental world of the heroine who trusts in, follows and reveres him alone. I myself will try to write the lyrics for the heroine's song of reverence for the General.

For a further vivid depiction of the line of reverence for the leader in this work, you should create and present a scene in which the heroine dreams of meeting the General at the Supreme Headquarters. I think it would be a good idea to include the dream in the scene in which she takes a nap at the end of part one and to have the heroine speak about and sing the song of reverence for the leader after she wakes up. This will put life into the personality of the heroine, who adores and follows the leader, awake or asleep, and strengthen the line of reverence for him.

For a yet more vivid depiction of the line of reverence for the leader, it is imperative that the scene in which Kang Yon Ok dies be effective.

In this scene you should skilfully depict the heroic act of Kang Yon Ok who, after running into the blazing ward through a hail of machine-gun bullets, carries her revolutionary comrade-in-arms out on her back, saves his life by stopping the enemy bullet with her own

body and thus she dedicates her beautiful youth willingly. You must do this to show in depth the noble spiritual world of the heroine who trusts in and follows the leader with a single heart and lives and fights for him every moment. You can improve the opera by building up the heroine's feelings of reverence for the leader in the first half of the opera, and in the last scene, in which she dies a heroic death on the battlefield, by making her utter her desire to see the General after asking that her Party membership due and card be given to the Party Central Committee.

You should make the scene in which the heroine dies more tragic. You seem to be worrying about doing so for fear that it might run counter to our Party's aesthetic thought, but there is no problem if you stress revolutionary tragedy. It is only by emphasizing tragedy at this point that you can inflame people with the spirit of revenge against the enemy and make them weep. After the heroine dies, having spoken her last words about her desire to see the General, the song *Live Forever in the Care of the Leader* should be sung. More of the lines of this song should be sung in a nasal tone to give vent to the soldiers' anger.

You should add a stanza to the song *Let's Be Loyal to the Leader Down Through the Generations*, sung by soldiers of the People's Army in the final scene of the storming, praising the exploits of the heroine who devoted herself single-heartedly to the leader. The words of the song may be written to the following effect: Kang Yon Ok has left us but her desire will come true in her homeland, and millions of revolutionaries will advance in her footsteps.

You should portray life truthfully in this opera.

Portraying life truthfully is the lifeblood of works of art and literature based on socialist realism. There can be no ideological quality or artistic value in works of art and literature that are not a part of real life.

However, this opera contains many instances of the lives of characters not being depicted truthfully.

When the heroine goes to a village in the south to obtain rice and

sees a US soldier committing outrages against an old man there, she shoots him dead. This is not realistic. Earlier in the opera when Myong Ho, while on his way back to the rear, sees US soldiers coming northwards and rushes to attack them, unable to suppress his desire for revenge, the heroine holds him in check. How can she act in such an inconsistent way? Moreover, the heroine herself witnesses Party members criticizing him for his violation of discipline at a Party meeting. So, her action is not reasonable. If she shoots the US soldier she will be unable to leave the village, where the enemy is swarming. You should not have Kang Yon Ok shoot a US soldier dead in that scene. Instead you should show the anguish of the heroine who is unable to fire her rifle, even though she is witnessing such outrages committed by the enemy; the scene should also contain the south Korean people fighting staunchly in observance of their revolutionary principles, despite the tyranny of the enemy. This is enough.

You have made some young men and a “peace-keeping corps” member appear in the scene in a village in the south, but this does not accord with historical facts. During the Fatherland Liberation War all the young people in the south were drafted into the puppet army or joined the Volunteers’ Corps, and therefore only women and old people remained in the villages. There was no “peace-keeping corps” in the south. You should not ignore historical facts. Making the “peace-keeping corps” appear in this opera is not important because doing so does not accord with the plot. In the revolutionary opera *The Sea of Blood* there is a sub-plot involving a reactionary village head, so it is fine for a village head to appear frequently. But the opera in question does not have a plot-line dealing with the “peace-keeping corps,” so there is no need for it to appear. In the scene in a village in the south you should replace the “peace-keeping corps” member with a puppet army soldier.

The scene in which the heroine meets the wounded soldiers after returning with the rice she has obtained should also be realistic. The heroine is made to look out for wounded men after returning, but this scene should not be designed in such a way. The men must not remain

seated after waking and reading her letter. You should not make the heroine look for wounded soldiers, but instead make them wander about in search of her and express their feelings in song when they meet her. Only then can you portray life truthfully and show their loyalty to their revolutionary comrade.

Next, you should make the libretto more poetic, touch up the melodies and improve the presentation of the songs.

In operas, whose basic medium of portrayal is songs and music, the songs should be good. Good songs can draw the audience into the heart of the drama.

If you are to write good songs you should first poeticize their lyrics. If you fail to do so you cannot rouse the composers to produce the kind of sweet music that leads to well-known songs. Fine lyrics are essential for famous songs. You should not write lyrics by exchanging suffixes; you should in all respects make them perfect poems that carry the full idea of the dialogue and yet are meaningful.

You should set good melodies to the libretto after it has been rendered poetic. The melodies in operas should be sweet and gentle. Our people are fond of all that is sweet, gentle and elegant.

However, this opera includes many songs whose words have not been poeticized and which do not have fine melodies. If we examine the poor songs, we realize that there has been a failure to eliminate elements of the recitative in the words and melodies. Among such songs there are *Let's Fight Together and Go Together* and *Where Is the Ward on Mt Thaebaek?* Their melodies are not good because their lyrics are not poetic. The words of these songs should be made a little more poetic and their melodies altered. The melody of *Let's Fight Together and Go Together* should be heartrending and that of *Where Is the Ward on Mt Thaebaek?* pathetic and tearful. These songs are sung by the heroine, so their melodies should be the best. Only then can they highlight the suffering personality of the heroine and grip the audience.

You should work on the lyrics and melodies of the songs *Why Can't the Woman Soldier Speak?* and *We've Followed One Road of*

Loyalty. The first half of these melodies is reasonably good but the second half is not.

You should examine the other songs and rewrite those with poor lyrics and melodies. You should see to it that all composers write a song each, and choose the best song, as if in a competition.

In operas there should be as few spoken words as possible and a great deal of singing. An opera made up of a great deal of dialogue cannot be called an opera. The dialogue should be turned as much as possible into lyrics to be sung.

However, this opera still contains a great deal of dialogue, which could quite easily be converted into lyrics for singing instead of remaining as speech and narration. One instance of this is the reading of Ki Chang's letter. In this scene the content of his letter should be put into lyrics and expressed by *pangchang* through a solo. If this is done when the heroine reads it, the moment of the heroine's entering into an illusion will become more distinct and the dramatic arrangement will be better.

In operas you should make good use of *pangchang*.

Our introduction of *pangchang* into operas is a new discovery in the history of the opera.

The leader has said that our country is the homeland of *pangchang* in opera. Foreigners, too, speak highly of us, saying that our introduction of *pangchang* is an operatic revolution. Indeed, the introduction of *pangchang* in the form of stanzaic songs into operas is unique in opera history and represents the opening up of an entirely new field for operatic dramaturgy. In the future, too, we should make good use of *pangchang*, and develop it so as to enrich the operatic art of Juche.

What is important in employing *pangchang* in operas is to make it fit the action and the progress of the drama. *Pangchang* in operas reflects the dramatic situation and the spiritual world of the characters and is an instrument for developing the drama. Therefore, it should be dovetailed with the action and the progress of the drama.

In this opera, however, *pangchang* is not geared to the action on

the stage and its forms are not diverse. You should ensure that it is properly geared to the stage action and widen the variety of its forms to suit the dramatic situation. *Pangchang* may be sung by small or large ensembles first before being followed by a solo. This solo could be turned again into small or large ensembles or a chorus. *Pangchang* group may sing after a solo sung by a character on the stage and the character on the stage may sing after *pangchang*.

The number of people in *pangchang* should be increased slightly. The number in the men's *pangchang* is small, so it is not as effective as it could be.

You should add one stanza to each song in the important scenes in the opera. It is only if the songs are made a little longer that prominence can be given to the personalities of the characters and the dramatic feeling be preserved and sustained.

In the scene in which the wounded soldiers go to the hospital in the rear, Ki Chang's song *Oh, a Fire Burns in Our Minds* should be lengthened by a stanza. This will make it possible to show better the intricate mental world of the wounded soldiers who are to be sent to the home front, and to build up towards the moment of their attempt to fight against the enemy in the following scene, in which the enemy rushes north.

You should add one stanza each to the *Song of Blood Transfusion* and *Stars, Too, Emit Flashes of Love*, which are sung by *pangchang*. Because these excellent songs are each only a stanza long at present, these songs touch the audience initially but end quickly before the audience is carried away by the emotional content of the songs. You should add a stanza to each of these songs and so further highlight the noble spiritual world of the heroine, enabling the audience to appreciate the songs properly.

In the opera you should repeat the good stanzaic songs at important points. In this way you will bring the characters to life and build up and develop their ideological feelings. You should write good theme songs and repeat them in important dramatic scenes so that the process of the development of the heroine's personality and

her spiritual world are shown in depth.

In this opera the orchestral music should also be played as skilfully as possible, for doing so will show up the brilliance of the opera. However, the orchestral music in some scenes is not arranged well, and its performance is not good. The music in the scene of the dream is not arranged well as a whole, although the first and last parts are fairly good. That in the scene of the bombing is not melodic; it has no strength. In operas the orchestral music should excel in both arrangement and performance.

Artistes should be talented both in singing and acting.

In operas good melodies are not sufficient; songs should be performed well to suit the emotional content of the music. If artistes fail to perform songs effectively, they will also fail to stir up feelings and to keep the personalities of the characters alive.

In particular those playing the heroes or heroines should improve their singing performances.

It seems to me that the singing standard of the actress playing the part of the heroine is low. You should give her effective guidance and enable her to perform her songs better. Young as she is, she has a sweet voice, sings with composure and has a strong stage presence. So proper guidance will enable her to give a superior singing performance.

You should see to it that those playing the parts of Song Rim, Chun Sam, Myong Ho and Ki Chang also perform their songs well. The actor playing the part of Chun Sam sings amusingly and the one playing the part of Myong Ho sings reasonably well. If they are given proper guidance they will be able to perform better.

In addition to singing, opera performers should act well. Even though they might sing well, if their acting is poor they will fail to give life to an opera.

This opera illustrates a serious socio-political topic, that of the kind of people who can become members of the Workers' Party of Korea. It shows how an ordinary young nurse becomes a true soldier of the leader, a member of the Workers' Party of Korea. Therefore,

the actress playing the heroine should act with dignity. Currently, however, she seems to be performing the part lightly and in too unsophisticated a manner. If she portrays the heroine in a shallow way, she cannot play her proper role in carrying out the task facing the opera. You should give proper guidance so that she will act with dignity. When actors become used to the stage they may act carelessly. They should guard against this, too.

The actor playing the part of Myong Ho should also be made to act well. When the heroine dies, he should act particularly well, storming about and venting his fury.

In this opera the dances should be combined properly and their standard improved.

In operas the dancing should be subordinated to emphasizing the spiritual world and personalities of the heroes and heroines and to the development of the plot. You should not artificially include in operas dances which bear no relation to the flow of the plot or the characterization of the heroes and heroines.

In this opera, however, the dance portraying the soldiers fighting on the height fails to highlight the spiritual world and personalities of the heroes and heroine. The opera introduces the existing dance *My Heavy Machine Gun* intact, so it cannot bring into bold relief the actions of Myong Ho, a heavy-machine gunner, with the result that it is difficult to tell one character from another. If you include this dance in the opera, you should highlight the actions of machine gunner Myong Ho so as to show clearly what sort of man he is. To this end, you should have Myong Ho's hand or arm wounded while battling bravely against the enemy so that he can be distinguished from the other soldiers. His relationship with the heroine should be firmly established so that she comes to realize through his actions what sort of people Party members are.

You should give a vivid presentation of the dance in the scene of a dream about the victory square. Since this scene portrays the heroine's fantasy, the dance should be truly elegant, beautiful and splendid. At present, however, the dance portraying the square of

triumph is neither good nor graceful. In a dance in this scene of fantasy the dancers should dance with an elegant and beautiful rhythm around the heroes and heroine as they report their loyalty to the leader, thus clearly demonstrating the noble spiritual world of these people who revere the leader and firmly believe in victory.

You should include a few more dances in the opera. In general, there are not enough dances. You should put more dances in both the first and the second parts of the opera. In the second part you had better make nurses from the field hospital come out and dance to congratulate Myong Ho on leaving the hospital. In this scene the dancing must be included to raise the audience's spirits before the death of the heroine. Then the opera would make a deeper impression.

If you are to produce good dance pieces, you should first compose good dance music.

The leader has said that the composition of dance music should precede the creation of dance pieces. If music is set to follow dances, no good dance pieces can be produced.

To produce a good opera, you should employ effective stage art.

Stage settings and backgrounds should follow real life and fit in with the situation at the time. However, this opera contains some settings and backgrounds that do not suit the situation, especially in the dream sequence. This scene aims to show the square of victory in a fantastic way, but its setting and background lack cultural refinement and are rough in nature. By making the actors appear with balloons in this scene you fail to depict the heroine's dream world. In her dream you should present the revolutionary capital of Pyongyang, the victory square, in a magnificent, beautiful and glittering way. Skilful stage art will make Pyongyang of the dream scene more gorgeous and fascinating than it is even today.

You should also improve the setting in the scene of the bombing. Here, the burning ward should collapse even as the heroine is rescuing the patients.

You should ensure that the setting in the scene in which the

heroine Kang Yon Ok joins the Party has a wartime atmosphere and that the setting in the scene of Myong Ho's exercising his legs lacks nothing.

You should make stage costumes fit the times. The costumes of the people in the scene in a village in the south are shabby like those of the people in the revolutionary opera *The Sea of Blood*. You have not chosen appropriate costumes. If you use the present costumes, the audience cannot tell whether the action is taking place during the Fatherland Liberation War or in the 1930s. Since the opera is set against the background of the Fatherland Liberation War, the costumes should be appropriate for that time. The costumes in the scene of the dream should not have a rough nature.

You should use the insert titles projected by magic lantern attractively and clearly. They ensure that the audience can clearly understand the revolutionary content of the work, and they disseminate the opera's songs faster and better. I think that the projector that was used today is no good, so I will send you a new one to project the attractively written words.

I believe that if you correct the shortcomings along the lines I have indicated today, this opera will become a good revolutionary opera of the type of *The Sea of Blood*. Even a military opera can make an impression on audiences if the spiritual world of the people is portrayed lyrically. You cannot achieve success simply by showing battles against the enemy, with guns blazing, claiming it is a military opera.

This opera does not seem to have caused us as much trouble as the revolutionary opera *The Sea of Blood*; this is because we gained experience while creating that opera. For all that, you should not complete this opera in such a tinkering way, but delve into the details of life to produce a good artistic interpretation. I have been told that you composed 950 songs while creating this opera, so clearly it is by no means an easy task to produce a good opera. In order to perfect it, you should work still harder.

For the rapid completion of the opera, the creative workers and

actors should make energetic efforts. You should finish the improvements in the lyrics and melodies and step up your work with the actors.

The members of the group creating the opera should work hard to produce it and should present to the public by the earliest possible date a revolutionary opera of the type of *The Sea of Blood* of high ideological and artistic quality.

FOR THE CELEBRATION OF THE 60TH BIRTHDAY OF THE LEADER AS THE GREATEST NATIONAL HOLIDAY

**Talk to Officials of the Information and Publicity
Department of the Central Committee
of the Workers' Party of Korea**

October 29, 1971

Before long we will celebrate the 60th birthday of the leader.

The great leader Comrade Kim Il Sung, since shouldering the destiny of the country and nation and embarking on the revolutionary struggle in his early days, has devoted his whole life to the motherland, to his fellow people, and to the revolutionary cause of the working class. The leader led the 20-year-long anti-Japanese revolutionary struggle to victory, thus brilliantly realizing the historic cause of national liberation. He defeated the US imperialist aggressors, who had boasted of being “the strongest” in the world, during the three-year-long Fatherland Liberation War, thus defending our motherland honourably. He has given wise leadership to the socialist revolution and the building of socialism and established in this land a socialist country that is independent, self-sufficient and self-reliant in defence. Today our people enjoy a happy, contented and worthwhile life under the guidance of the leader, having attained the dignity of a fully independent nation in the eyes of the world. His life has, indeed, been a life of devoted service for his motherland and people, a highly creative life that has brought about an epoch-making

change in Korea's struggle for the transformation of nature and society. Our prosperous socialist motherland as well as the great honour and happiness our people enjoy today are due to his life-long efforts. That is why they are unanimous in wishing to celebrate with loyal hearts the leader's 60th birthday and to make it their most auspicious and the greatest national holiday. This is only natural.

Last February the Political Committee of our Party Central Committee made a decision on celebrating the leader's 60th birthday as the most important national holiday, reflecting the unanimous desire and loyal feelings of all the Party members and people. The Committee called on all the Party members and other working people to display a high degree of revolutionary enthusiasm on the occasion of this auspicious day so as to make a new upsurge in socialist construction. Since the decision of the Political Committee was circulated, the whole country has thrown itself into enthusiastic preparations for celebrating the leader's 60th birthday, and at the same time the working class and all other working people are making great innovations in production and construction. It cannot be said, however, that the schemes conceived and inaugurated by the Party are all being implemented satisfactorily. We have set about many projects, but few have been finished, and we have a great deal more left to do.

We must set about preparing for the celebration of the leader's 60th birthday in a grand manner and concentrate on political and ideological work among the Party members and other working people, so as to inspire them to a new revolutionary upswing.

On the occasion of his 60th birthday we must channel our efforts, first, into conveying the leader's great revolutionary achievements for ever and adding lustre to them.

To do this is a major requirement if we want the coming generations to inherit his revolutionary cause. It is the cardinal task facing our Party and our people, all of whom are loyal to his leadership. From the point of view of revolutionary ethics, this is a natural obligation of our officials, Party members and other working

people—the revolutionary fighters of the leader.

On the occasion of the leader's 60th birthday we are now erecting his bronze statue on Mansu Hill in Pyongyang, the revolutionary capital, flanked by grand monuments with group sculptures carved on a background of red banners. Simultaneously, we are constructing a large new revolutionary museum. It is essential to set up the leader's bronze statue properly.

Erecting his statue is an undertaking to ensure his great authority and prestige, to safeguard and defend them, and to hand down the image of his greatness and nobility to posterity. Therefore, the bronze statue must be an eloquent portrayal of his magnificence as the outstanding leader and of his benevolent image as the father of the people, and it must be created with utmost care so as to reflect his august presence. It must be well situated from the topographical point of view: the site must be free from congestion, have a large, open field of vision and be surrounded by a carpet of green. Mansu Hill is the best place in all respects as the site for the leader's bronze statue. The statue must be erected on the strength of intense loyalty by the Party members and other working people; in other words, the project must not be the technical concern of a handful of officials. We must see to it that the statue is erected on the strength of the loyal minds of the Party members and other working people and through their devotion and efforts in order to turn this work into a process of increasing their loyalty.

We must also do a good job of building the Korean Revolution Museum. The Korean Revolution Museum is to be a place that comprehensively displays the leader's revolutionary history and his revolutionary achievements, as well as his noble virtues. It will play the role of the central base for establishing the monolithic ideological system of the Party. To discharge its mission and role to the fullest, it needs good exhibition materials as well as a sizeable building. Unlike regional or sectional revolutionary museums, or those set up at revolutionary sites, the exhibits at the Korean Revolution Museum must be set up in the most impressive way possible, so that all the

leader's revolutionary activities can be shown chronologically and comprehensively. Officials are now concentrating on the construction of the building of the museum, assuming that there will be no major problem in the collection of materials for exhibition. Nevertheless, a large building is in itself not significant. You must examine the layout system and contents of the exhibitions by period and by section, and discover shortcomings to fill in and supplement the insufficiencies. It is important to get together enough historical material and relics to offer a vivid picture of the history of revolutionary struggle in each period. I have been told that on a visit to the former revolutionary museum some time ago, an overseas compatriot saw a pistol on exhibition there and said that at the sight of it he seemed to hear the shots fired by the General on Mt Paektu to destroy the Japanese imperialists. Officials must know clearly how great a role a single historical relic plays in educating the working people. The officials in the sector concerned should call on the veterans who fought under the command of the leader in the past and visit the old revolutionary battle sites and historic sites connected with the revolution. They need to do this in order to find and ascertain more materials that can testify to the leader's revolutionary struggle, both materially and scientifically, and display them at the museum.

We must lay out the revolutionary battle sites and historic sites associated with the glorious and brilliant revolutionary history and immortal traces of the leader so that they play their proper role as the bases of education in the Party's monolithic ideology and revolutionary traditions.

Education through the revolutionary battle sites and historic sites occupies an important place in our Party's ideological education. Revolutionary battle sites and historic sites have very great educational significance in that they show the historic facts through vivid materials and real things. A few years ago I asked an official what he had felt when he climbed Mt Paektu, and he replied that he had felt with all his heart what a thorny path the leader had trodden and what a great exploit he had performed. Seeing something once is

better than hearing it a hundred times. If you visit the revolutionary battle sites and historic sites and see them with your own eyes, you will feel more and get an impression that is incomparably stronger than your impressions from reading books or hearing from others; moreover, you will strengthen your revolutionary resolve and determination.

In order for the revolutionary battle sites and historic sites to make a deep imprint on Party members and other working people, they should be laid out strictly in accordance with historical facts and on historical and scientific principles. No matter how large in scale the revolutionary historic sites and how many revolutionary and historical articles on display, visitors will be left unimpressed if these materials are not arranged along historical and scientific principles. In the arrangement of revolutionary battle sites and historic sites, you must neither modernize the historical contents in disregard of historical facts, nor sacrifice the principles of science just to emphasize size and form. The revolutionary battle sites and historic sites must on all accounts be restored to their original state so that they show the glorious revolutionary history and revolutionary achievements of our Party truthfully. In addition, we should preserve and manage the revolutionary sites and relics with care so that they are kept for ever and handed down to posterity in their original state.

We must continue to put efforts into laying out the Mangyongdae revolutionary site in the best possible way. Mangyongdae is the place where the leader was born, a revolutionary site frequently visited by our people and other revolutionary people of the world. Delegations and people from many countries now come to visit the Mangyongdae revolutionary site. They are unanimous in declaring that Mangyongdae inspires them to feel in their hearts the brilliant revolutionary history and greatness of the leader, and that they understand clearly why the Korean people respect and revere their leader so deeply. In Mangyongdae the historic sites and relics showing the leader's childhood and his revolutionary family are displayed in their original state. These precious mementoes must be

carefully treasured to prevent them from being weathered by the passage of time. The surroundings of the historic site must be laid out better so that it is always thick with foliage and full of beautiful flowers.

The revolutionary battle sites and historic sites in the provinces must also be laid out properly. The long history of our revolution cannot be all shown in just one or two historic sites and museums, and the contents of the presentation by the historic sites and museums are different from one another. In order to give the people a profound understanding of the 60-year-long revolutionary history of the leader, we must keep the specific features of all the battle sites and historic sites associated with his revolutionary activities while carefully preserving their contents. Monuments to his revolutionary history, such as those dedicated to the revolutionary and historic sites and historic events and those inscribed with poems dedicated to him, need to be erected at suitable spots in the revolutionary battle fields and historic sites so as to conform to historical facts.

In order to hand the leader's revolutionary achievements down to the generations to come and add lustre to them, we must step up efforts to discover the written classics created by him during the anti-Japanese revolutionary struggle and to turn them into films, novels and operas.

Early in the days of the anti-Japanese revolutionary struggle the leader wrote many classic pieces with which he vigorously inspired the people to carry out the revolutionary struggle. Thus he established a classic model of Juche-oriented art and literature. Our leader is therefore not only an iron-willed and brilliant commander who defeated two imperialist powers—the United States and Japan, the most formidable—but also a great creative artist who opened up a new era of Juche-oriented revolutionary art and literature. Only when his classics are adapted properly to different forms of art and literature can the traditions of the Juche-oriented art and literature be inherited and developed with credit.

Most important in the adaptation of immortal classics to films,

operas and novels is that the adaptors must be faithful to the original works. Fidelity to the original is the most important principle in adapting the classics to different genres. New characters not found in the original must not be introduced at will, nor the contents of the originals be altered to suit the adaptation. Such defects came to light when the classic *The Sea of Blood* was being adapted to opera, so I pointed them out. Creative workers must pay great attention to this matter. By fidelity to the original I do not necessarily mean that the entire contents of the original should be transcribed mechanically. In adapting classics to films, operas and novels, the central idea of the originals must be understood correctly, the ideological contents of the originals preserved, and the characteristics of the new works sustained. Their adaptation also involves other matters of principle, including the need for a truthful portrayal of life to express contemporary feelings fully. The classic *The Flower Girl*, created by the leader in his early days of revolutionary activities, is being adapted to the screen, but the above-mentioned problems of principle are not yet resolved satisfactorily. As I also said yesterday, when I was watching the rushes of the film *The Flower Girl*, the creative workers and artistes had not selected costumes suited to the historical period. In future, the field of art and literature must implement the principles of artistic creation set by the Party and bring about a new advance in the production of films, operas and other art works.

We must also pay close attention to creating art and literary pieces about the leader. To portray the leader is the burning task facing our art and literature today. It is also a historic task that should be carried on permanently in the development of socialist art and literature. Thus far the leader has been described on a very small scale by individual creators. Our Party, on the basis of scientifically elucidating the leader's position and role in the revolutionary struggle for the first time in history, has put forward a policy on stepping up artistic and literary efforts to portray the leader in keeping with the requirements of our situation in which the establishment of the

Party's monolithic ideological system is developing in depth. The portrayal of the leader is as yet at the beginning stage, with a number of ideological, theoretical and methodological problems awaiting solution. But I think if our creative workers and artistes make their efforts with a high sense of loyalty and creative enthusiasm, they will, under the leadership of the Party, produce many excellent works portraying the leader.

Next, we should launch a more aggressive campaign for ideological education aimed at closely rallying the entire Party and all the people around the leader on the occasion of his 60th birthday.

While doing the work now in hand, we must properly conduct ideological education to unite all the people solidly behind the leader. To intensify the ideological education of Party members and other working people so as to rally them firmly behind the Party and the leader is the task that should always be the main concern of Party ideological work. If Party ideological work goes well and unites the entire Party and all the people more solidly behind the leader, this will be the most precious present to be offered to the leader on the occasion of his 60th birthday.

Ideological education of Party members and other working people must be concentrated on instilling the leader's greatness deeply in them so as to encourage them to be loyal to him. Party ideological education is, in essence, an undertaking to reeducate people to be true revolutionary fighters of the leader. We must give Party members and other working people a clear understanding of the greatness of the leader's ideology, his leadership and his virtues, so that they all grow into revolutionary fighters unflinchingly loyal to the leader.

Equipping themselves thoroughly with the Juche idea is the most important requirement for Party members and other working people to be genuine revolutionaries faithful to the leader. To be thoroughly armed with the Juche idea, they must study the works of the leader thoroughly. Some officials, on the excuse of being busy with work, are not participating in group study actively, nor studying seriously themselves; they are failing to study the original texts of the leader's

works sincerely, and instead read only explanatory books in a superficial way. Unless one studies the leader's works deeply, one will be unable to think and act on his intentions, nor can one identify the practices contrary to the Party's monolithic ideology in time nor fight against them. Party organizations should organize and conduct an intensive and regular study of the leader's works in a planned and substantial way, and hold effective seminars in combination with revolutionary practice, thus helping Party members and other working people to acquire a profound knowledge of the essence, validity and vitality of the leader's revolutionary ideas and theories.

It is important to publish the works of the leader properly. Much has been improved in this work since the 15th Plenary Meeting of the Fourth Party Central Committee; but due to the insufficient number of collections of leader's works intended for different sectors, as well as of the copies of the works, the demands of Party members and other working people for them are not satisfied as yet. Collections of works, such as *Selected Works of Kim Il Sung*, and pamphlets, must be published in larger volumes. In addition, explanatory books of the works should be published as well, properly edited to be helpful to those studying the works.

It is also important to intensify the study of the revolutionary history of the leader among Party members and other working people. Only when one studies the leader's revolutionary history can one understand his imperishable revolutionary achievements and his noble personality as the father of the people. We must organize and conduct the study of the leader's revolutionary history widely among Party members and other working people so that they may acquire knowledge of the history of his revolutionary struggle systematically, ranging from his revolutionary family and the early period of his revolutionary activities, to today. In this way we can make sure that they fully assimilate his brilliant intelligence, outstanding leadership and noble virtues. Party organizations should furnish the Hall for Studying Comrade Kim Il Sung's Revolutionary History well and run it effectively. This hall, being the place for studying the leader's

revolutionary ideas and history, must be properly equipped and efficiently run so as to suit its educative purpose. For the hall to play its role satisfactorily as an important centre for arming Party members and other working people with the leader's revolutionary history and ideas, it is essential to furnish it with the pictorial records of the leader's revolutionary history, as well as with many political books, including the leader's works, together with the necessary references for studying them. The study hall must be run in such a planned way as to deal with matters included in the curriculum for the study of the leader's revolutionary history; it must also be ready to use various forms and methods, such as organizing seminars on his revolutionary ideas and symposiums for the study of his virtues.

Anticipating the 60th anniversary of the leader's birthday, we must launch a vigorous information and publicity campaign to rouse Party members and other working people to the struggle for socialist economic construction.

Upholding the grand programme for socialist construction set by the Fifth Congress of the Party, our working people are now working hard to fulfil the two years' quotas of the Six-Year Plan by April 15 next year. Some factories and enterprises have already fulfilled the quotas for this year, the first year of the Six-Year Plan, three months ahead of schedule, and are continuing with their strenuous efforts to attain the high target they have set of fulfilling the two years' quotas of the Six-Year Plan by the end of this year. It is highly commendable to do the two years' assignment of the Six-Year Plan before the leader's 60th birthday. The information officials must go widely among the working people and conduct an energetic political and ideological campaign to work up their enthusiasm by kindling their loyalty to the leader, to enhance their sense of pride and responsibility as socialist constructors, to encourage them to rid themselves of obsolete ideological viewpoints, such as fear of technology and conservatism, and to bring about a new innovation in carrying out a technological revolution.

Motivation work for increased production must be pushed forward

forcefully. It is a powerful means of inspiring the masses with revolutionary enthusiasm and of encouraging them to carry out their revolutionary tasks successfully. It should be done with the use of vivid materials that can touch people's heartstrings. It should also be done in a mobile and militant way, by employing various methods at production sites, such as using a variety of information and publicity means—factory gazettes, field bulletins, information vehicles, and so on. The Information and Publicity Department must send out the artistes of the central art troupes to areas recently emphasized by the Party, such as coal mines and machine-tool factories, to conduct a vigorous campaign of mobile information. It should show many films at the production sites in these sectors so that the workers there are stimulated to a greater enthusiasm for production.

From now on you must make good preparations for the functions that are to celebrate the 60th anniversary of the leader's birthday.

A variety of these celebratory events will take place, the most important of which will ensure the leader's high prestige, add lustre to his immortal achievements and widely demonstrate the unbreakable unity and cohesion of our Party and people behind the leader. We must make sure that his birthday is celebrated on the highest political and ideological level, and make scrupulous preparations for the events from now on so that the celebrations will fully display the revolutionary resolve of our Party and people to hold the leader in high esteem for ever and accomplish the Juche revolutionary cause pioneered by him through the generations.

ON PROPERLY CONDUCTING THE WORK WITH THE PEOPLE WITH COMPLEX BACKGROUNDS

**Talk to Officials of the Organizational Leadership Department
and the Information and Publicity Department
of the Central Committee of the Workers' Party of Korea**

December 28, 1971

As the great leader Comrade Kim Il Sung's 60th birthday approaches, the Party organizations at all levels are now concentrating on political and ideological work in order to unite the people from all walks of life more solidly behind the leader; this effort is very rewarding. Party members and other working people are displaying to a high degree the spirit of devoting their energy and talents to socialist construction and a loyal determination to follow the leader to the end, with total faith in him. It is said that even many of the people with chequered family backgrounds, previously dubious about whether or not the Party trusted them, have come to Party organizations to express their remorse for their misunderstanding, firmly resolved to entrust their destiny entirely to the Party and to be loyal to the leader and the Party for ever. This is very commendable.

However, some Party organizations are not yet very successful in rallying all the people closely around the leader, as intended by the Party, particularly in their work with the people with complex family backgrounds and chequered social and political records.

As I said yesterday to the senior officials in the field of art and

literature, various deviations are still revealed in work among the people with dubious family backgrounds and complex socio-political records. More than once have I emphasized the importance of work with these people, and last year I even took measures for recalling the people whom some narrow-minded officials in charge of art and literature had dismissed from the ranks of artistes on the ground that their family backgrounds and socio-political records were chequered, and reinstating them in their former positions. Nevertheless, they still persist in the practice of giving a wide berth to such people, contrary to the Party's intention. This summer, when a certain country requested us to send our art troupe there, I gave the official concerned the assignment to select the artistes to be sent to the country; the official selected only the artistes with good family backgrounds in disregard of their artistic skill, leaving out some other artistes who were highly qualified but had somewhat involved family backgrounds and personal records. The aim of sending our art troupe abroad is to widely demonstrate our daily flourishing Juche-oriented art by giving excellent performances in that country. Therefore, when sending an art troupe to a foreign country, highly qualified artistes must be chosen. If we take into account only people's family backgrounds and records and neglect to send our best artistes, it will be impossible to demonstrate our Juche-oriented art, and in the long run it will only bring loss to our revolution. So I criticized the official and saw to it that the highly skilled artistes were selected and sent instead.

The tendency of discriminating and shunning people, weighing up only their family backgrounds and personal records, is in evidence also among officials in other sectors. Some officials only pay lip-service to trusting the people with involved backgrounds; instead of making fair appreciation of them, these officials discriminate against them at various opportunities, even doubting their revolutionary enthusiasm and merits. And some officials are not enthusiastic about educating people with chequered backgrounds and uniting them behind the Party, thinking that trusting and winning them over is contrary to working-class principles. This is a very

wrong tendency. If we discriminate and turn away those people who want to follow our Party, just because they have variegated family backgrounds and socio-political records, where will they go? Obviously, to the enemy camp. Such myopia as being unable to see ten or one hundred things beyond one's own nose will only weaken our revolutionary forces and help the enemy.

We must put an end to this practice as soon as possible and get down to work among the people with involved backgrounds, and do so properly. We must not discriminate against them or leave them out in the cold; we must educate and assimilate them all to revolutionaries and unite them solidly behind the Party. To do this is the requirement of the Juche idea, which regards the masses of the people as masters of the revolution and construction, as well as the strategic plan of the Party to model the whole of society on the leader's revolutionary ideas.

In order to improve work among the people with dubious backgrounds, Party officials and all other officials must first acquire a proper viewpoint on them.

Various deviations now evident in the work being carried out among these people are due to some officials' wrong attitude toward them. Unless the officials divest themselves of their prejudices, they cannot deal with this work properly, as required by the Party.

Nearly half a century of colonial rule by the Japanese imperialists, followed by the division of the country by the US imperialists and the enemy's crafty trick to create bad blood among fellow countrymen during the Fatherland Liberation War, complicated the socio-political composition of our people in the extreme. If we were to examine people's records and their family relations as far as their third cousins, we would probably find very few of them free from blemish in their socio-political records or family backgrounds. Under these conditions, if officials are too particular about people's family backgrounds and socio-political records, and constantly dispute them, a question arises as to on whom we should rely in carrying out the revolution. It would be impossible to make a revolution only with people with a clean slate.

Fundamentally speaking, a revolution is an undertaking for the masses and by the masses. Only when the broad masses of the people rise to the occasion as one will revolution emerge victorious. In order for us to accelerate socialist construction and achieve the historic cause of national reunification as soon as possible, we must not discriminate against people, disputing their family backgrounds and socio-political records, but instead, educate and transform the broad masses of different strata and unite them all solidly behind the Party.

How our officials work among the masses with involved backgrounds will greatly affect even the south Korean revolutionaries and other people who are fighting for democratic freedom and national reunification. Because of the long-drawn US imperialist occupation of south Korea and its colonial enslavement policy there, the socio-political composition of the south Korean people is far more complicated than that of the people in the northern half of Korea. Among the south Korean people, those whose class backgrounds and socio-political records are considered to be dubious will take a keen interest in how we deal with the people whose position is similar to theirs, thinking of their own futures. Quite a few of the south Korean revolutionaries now are from rich families; they are by no means fighting just for food and livelihood. Free as they are from worries about food and clothing, they are fighting in defiance of prison and gallows, unable to tolerate the corrupt south Korean society in which foreign forces are domineering and fascism is rampant. If we go hand in hand with the people from complex family backgrounds and socio-political records, and take the same road to revolution, holding nothing against them, it will undoubtedly have good influence on the revolutionaries and people from all walks of life in south Korea.

There is no reason why the people with dubious family backgrounds and socio-political records should be distrusted indiscriminately. The majority of these people came from the laboring classes; they are people, or children of people, who once made inadvertent mistakes because of lack of class consciousness. Our Party has already come to a definite conclusion about them. At the

20th Enlarged Plenary Meeting of the Fourth Party Central Committee, the leader instructed again that we must disregard materials on the involvement in the “peace keeping corps” by people who had joined the “peace keeping corps” and had been sentries for some time, but refrained from intentional atrocities, during the strategic retreat in the Fatherland Liberation War. As for the labouring-class people who had committed no atrocities, but fled south, deceived by the enemy’s threat of atomic strike, there is no need to question them, still less their children. Among the masses with involved backgrounds there are people who came from hostile classes and also children of those who committed crimes against our system, but most of these belong to the new generation who have grown up in the care of our Party. They have been more influenced by our Party than by their grandfathers or fathers, and many of them do not even know clearly what crimes their grandfathers or fathers committed. Therefore, having grown up in the embrace of the Party, they should be viewed differently from their grandfathers or fathers. Today, nearly 30 years after the liberation of the country and 20 years since the Fatherland Liberation War, children cannot be held culpable for the crimes their grandfathers or fathers committed several decades ago. If they part with the disgraceful past of their grandfathers or fathers and follow our Party, they must not be cast aside, but be allowed to join us.

The officials of the Party Central Committee and of the Party committees of provinces, cities and counties must have a proper viewpoint on the people with complex backgrounds and treat them warmly and equally as comrades in the revolution. Only then can junior officials, too, correct their viewpoints on the masses with chequered backgrounds and work with them, as required by the Party. The senior officials of the Party Committee of Myonggan County, North Hamgyong Province, are said to be visiting their primary Party organizations and helping their subordinates to acquire a correct viewpoint on the people with involved backgrounds. That is a good thing. The valuable experience of the Party Committee of Myonggan

County must be generalized so that other officials with mistaken viewpoints correct them as soon as possible.

Party organizations and officials must consistently implement Party policy on work with the people with involved backgrounds to the letter.

A long time ago the leader outlined in detail the principles of dealing with the people with dubious backgrounds, as well as the ways to implement them. To appreciate and trust people, with emphasis on their present-day ideological state and preparedness, to test them through practice, and educate and transform them—this is the consistent policy maintained by our Party in its work among the people with involved backgrounds.

Class origin or family backgrounds cannot be the standard for judging people. It is true that these factors affect the development of one's ideological consciousness to some extent, but they cannot be factors that decide one's ideology. One's class origin shows one's ideological make-up, which is not immutable; it may change for the better or for the worse in the process of one's social life. Even a person whose class origin is undesirable can become an excellent revolutionary who devotes his or her being to society and the collective, if he or she receives revolutionary influence in a different social environment. The historical experience of the revolutionary movement shows that even a man with a dubious family background can in the process of his social life be awakened to the validity of the revolutionary cause for achieving independence for the masses. He can participate in the struggle and remain loyal to the revolution to the last moment of his life.

Among the people who unhesitatingly dedicated their youth and life to the struggle for the victory of the Korean revolution, upholding the leader's revolutionary ideas during the anti-Japanese revolutionary struggle, there were many who had dubious family backgrounds. Zhang Weihua, an international fighter, was one of them. Zhang Weihua, a Chinese, was a son of a landowner, but he became a revolutionary thanks to the leader's revolutionary education

and laid down his life unhesitatingly for the sake of the leader. During the democratic revolution after the liberation of the country, during the Fatherland Liberation War and during postwar socialist construction, many people with involved backgrounds acquitted themselves well to the end of their lives for the Party and the leader. Even among the renowned leaders of the international communist movement there are many whose family backgrounds were chequered. This vindicates the validity of our Party's policy on judging people mainly by their ideology, not by their class origin or family.

We must unhesitatingly trust and win over people who are loyal to the Party and the revolution, no matter how involved their family backgrounds and socio-political records are. What such people crave for is the Party's trust. Awake or asleep, they think of the Party's trust in them, keeping their mental sufferings to themselves. When they are trusted by the Party, they burst into tears, unable to suppress their emotion. More than once have I witnessed such happenings during my guidance over the work of art and literature. Our officials, particularly the Party officials, must clearly understand the feelings of the people with involved backgrounds and work suitably with them.

It is important not to discriminate against people with complex backgrounds in social and political life. Now the problems arising from among such people are mainly related to discrimination against them in social and political life. If they are discriminated in various aspects of socio-political life, while only lip-service is paid to trusting them, they will question whether the Party really trusts them or not, and will not fully believe the Party's policies. Therefore, they should be allowed to participate in various aspects of socio-political life without any discrimination and their psychological problems should be found out and resolved, so that they can feel secure in the Party's confidence. The people with involved backgrounds and their sons and daughters must be accepted into the People's Army, their more intelligent schoolchildren should be sent on to schools of higher education. Furthermore, those who have been tested and prepared

must be admitted into the Party. Recently the leader, while guiding the plenary meeting of the Party Committee of South Hwanghae Province, learned about the personal record of an honourably disabled soldier and saw to it that he was admitted into the Party. This man is a good comrade who was wounded in a battle during the Fatherland Liberation War. However, the Party Committee of South Hwanghae Province had not admitted him into the Party, though he was working hard, on the excuse that the socio-political records of his father and elder brother were chequered. Since he himself was steeled and tested in the crucible of the Fatherland Liberation War, there was no reason he should be distrusted. It was unreasonable to visit his father's or his brother's sins upon him, crimes committed while he himself was fighting at the front. As a matter of fact, his father's crime was not very serious. If the leader had not unravelled this knotty problem for him, the disabled soldier would have continued to suffer. There may be many similar instances elsewhere. Party organizations should study the real state of affairs in detail and take measures. The people who, though with involved backgrounds, give unqualified support to our Party and work with unfailing loyalty to the Party, should be admitted into the Party without hesitation so that their earnest desires are fulfilled. In addition, when such people acquit themselves well and have performed distinguished services, they should be appreciated without any discrimination and prejudice; anyone of them who has performed heroic feats should be awarded the title of Hero. Among those with involved backgrounds there may be people who have been unjustifiably subjected to mental sufferings, due to our officials' mistakes in dealing with their problems. Such cases must be reinvestigated and settled without fail, so that people with complex backgrounds, together with their sons and daughters, can live optimistically, with nothing weighing on their minds, and constantly follow our Party with their future assured.

Party organizations and officials must in earnest educate the people with involved backgrounds. We trust and enlist such people with the aim of educating and transforming them and taking them to

the communist society. However, these people are not being educated with patience. In consequence, some of them are dubious about the Party's trust in them, instead of accepting it from the bottom of their hearts. Party organizations must never slacken the education of these people. Party officials must meet them and educate them sincerely, even ten or a hundred times if once is not enough. Their education must be undertaken either directly by Party officials, or by Party members and the officials of working people's organizations on assignment, either collectively or individually.

For the officials to work successfully among the people with dubious backgrounds, as intended by the Party, they must make a profound study of the leader's teachings and Party policy on this work. It is especially important to study hard the teachings given by the leader at the recent plenary meetings of the Party committees of North Phyongan and South Hwanghae provinces. These plenary meetings can be said to be a demonstration lecture given by the leader to teach the officials the principles and methods of work among the people with involved backgrounds. At these plenary meetings he dealt in detail with many matters, ranging from how to define people's class origin, to how to solve the problems still outstanding among these people. All the officials must make a deep study of the leader's teachings given at the plenary meetings and thoroughly implement them in their work among the masses.

Until last winter a Party-wide itinerant training course for Party cell secretaries was given on the subjects of Party building and on work among different sections of people. Such a course, if organized effectively, will enable cell secretaries to get a profounder understanding of the leader's teachings and Party's policies on working among the people with involved backgrounds; it will also help them to acquire the methodology for the work among these people. It is the cell secretaries who always contact and live among the people with complicated backgrounds, and it is also the cell secretaries who are better informed of their ideological trend than anyone else. The people with involved backgrounds listen to the cell

secretaries and accept what they say as the intention of the Party. Therefore, it is of paramount importance for the cell secretaries to have a good understanding of the leader's teachings and Party's policies on work among these people, and embody these teachings and policies in their work. I think it advisable to create a good reference book for the training course by fully reflecting the leader's teachings and Party's policies on work among the people with involved backgrounds and organize another itinerant training course for the cell secretaries next year. Meanwhile, the officials of the Party committee at provincial, city and county level should visit the primary Party organizations. They should explain to the cell secretaries and other junior Party workers in detail about the Party's policies on work among the people with involved backgrounds, and teach them the methods to implement it one by one, so that they all work among the people with involved backgrounds efficiently, as intended by the Party.

By so doing, we will rally all the people, including those with dubious backgrounds, firmly around the Party so as to make our revolutionary ranks as firm as a rock on the occasion of the leader's 60th birthday.

ON THE TASKS FACING THE APRIL 25 SPORTS CLUB

Talk to Members of the April 25 Sports Club

June 26, 1972

It is very important to develop sports. Pointing out that physical culture is one of the means to strengthen the friendly relations with foreign countries, the great leader Comrade Kim Il Sung said that physical culture should be developed to facilitate sports exchanges along with art exchanges. At present, however, the teachings of the leader are not carried out to the letter in the field of physical culture, and sports exchanges are not conducted properly, as required by the Party. A common example is the fact that our soccer players were defeated in the recent preliminaries for the Olympic Games.

We have organized the April 25 Sports Club in order to develop athletics in our country and raise the standard of our soccer to that of world stars. The April 25 Sports Club, organized today, should in future win the World Cup Final in soccer. It is entrusted with an important mission of playing a vanguard role in turning Korea into a “kingdom of physical culture.”

Although the April 25 Sports Club makes a start today, I planned and prepared for it long ago. At first, we organized games between film studios to achieve unity among the guard detachment and death-defying corps faithful to the Party; then we formed a team involving the entire film sector, and organized games between it and the stage arts sector in order to ensure unity and cohesion in the field

of art and literature. At the next stage, we organized a specialized sports club for the cinematic art sector, and expanded and strengthened it step by step. Proceeding from the actual requirements prevailing today, we have dissolved the sports club for the sake of future advance and organized the April 25 Sports Club.

We chose the name “the April 25 Sports Club” to enable the players to learn from the loyalty to the leader, the indomitable fighting spirit and the strong sense of discipline displayed by the soldiers of the Korean People’s Revolutionary Army, which was formed on April 25, 1932. You should be aware of such an idea and intention of the Party. The April 25 Sports Club must be a model for the whole country, both in loyalty to the Party and in its sense of discipline. It should establish its traditions because it has been organized with the name of April 25 under the Party’s guidance.

I would like to point out about some tasks facing the April 25 Sports Club.

First, the club members should firmly establish the Party’s monolithic ideological system and trust and follow only the leader, whatever the adversity, and carry out the orders and instructions of the Party to the last without any conditions attached.

You should participate in the political and ideological life faithfully and lead the organizational life properly. In some cases, sportsmen lack a sense of organization and discipline, are indifferent to the political and ideological life and have liberal tendencies. Bearing deep in mind the high trust and care of the Party, you should take part in the political and ideological life conscientiously and lead the organizational life properly, so as not to make even the slightest mistake.

Second, the unity of ideology and will in the ranks should be achieved.

Fully equipping the ranks with the revolutionary ideas of the leader and achieving their unity of ideology and will on the basis of this is an important guarantee for winning victory in the games. The main reason our national team was defeated in the soccer

preliminaries for the Olympic Games lies in the fact that our players have not achieved a unified will and ideology to ensure cohesion in their actions.

Most important in strengthening and developing the April 25 Sports Club into a club with its own traditions is to achieve its unity of principle. I heard that at present some players complain about their coaches and follow without any principle the coaches they like. All this proves a hindrance to unity. In future you should see to it that not even the slightest weakening in the identity of ideology and will of the club, such as backbiting, is revealed among the players. You should wage an uncompromising struggle against any practice detrimental to unity, and do your best to achieve club unity. You should follow the example of the February 8 Sports Club to achieve unified ideology and will.

Third, you should foster endurance and a persistent fighting spirit.

Every sports event, soccer in particular, requires this kind of fighting spirit and endurance. Without them, it is impossible to overcome physical exhaustion during the games. Persistent fighting spirit and endurance are the lifeblood of soccer players. For example, the game between the February 8 team and the national team, played in Sariwon, shows this well. The players of February 8 played the game with perseverance, but those of the national team played in a soft way, sparing their bodies, only to be defeated. But later all the national team players played well and with perseverance in the game against the cinematic art team, to recover from defeat in the last game.

Players should strive hard to foster their fighting spirit and endurance. Otherwise they will be unable to catch up with the rapid world trends in soccer.

A dogged fighting spirit and endurance are not acquired easily. Players must sweat a great deal in their daily training. Practice has proven that a player who sweats in training becomes a victor.

Once they enter the pitch, players must throw themselves into the

game without sparing themselves, even though their flesh might be torn and their bones broken. We must have players who play to the last moment to implement the ideology of the leader and the Party's intention. You must play vigorously in the matches, like angry soldiers charging forward; you should never spare yourselves. For all that, however, you should not behave violently, but show a noble moral spirit. And you should display the traits of helping and leading one another, of rallying closely with one mind and will between comrades.

I was told that when our players visited foreign countries, they watched the games of the national teams of other countries and found it hard to distinguish between offence and defence players for their high speed and excellent skill. Some of you are fast; so, if you foster a fighting spirit and perseverance, you will be able to play a fast game and defeat any strong team.

Fourth, you should make positive efforts to improve individual skills.

Without building up the individual skills of all players, it is impossible to display the team's power in the game, no matter how good your tactics might be. Perfecting the individual player's skills is a key to victory.

In order to raise individual skills, the coaches and trainers should make strong demands in training. At present, some of them are neither enhancing the intensity of training nor making strong demands, lest the players get injured; they should not do this. They should have the ability to distinguish clearly between the times when it is appropriate to make strong demands on the players and the times to be more humane, and tighten supervision over and make strong demands on the players so as to prevent them from falling prey to liberalism. In addition, players should do away with the practice of disobeying the coaches' demands or acting in a liberal way, speaking ill of their style of work behind their backs.

In order to raise their individual skills, the coach, trainers and players should not be given to worldly thoughts. If they are, they

might not keep their minds on making strenuous efforts to raise their skills. Currently some players, concerned only with their future, are not enthusiastic about improving their skills. This is a mistake. You must be loyal to implementing the tasks assigned to you, instead of worrying about your future.

In order to develop individual skills, you should not put the blame on your age. Some players are not trying hard to improve their individual skills, claiming that they are too advanced in years. But if they buckle down to training with a high ideological consciousness, their ages count for nothing. For instance, defenders can play until 35-40 years of age. I was told that a famous goalkeeper of a certain country had played until 41 years of age. I think our goalkeepers, too, can play until that age. In view of their present ages, our players are in their prime.

For high individual skills every player should know clearly his merits and demerits and make every effort to make effective use of his strong points and correct his weak points. Some players are good physically and often look as if flying on the playing field. But, at the same time they have a weak fighting spirit. Such players should concentrate their efforts on fostering a strong spirit. Players unsure of themselves must train themselves to improve their skills with the conviction that if they endeavour, they can enhance their skills and defeat any strong team. If they lose confidence, they will be struck with fear and be unable to play in high spirits. At this point they will fail to meet the Party's demand for defeating strong teams and winning the championship. The players should take part in training in good faith in order to improve their individual skills rapidly. Substitutes must also train themselves hard to raise their skills.

Fifth, the April 25 Sports Club should be a model in every aspect, keeping in mind that it is a club that enjoys the special care of the Party.

The team has coaches, trainers, officials in charge of scientific measuring, and all the other members it needs. The man who trains

the defence is a meritorious former player, with rich experience as a defender.

You should make every effort to turn the April 25 Sports Club into a world-class soccer team full of ambition, hope and confidence.

The task facing the April 25 Sports Club is heavy indeed, yet honourable. First of all, you must recover the defeat our national team suffered in the Asian regional tournament of the 20th Olympic Games. Our players did not live up to the leader's expectations in the tournament. You must train yourselves hard with confidence to live up to the expectations of the leader without fail.

You should proclaim the birth of the April 25 Sports Club to the world by defeating the foreign team that is shortly coming to our country and make up for the defeat suffered in the preliminaries for the Olympic Games. If you are to emerge victorious in the game against the team, you should learn from its tactics. When the team comes to our country, the Sports Club of the Ministry of the Public Security and February 8 Sports Club must first play against it, then the April 25 Sports Team. As you have some time, you should make good physical preparations and achieve brilliant success in your first game. If the foreign team comes to our country, you had better play a warm-up game before the match. Now you are worried that you might get injured in the warm-up game; you are wrong. Once a player enters the pitch, he should not spare himself. Players should improve their speed and individual skills through the warm-up game.

After this game against the foreign team, we plan to send you to Europe. You should visit Europe and play games against the other national teams. By the next World Cup Final, you should raise the standard of our team further than that of the team we sent to the World Cup Final held in London.

Seeing you full of confidence, I am convinced that you will live up to the expectations of the Party without fail.

The April 25 Sports Club has outstanding wingers, players with high speed. Our defence players are young too. Young defenders are

better than old ones. The team should ensure a correct ratio of offence and defence players, and plan the positioning of players well. It is important to change the positions of players according to the circumstances of the games.

You should stick to our present players; in future, you should not change players too frequently.

In the games at home and abroad you should not harbour illusions about the referees' influence. When you are defeated in an international competition, you tend to think that the defeat was caused by the referee. This is wrong. If you are nervous of the referee's decisions, you may lose your reason. You must be prepared in this ideological way; the referee may be unfavourably disposed towards us; but, whatever the referee might do, we play in our own way. If you win a game with the help of the referee, you will be blamed by the society. Therefore, you need not be nervous about the referee. You should win on your skills and morals. You must not tarnish the honour of the April 25 Sports Club. As you play clad in the uniforms embroidered with the flag of our Republic, the responsibility on you is a heavy one.

Last, I would like to speak about your life.

Those who are in poor health should receive medical treatment without hesitation. As for those whose nerves are on edge, they will get better if they live in tents on Rungna Islet, where they will be training.

I will ensure that the sports equipment you require is supplied to you. I will assign a cameraman to the team and send videotape-recorders. When videotaping, you should set up videotape-recorders in various places and record the games from different angles.

You are making a fresh start, and you should strive with confidence. As the saying goes, well begun is half done. You have taken a first step forward; if you set about with determination, you will scale any fortress. You should plan the daily routine properly and begin training from tomorrow morning, leading a life in an orderly manner.

I believe that you, as the guard detachment and death-defying corps unfailingly faithful to the leader, will live up to his high trust and warm care by carrying out with credit the task of making ours a world-class country in soccer within a short time and winning the championship for the honour of the April 25 Sports Club.

ON IMPROVING THE WORK OF DONG AND PEOPLE'S NEIGHBOURHOOD UNITS

Talk to Officials of Hasin-dong,

Sosong District, Pyongyang

July 11, 1972

The Hasin-dong area was once a stretch of rice paddies and marshes, but thanks to the wise guidance and the consideration of the great leader Comrade Kim Il Sung, it has now become a large residential area with many modern high-rise blocks of flats. No one would believe nowadays that this area was once unfit for human habitation because of frequent flooding.

The children here will be delighted with the amusement park laid out for them. Vacant lots still exist there, and more amusement facilities should be set up in these areas and around the houses. Horizontal bars and a variety of other gymnastic apparatuses should be set up in the amusement park so that schoolchildren can practise gymnastics so as to grow taller and stronger. More trees should be planted and benches placed under the trees. Then schoolboys, schoolgirls and other children will feel encouraged to visit the park to play and study there.

Thanks to the leader, all the children in our country are growing up under the care of the state and society so that their mothers can go to work, free from worries.

Bringing up all the children collectively under state care is a major communist measure that has been adopted by our Party and our state.

Bringing the younger generation up in this manner will help them to become used to leading an organizational and disciplined life from childhood on and to grow up into people who have acquired the collectivist spirit and communist morality. It also helps women to take jobs and transform themselves into revolutionaries.

Whenever new factories or houses are constructed, the great leader Comrade Kim Il Sung ensures that nurseries and kindergartens are built first; he also ensures that every dong is provided with a day-care centre. Thanks to his kind consideration, mothers can go to work leaving their children in the care of nurseries and kindergartens. The leader's care of and solicitude for our women and children are limitless.

In Hasin-dong, however, no kindergarten has yet been built, so working mothers have to take their children to kindergartens at their work places, and those women who have no jobs cannot send their children anywhere. Hasin-dong must build a kindergarten as soon as possible and see that all its children attend it. Then all the children and women will benefit from the leader's love and consideration for them.

Child-care facilities at the dong level should be constructed through a public campaign. There is a great number of dong in Pyongyang alone, and the state cannot afford to construct nurseries and kindergartens for them all. Institutions and enterprises should undertake their construction as a public campaign, and each dong, too, must construct them by its own efforts.

There are many women who do not work, so if you organize them and mobilize them ideologically in a proper manner, the construction of kindergartens for the dong will pose no major problem. Although construction is a difficult undertaking, the housewives, if they are encouraged to make a concerted effort, will be perfectly able to build nurseries and kindergartens for the dong. On Sundays and in the early morning, the husbands must also take part in this work.

If the housewives in Hasin-dong are working with resolve to build their own kindergarten, it is a very good thing.

The work of dong should be improved.

The dong deals with households from various sections of the population, people with different jobs and different levels of awareness, and in particular with housewives who do not work. So its work is difficult but very honourable and important. The dong is made up of families, the cells of our society. Therefore, the strengthening of society depends largely on how the dong does its job.

Dong officials must always pay meticulous attention to making sure that the benefits granted to our people by the leader reach them evenly. They must make families revolutionary and unite all the inhabitants of their dong closely behind the leader. By doing so they will contribute to accelerating the revolutionary transformation of society.

The leader expects much from the dong. In order to improve the work of dong and of people's neighbourhood units, he not only gives them frequent on-the-spot guidance, but also has now placed great political trust in the heads of the people's neighbourhood units and has shown them kind consideration by listing them as full-time workers.

You should feel great honour in having been entrusted with such important work, perform your duties in a responsible manner, thus proving yourselves worthy of his great political trust and meeting his expectations in a loyal way.

Dong officials must educate the inhabitants of their dong well and take responsible care of them. They must know all about the lives of these inhabitants and find prompt solutions to any problems they may have. They must travel around frequently to ensure that supplies of nonstaple food and coal for the inhabitants are not running out, and that the people are free from even the slightest discomfort. Housewives' workteams or something similar should be formed to provide employment for the women who have no jobs. If housewives do sideline work at home as the leader has instructed, they will add to their family's income and improve their standard of

living. In Hasin-dong, too, housewives' workteams should be formed and ran properly.

A healthy environment should prevail in dong.

The teachings the leader gave at Puksae-dong, Moranbong District, must be implemented in Hasin-dong as well. Things in Hasin-dong now seem gloomy. The dong should be made clean, tidy and smart, and the inhabitants encouraged to keep their houses clean. In order to make Pyongyang an example in creating a healthy environment for the whole country, it is necessary for all the dong in the city to be laid out like Puksae-dong. The roads between the houses should be surfaced with cement, the immediate surroundings of the houses landscaped neatly, and thick foliage provided so that the houses appear to be in a park. Since there are only multi-storeyed blocks of flats and no single-storeyed houses in Hasin-dong, it will be fully possible to smarten up the dong if officials organize the work properly.

The movement to win the title of Chollima People's Neighbourhood Unit must be intensified so as to improve the dong and prevent the infiltration of a single spy or subversive element.

Dong officials must work more efficiently among the heads of people's neighbourhood units. They should encourage the heads of people's neighbourhood units to be prompt in implementing the leader's teachings and the Party's lines and policies, the embodiment of these teachings, and to carry out the economic tasks facing their dong without fail.

In our country all the members of society belong to a people's neighbourhood unit. Therefore, whether they keep their homes smart, transform their families in a revolutionary manner and enjoy a comfortable life depend on how people's neighbourhood units work. If the units improve their work, they will be able to prevent undesirable elements from gaining a foothold and safeguard our socialist system more effectively.

The leader is extremely interested in the work of people's neighbourhood units and guides it with constant and meticulous care.

The introduction of full-time heads of people's neighbourhood units is an expression of how great are the leader's expectations from the work of these units. It is also an expression of how great is his trust in the heads of the people's neighbourhood units. These neighbourhood leaders must be clearly aware of the great political trust placed in them by the Party and must perform their duties better.

The 50th people's neighbourhood unit in Hasin-dong, Sosong District, must not rest content with having won the title of Chollima People's Neighbourhood Unit, but do its work even better and win the title of Twice Chollima People's Neighbourhood Unit. In order to win this title, the head of the unit must work harder in high spirits.

The Chollima Workteam Movement is a grand communist movement of advance, the aim of which is to speed up the building of socialism by equipping all the members of society with communist ideology and by transforming every workteam into a communist collective. In order to become a Twice Chollima People's Neighbourhood Unit, all the members of the unit must fully equip themselves with the leader's revolutionary ideology, and the people's neighbourhood unit must become united into one family. Every member of the unit without exception must not only study hard to acquire the Party's monolithic ideological system, but also participate in the unit's work enthusiastically. Cadres, too, must all participate in carrying out the tasks of people's neighbourhood units.

The leader has given teachings that in order to help the people's neighbourhood units to accomplish more, cadres must set an example in participating in the work of these units. Some cadres do not even know to which neighbourhood unit they belong or who the head of their unit is. This is a serious shortcoming.

Cadres must take the lead in helping the units in their work and make their own families exemplary. Unit heads must keep the cadres who live in their neighbourhood units informed of what is happening in their units and invite them frequently to unit meetings.

The work of maintaining a healthy environment must be regarded and energetically promoted as a major task for people's neighbourhood units.

By doing this work efficiently, people's neighbourhood units can relieve the leader of some of his worries. All families and households must be encouraged to strive to become exemplary in keeping their houses clean and tidy. The areas surrounding houses must be laid out well and the roads surfaced so as to make the neighbourhood units neat. In this way Pyongyang will set an example for the whole country in the work of maintaining a sanitary environment. Some people, however, are upsetting the leader by not keeping their own houses clean.

Having lived in dugouts or hovels in the past because they had no proper housing, our people are now living in good homes, thanks to the benevolence of the leader. But some of them are upsetting the leader because they are not looking after their houses properly. This is truly regrettable.

The heads of people's neighbourhood units must set an example in smartening up their own houses and encourage the members of their neighbourhood units to work hard to create a clean environment in their neighbourhood units.

People's neighbourhood units must educate schoolchildren on a planned basis to prevent them from becoming delinquent. At home after school, schoolchildren whose mother and father both go to work are often not looked after by anyone. So the heads of neighbourhood units must take responsible care of them. Rooms must be provided for them to go to after school where they can study in groups instead of going out to play in the streets. This will prevent them from becoming delinquent.

The heads of people's neighbourhood units must also pay close attention to keeping the members of their neighbourhood units vigilant at all times and encouraging them to lead a socialist way of life.

For the heads of people's neighbourhood units to perform their duties properly, they must be better informed of the leader's teachings and the Party's policies than anyone else and take the lead in implementing them. They must know how to do political and organizational work and must keep themselves fully informed of how

each family in their neighbourhood unit is living. They must know the number of members in each family—even how many spoons each family has—make sure that supplies of coal and nonstaple food are not running short for them, and look after them with care.

If a mother is to bring up her children properly, she must be a communist. Likewise, in order to build up a people's neighbourhood unit properly, its head must be a faithful servant of the people and a communist.

The secretary of the seventh Party cell in Hasin-dong is said to have worked as cell secretary for seven years; this is a long time. The work of the Party cell in a residential quarter is very important.

The most important task for a Party cell is to establish the Party's monolithic ideological system thoroughly among Party members.

And thoroughly setting up the Party's monolithic ideological system throughout society is the most important task facing our Party today.

In order to put into effect the Party's monolithic ideological system thoroughly among Party members, it is essential to intensify the study needed to equip all Party members with the Party's monolithic ideology, the leader's great revolutionary ideas.

Party cells must organize Party study sessions regularly and on a planned basis, and explain the leader's teachings and the Party's lines and policies, the embodiment of these teachings, to Party members at all places and at all times. In this way all Party members in a cell will become fully equipped with the leader's revolutionary ideology and implement Party policy as one man. This is the primary task of Party cells.

A Party cell must organize and encourage all of its Party members to set an example in carrying out their economic tasks.

Party cells in residential areas must encourage Party members to be exemplary in breeding castor silkworms. With this activity they can earn a considerable amount of foreign currency and help the country. All households should therefore be encouraged to breed silkworms.

A Party cell must ensure that all Party members in the cell and all housewives manage the affairs of the dong, their neighbourhood units and their family lives properly and assiduously, and develop a strong economy campaign.

Party cells in residential quarters must ensure that Party members and housewives give active labour support to carrying out the Six-Year National Economic Plan at the same time as they implement the tasks assigned to them by the Party.

Party cells must also organize and guide the Party life of Party members.

Party cells must hold general membership meetings regularly and give assignments to all their members.

Unlike Party cells at factories and other enterprises and institutions, Party cells in residential quarters are made up of housewives and elderly people who do not work. Therefore, assignments should be given to suit this situation. Housewives should be given tasks appropriate to their position, and old people should be given tasks appropriate for old people. Political assignments—for instance, to study certain subjects and debate about them at meetings—should be combined properly with assignments to carry out economic tasks. Various tasks should be assigned to all Party members, and assistance then be given to them in implementing these tasks.

The course of the Party life of Party members is the course of carrying out the assignments they have received from the Party organization. If Party members complete their assignments well, the work of Party cells can go so much the more smoothly.

Party cells must make great efforts to convert housewives into revolutionaries and assimilate them to the working class.

As the leader has said, the revolutionary transformation and assimilation to the working class of women are very important in the revolutionary transformation of the whole of society and assimilation of it to the working class.

Women account for half the population of our country, and the number of housewives in residential areas in urban communities is

considerable. If these housewives are all transformed in a revolutionary manner through intensive education, not only the revolutionary conversion of women but also the revolutionary conversion of their families will be expedited. Therefore, Party cells in residential quarters must put great efforts into helping housewives undergo a revolutionary change. They must begin with the transformation of those housewives who are Party members in cells and then ensure that these women take the lead in making all other housewives revolutionaries.

Some women nowadays neither go to work, nor take part in the work of their neighbourhood units properly, nor keep their own houses tidy. They are living indolently and in a slipshod manner and in many cases they even have a bad influence on their children. Unless we root out the egoism and selfishness that remain in the minds of such housewives, it will be impossible to make them and their families into revolutionaries.

Tireless ideological education and an uncompromising ideological struggle are essential for wiping out remnants of egoism, selfishness and other outmoded ideas in people, and for eradicating obsolete conventions.

Party cells in residential areas must combine collective education properly with individual education and work tirelessly to remove the remnants of outmoded ideas from people's minds and throw out old-fashioned conventions. The education of people should be carried out to the point where their shortcomings are corrected, even if this means meeting them ten or twenty times, if once is not enough. .

Housewives must be encouraged to take jobs. Working outside the home is a good method of revolutionary transformation for women.

Party cells in residential quarters must direct efforts to the education of housewives, transform them into revolutionaries, assimilate them to the working class and unite them closely behind the Party so as to weld families and neighbourhood units into a communist collective.

LET US STRUGGLE RESOLUTELY TO IMPLEMENT THE THREE PRINCIPLES OF NATIONAL REUNIFICATION

**Talk to Senior Officials of the Central Committee
of the Workers' Party of Korea**

July 14, 1972

The North-South Joint Statement, which was published on the fourth of this month, is getting a prolonged and hearty response from the public at home and abroad. Everyone in the north and south, and overseas compatriots longing for the reunification of the country, are in a state of great excitement and delight. They all ardently support and welcome the North-South Joint Statement and are eager to reunify the country at the earliest date by putting into effect the three principles of national reunification proposed by the great leader Comrade Kim Il Sung. Many governments, political parties and social organizations throughout the world are expressing full support for the North-South Joint Statement.

The North-South Joint Statement is meeting with such a hearty welcome and support from all Koreans and the progressive people of the world because it correctly reflects our nation's earnest desire for reunification and the world's wish to see a fair settlement to the Korean question. Nearly 30 years of national division have brought the Korean people untold misery and suffering and hindered a uniform development of the country. It threatens peace in Asia and the rest of the world. The high-level talks between north and south

resulted in the publication of the North-South Joint Statement, which provides the basis for easing tensions in our country and for a peaceful settlement of the question of reunification, brightening the prospects for the reunification of Korea. The publication of the North-South Joint Statement is indeed a historic event that gives the entire nation hope of reunification and demonstrates to the world its will to reunify.

For all this, we must note another aspect of the situation. At this time, when the whole country is bubbling over with enthusiasm for reunification and the atmosphere of national unity is mounting as a result of the publication of the joint statement, alarming moves are being made in south Korea against the fundamental spirit of the joint statement. Even though the south Korean authorities agreed to the three principles of independence, peaceful reunification and great national unity, and signed the North-South Joint Statement with the three principles as its main content, they turned on their heels after the publication of the joint statement and spoke against the statement, saying that they could not entrust their destiny to a piece of paper, and the longer the US occupation of south Korea lasted, the better. They have not stopped slandering the northern half of Korea and continue to repress the south Korean people, who are struggling to reunify the country.

Such words and deeds on the part of the south Korean authorities cannot be regarded as accidental. When called to account for their improper words and actions during the meeting between the north-south liaison delegates, held at Panmunjom yesterday, the delegate for the south is said to have made an excuse, saying that they had reflected upon what they said and begging our side to understand the complex internal situation in south Korea. We must not believe the excuse of those who try to keep the country divided and we should not be deceived by their tricks. Their words and actions have thrown cold water over the rapidly mounting trend of the south Korean people towards the country's reunification after the publication of the North-South Joint Statement. Furthermore their

words indicate their intention to nullify the North-South Joint Statement itself.

We must be highly vigilant against the south Korean rulers who are engrossed in words and acts contrary to the fundamental spirit of the joint statement. We must see through their scheme clearly and be prepared to counter it. The south Korean authorities have been dead set against a north-south dialogue, clamouring for “unification by prevailing over communism.” Why, then, have they accepted our proposal for negotiations and agreed to the three principles of national reunification? They have not discarded the ambition of “unification by prevailing over communism,” nor do they want the independent, peaceful reunification of the country. We can see that the south Korean authorities have agreed to the three principles of national reunification and signed the North-South Joint Statement mainly for the purpose of gaining time necessary for the cultivation of “real strength” to “defeat communism and unify the country.” They are employing delaying tactics, knowing that they stand no chance of winning if they challenge us to a fight now, because the socialist force of our Republic is superior to them in politics, the economy and military affairs. In other words, by easing the tension temporarily while negotiating with us and gaining time, they intend to cultivate their “real strength” for “unification by prevailing over communism” with the help of the US and Japanese imperialists. They also pursue a sinister aim of deceiving the south Korean people and further strengthening their reactionary ruling system by creating an impression that they are interested in reunifying the country through the seeming acceptance of the three principles of national reunification.

Since the south Korean authorities are employing double-dealing tactics with an ulterior motive, the struggle to implement the North-South Joint Statement and to realize the independent and peaceful reunification of the country cannot help but be long-drawn-out and arduous. We must be ready for a hard struggle against the enemy.

In our struggle for reunification we must direct the main effort to

the implementation of the three principles of national reunification put forward by the leader and confirmed by the North-South Joint Statement.

The greatest success in the recent high-level talks between north and south is that the two sides have reached agreement on the three principles of national reunification set by the leader. The three principles are to settle the question of national reunification independently on the principle of national self-determination, free from foreign interference, to reunify the country peacefully without recourse to armed force, and to promote the great unity of the entire nation by transcending the differences in ideology, ideals and social systems. This is an absolutely correct reunification programme, a common reunification charter that incorporates our nation's desire and will to reunify the country. Now that the north and south have agreed on the three principles of national reunification and pledged to implement them before the nation and the people of the world, our people can launch a dynamic struggle to reunify our country, guided by these clear standards and principles. These three principles form the touchstone that distinguishes reunification from division and patriotism from treachery. The three principles, the common reunification programme of the nation, provide us with a solid basis for leading the north-south dialogue in the correct direction, and guided by these principles, we can widen the road to reunification.

We must firmly maintain the three principles of national reunification no matter how difficult and complex the situation in the future, and struggle to reunify the country on these principles. We must wage a relentless campaign against all practices that dampen the fundamental spirit of the three principles or weaken their significance. We cannot yield an inch on these principles. We must closely watch the attitude of the south Korean authorities and prevent them from distorting the three principles or deviating from them with bad intentions.

What is most important in implementing the three principles of

national reunification is to uphold the banner of independence, struggle to make the US army withdraw from south Korea and thwart the Japanese militarists' scheme of reaggression.

The foreign forces now infringing upon the sovereignty of our country and obstructing the country's reunification are the US imperialist forces, which occupy south Korea, and the Japanese militarist forces, which are attempting to realize their ambition for reaggression on our country. There are no foreign troops in our country's north. Now that the south Korean authorities have agreed to achieve the country's reunification independent of foreign forces and free from foreign interference, we must strongly demand the withdrawal of the US troops. Up to now the south Korean rulers insisted on the need for the presence of the US troops in south Korea because of a "threat of southward invasion from the north," but that excuse does not make sense any longer, since the North-South Joint Statement has confirmed that the country must be reunified peacefully without recourse to armed force. We must demand that the south Korean authorities get the US forces out of south Korea to facilitate the independent and peaceful reunification of the country and abrogate all the aggressive and traitorous "treaties" and "agreements," including the Korea-US Mutual Defence Treaty concluded with the United States. In addition, we must urge the south Korean authorities to oppose the reaggressive manoeuvres of Japanese militarism, which has revived under the patronage of US imperialism.

Even though they have agreed to the principle of reunifying the country independent of foreign forces, the south Korean authorities make the preposterous statement that they do not regard the UN as a foreign force and that the UN forces stationed in the "ROK" and the UN Commission for the Unification and Rehabilitation of Korea are no foreign forces. Their assertion that the UN is not a foreign force is nothing but a pretext for justifying their obsequious, traitorous policy of dependence on foreign forces. This can be explained in no other way except that it reveals their real intention to cling to foreign forces

in disregard of the fundamental principle of reunifying the country independently. We must thoroughly expose the falsehood of their allegation and their true colour as traitors to the nation and severely criticize them for the distortion of the three principles of national reunification.

It is important in implementing the three principles of national reunification to ease military tension and take realistic measures to eliminate the sources of war in our country.

Reunification by means of armed force means fratricide. It conflicts with the interests of our nation and with the wishes of people all over the world. Our Party has consistently maintained that the country should be reunified peacefully and has made all efforts to do so. The aggressive policy of the US imperialists and their lackeys, the south Korean reactionaries, has imposed a three-year-long destructive war upon our people and has kept up military tension in the postwar years.

In order to ease military tension and prevent war in our country, the north and the south must sign an agreement to refrain from the use of arms against each other in accordance with the spirit of the North-South Joint Statement. The two sides must also effect a drastic reduction of their armed forces after getting the aggressive US troops, the perpetrators of war, out of south Korea. In addition, they must desist from any action that might aggravate the situation and take positive measures to prevent armed clashes. Unless these practical measures are taken, the declaration of the policy for peaceful national reunification will become empty words.

Although the south Korean authorities have agreed to the three principles of national reunification, it is difficult to believe their commitment to peaceful reunification. As matters now stand, the south Korean authorities are clamouring for the strengthening of what they call an all-out security system, claiming that the dialogue, to be successful, must be backed up by strength. They not only continue to slander the northern half of Korea but also conduct various military exercises in succession along the Military Demarcation Line, such as

“emergency mountain exercises,” “training in guerrilla warfare” and “training in river-crossing.” All this uproar in south Korea since the publication of the North-South Joint Statement can only be considered an intentional act aimed at irritating us and aggravating the tension.

One of the three principles of national reunification elucidated in the North-South Joint Statement is the achievement of great national unity through a transcendence of the differences in ideology, ideals and systems.

In accordance with the spirit of the North-South Joint Statement we must demand that the south Korean authorities stop the fascist repression of the south Korean people, the repression being perpetrated under an anti-communist slogan, and democratize south Korean society. Our demand that they democratize south Korean society and ensure the people democratic rights and freedom is not an interference in their affairs, nor a demand that the capitalist system in south Korea be changed to another system. Under the pretext of the “threat of southward invasion from the north,” the south Korean fascist rulers last year declared a state of emergency, arrested and imprisoned a large number of patriots calling for the country’s reunification, and stepped up the repression of opposition parties. Last year’s state of emergency was aimed at stamping out the reunification spirit, for the fascist clique was alarmed by the tide of peaceful reunification that had quickly risen among the south Korean people since the opening of the preliminary talks between the north and south Korean Red Cross societies. The “threat of southward invasion” is only a pretext for declaring the state of emergency. Since we have clarified on several occasions that we have no intention of invading the south, and have pledged ourselves moreover to peaceful reunification in the North-South Joint Statement this time, the south Korean authorities must naturally abolish the state of emergency they declared under the pretext of a “threat of southward invasion.” They must also stop the repression of the people who demand the country’s reunification, and grant freedom of activity to political parties and

social organizations. The principle of great national unity clarified in the North-South Joint Statement means uniting all the people, whether they are communists or nationalists, regardless of the differences in ideology, political views, religious beliefs or political affiliations, so long as they want the independent and peaceful reunification of the country. The south Korean authorities must, therefore, abolish their fascist laws, such as the Anti-Communist Law and the National Security Law. Doing this is the essential requirement for the implementation of the three principles of national reunification and the agreements of the North-South Joint Statement. There is no reason why anyone should object to this requirement or deny it if he wishes to be loyal to the three principles of national reunification and the fundamental spirit of the North-South Joint Statement. However, the south Korean authorities openly say that they cannot abolish the National Security Law, and a few days ago they brought to trial the patriots who had devoted themselves to the struggle for national reunification and sentenced some of them to death and others to long imprisonment at a time when the spirit of national unity had risen high as a result of the publication of the North-South Joint Statement. The trial itself was a criminal act, a blatant challenge to the three principles of national reunification.

All the developments since the publication of the North-South Joint Statement show that the south Korean rulers have no will to reunify the country independently and peacefully and that they still hang on to the ambition of “unification by prevailing over communism.” Their agreement to the three principles of national reunification and the North-South Joint Statement is no more than a deception to cloak their ulterior motives.

The aim and intention of the south Korean rulers in employing double-dealing tactics are obvious, but we must make patient efforts to improve north-south relations and achieve the independent and peaceful reunification of the country. We must lash out at the south Korean authorities when they violate the agreements of the North-South Joint Statement, and at the same time strive to widen the

door of negotiations, which are now being held with such difficulty, and to develop them further. We must advance the talks between the north and south Korean Red Cross societies, that began last year so that they allay the sufferings of families and relatives, who are scattered over north and south due to the division of the country and help towards hastening the country's reunification.

What is important in the north-south negotiations is to expand and develop political negotiations. Before the high-level talks between north and south were held, the south Korean authorities were against holding political negotiations. Insisting on the so-called "stage-by-stage approach" in solving the question of reunification, they argued that humanitarian exchange, such as the correspondence by mail, should be realized first, then economic and cultural exchange, and finally political negotiations between north and south for the settlement of the reunification question. But their "stage-by-stage approach" came to nothing as the high-level talks were held between north and south this time and as the North-South Joint Statement, the keynote of which is the three principles of national reunification, was published. Thus political negotiations have already started prior to humanitarian, economic and cultural exchange. In accordance with the agreements reached between the two sides, we must form and put into operation the north-south coordination commission at the earliest date, and through it discuss and settle important questions arising in the improvement of north-south relations and in reunifying the country. We must bring the north-south dialogue to a successful conclusion on the principle of finding common ground between the two sides and of relegating their differences to the background. We must do this in the common interests of the nation.

An important matter in the political negotiations is to negotiate with the south Korean rulers and at the same time deal with opposition parties in south Korea gradually so as to develop the north-south political negotiations on a multilateral basis. Only through the development of multilateral political negotiations can we

make the struggle for the country's reunification an undertaking of the whole nation and prevent the south Korean rulers from violating or fooling the three principles of national reunification and the North-South Joint Statement. We must develop a wide-range north-south exchange in the fields of the economy, sports and culture, and realize contacts and exchange in every possible field so that as many people as possible can travel between the two parts of the country. People's free travel, close contacts and extensive negotiations between north and south alone can remove distrust and misunderstanding resulting from the long separation and widen the range of understanding and further promote national unity. Mutual contacts and visits will also give people a better knowledge of the situation in the north and the south, as well as a better understanding of the question of the country's reunification.

The struggle to reunify the country independently and peacefully by implementing the three principles of national reunification is a serious one between patriotism and treachery, between the spirit of national independence and the idea of dependence on foreign forces. In view of the fact that the south Korean rulers are clamouring about the "confrontation with dialogue" even after they agreed to the three principles of national reunification, we must prepare ourselves well for coping with their provocation and their policy of confrontation. Experience shows that it is the stereotyped trick of the enemy to stir up conflict and step up tension whenever the tide is high for national reunification or whenever there are signs of tension relaxing between north and south.

Today all the developments require that we further intensify the education of Party members and other working people and prepare them well politically and ideologically. We must not sit back in the thought that the country will be reunified smoothly because the North-South Joint Statement has been published. When collaboration is effected between north and south in future and visits, economic and cultural exchange are realized, many south Korean people will come to see the north and people in the north will go to see the south. It is

clear that the enemy, taking this opportunity, will resort to every conceivable scheme to spread bourgeois ideas and establish the capitalist system in the north. It would be a mistake if you were to think that no bourgeois idea could infiltrate into our ranks and no capitalist element revive in our society because all the people in the north are armed with the revolutionary ideas of our Party and solidly united around the Party. You must bear in mind that bourgeois ideas can seep through and capitalist elements come back to life if we relax and neglect ideological education for Party members and other working people, and that our revolutionary achievements may be jeopardized in this process. We must further intensify the ideological education of Party members and other working people, as required by the present situation, and arm them thoroughly with the Juche idea, the monolithic ideology of our Party, and rally the masses closely behind the Party by working properly among the masses of all strata.

We must also further increase the economic power of the country and bring the advantages of our socialist system into full play by accelerating the construction of socialist economy. The socialist system established in the north is incomparably superior to the capitalist system. The foreigners who visit our country unanimously agree that our socialist system is superior and even the south Korean delegates to the preliminary Red Cross talks admitted its superiority. However, we must not rest content. Our system is good but we must work harder in several fields in order to bring the advantages of socialism into fully play. In particular, we must further strengthen the material foundation of our society and provide the people with a richer life by building up the socialist economy so that the excellence of our socialist system is visible to everyone.

In order to realize the three principles of national reunification and speed up the independent and peaceful reunification of the country, we must see to it that a large percentage of the world's public gives active support and encouragement to the reunification of our nation and denounces the obstructive manoeuvrings of the US and other imperialists.

The United States stands behind the south Korean rulers, who speak and act against the fundamental spirit of the North-South Joint Statement and the content of the agreement. The US imperialists verbally welcome the North-South Joint Statement, but in fact they are not happy about the progress in the north-south dialogue and the rising tide in favour of the country's reunification. With a view to getting out of their difficult internal and external situation, the US imperialists have proposed the "Nixon Doctrine" to employ the tactics of letting the Asians fight among themselves in Asia and the Koreans among themselves in Korea. They also demand that the south Korean rulers maintain the state of division, even though they are negotiating with the north. This is clear from the attitude they have been taking since the publication of the North-South Joint Statement. No sooner had the North-South Joint Statement been published than the US imperialists blatantly disclosed their intention to continue with the military occupation of south Korea. They said that they would go on with their plan of modernizing the south Korean army in spite of the north-south talks for peaceful reunification, and that they had no plan of reducing the US troops in south Korea.

We must give worldwide publicity to our Party's line of reunifying the country independently and peacefully and expose the manoeuvres of aggression and interference of the US imperialists, who oppose the reunification of Korea and intend to continue their occupation of south Korea. Because of the US imperialists' and their stooges' deceitful fuss about "southward invasion" and their misleading propaganda against us, many people in the world lack a clear understanding of our Party's policy of independent and peaceful reunification. They believe us to intend "reunifying the country through communization" by force of arms. We must give wide publicity to the three principles of national reunification and the North-South Joint Statement among the people of the world, so that they clearly understand that it is none other than the US imperialists and their stooges who increase tension in our country and obstruct the

independent and peaceful reunification of Korea. We must strive to compel the withdrawal of the US troops of aggression occupying south Korea in the name of the UN, and work for the disbandment of the UN Commission for the Unification and Rehabilitation of Korea. We must step up our external information work and external activities to encourage the progressive people of the world to bring pressure upon the US imperialists to get their aggressive troops out of south Korea and prevent them from interfering in the reunification of our country.

We must see that the world's progressive people guard against the Japanese militarists' scheme of reinvading south Korea. The Japanese militarists want our country to remain divided into south and north for ever and they are simply watching for their chance to reinvade south Korea. The Japanese militarists will try to take south Korea again by hook or by crook if the US imperialists are driven out of there. We must reveal all the barbarous aggressive acts the Japanese militarists perpetrated in the past and expose their ambitions of aggression in order to isolate them from the people of the world and prevent them from creeping into south Korea once again.

It is the most important and pressing task for the whole Party and all the people to struggle in order to hasten the independent and peaceful reunification of the country. We must give Party members and other working people a profound understanding of the correctness of the three principles of national reunification put forward by the leader and the independent and peaceful reunification line of our Party so as to encourage all of our people to make dynamic efforts for their implementation.

ON ENHANCING THE IDEOLOGICAL AND ARTISTIC LEVELS OF TELEVISION BROADCASTING

**Talk to Officials of the Information and Publicity
Department of the Central Committee of the Workers' Party
of Korea and to TV Broadcasting Workers**

August 22, 1972

It is nearly ten years since TV broadcasting started in our country. Thanks to the efforts made by the TV broadcasting workers in hearty response to the great leader Comrade Kim Il Sung's plan and the Party's policies during these years, many successes have been achieved in TV service. Our TV service started under the difficult circumstances when we had no experience, and we had to make the broadcasting equipment ourselves, but this service has now taken shape. The level of journalists, editors, announcers and technicians has risen, the material and technical foundations of TV broadcasting have been laid and a proper, orderly work system has been established.

TV broadcasting, as a powerful information medium of our Party, is now greatly contributing to the ideological and cultural education of the people, encouraging them to carry out the revolutionary struggle and construction work, and playing a great role in enriching their cultural and emotional lives. Television, more than newspapers, magazines and radio, is popular among the people because important events and facts that occur at home and abroad come alive on the screen. Everyone, young or old, likes to watch TV.

Despite its great significance in information and education and despite keen public interest, the level of TV broadcasting is generally not very high. TV content lacks variety and at times is downright monotonous, edited shows are low in the level of their presentation, and images and sound are not of very good quality. In short, the level of telecasting falls short of the mark set by the Party.

TV workers must work hard to raise telecasting to a level demanded by the Party.

In order to improve TV services, it is essential, above all, to ensure ideological content, artistic quality and cultural refinement in TV programming.

To ensure these qualities is an intrinsic requirement of TV broadcasting. Without this guarantee in its programming, TV cannot fulfil its mission as the medium for people's ideological and cultural education and play its role as such.

Maintaining a high quality of political and ideological content is the cardinal principle of programming TV broadcasts. Every item in a TV programme must be based on our Party line and policy and designed thoroughly for people's revolutionary education. It is not only newscasts, news commentaries and introductory films that need to reflect the requirements of Party policy in a given period, but every word spoken by those who appear on the TV screen and every song sung by singers should also be ideologically sound and revolutionary. Advertising products to make money and programming merely for the sake of amusement as is done in capitalist countries must be avoided. If anything devoid of ideological content is televised to make the audience laugh or kill time, TV broadcasting cannot maintain its revolutionary character as a medium for Party ideological education; on the contrary, it can have a bad influence on people.

TV broadcasting must give efficient publicity to the greatness of the respected leader.

To give wide publicity to the great revolutionary ideas of the leader, wise leadership and noble virtues, is the primary task of TV broadcasting. By making certain that his greatness is widely known,

television programming can encourage Party members and other working people to take a noble pride in fighting for the revolution under his leadership and to be loyal to him to the very end on the revolutionary road. Thus it will contribute actively to establishing the Party's monolithic ideological system in the Party and throughout society.

Telecasts should feature many documentary films and videotapes of the leader's on-the-spot guidance and of his diplomatic activities and various functions that have taken place in his presence. It is far more informative and impressive to watch the leader on the television screen than to read about him or hear of his activities in public lectures—to see him talking intimately to workers and farmers, showing his care for them when giving on-the-spot guidance to various fields of the national economy, such as factories, countryside and construction sites; or meeting state leaders and prominent figures from various countries. The sight of the leader active in field guidance and diplomatic activities impressively shows everyone just how hard he is working for the people and how deeply the world people respect him. The leader's energetic activities to guide wisely the revolution and construction to final victory must be televised most respectfully and on the highest level, and his greatness must be shown in great depth and scope through various forms and methods.

In order to ensure the required political and ideological standard of TV broadcasting, we should base the broadcasts on Party policy.

The form and content of newscasts, general programmes and literary and artistic presentations should be arranged in such a way as to convincingly explain and disseminate the revolutionary ideas and teachings of the leader and the Party's line and policies. In this way Party members and other working people will acquire a clear understanding of the essence, correctness and significance of his revolutionary ideas and the Party's policies, and think and act in accordance with the leader's teachings and the Party's policies.

Dynamically conducting motivation work for increased production, along with policy information, is an important

requirement for bringing about continual innovations and upsurge in socialist construction by inspiring the masses with revolutionary enthusiasm. Television must be responsive to the Party's new policies, broadcast many programmes that are both strongly encouraging and appealing, and especially give wide publicity to impressive examples displayed by people in carrying out the Party's policies. Television must present a vivid picture of people everywhere in our country working hard in factories and on farms and fishing grounds to implement the leader's teachings and the Party's policies, placing emphasis on their success in this work. This will stimulate all other working people to fresh labour exploits and spur the whole country on to greater revolutionary enthusiasm.

You must direct your efforts to ensure artistic quality in TV programming.

You must not neglect the artistic quality of TV or make the programmes drab just because you have to ensure ideological content. TV broadcasting is a means for ideological education as well as a powerful tool for cultural education. It is a major characteristic of TV broadcasting, unlike other means of information and education, to employ a variety of methods of artistic presentation. In order to sustain its characteristics, fulfil its function and play its role as a medium of cultural education, the television must raise the artistic level of its presentation. As matters now stand, this level is low. It is important to arrange images skilfully, since the content of TV broadcasting is realized through the screen. A TV broadcasting must be a continuous flow of edited images, except for spoken programming—current news, explanations and various other forms of information—and every image must be presented artistically. Unless all TV programmes are presented artistically and in good order, they will not stimulate the people's interests.

Not only art and literary performances but also documentaries and other ordinary shows should be rendered artistic through various methods and techniques so as to attract audiences. Field reports, panel discussions and news commentaries should deal with principal

images showing the Party's political requirements clearly and combine them properly with auxiliary images so that the principal images are emphasized and stand out in artistic relief. The size and composition of the images should not be uniform, but be diverse to suit the situation. The size of human images should be large, not distant views, so that their movements can be seen in detail. A live telecast of a football game, for instance, should show the movements of individual players and their skill of dealing with the ball as well as the whole playing field. Highly skilful play should be in close-up and there should be instant replay of goals scored so that the TV audience can see them in greater detail than in the stadium. This is an advantage of TV broadcasting. But in live football games telecasts these days I hardly see the faces of the players or make out who shot the goal.

Since all the TV programmes are broadcast by means of pictures and sound, the images and the sound must be synchronous and music and sound effects must be properly used. Only when pictures and speech, music and sound effects are refined and in harmony can the advantages and characteristics of television as a vivid information medium combining pictures with sound be properly sustained.

Most of the speakers now appearing on TV read out their scripts without any feelings. They look unsophisticated. They should present their delivery without the use of scripts and speak briefly and clearly, and in a manner appropriate to the content—stirring and appealingly, or intimately and softly as in conversation. Their speech should be accompanied by film, so that the audience can see action, photographs and other visual aids while listening to the spoken words.

It is important to make effective use of music in TV broadcasting. Skilful use of music in harmony with the contents makes it possible to express emotions beyond the power of the spoken word or picture and touch people's emotions. For example, a field report on workers striving to carry out the Party's policies at a factory or a construction site will be able to make a stronger impression on the viewers if the lively scene and work results are explained with spoken words and

supported by a musical piece like the *Song of Chollima Pioneers*, a piece full of the fighting spirit.

We must also pay close attention to giving artistic quality to the flow of TV broadcasting in general. Since different items make up the continuous flow of TV programming, their sequence and combination should be properly arranged. The shifting from one item to another and the change of scenes within a single item must be natural without interruption and well harmonized artistically.

The percentage of artistic and literary programming should be increased. Ensuring the ideological content of TV broadcasting means that the content of broadcasting in general meets the requirements of the Party's policies; it does not mean using the majority of programmes for political information. A large variety of TV shows that include many items of art and literature can attract the people's interests and have a greater effect on viewers.

Many works of art and literature should be televised. Under the leadership of our Party, many new feature films, revolutionary operas, musical pieces, dances and other items have been produced in recent years. In particular, classics created by the leader during the anti-Japanese revolutionary struggle have been adapted for the screen and stage. These are evoking a great response among the working people. New films and revolutionary operas should be televised so that all people can see them. It will be also advisable to televise the commentaries on these films and operas as well as the working people's opinions on them. Paeans dedicated to the leader, revolutionary songs, lyric songs and many other forms of singing well-liked by our people should be telecast.

Films, serials, novels and various other items of art and literature adapted to TV should be produced for the TV audience. Merely telecasting videos of feature films for the cinema or of stage performances cannot ensure a variety in art and literary programming, nor can it sustain the artistic character of TV broadcasting. Since not many works except for these video recordings are available, the same things have to be broadcast over and over again. There are complaints

from viewers that TV broadcasting are monotonous and uninteresting.

In order to produce many works of art and literature for TV broadcasting, the Radio-Television Broadcasting Committee and the Ministry of Culture must work in close cooperation. The Broadcasting Art Troupe of the Radio-Television Broadcasting Committee alone cannot meet the demand for works of art and literature for TV, nor can it raise its artistic level. Officials of the Radio-Television Broadcasting Committee ask other art troupes to help with TV programming, but the latter are unwilling to do so because they are too busy. So TV workers are having much trouble with their work. This kind of begging is not the way to solve their problem. Measures should be taken in an organized way to establish a system of cooperation between the Radio-Television Broadcasting Committee and the Ministry of Culture, and to draw creative workers and artistes from art troupes into TV broadcasting. The broadcasting committee and the Ministry of Culture must discuss and decide which art troupes should produce television programmes, what kinds of programming they should produce, when they should have it ready and when it should be performed on television. On this basis they should give assignments to art troupes concerned and supervise and control them to carry them out without fail. If any art troupe fails to carry out its assignment in time, it should be assessed as a failure to carry out the quota given by the state, and they should be brought to book for the failure.

It is important to ensure cultural refinement in TV broadcasting. Unlike radio, television gives a visual panorama of the development of a country, its people's cultural level and their mental and moral state. TV broadcasting can be said to be a mirror that reflects the standard of development and civilization in a country. Therefore, TV broadcasting in our country should clearly show our civilization and development, even if it is through portraying a factory or a farm village, and the noble traits and high cultural level of our people through their clothing and manner of speech. The people who appear on the screen should be selected properly so as to make a good

impression on the audience.

It is important to arrange a variety of interesting programmes for the enjoyment of viewers. Poorly arranged programmes, no matter how good the individual items, will not be interesting to the audience and will thus have little cognitive or educative effect on them. Most important when preparing TV shows is to be responsive to the needs of the public. Editors must know the public needs and interest in detail and programme their telecasts so as to cater to the wishes of the public. The news of the current situation, on-the-spot news and videotaped news should be telecast in a mobile way to answer the needs of the people, who want to know about events at home and abroad. News should be broadcast in such a way that the audience eagerly waits for the next newscast. Major events of public concern must be dealt with promptly as they happen. Songs, music, feature films and sports liked by the people should be broadcast in a proper combination with programmes that are needed for widening the people's vision and raising their cultural level. News of the latest developments in science and technology, general information on hygiene, scenic beauty and historical sites, both in our country and in the rest of the world, will be very welcome to the public. Since TV broadcasting is for the public in general, socio-cultural questions and scientific and technological questions should be dealt with in everyday language, not in scientific and technical jargon directed at experts. General principles of science and technology and the ways in which they apply to everyday life should be given in a simple language. This will facilitate the dissemination of science and culture through television, and TV broadcasting will make an active contribution to the cultural and technological revolutions.

In order to improve TV service we must improve the qualifications of TV workers. The ideological, artistic and cultural levels of television, and the quality of sound and images depend entirely on the qualifications of TV reporters, editors and technical personnel.

Television workers must first raise their political and theoretical levels. Only then can they accept Party policy at every stage in time

and disseminate it in depth, as intended and required by the Party, and enhance the fighting spirit and appeal of TV broadcasting. In addition, TV workers must acquire a wide variety of knowledge about the economy, culture, military affairs and especially art and literature. Because general items, to say nothing of works of art and literature, should be presented artistically on the TV screen, the editing of TV programmes can, in effect, be said to be a form of artistic creation. TV workers must strive to equip themselves with our Party's idea and theory on art and literature and acquire a wider range of knowledge in this field.

TV broadcasting employs various technical means, and its entire process, ranging from the preparation of programmes to final telecasting, is a continuous technical process. Therefore, TV workers must be versed in the scientific and technical principles of TV broadcasting and possess the necessary knowledge and ability to handle their technical equipment in a skilful way. TV images at present are not very clear or stable and the sound is not very smooth, mainly because of crude technical operation. TV workers must raise their technical level and handle their equipment and machines skilfully in accordance with technical regulations, and editors and technicians must work in close cooperation to coordinate the editing and technical processes.

Special attention should be paid to raising the level of television directors, for we can say the quality of TV broadcasting depends on the level of its directors. Just as film directors are in command of film production, so TV directors are in command of TV editing. The TV director produces a comprehensive system of artistic presentation by giving unified direction to the work of producing different items, using different means and methods. Therefore, he is required to possess a wider range of knowledge and artistic skill than directors in cinema and any other field of art. In order to broadcast TV productions excellent not only in political and ideological content but also in artistic quality and cultural refinement, directors' qualifications must be decisively improved.

To raise the quality of TV broadcasting, TV equipment must be steadily modernized.

Since TV broadcasting employs various sophisticated technical means, one cannot improve its quality without modernizing the necessary equipment and machinery. Today, science and technology are developing rapidly in the world, and new equipment is being produced on the basis of the latest achievements in science and technology. Therefore, unless we strive to modernize in this area, we may end up lagging behind world trends of development.

To modernize TV broadcasting equipment, we shall have to import some latest equipment and machines, which we cannot produce ourselves now, but other things we must produce ourselves or modify them. The TV workers' revolutionary spirit of self-reliance is gradually weakening. When they originally prepared to start up a TV broadcasting system, they formed a group and made TV equipment and machines through their own efforts by displaying the revolutionary spirit of self-reliance, and thus ensured the successful launching of television broadcasting in this country; now, however, the fighting spirit displayed in those days can no longer be found. Over the recent years the Party has supplied a lot of the latest equipment needed to develop TV broadcasting rapidly. It seems to me that this has led to the development of a bad habit among TV workers: that of relying only on supplies from higher authorities. There are many talented and well-informed technicians in the Radio-Television Broadcasting Committee. Therefore, if work is well organized and if their revolutionary zeal is aroused, they can solve the technical problems connected with modernizing TV equipment through their own efforts.

Colour TV is a feature of broadcasting in many countries. Our TV workers should also make proper preparations for colour TV services in our country in the near future.

Success in any work depends on the degree of revolutionary enthusiasm shown by the workers in pushing ahead as fast as possible on the project. Workers and artistes in the field of art and literature

have created an unprecedented miracle in the history of opera production by completing three revolutionary operas in less than one year, thanks to their hard work under the leadership of the Party. TV workers must emulate the fighting spirit of the art and literary workers and make militant efforts to bring about a new revolutionary upsurge in television production by displaying strong revolutionary zeal and creative abilities.

ON EFFECTING A REVOLUTIONARY TURN IN THE PRODUCTION OF WORKS OF ART AND LITERATURE

**Concluding Speech at a Meeting of Ideological Struggle
of the Creative Workers under the General Federation
of the Unions of Art and Literature of Korea**

September 6, 1972

The Central Committee of the Party has recently put forward the policy of conducting a broad ideological struggle among the workers in the field of art and literature in order to ensure that the Party's monolithic ideological system is firmly established and that the production of works of revolutionary art and literature is increased.

In accordance with this policy, a meeting to conduct an ideological struggle has been going on for several days among the creative workers under the General Federation of the Unions of Art and Literature (GFUAL).

Through this ideological struggle we have learned that serious shortcomings exist in the ideological life and creative activities of Party members and other creative workers under the GFUAL. The meeting has therefore been timely.

What, then, are the essential shortcomings that have been revealed?

First, Party members and other creative workers under the GFUAL have not been efficient in their efforts to establish the Party's monolithic ideological system firmly and to strengthen the unity and

cohesion of their ranks on the basis of the Juche idea.

Since the 15th Plenary Meeting of the Fourth Party Central Committee, Party organizations of the GFUAL have not been organizing efforts to eliminate the lingering poisonous influence of the anti-Party, counterrevolutionary factionalism, who were exposed to criticism at the Plenary Meeting. As a result, unsound ideological elements of every description, including revisionists, worship of big powers, and feudal Confucianism and nepotism, have found expression in various forms among creative workers. Worse still, some creative workers even formed nepotistic groups and weakened the unity and cohesion of the Party's ranks in terms of ideology and purpose.

The second essential shortcoming revealed by creative workers is that they are not enthusiastic enough to prove themselves worthy of the great leader Comrade Kim Il Sung's consideration, nor of the high political trust he places in them in that they fail to display a high enough degree of political awareness, technical skill or loyalty.

Because they lack enthusiasm and loyalty to the leader, creative workers have failed to accept his original ideas and theories on art and literature as a guideline for and the basis of their creative work. Therefore, they fail to describe socialist reality with enthusiasm and refrain from hating outmoded and corrupt practices.

Party members and other creative workers under the GFUAL do not lead a sound ideological life either, and fail to work and live with energy and passion.

At this meeting of ideological struggle, many suggestions have been made to expel from the Party those creative workers who have been guilty of serious shortcomings and dismiss them from their posts. The expulsion and dismissal of people should be handled with great prudence.

The leader has stated that while Party members who lag behind developments should be reformed through constant education, no compromise should be made with those who are ideologically corrupt.

We must, in accordance with the leader's teachings and as a major matter of principle, reeducate those creative workers who have made mistakes and unhesitatingly break with ideologically corrupt elements.

Party members and other creative workers who have been criticized at this meeting must be classified into three categories and then dealt with accordingly: in other words, into the category of people who should be forgiven for their mistakes, educated and transformed, and allowed to continue to work with us for the revolution; into the category of people who should be forgiven, but should be tested through their ideological and practical activities; and into the category of people who have become ideologically degenerate and hence should be dismissed without hesitation.

There is no cause for concern over the possible retardation in creative work or over possible suspension of the production of novels, songs and paintings because we are breaking with ideologically degenerate people.

As you have unanimously agreed at this meeting, it is high time the young creative workers—products of the age of the Workers' Party—who have been trained by the leader took their legitimate places. In other words, I think it is high time for the older generation to give way to the younger generation. But this does not mean that old-line creative workers should all be dismissed outright.

The leader has given detailed teachings concerning work with intellectuals. So work with old-line creative workers should be done in accordance with the teachings already given by the leader.

Whether or not veteran creative workers give way to the younger generation depends on how the former work. If they have become ideologically senile and are hindering our advance, they will have to retire. If they are still working with energy and passion, they should be allowed to go with us to the end.

We can say confidently that art and literature in our country are now on the right track and that they have a solid foundation.

In the past, in order to develop art and literature, we welcomed

and educated people whose standpoint differed from that of our Party. Today, however, their standpoint has become different.

The point is that we should prevent the emergence of ideological malingerers in our ranks.

All Party organizations of the GFUAL must ensure that creative workers rectify their mistakes in their ideological life and creative work as soon as possible and bring about a revolutionary advance in the production of art and literature.

First, they must work more scrupulously to establish the Party's monolithic ideological system and transform creative workers on a revolutionary and working-class pattern.

They must, before all else, organize and develop with lightning speed the work of equipping creative workers with the leader's revolutionary ideas and his Juche-oriented idea on art and literature.

Arming them thoroughly with the leader's revolutionary ideas is essential for establishing the Party's monolithic ideological system. Equipping them with his revolutionary and Juche-oriented idea on art and literature is also essential for widening their political vision and enabling them to increase the production of revolutionary works required by the Party.

Many creative workers claim to know the leader's revolutionary ideas and his Juche-oriented idea on art and literature, but in effect they have no clear understanding of them. Such being the case, one writer was going to publish his collection of poems by changing only the titles of the poems criticized at the 15th Plenary Meeting of the Fourth Party Central Committee. Another writer neglected his creative work, saying he was unable to write songs because not many of the leader's teachings on the line of industrialization were available. They are both extremely misguided. There is no argument about the fact that they have not acquired the Party's monolithic ideological system. Their acts are not even worth measuring by the yardstick of the principles for establishing the Party's monolithic ideological system.

Some writers, on the excuse that too much speed in creative work

will lower the quality of the works produced, have been reluctant to accept the policy of the speed campaign proposed by the Party.

The speed campaign in the production of works is a new Juche-oriented principle of creative work that we ourselves have established.

The people who say that high speed in creative work results in low quality are people who are steeped in revisionism, or who yearn for it. These people can be viewed only as desiring an order by which they own their individual rooms for creative work and write a work in 10 or 20 years while travelling around for pleasure. People who say that the speed campaign produces low-quality works, or that our novels are not worth reading when compared with foreign novels, are worshippers of big power or revisionists.

Seeing that worship of big powers and revisionism were widespread in the field of art and literature, I decided to create a model in the field of cinema so as to give a practical demonstration that the speed campaign can raise the quality of products and root out worship of big powers and revisionism. That was why I made sure that a speed campaign was conducted in the production of the film *The Fate of a Self-defence Corps Man*. Through the production of this film we reached the conclusion that the quality of a work can be guaranteed by the speed campaign when the right basic idea is selected and when the essence of the work is understood.

That high quality in a work can be achieved through a speed campaign conducted on the basis of a correct original idea and a good understanding of the essence of the work is a truth, the correctness of which has been proved in practice. This policy is now demonstrating its great effect in film-making. Nevertheless, some creative workers under the GFUAL are disputing the policy instead of accepting it.

They are behaving in this manner because the GFUAL has neglected the ideological education of its writers, composers and artistes in the leader's idea and in Party's policies on art and literature.

The basic duty of the GFUAL is to educate its membership. But

the GFUAL has become an administrative body rather than an educational institution; it is preoccupied with administrative routine, dealing only with the implementation of assignments to create works and totally neglecting the education of its members. If the GFUAL had given its members constant education in accordance with the leader's teachings, these creative workers would not have become corrupt to the extent that I have just mentioned.

Party organizations and officials of the GFUAL must make the main task of their federation to be the establishment of the Party's monolithic ideological system. They must imbue Party members and other creative workers with the leader's revolutionary ideas and his idea on art and literature.

A well-defined system by which the leader's teachings are disseminated accurately and promptly must be established.

In addition, Party organizations must conduct organizational work efficiently so that Party members and other creative workers study the leader's teachings in depth and understand clearly their essence and the way to implement them.

Party organizations and officials of the GFUAL must also control the way in which creative workers study by reviewing the results of their studies. Studying, as is the case with other work, cannot be successful if it is left to spontaneous effort. One needs to have one's study controlled. Some people probably claim to be too old to study, but that is not really the case. Anyone can study well under the control of the organization to which he or she belongs.

The next most important thing for creative workers in acquiring the Party's monolithic ideological system is to establish the revolutionary habit of unconditionally implementing the leader's teachings and the Party's policies on art and literature.

As I always say, the leader's teachings are the law, and so they must be implemented with no conditions attached. But in practice the officials of the GFUAL and creative workers have not striven to implement the leader's teachings in an unqualified way, although they claimed they would do so.

In order to implement the leader's teachings absolutely, it is necessary to study his teachings and have the spirit of carrying them out by making every effort with no conditions attached. Therefore, Party organizations in the GFUAL must educate creative workers to acquire the revolutionary habit of carrying out the leader's teachings by making every effort and to have the spirit of implementing them with no conditions attached.

The spirit of unconditionality displayed by the creative workers of the April 15 Literary Production Company is an example that must be emulated by all creative workers. The April 15 Literary Production Company carried out the Party's assignment to produce new works to mark the leader's 60th birthday, and in doing so they made no excuse or pretext. All creative workers must follow the example of the spirit of unconditionality displayed by those of the April 15 Literary Production Company.

From now on Party organizations must combat without compromise any trace of insincerity towards the leader's teachings and any practice of living lackadaisically from one day to the next, and they must establish the revolutionary habit of implementing the leader's teachings without condition.

Next, Party life must be intensified among Party members.

An important matter in establishing the Party's monolithic ideological system among Party members and in their revolutionary transformation and assimilation to the working class is to intensify their Party life.

As the leader has said, life in a revolutionary organization is a blast furnace for ideological training and a school for communist education.

If Party life is intensified, mistakes committed by comrades can be corrected through an ideological struggle before it is too late, and problems arising between comrades can also be solved. Only then can Party organizations be animated, militant organizations.

Party members under the GFUAL, however, have not conducted their Party life properly. As a result, they have neither noticed that

some creative workers have become ideologically degenerate, nor have they criticized them on time to correct them.

This meeting of ideological struggle has not been organized by you but by the Party. This shows how deplorable the Party life of Party members under the GFUAL is. Clearly, Party members under the GFUAL have not even acquired the rudimentary traits of leading a proper Party life.

The primary Party committee of the GFUAL must work hard, regarding the intensification of Party members' organizational life as its major task.

It must discard the outmoded, administrative method of work by which it has been controlling only the carrying out of creative workers' production tasks; it must concentrate instead on intensifying the organizational life of Party members.

All the shortcomings that have been exposed to criticism at this meeting are clearly attributable to the way in which the strengthening of the organizational life of Party members has been neglected. This is a lesson we have learned from this ideological struggle.

Party organizations in the GFUAL have not worked with stamina. Many people in the GFUAL are now in their forties, fifties, and sixties, which means that if Party organizations are spiritless and dull, it will be impossible for them to guide the organizational life of Party members properly and combat negative practices. If the primary Party committee of the GFUAL had kept Party organizations constantly on their toes and intensified the organizational life of Party members, it would have been able to prevent the serious shortcomings exposed at this ideological struggle meeting.

The primary Party committee of the GFUAL must encourage Party organizations under its control to enlist members actively in Party life and conduct an ideological struggle regularly, so that their Party life is spirited and lively.

The ideological struggle must be conducted regularly, not by accumulating information on shortcomings for a year or two and then criticizing them all at once. In particular, reviews of the Party life of

creative workers must be held regularly.

The experiment in film-making shows that it is advisable for the workers in the field of art and literature to review their Party life frequently. The new system of reviewing Party life has proved its effectiveness clearly in practice.

Holding monthly reviews of the Party life of artistes and of creative workers in particular means too long an interval between reviews. Relatively speaking, creative workers under the GFUAL are too libertarian. That is why the GFUAL should hold a review meeting on Party life frequently.

In a cell with many Party members, a review of their Party life will take a little too long at first. Since their Party life will be reviewed at short intervals, however, after about one month thirty minutes will be enough for each session.

Reviewing Party life frequently is not an excuse for holding stereotyped meetings. Party members should sit together by cells and critically examine the problems raised since the last session and any shortcomings revealed in the ideological life of the members.

The provincial branches of the GFUAL must also examine the matter so that the Party life of their members is reviewed according to the new system.

To proceed, Party organizations of the GFUAL must work hard to strengthen the unity and solidarity of creative workers in ideology and purpose.

An intensive struggle to strengthen their unity and solidarity in ideology and purpose is particularly important in view of the present state of affairs in the GFUAL.

I have heard that in some provincial branches of the GFUAL nepotism has emerged to reveal sectarian tendencies. This is very serious.

In order to strengthen its unity and cohesion, our Party has combatted factionalism, parochialism and nepotism without compromise and eliminated them despite the fact that they persisted for so long. As a result, I rarely hear of the presence of nepotism

nowadays. But in the organizations under the GFUAL, nepotism is still being overlooked, and considerable harm is being done as a result.

The fact that the tendency towards nepotism has survived and grown among the workers under the GFUAL is due mainly to a failure to educate union members and to the neglect of ideological struggle by Party organizations of the GFUAL.

The primary Party committee of the GFUAL and Party organizations concerned must conduct a powerful ideological struggle among creative workers and eliminate nepotism and all unsound tendencies once and for all. From now on, you must not tolerate the slightest expression of nepotism or of breaking the unity and cohesion of Party ranks in ideology and purpose by slandering comrades, but conduct a sharp ideological struggle against these practices.

Party organizations of the GFUAL must also improve their work with people and their ideological education.

At the Fifth Party Congress, the great leader Comrade Kim Il Sung taught that the struggle must be intensified against the infiltration of imperialist ideology and culture and against the tendency to return to the past.

If creative workers are not educated to firmly establish the monolithic ideological system of the Party and to safeguard its Juche-oriented policy on art and literature staunchly, reactionary bourgeois ideology and culture may infiltrate art and literature in our country and the tendency to return to the past may appear.

In the past, certain creative workers under the GFUAL were not fully vigilant against bourgeois ideology and culture, and some of them even yearned for former days. This was mainly because the primary Party committee of the GFUAL and its officials had not sharpened the edge of the working class and had neglected ideological education of Party members and other creative workers.

The primary Party committee of the GFUAL must increase the fighting efficiency of Party organizations, intensify the ideological education of Party members and other creative workers and launch a

strong ideological struggle against those who, in longing for former days, discredit our Juche-oriented art and literature.

In addition, Party work must be made a part of work with people.

Party organizations must not usurp administrative authority, but control and guide the ideological and political life of Party members; they must not dictate administrative affairs, or deal only with paperwork. The primary Party committee of the GFUAL and Party organizations under it must adopt revolutionary measures to improve work among people.

From now on Party organizations of the GFUAL must discuss the matter of eliminating the practice of taking administrative work upon themselves and propose many measures to achieve this end.

Party organizations and officials of the GFUAL must imbue creative workers with the leader's revolutionary ideas and the Party's policies on art and literature, intensify the organizational life of Party members, and strengthen the unity and cohesion of the Party's ranks in ideology and purpose. They must completely turn Party work into work with people, and thus press ahead with establishing the Party's monolithic ideological system firmly as well as with bringing about the revolutionary transformation of people and their assimilation to the working class. This is the number one task facing Party organizations and officials of the GFUAL.

Second, you must produce numerous works of revolutionary art and literature that are capable of making an active contribution to the revolutionary transformation of society and to its assimilation to the working class.

In order to produce many works of revolutionary art and literature that are excellent both in their ideological quality and their artistic level, it is essential, first of all, to select the right seed.

By the seed I mean the core of a work. The seed that constitutes the core of a work is a fundamental factor in defining the value of the work. It is only when the writer has selected the right seed that he can convey his ideological and aesthetic intentions correctly and ensure the philosophical depth of his work.

The novels and poems now being published by the GFUAL are desultory and lack ideological substance; they seem to contain some elements of a story, but fail to affect people's emotions. This is entirely because they contain no proper central ideas.

All creative workers must make sincere efforts to select the right core for their works and develop this core artistically.

In order to do this, it is necessary to conduct a profound study of the leader's teachings and Party policy, for without this knowledge you can neither select the right central idea nor describe it artistically. You must not depart from the leader's teachings and Party policy in your creative activities. When you have selected the right core, you must make every effort to concentrate your artistic details on it so as to develop them in depth and describe them skilfully. In this way you will properly combine the ideological content and the artistic quality of the work you are creating.

A proper combination of ideological content and artistic quality is very important in creating works of art and literature.

Whether they are combined properly or not in creating works depends on how fully the creative workers involved are prepared.

There should be no particular bias towards either the ideological content or the artistic quality; a proper equilibrium should be maintained, so that when the two factors are weighed against each other, the balance tips to neither one side nor the other. It is only when this equilibrium is sustained that the combination of the two factors can be considered complete.

The maintenance of balance between the ideological and artistic qualities and their thorough combination depend on how the creative workers concerned are prepared, and more importantly, on what the attitude of the creative workers is. Therefore, creative workers must equip themselves fully with the leader's teachings and the Party's policies on art and literature and acquire the creative attitude of fully embodying the Party spirit, the working-class spirit and the spirit of serving the people in the production of works.

To forge ahead, creative workers must study the current situation

closely and try hard to depict life truthfully in accordance with the leader's teachings.

If they depart from reality, they can neither depict life truthfully nor implement in their work the principle of loyalty to the Party, to the working class and to the people. All creative workers must, therefore, explore the depths of vigorous reality in which the construction of socialism is taking place.

Another important matter in the creation of works of art and literature is to eliminate similarity in creation and implement the principle of originality, the principle of avoiding repetition.

Similarity and imitation are alien to the creative methods of socialist realism. Yet while they say they are opposed to similarity and imitation in creation, creative workers have not, in practice, eliminated them.

The novels and poems which have been published recently resemble one another too much.

Similarity is in evidence not only in novels and poems but also in music. A considerable number of composers, who did not understand the essence of the teachings the leader gave when praising some musical pieces, are imitating certain elements of these works or patching them together mechanically, rather than emulating their excellence.

Creative workers must follow the principle of originality, the principle of avoiding repetition; they must conduct an individualistic and original exploration of life and fully implement the principles of individuality and originality in their creative work.

In order to implement the principles of individuality and originality properly, creative workers must see, explore and understand life in a singular manner and with a Party eye on the basis of the leader's Juche-oriented idea and theory on art and literature. They must try to generalize and individualize the events they have understood and make sincere efforts to describe them individualistically, to enrich them and develop them.

Early this year the leader gave teachings on the basis of a

comparison between poems written by our poets with those written by Chongryon. The leader said that the poems from Chongryon expressed the feelings of the poets skilfully in a few short stanzas, whereas the poems written by our poets resembled long sentences cut into many pieces that did not sound like poetry.

The poems carried in *Rodong Sinmun* nowadays, the epics published on anniversaries in particular, are all similar to one another and they do not resemble poetry. Stereotyped poems must not be written, for such poems cannot avoid similarity. To be candid, the poems written by our poets look like poems, but are in fact sentences chopped up into stanzas. If these sentences are connected they become a piece of prose. This problem should be discussed in the future in writing poetry.

However, I do not mean that all such poems should be scrapped. Since even such poems are loved by the people, the matter of discarding them should be reconsidered.

I shall not give a lengthy explanation about how to write lyrics.

Lyrics are written in a prosaic manner, so the words, when linked from the beginning to the end of a song, again become a piece of prose.

The leader said that all the stanzas in lyrics nowadays end with *sumnida* or *hayotsumnida* (prosaic predicates—Tr.) and asked why the songs are written in such a way.

If such endings are used in one song, they should not be used in other songs; however, they are frequently repeated in other lyrics. This is an example of similarity.

Similarity in the production of works must be eliminated once and for all. It must be combatted without compromise not only in the assessment of works but also among creative workers.

In addition, in order to enhance lyricism, the characteristic quality of poetry, poets must experience real life, exploring it with deep emotion. Only thus will they be able to avoid reproducing what has already been produced.

In future, poetry must depict the socialist reality in great variety

and from various angles.

Having been told recently to publish collections of poems, some people are intending to collect and publish even poems that have been rejected.

When collections of works are published from now on, the proposed submissions must be carefully examined before being published.

At present, the central idea of a piece is selected by the GFUAL, assistance to writing is given by the GFUAL and the final assessment is made by the GFUAL. This is not a proper way to deal with matters. A state commission must be formed for the assessment of all works, including the novels, poems and paintings that are to be printed and published.

Strenuous efforts must be made to develop children's literature.

Since the leader gave teachings that children's literature must be developed, many works in this field have appeared. The GFUAL must continue to press ahead with the production of children's literature.

To develop this kind of literature is an important matter relating to the heirs to our revolution. How we bring up and educate the younger generation has a direct bearing on the future of our revolution.

We must on no account slight this task, but continue to pay close attention to the production of literature for the younger generation.

The creative workers in this field must, in accordance with the teachings given by the leader early this year, continue to write fairy tales and fables, and public attention must be paid to the production of children's film scripts and works of children's literature.

In order to develop children's literature, writers specializing in this field must acquire the habit of visiting children. They must not only observe their own children at home, but also visit other children and study how the children of our country are living in general. They must hold consultative meetings at school, meetings to discuss the results of their studies and meetings to publish their experiences.

The matter of artistic and literary criticism needs further study.

At present, this is not proceeding properly. The problem is how we

should deal with artistic and literary criticism. The way in which we are dealing with this at the moment is to comment on the good points of works and criticize their shortcomings. This type of critique is utterly pointless. The current method in artistic and literary criticism is dogmatic.

In our country works of art and literature are published with Party and state assurance, so it is impertinent to comment in any way on published works. Of course, at the stage of the assessment of a work its shortcomings, if any, can be criticized without restraint. However, once it has been completed and published with the assurance of the Party, it must in no way be criticized.

If any mistake is found in the course of creating a work, it must be corrected through discussion before the work is published. It is seriously wrong to allow a work with mistakes in it to be published and then condemn the mistakes.

A critical essay may deal with a novel, for instance, by amplifying the writer's intentions theoretically so that the readers acquire a deeper understanding of the theme of the novel. I think that the critique of a novel should be written like a film spectator's comments. In any case, the present concept of critique should be changed and the current method of criticism eliminated.

Music in our country must be developed so that it caters to modern aesthetic tastes.

An important matter in this regard is to develop our national music and its forms along new lines.

To this end, the style and form of the songs in the revolutionary opera *The Sea of Blood* should be popularized.

You would be failing to meet the purpose if you were simply to pick up various elements from the songs in this revolutionary opera and then assemble them in an effort to popularize songs from the revolutionary operas of the type of *The Sea of Blood*. The point is that you must acquire a full understanding of the essence of the leader's Juche-oriented idea on art and literature contained in such operas, and apply them to your own musical creation.

The revolutionary operas *The Sea of Blood*, *A True Daughter of the Party*, and *Tell O Forest*, our three operatic masterpieces, incorporate the content and forms of revolutionary opera as well as the principles and methods that must be adhered to in the creation of revolutionary operas.

However, the workers in the field of musical creation are not conducting properly the work of exploring and generalizing the principles and methods of creating opera in the style of the revolutionary opera *The Sea of Blood*. The Musicians Union has not organized the study and discussion of the revolutionary operas *The Sea of Blood* and *The Flower Girl*. Such being the case, composers do not understand the essence of the leader's idea on art and literature contained in these works and cannot generalize the principles and methods of creating opera in the style of *The Sea of Blood*.

I have been told that operas are being created in North Phyongan Province, South Hamgyong Province and Ryanggang Province, but the situation is deplorable. The low standard of the operas being created in the provinces is due to the fact that creative workers produce operas with no clear knowledge of both the leader's teachings on the creation of operas and the principles and methods of creating revolutionary operas.

The Musicians Union must organize the study of the leader's teachings on the creation of revolutionary operas and of the principles and methods of creating such operas established under the guidance of the Party. It must popularize these principles and methods by organizing the study and discussion of the revolutionary operas *The Sea of Blood* and *The Flower Girl*.

The next important matter in musical creation is to give variety to the genre and mood of the music.

This is very important in preserving and developing the characteristics of our music.

The Musicians Union must work hard to overcome the deviations revealed in developing musical genre and mood.

The leader has taught that the variety of musical forms should be

continuously explored.

The Musicians Union must constantly and on a planned basis explore new forms of music, put musical productions on the stage promptly and thus popularize various forms of music.

The union must create a lot of new musical pieces, and at the same time work hard to discover and study folk songs. It must take full command on these two fronts.

Some people may question the search for and study of folk songs as being a trend towards returning to the past, but this is not so.

When the Shanghai Dance Drama Troupe from China was visiting our country, the leader told them that the songs and music of the revolutionary opera *The Sea of Blood* were of a Korean style based on Korean folk songs. His words contain the profound message that without knowledge of our folk songs, it is impossible to compose songs and music of a Korean style.

Without knowledge of our folk songs, you cannot compose songs and music in a Korean style; without knowledge of the folk songs from the past, you cannot compose words and music that accord with the feelings of our people. However, the Musicians Union has neglected the work of collecting and studying folk songs.

This work will also be important in the future in our cultural exchange with south Korea.

The leader has taught that the folk songs *Yangsando*, *Broad Bellflowers* and other similar ones should be revived. In accordance with his teachings, professional art troupes are now working to revive such songs.

The Musicians Union, too, must work hard to collect and study folk songs.

In the field of fine arts, the variety of themes of works must be increased before anything else.

Expanding variety in themes is very important to fine arts, for without such expansion it is impossible to describe reality in great breadth.

The themes of works produced by our painters are very simple.

These artists have not explored various aspects of life in their painting, and that is why their works cannot mirror the various aspects of life. This shows that artists are not studying real life and are making no effort to explore their themes.

The workers in the field of fine arts must explore reality without hesitation, study it closely and build up an understanding of it with a sincere attitude so as to develop variety in their themes.

In the field of painting, efforts should be directed to the development of Korean painting.

The main deviation revealed in this field is that Korean painting is being slighted, instead of being stressed.

In future, greater importance should be attached to Korean painting than to oil painting. Needless to say, oil paintings should be produced, but Korean painting should be encouraged more than oil painting. An ideological struggle must be directed against the tendency to paint only in oils while neglecting Korean painting.

Artists must try to produce Korean paintings using Korean materials and equipment. Producing such paintings with imported materials is an expression of a failure to have established the Juche orientation. As far as possible, Korean paintings should be drawn using local materials and equipment. Pictures produced by using foreign materials can never be called Korean paintings.

We must ensure that our artists produce excellent Korean paintings using our own materials by displaying to a high degree the revolutionary spirit of self-reliance.

Now that the Juche idea has been established in all fields in our country, as the leader taught, Korean paintings should be displayed prominently when works of fine arts are taken abroad for exhibition.

Third, creative workers must work harder to improve their qualifications.

Our creative workers must equip themselves fully with the leader's revolutionary ideas and the Party's policies on art and literature and, at the same time, improve their qualifications. Only then can they create works good enough to meet the requirements of the Party.

Improving their qualifications is also essential for future north-south exchange.

The leader has said that cultural exchange should be effected between north and south in the future, but that our creative workers do not seem to be prepared to deal with this matter satisfactorily. Some of our creative workers are not, in fact, prepared well enough to work skilfully with south Korean cultural workers if they were to meet them right now.

We must ensure that our creative workers have a knowledge of many fields so that they can deal with their south Korean counterparts at any time.

To this end, they must read all the books published in our country and the world's classics. In addition, exchanging experiences with film workers and plenty of other exchanges will have to be conducted.

In order to encourage creative workers to acquire knowledge of many fields, it is necessary to exercise tight control over how they study.

From now on their knowledge of literature should be examined when their Party study is reviewed.

Writers should be encouraged to read not only revolutionary novels but also revisionist novels, and debates on aesthetic matters should be arranged so that they see clearly the reactionary nature of revisionism. This will prevent our writers themselves from producing revisionist novels.

Creative workers must see a lot of plays and films. They must watch not only Korean films but also foreign ones.

They should see a stage play once a month and a film once a week, Korean films and foreign ones alternately. They must see films not merely for the sake of amusement. When they see a film they must, above all else, try to understand the meaning of the teachings the leader gave after he himself saw it. If he has pronounced a film to be good, creative workers must study in detail why he did so.

For this purpose, demonstration lectures for seeing and studying

films that the leader has seen and commented on should be arranged.

Writers may study the scripts of films already produced.

The primary Party committee of the GFUAL must organize a variety of work aimed at improving the qualifications of creative workers so as to prepare them to be versatile workers.

In conclusion, I would like to speak about some questions that have been raised relating to the creation of works of art and literature.

First, a proper system for judging literary works must be established.

The State Evaluation Commission for Works of the Ministry of Culture must not examine all literary works. It should assess only film scripts.

Novels and other literary works should be evaluated by a trio of judges, as taught by the leader. In other words, the assessment of novels and other literary works must be undertaken by a strong state work assessment commission composed of representatives from the Party, the General Federation of Unions of Art and Literature, a social organization, and the Ministry of Culture, a state organ. Higher demands must be made in the judgement of literary works, and the works must be examined strictly.

The leader has pointed out the fact that since the 15th Plenary Meeting of the Fourth Central Committee of the Party works have been attributed to collective authorship without the names of the individual authors being identified; he has also taught that the names of the authors of works should be published and that royalties should be paid to them. This is another expression of his great consideration for creative workers.

Officials of the Party and the GFUAL seem to be timid enough to think that the authors' names had better not be made public, because if something dishonourable were to happen to them, their works would have to be withdrawn. You must not work on such an assumption. You must believe that so long as one is under the leadership of the Party, one can live as an honourable revolutionary all one's life under the guidance of the leader.

The leader has said that we must think of reeducating even wavering and degenerate people so that they work for the revolution with us, and that we must not, out of a fear that they might become degenerate, hesitate to publish the names of writers.

He has taught that we must educate and transform all our intellectuals and take them with us on the road to communist society, and that it would be a mistake to work on the assumption that some of them will become laggards tomorrow simply because others have become laggards today.

You comrades have already experienced and will continue to experience in your lives how warmly the leader appreciates writers and how dear he holds them.

The Party will always trust you and guide you; it will not allow any of you to become a laggard, so that all of you will fight on in the same revolutionary ranks.

You are a detachment of intellectuals who are in the hands of the Party, so you must not become slackers. The collective must grapple with the task of educating people so as to prevent the appearance of any shirkers in our ranks. For the collective to educate and transform people, it is necessary to intensify the organizational life of the Party.

It is a known fact that when Party organizations fail to strengthen the ideological education of Party members and their organizational life, laggards appear in the ranks. Party organizations must, therefore, intensify their members' ideological education and their organizational life so that not a single person of this kind appears in our ranks.

On condition that the education of creative workers is intensified in future, novels and works of fine arts should be published with the names of their creative workers, instead of being published only as collective works.

A literary production company must be formed to guide and control the administrative aspects of writers' creative activities.

This organization must guide and control the writers' creative

work, and the GFUAL must play only the role of educating its members.

We are now living in a revolutionary age. Therefore, creative workers must work in a revolutionary manner.

In order to ensure that creative workers produce works in a revolutionary way, it is necessary to give them assignments administratively and make strong demands on them. Only then will they select the right central ideas for their works and do a good job. The principle of giving assignments to and making strong demands on creative workers has proved its effectiveness with the April 15 Literary Production Company. Good core ideas must be selected for writers, and writers must be encouraged to produce works which accord with Party policy and meet its requirements. No matter how much writers may produce, works which are not needed by the Party are useless.

Unlike reactionary creative workers, who assert the “freedom of creation” in bourgeois society, our creative workers who work for the revolution under the socialist system must produce works under state guidance and control.

Writers receive assignments from the Party and carry them out at the forefront of Party literature and art. In order to see that writers perform this role properly, the state must improve its guidance over them and tighten its control of them. Therefore, a literary production company should be organized so that it exercises unified direction and control over creative workers in their work; the GFUAL should not be forced to guide creative work.

The GFUAL is an organization with the function of educating its members. Therefore, it must do educational work rather than organize and direct administrative work. True, in the days immediately after liberation the GFUAL, a public organization, had to organize and direct creative work because writers had not yet been organized and were scattered across the country. However, now that everything is in the hands of the Party and the Ministry of Culture exists, there is no need for the GFUAL, a public organization, to organize and guide

creative work directly.

Other creative workers are now operating under the Ministry of Culture, so there is no reason why writers cannot write under an administrative organization.

We must, in accordance with the leader's plan, form a literary production company and give it the task of producing works for which it takes responsibility before the Party and the state. The production company must also hand out creative assignments to writers and exercise legal control over creative work. The literary production company must also provide writers with central ideas for their works, assist them in their creative work, direct them and assess what they produce.

The literary production company can be placed under the Ministry of Culture or made an independent establishment. If it is made independent, it can deal with the production of children's film scripts. Should the literary production company become an independent unit, its state administrative structure should imitate that of the Radio-Television Broadcasting Committee or of the Central News Agency, and the guidance of its work should be undertaken by the Party.

If writers belong to the administrative body, they will have better living conditions. Because they now belong only to the GFUAL, a public organization, they have not been provided with proper living conditions. If they feel discomfort in their lives, they will find it impossible to write properly about how good the socialist system is.

I intend to form the administrative establishment under which writers will live so that they can receive consideration and benefits from the leader, as other creative workers do.

After this meeting you should discuss the matter of forming the literary production company and bring the results of your discussion to my notice.

In order to ensure that writers produce good works, writing rooms should be provided for their work. I think it advisable to provide these rooms in the Usanjang Holiday Home and let the writers work there.

When the literary production company has been established, those writers who are working in the provinces should be considered as having been sent there by the literary production company, and the composers who are working in the provinces should be placed under provincial art troupes or provincial houses of mass culture. In future, branches, branch heads and the like should all be abolished.

The lives of creative workers should be regulated. Their weekly routine, for instance, should be scheduled by specifying the day on which they will attend a public lecture, the day on which they will review their Party life, the day on which they will attend a film show, and the day on which the collective critique of novels will take place. Such a schedule must be strictly observed.

From now on the daily work timetable for creative workers must also be tightened, with creative work as the main item in their daily routine. Eight to ten hours should be devoted to creative work each day, and the remaining hours should be spent in studying and resting.

You must learn a serious lesson from this meeting for ideological struggle and prepare yourselves as literary workers and artistes who are unfailingly loyal to the leader.

In order to be truly loyal to the Party and the leader, you must give considerable thought to how to accept the leader's revolutionary ideas and implement it. You must always think of how to be more loyal to the Party and the leader, how to improve your Party life and your ideological training. You must steadily transform yourselves into revolutionaries and assimilate yourselves to the working class.

At this meeting many shortcomings have been criticized, but this does not mean that you have been totally unsuccessful in your work. On the occasion of the leader's 60th birthday, the day of the greatest national jubilation, our creative workers produced many pieces describing the leader, and many writers, composers and artistes made strenuous efforts to carry out their revolutionary tasks. But in view of the leader's consideration and expectations, the work we have done so far is still inadequate.

You must work by displaying all your talents and enthusiasm and

prove yourselves loyal and worthy of the consideration of the leader and the high political trust he places in you.

After the discussion of the letter from the Party Central Committee, all the creative workers in the GFUAL must establish the Party's monolithic ideological system more firmly, carry out the leader's teachings and the Party's policies on art and literature, and thus bring about a revolutionary advance in the production of works of art and literature.

THE DUTY OF THE POLITICAL COMMISSAR OF A UNIT

**Talk to the Political Commissar
of a Unit of the Korean People's Army**

October 17, 1972

Since you have been appointed the political commissar of a unit you should work as efficiently as possible in that unit.

The unit to which you have been assigned has an important task to guard the sky of Pyongyang. Defending the capital of the revolution is the unit's first and foremost task.

To defend the capital in a reliable way, you must not allow any enemy planes to fly over Pyongyang or to drop a single bomb on this city, which is a centre of great happiness for the people

In the period of the war between the Soviet Union and Germany, the Soviet people did not allow enemy planes to fly over Moscow. We need to study their experience of defending the skies of Moscow during the war.

We must not forget the days of the Fatherland Liberation War. At that time the US imperialist aggressors reduced the whole northern half of Korea, including Pyongyang, to ashes, while bragging about their "aerial superiority." This should not, cannot, be repeated.

Today, our anti-aircraft force has been remarkably strengthened compared with that of the days of the Fatherland Liberation War. We have produced a great number of anti-aircraft weapons by ourselves and deployed them in all parts of the country. In order to effectively

defend the sky over Pyongyang, we must make good use of these weapons while producing new ones.

If the unit is to carry out its duty efficiently, all the soldiers should first of all be prepared as revolutionary fighters unfailingly loyal to the Party and the leader.

Education in the Party's monolithic ideology and revolutionary traditions should be intensified among the soldiers so that they all think and act in line with the will and ideology of the leader. They need to learn the ennobling revolutionary spirit of the anti-Japanese guerrillas, in order to fight by laying down their youth and lives without hesitation for the Party and the leader. Teaching them the spirit of the anti-aircraft gunners, who fought bravely to defend the sky of Pyongyang in the period of the Fatherland Liberation War, should also be strengthened to ensure that in any kind of adversity our soldiers defend the capital of the revolution to the last man.

Next, training should be intensified.

An important thing in training is to improve marksmanship through efficient target practice. The main task of a gunner is to perfect his aim. However large the number of anti-aircraft weapons to be deployed, they will be useless if the marksmanship of their gunners is poor.

The main effort in firing practice should be to master the Juche-oriented method of shooting created by the leader. In order to fire efficiently, the unit should put the equipment in good order and do more drill in fire direction and observation.

In order for gunners to improve their marksmanship, they should get used to individual movements through firing practice and make their joint individual movements perfect.

You should also conduct target practice with mock equipment. The practice of firing at controlled model planes is the most effective training method. As the speed of enemy planes is high, you should fly high-speed model planes for target practice. If you practice firing at low-speed model planes, you cannot shoot down enemy planes in case of emergency.

You should enhance military discipline, otherwise you can neither improve combat efficiency of the unit nor carry out the task facing the unit with credit. Since the soldiers of the unit serve in the capital of our revolution, they must observe military discipline better than those of other units. In particular, they should be models in keeping their personal appearances neat and clean and observing the proprieties. Many foreigners visit Pyongyang, and if soldiers do not abide by discipline, they will bring shame on our country and our People's Army. You must educate them and regulate their behaviours to eliminate any violations of discipline.

For the unit to carry out its tasks as required, the political commissar should also work with efficiency.

The political commissar is a representative of the Party, delegated to the unit concerned. While the military commanding officer bears responsibility for the unit in military affairs, the political commissar takes responsibility for the unit in political affairs before the Party. Although the military rank of the political commissar is lower than that of the military commanding officer, he bears the same responsibility as the latter in work. You should bear in mind the importance of your position and duty as the political commissar and discharge your duty in a responsible manner.

The political commissar should persistently keep up the work of establishing the Party's monolithic ideological system in the unit. This is the first and foremost task of the political commissar. He should lay great stress on this work and not make any concession in this undertaking. You should conduct an uncompromising struggle among the soldiers against any practice detrimental to the Party's monolithic ideological system.

You should also pay great attention to enhancing the collective leadership of the Party committee. The Party committees at all levels in the People's Army are the supreme leadership bodies of the units concerned. It is only when the Party committee is strengthened and the collective leadership applied in the right manner that the subjective and arbitrary behaviour of individuals can be rooted out

and all the tasks be carried out in line with Party policy. Prior to the enlarged meeting of the Fourth Plenary Meeting of the Fourth Party Committee of the People's Army, many instances were revealed of the commanding officers dealing with immediate problems arbitrarily. This gave rise to bureaucratic warlordists and did great harm to implementing the Party's military line and policy. If the collective leadership of the Party committee is not consolidated, the bureaucratic warlordists may appear again. The political commissar should ensure that all matters arising in the unit, including those concerned with the military, political and supply work, are discussed and decided in a collective fashion by the Party committee, and that its departments and commanding officers work in accordance with the decision.

In order to improve the collective leadership function of the Party committee, the committee should be substantially built up. Committee members should be elected according to their loyalty, not their duties. It is advisable to build the Party committee with the officers who, though lower in rank, are promising, thoroughly equipped with the ideology of our Party, and have strong Party spirit. Alongside this you must raise the role they are to play.

The Party committee should hold the meetings of the secretariat on a regular basis. It is only when tasks facing the unit are discussed at the meeting before being implemented that the practices of individual officers dealing with them subjectively and arbitrarily can be prevented.

The political commissar should also concentrate on making the commanding and staff officers play their roles efficiently. The role of a commanding officer should not be weakened on the excuse of strengthening the collective leadership of the Party committee. How the tasks facing the unit are implemented depends greatly on the role of commanding officers. The political commissar should make commanding officers prominent in the unit and ensure their authority in work. If their authority is not ensured, they cannot play their role as they should.

The political commissar should render active assistance to the commanding officers so that they carry out their tasks with credit by displaying a high sense of responsibility and creativity. He should give Party support to them to ensure that their orders and directives are thoroughly carried out in the unit; he should also wage a strong campaign against the failure to implement them. Nevertheless, when a commanding officer gives an order running counter to the Party's policies, the political commissar must check it.

The political commissar should work well with the senior officers of the unit. Making direct contacts with them is a good method of approach for the political commissar. He must always discuss work face to face with senior officers and help them so that they do their work properly.

He should also inform himself on the work being done by military administration departments on a regular basis and strengthen Party guidance over their correct implementation of the Party's military policy.

He should ensure that the cadres participate in Party life faithfully. Those who do not attend Party life faithfully and lead a life out of the control of the Party organization will degenerate without exception. The bureaucratic warlordists, exposed and criticized at the enlarged meeting of the Fourth Plenary Meeting of the Fourth Party Committee of the People's Army, testify to this truth. He should always get acquainted with Party life of cadres and lead them so that they take an active part in Party life.

Enhancing the role of the Party cell is important in strengthening the Party life of cadres. Since cadres lead Party life in the cell, they can be trained as desired, if the role of the Party cell is improved.

An important thing in the Party life in a cell is to tolerate no dual discipline. If cadres are treated differently from others in the Party life in a cell, or if their mistakes are covered up because they are cadres, they cannot be educated. The ranks of Party cell secretaries should consist of officials with a high Party spirit and of upright people if they are to guide the Party life of cadres efficiently. Thus, you should

ensure that all the cadres train their Party spirit and direct their wisdom and efforts to implementing the Party's line and policies.

You have become a political commissar, thanks to the trust of the leader; therefore, you should carry out the tasks facing the unit with a high sense of responsibility. You should go to the unit as quickly as possible and get down to work. If you face problems in your work in future, please call on me, any time.

ON CREATING A NEW REVOLUTIONARY DRAMA THAT MEETS THE JUCHE ERA

Concluding Speech at the Meeting of the Ideological Struggle of the Writers and Artistes of the National Theatrical Troupe

November 7, 1972

The current meeting of the ideological struggle has been carried out successfully with the active participation of the writers and artistes of the National Theatrical Troupe.

Through the matters submitted by the guidance team I have acquainted myself with the situation of their meeting of the ideological struggle. On this occasion all writers and artistes took an active part in the meeting, offered principled criticism and self-criticism and dealt with all the problems properly.

In the past several years the National Theatrical Troupe has achieved great success.

Above all things, the troupe has creditably implemented the work of establishing the Party's monolithic ideological system among writers and artistes. The primary Party committee of the National Theatrical Troupe has so far brought improvements to the way in which the study room of the revolutionary history of the great leader Comrade Kim Il Sung was equipped, and using this room as a basis, it actively performed the work of arming the writers and artistes more fully with the Party's monolithic ideology. As a result, a revolutionary atmosphere of unconditionally accepting and carrying through the

leader's teachings has been established step by step among the writers and artistes of the theatrical troupe.

Great strides have also been made in the creation of revolutionary drama.

The writers and artistes of the National Theatrical Troupe produced dramas that portrayed the revolutionary history and family of the leader and made them public for the first time in the field of art and literature. The revolutionary dramas *Following the Banner of Victory*, *New Morning of the Revolution*, *Great Change* and *The Lifeline* which will be staged in the future, are excellent works representing both the leader's revolutionary history and family. They pioneered the depiction of the leader's revolutionary history and revolutionary family in the field of the dramatic art, achieving great success in this endeavour. They can be justly proud of this fact. By creating works representing the leader's revolutionary achievements and making them public, the National Theatrical Troupe creditably performed the role of an educator who widely propagates the leader's greatness and his noble morality among the working people and defends the leader resolutely in a political and ideological way. Up to now the company held more than 1 700 performances of the dramas portraying the leader's revolutionary history and family, and exerted a revolutionary influence on more than two million working people. This is truly a laudable achievement.

Also, by producing and performing on time one-act plays and sketches reflecting the problems regarding Party policy arising in each period, the company made valuable contributions to bringing the working people to the great upsurge of Chollima.

In appreciation of the success achieved by the National Theatrical Troupe, the Party saw to it that the Order of Kim Il Sung was awarded to it and the title of Merited Artiste to several of its artistes.

Considerable success has also been achieved in the training of new talent.

New actors who have grown up in our age, the age of the Workers' Party, are now capable of skilfully taking the leads in plays, a role

said to be reserved only for long-standing artistes, or “cadre actors” of the highest level. These young actors have entered the top ranks fair and square, a success that cannot be bartered for anything.

In addition there has been success in keeping up the high artistic value of make-up and in many other points.

Nevertheless, criticism at the current meeting for ideological struggle has focused on the fact that the National Theatrical Troupe retains many grave defects in its work that must be corrected as soon as possible.

The main flaw revealed in the work of the theatrical troupe is its failure to carry out the Party’s policies on making the writers and artistes revolutionaries and assimilating them to the working class.

The Party has long put forward the policy on making the processes of creation and performances a process of transforming writers and artistes in a revolutionary way and assimilating them to the working class. However, quite a few writers and artistes, while claiming to accept Party policy, have not actually implemented the policy of turning themselves into revolutionaries and adopting the outlook of the working class when creating or performing one-act plays and sketches. As a result, many stragglers have appeared among the writers and artistes of the National Theatrical Troupe, yet few officials seem to feel anxious about the fact that laggards exist among their ranks. This is a manifestation of selfishness that has nothing to do with collectivism.

All writers and artistes must draw lessons from the point of view of self-criticism and together bear responsibility for the fact that the people with whom they have lived in one collective have become stragglers.

I am not going to mention in detail the shortcomings revealed in the troupe, since they were already criticized in the meeting for ideological struggle.

The main reason for the serious imperfections in the work of the theatrical troupe is that the primary Party committee and the Party cells failed to regard it as an important task of Party work to wipe out

the evil ideological aftereffects of the anti-Party, counterrevolutionary elements, and failed to convert Party work into work with people.

In short, the primary Party committee of the National Theatrical Troupe neglected to work as the Party demands.

Officials who worked as secretaries of the primary Party committee of the National Theatrical Troupe were incapable of conducting Party work properly. The secretary of the primary Party committee, who held the post when the revolutionary drama *Following the Banner of Victory* was produced, did make an effort, but the others were too poor at Party work.

The primary Party committee was unable to supervise hard-core Party members properly and went to the length of appointing an ideologically unsound person as cell secretary. Because of this the Party organizations of the theatrical troupe were unable to enhance their fighting efficiency and could not set up strong and revolutionary organizational discipline. Making use of the absence of system and order in the theatrical troupe, many people idled away their days with nothing particular to do, and few people controlled the work of the theatrical troupe as they pleased.

As the current meeting of ideological struggle has revealed, many people walked around in separate groups and behaved in factional ways. This is a most serious practice not seen in any other field. In particular, though many Party members were aware that some people of the troupe were behaving contrary to the Party's monolithic ideological system, they kept silent and did not report the fact to the higher Party organizations. I have not yet received a letter of complaint from the writers and artistes of the theatrical troupe. There are quite a few hard-core Party members and many other people in the theatrical troupe, yet not a single person reported to the higher Party organizations about the situation of the troupe. This is deplorable.

After remaining silent for so long, the writers and artistes of the theatrical troupe criticized these shortcomings only at the recent meeting of ideological struggle. The National Theatrical Troupe is a

collective that still has a great deal of room for ideological training and whose ideological life lags far behind others in the field of art and literature. There are those who fail to sharply criticize others' shortcomings in daily life, but assume an air of giving principled criticism only in ideological struggle. We cannot help but see them as people who try to gain the confidence of the Party by displaying an ultra-Party spirit only on that occasion, rather than trying to correct others' defects sincerely. Members of the theatrical troupe should reflect upon whether or not they themselves are such people.

We cannot have a high estimation of those who neglect the fight against wrong practices but rise up only when they find a convenient opportunity.

Since the primary Party committee of the troupe neglected Party work, abuse of Party authority, bureaucracy and formalism were tolerated and individual officials came to behave arbitrarily and show off their small wisdom. As a result, the troupe was unable to rid itself of the old work pattern and was incapable of bringing about innovations, with the result that many stragglers appeared.

With the recent establishment of the Party's monolithic ideological system in the cinema and stage art sectors, especially in the music and dance sector, collective innovations have been effected and artistes' lives have become more sound. Hence, I thought the situation was the same in the theatrical troupe. However, the primary Party committee of the theatrical troupe, unlike its counterparts in other art troupes, has failed to work efficiently to firmly establish the Party's monolithic ideological system among the writers and artistes and bring about innovations in the creation of works.

The primary Party committee of the National Theatrical Troupe must rectify as soon as possible the defects revealed in its work and encourage all writers and artistes to make a fresh start.

Above all, it must thoroughly implement the Party's policies for firmly establishing the Party's monolithic ideological system among the writers and artistes and making them revolutionary and assimilating them to the working class.

The primary Party committee of the theatrical troupe must set up a well-organized system of promptly delivering to the writers and artistes the teachings of the leader given to the sector of art and literature and implementing them unconditionally and thoroughly.

The most important thing in establishing the Party's monolithic ideological system is to study in depth the leader's revolutionary history and acquaint oneself with his great revolutionary ideas, his wise leadership and lofty virtue. The primary Party committee must organize and perform, on a positive line, the work for the writers and artistes to learn from the leader's great revolutionary ideas, his wise leadership and his noble communist morality.

In addition the committee must be strict in encouraging the revolutionary traits of unconditionally accepting and thoroughly implementing the leader's Juche-oriented idea and theory on art and literature.

A struggle must be waged staunchly against all sorts of unsound ideological elements that run counter to the Party's monolithic ideological system.

In accordance with the task set forth by the leader at the Fifth Congress of our Party, writers and artistes must put a sharp edge on the working-class principle and wage an uncompromising struggle against bourgeois ideas, revisionism, dogmatism, feudalism and all other reactionary and counterrevolutionary concepts.

A revolutionary organizational life must be intensified among writers and artistes.

Writers and artistes must launch an ideological struggle through criticism and wipe out selfishness, individualism, nepotism and all other outdated ideological elements; they must thoroughly overcome small knowledge, seeking individual fame and bureaucracy, revolutionize themselves and assimilate themselves to the working class.

The entire process of creating works and giving performances must be turned into one of revolutionary transformation and assimilation to the working class. The writers and artistes of the

theatrical troupe must boldly become a part of the thrilling reality in which the Party and the whole nation are effecting a great revolutionary upsurge, in response to the letter of the Party Central Committee so as to carry out their creative work and performances in an active way.

Party organizations of the National Theatrical Troupe must adopt concrete measures for setting up the Party's monolithic ideological system among writers and artistes and for carrying out the Party's policies on revolutionary transformation and working-class assimilation.

Recently the National Theatrical Troupe received again the immense benevolence and affection of the leader. In order to repay the leader's great care with loyalty, all workers must equip themselves more firmly with his great revolutionary ideology, the Juche idea, turn the collective into one that is fully imbued with the monolithic ideology of our Party and bring about a grand innovation in creative work.

Writers and artistes must live each moment to serve only the leader, behave themselves in the manner of a guard detachment and death-defying corps totally faithful to the leader, and set examples in all aspects of work and life.

To continue: A great change must be effected in creating a new revolutionary drama to meet the Juche era.

The creation of such a drama is an urgent requirement of our age and a matter of vital importance to the destiny of drama in general.

It is only when a new revolutionary drama suitable to the people's emotions and aesthetic sense is developed that drama can be saved and the high demands of the age and of the people be satisfied.

A new and unique drama must be produced which meets the emotions and demands of the people at the present time, when we are carrying out the revolution under the leadership of the leader. This new drama should retain its characteristic form.

As the leader has pointed out, at present our drama jars against the demands of the times and the emotions of the people.

The officials in the sector of drama are producing plays that rely on the same outdated method they used at the time of Japanese imperialism, a method that uses the servile yielding spirit and a sycophantic mode of thinking towards Western drama. Because of this our people are not attracted by drama. They are fond of cinema and opera, but they do not care too much for drama. At present local theatrical troupes are not popular with the working people.

Every foreigner visiting our country tries to see our revolutionary opera, but no one wants to go to the theatre. If they happen to see a play, it is only out of curiosity, to see what Korean drama is like. It is not because our drama is unique and its system different from theirs that they see it. As a matter of fact, other countries are exchanging plays, but our theatre has not made headway in other countries. And even if it does go to other countries, our drama will not be able to win popularity, for while our drama is superior to that of other countries in its ideological content, there is no particular difference between ours and theirs in its form, direction, or acting method. It is said that film directors are also disillusioned at the plays of the National Theatrical Troupe. The 21st century is approaching. The point now is how to make our drama that of the 21st century.

If our theatre goes on as it is now, it will remain unloved by the people. Our drama sector must effect a revolution at all costs.

The leader has said that our drama is still in the 19th century. He taught us to reform the University of Dramatic and Cinematic Arts into the University of Cinematic Art and to dissolve provincial theatrical troupes. The leader's teaching does not mean to deny all of dramatic art outright, but it does have the profound meaning that drama should be reformed as drastically as opera was.

We must not abandon drama completely on the pretext that it lags behind the times; but we do have to make it a genuine revolutionary genre that serves the time of the revolution.

We must fight against all plays showing alien trends and bring about a revolution—from the production of plays to the dialogue and acting of the performers—in order to invent a new revolutionary theatre.

At present, however, officials concerned have adopted no measures for carrying out the leader's teaching on working a revolution in the field of stage art. It is obvious that the writers and artistes of the National Theatrical Troupe lack the revolutionary spirit of studying in depth and carrying out the leader's teachings.

Since the leader has given teaching on bringing about a revolution in drama, we should raise the following questions to uphold his lofty will: What are the shortcomings of present drama? What should we do to overcome them? And how can we exploit a new type of revolutionary drama of our times? Thus we can endeavour to lessen the leader's concerns. The writers and artistes of the National Theatrical Troupe, however, are not upholding the banner of the dramatic revolution and are not working hard to take the lead in hewing out a new revolutionary drama. This goes counter to the attitude of people who are willing to follow the leader's teachings wholeheartedly, and to the behaviour of people who are firm in their viewpoint that they must carry out the teachings of the leader.

Officials of the relevant department of the Party Central Committee and of the Ministry of Culture must also feel they are wrong. I cannot understand what the Bureau for the Guidance of Drama of the Ministry of Culture is doing. All the officials of the relevant sectors must accept criticism ideologically and buckle down to make a grand revolution in the field of drama, thus producing a new revolutionary theatre that meets the emotions and aesthetic demands of our people.

Other countries at present are producing plays for the sake of interest and amusement. At such a moment we must produce drama that serves the people in the revolutionary age, a new type of revolutionary drama corresponding to the aspirations and feelings of the revolutionary masses. We must do this to illuminate the road that drama should take at a time of building socialism and communism.

The basic mission of the National Theatrical Troupe is to educate the Party members and other working people with the Party's monolithic ideology by creating and putting on stage many works

which portray the glorious revolutionary history of the great leader Comrade Kim Il Sung and his revolutionary family, together with other revolutionary works of high ideological and artistic value. The National Theatrical Troupe should continue to perfect existing stage dramas that represent the leader's revolutionary history and family, and go on to create many new, revolutionary dramas.

In addition, more militant sketches reflecting Party policy in a flexible way should be produced and performed.

Before long, the election of the deputies to the Supreme People's Assembly will be held. Since many mobile artistic motivation squads are to be formed for the event, the task of creating sketches should be given also to the National Theatrical Troupe.

The leader has said that art and literary works must not be produced for commercial purpose. He has taught that art and literature must at all times be a basic means of Party information and publicity work, and performances must be a process by which Party policy are propagated to rouse the masses. Bearing in mind the leader's teachings, the National Theatrical Troupe should produce many sketches that flexibly reflect Party policy, performing them on the spot and giving a fresh impetus to the working people in their efforts to build socialism.

All writers and artistes of the National Theatrical Troupe should make a revolution in the field of dramatic art by thoroughly implementing the Party's policies on creating a new revolutionary drama.

A revolution in the field of drama requires, first, the creation of a dramatic theory of our own type.

All former dramatic theories are nothing but legacies left over from the old society. Most of the plays produced by "big shots" in past drama circles had not shaken off outdated patterns; they were not clear whom they served. The so-called "big shots" in our dramatic sector are those who worked in a slave-like manner, flattering and yielding to the Japanese imperialists in the past and wandering about inside an old frame. The past theory of drama, therefore, retains many

ideological remnants of the Japanese imperialists and outmoded theories. In short, former dramatic theories are things of others and of the old days, left intact.

As for the textbooks being in use in the University of Cinematic Art, none are ours, and none are up to our standards.

Some time ago, the section of the Party Central Committee concerned examined the education programme of the University of Cinematic Art. I am told that there is no clear standard by which to put students on the right track from the beginning. In the educational programme, the morphological features of drama need to be clarified, and the directors' and actors' departments should have their own standards in order to preserve their own characteristic features. But the educational programme of the university has none of these features.

The textbook for teaching actors is merely a translation of foreign works.

Since the educational programme and textbooks of the university are in such a state, pieces written by the graduates of the university seem to be ours at first glance, but when analysed in detail, they are not.

We have not as yet formulated a theory of drama for our age, the age of the Workers' Party. We must, by all means, establish a new dramatic theory of our own style as we developed our theory of cinema.

The cinematic theory advanced by the Party is a Juche-oriented and unique one fundamentally different from former theories. Recently I wrote an article summarizing the experiences gained through guidance to the film sector. In this article I set forth an utterly new and unique system of our type for actors' performances and teaching theory for actors, which are fundamentally different from the cinematic theory of other countries. Since our country was under the subjugation of other countries for a long time, we had no cinematic theory of our own. However, in the era of the Workers' Party we have been able to make public the theory of cinema of our type, which we

conceived and created ourselves.

We must establish a new revolutionary theory of drama of our age; in other words, a theory of drama that meets the revolutionary age, the Juche age.

In order to perfect a new theory of drama the writers and artistes of the National Theatrical Troupe must work with energy. We must unite to systematize and complete a new revolutionary theory of drama of our own.

If we are to bring about an upsurge in the creation of revolutionary theatre, we must also have a correct understanding of historical drama.

While a great deal of discussion about historical drama goes on in other countries, we must understand this drama in our own way.

Our historical drama reflects truthfully the present time, a time of revolution and struggle. In other words, our historical drama is one that gives a true picture of people fully equipped with all features and attitudes a modern person should possess, as well as the realities of today. This is the kind of historical drama that writers and artistes of the revolutionary age, the age of the Workers' Party, must create.

As for our national historical drama, some people tend to think first of the time when people were wearing topknots. We must have a correct understanding of historical drama. Why do we need to go back to this period of history, while you say that the brilliant traditions of our art and literature were achieved in the time of the glorious anti-Japanese revolutionary struggle?

We must have a correct understanding of historical drama and produce revolutionary plays that give a vivid portrait of present-day reality.

Creating revolutionary drama raises a number of problems, including the experience of reality. Last year, too, the writers and artistes of the National Theatrical Troupe could not go out to acquaint themselves with the realities. If things go like this they cannot give a right portrait of the thrilling reality of our life.

In future the writers and artistes of the National Theatrical Troupe

must come to grasp our realities in depth and thus produce excellent plays conforming with the demands of historical drama.

Another important thing in the creation of revolutionary drama is to preserve the three-dimensional character of drama.

The theatre audience should have the impression of watching reality in three dimensions in drama. The audience should be made to see the actions of living people, not a performance of the actors on stage. If they see a drama depicting the working class of Kangson, they must feel as if they were seeing the working class of Kangson; if they see a play depicting the 1930s, they must feel as if they were going back to that time and see the life and people of those days. Our people are demanding such dramas now.

However, drama at present fails to show this three-dimensional character and imitates only conventional dramas. Plays are therefore boring, awkward and uninteresting. Since you continue to cling to old patterns and insist only on creating melodrama, you fail to develop new ideas and are unable to bring about artistic innovations.

At present actors' performances are formalistic and smack much of affected acting. This is true not only of the players at the National Theatrical Troupe but also of those who formerly worked at the Youth Theatre and the Pyongyang Theatre. When we closely watch stage actors acting in a film, we see that they are not natural, but express feelings awkwardly in an affected manner. If this acting style is so obvious in their short performances, then it will be even more apparent in their longer performances. Although our actors say that they have broken away from affectation, if we analyse their performances one by one, we see that they still retain elements of overacting. They use excessive exaggeration in their performances, and exaggeration is a cousin to affectation.

Another serious shortcoming is the lack of individuality in their acting. At present many actors seem to think that to play the part of a peasant, all they need to do is put on ragged clothing, or to portray an old man they simply need a beard. Even experienced actors are convinced that they can create the image of a peasant from the old

days if they wear rags and speak in a special accent. A mere oral presentation will get you nowhere, for it gives no life to individuality.

Dialogue in drama is not vivid, and in most cases it is dramatized. The language used in plays today is different from the language people use in daily life. Writers are not using living words but making up stage dialogue in their work.

Unless this old pattern is destroyed, the destiny of drama itself will be in danger.

In future, actors should stick to life in their acting so that the characters they portray appear to be real heroes, real workers and real peasants, rather than actors playing a part. In other words, they must make the audience experience the time described in the play in three dimensions.

In order to implement the Party's policy on ensuring the three-dimensional character of drama you must study deeply and discover a good method.

The writers and artistes of the National Theatrical Troupe, in particular, must thoroughly implement the Party's policy on making plays appear as if real people were on stage, not actors.

To give a fresh impetus to the writing of revolutionary drama, you must create a new type of drama of our own.

The form and acting method of drama need to be investigated anew and innovated. If you are to introduce a new kind of theatre, you must first give life to the characteristics of drama and solve some technical problems so as to reach the mind of the masses. This is not an easy matter.

The writers and artistes of the National Theatrical Troupe must think out a new type of drama, just as a new type of opera of our own has been created in the music and dance sector.

In the operas of the style of *The Sea of Blood* we threw out all outdated modes of opera and produced a new type of our own that conformed with the sentiments and aesthetic tastes of the people in our present era. These operas, in which deep ideological content and fresh, unique forms of opera are combined, have captured the hearts

of hundreds of millions of people in the world, not to speak of our own people, and given rise to support and sympathy among them. They are unanimous in agreeing that only the opera of the type of *The Sea of Blood* is the kind of operatic art that will save opera and light its future.

Why should the drama sector go on clinging to past old forms? The writers and artistes of the National Theatrical Troupe must devote all their efforts and wisdom to seeking out and developing a new form of drama of our own.

They must make an energetic effort in particular to produce a true example of a new revolutionary drama which accords with our age.

In hearty response to the revolutionary ideas of the leader, we must create a model drama of our time, demonstrate it to the world and open up a new era for revolutionary drama. This is the duty and grave mission thrust upon us by the Party, the revolution, the time and the people.

If we are to make a model of a new revolutionary drama, the directors and the actors' group of the National Theatrical Troupe should take the lead in effecting a revolution. If the revolution begins with the directors and actors, then the lighting, make-up and other sections will follow automatically.

In order to produce a model of a new revolutionary drama, they must start everything anew and change their course, which means that they may encounter many difficult problems and begin to deviate. They must not vacillate, but must solve the problems one by one with a united effort and create a model revolutionary drama at all costs.

While creating a model of a new revolutionary drama, they must nevertheless not throw out everything from the past. Good things from the past must be retained.

To create a new revolutionary drama they need to make it a perfect example of its kind.

The revolutionary drama *The Lifeline* is basically ready to be performed, but you should not be impatient to put it on the stage until it is fully matured after you have given due consideration to it in line

with the instructions I gave. If you are to put on the play, it must be perfect.

While consolidating the revolutionary drama *The Lifeline*, you must also produce a work on a new theme.

The leader has given teachings to create an opera or some other work that portrays our people when they were building socialism in the very difficult period immediately after the armistice. Our writers and artistes, however, have not tackled this work based on the theme given by the leader. The best is to describe in the play the life of our people engaged in socialist construction immediately after the end of the war. This theme might be dealt with in a film or an opera, but it can be handled more seriously in a drama.

If we are to create a model of revolutionary drama, we must put the examiners of the State Evaluation Commission for Works under the Ministry of Culture on the right track. They should be told the things I have mentioned today.

It is difficult to explain the way to create a new revolutionary drama in just a few words.

Only when it is understood by the masses can a new idea bring about a change in practical life and show its vitality. At present, however, writers and artistes have not prepared themselves enough to be able to accept the Party's new policy on art and literature. They must therefore study more and get thoroughly prepared so as to creditably introduce the Party's policies on art and literature.

To my mind it is best to create a good model drama within the coming year and organize demonstration lectures and so on among the ranks.

We must develop a new revolutionary drama of our own that meets the era of the Workers' Party, the Juche era, and complete it within our generation. Unless we save drama, which is outdated and lags behind the times, within our generation, no one will be able to save it. The writers and artistes of the National Theatrical Troupe must make energetic efforts to create a new type of revolutionary theatre of our own in accordance with the Juche era.

To continue: The writers and artistes of the National Theatrical Troupe must improve their own qualifications.

All writers and artistes must repay the great political trust and care of the leader with loyalty through elevated political consciousness and technique. If our writers and artistes merely accept and enjoy the trust and care of the leader without repaying him with their loyalty, they cannot be called his true workers.

In order for them to repay the leader's deep political trust and care with loyalty through their high political consciousness and technique, they must definitely improve their qualifications.

As circumstances stand now, the qualifications and talents of dramatic actors are of a very low standard. When we see stage actors acting in a film, their performances are too exaggerated and not sincere or natural. In recordings, their art of speaking is not good either. This is why we have to pay such close attention to improving the qualifications and talents of stage actors.

Actors must be prepared in an all-round way so as to be able to perform a variety of parts. Only then can they act the way performers of the revolutionary era should. At one time, when I visited the Korean Film Studio, I told a certain actor that he should try to play the role of a positive character, rather than always taking on negative roles. He answered that since he was not handsome, he could not play positive parts. This is the wrong way to look at it.

Some people are handsome, some are not. This does not necessarily mean that all heroes, Chollima riders and model cooperative farmers have to be handsome. Regardless of one's appearance, one can be a true communist fighter if one is sound in ideology and high in his revolutionary zeal. Otherwise one cannot become a respectable person.

There is no such rule in cinema or drama that good-looking actors should play positive characters and ugly ones should play villains. The distinction between good and bad is made from the point of view of portrayal.

In film or on the stage, even a bad-looking actor can be cast in a

positive part if he is right for it, and even a good-looking actor can take a negative role if he is suitable.

Among film and stage actors, however, those who have got used to playing the old man's role are always cast in that part, and those who have grown accustomed to being in a negative role continue to play the same role. If actors are cast for roles in this manner films and plays can be ruined.

Of course, an actor's continued performance of one role may be advantageous as a way of specializing. But if he is cast in the same character all the time, he will become crippled. An actor should be somewhat capricious and able to fawn upon others. Why should he play the old man's part or the landlord's all the time? An individual actor has his own individuality, and it is true that he may have one role most suitable to him, but this differs with each person.

We need actors who can play many roles, actors who are prepared in a comprehensive way. In artistic representation, nothing should be repetitive, and the individual characteristics of a work must be preserved. An actor who claims to be capable of playing only this part but not that one cannot be said to have the qualifications and talents suitable to a revolutionary artiste.

In the drama sector the plays have seen no improvement and the problem of casting has not been approached from a new angle. This caused certain actors to appear hopeless. Some actors, unaware that their acting is poor, put on airs, convinced that they alone are capable of the roles assigned to them. As a result, they become degenerate and arrogant and finally sink into a quagmire.

The actors of the National Theatrical Troupe must put forth a great deal of effort to improve their qualifications and talent and prepare themselves to play various kinds of role.

While visiting the February 8 Film Studio last year, the leader gave teachings that actors should always train themselves in simulated conditions to improve themselves. As the leader has taught, actors should always train their imaginations and solve the problem of their performances and their speech. In addition, they should

organize weekly shows to demonstrate their ability, and they should improve their qualifications and talents continuously.

You should list the number of times actors have attended the public presentation of artistic skills, and how frequently they have appeared in films or radio plays over a period of a year. You should also assess their political and ideological life and examine their talents and reassess their grades. Their commendation grades should be recognized. The National Theatrical Troupe should summarize each of the four items mentioned above and reassess actors' grades by giving them regular examinations.

The actors of the National Theatrical Troupe should be encouraged to take part in a radio play, or a film frequently. We encourage the stage actors to take part in broadcasts in order to solve their problems with elocution. Even if they appear in a film, they have to improve their way of speaking. In future, all the actors of the National Theatrical Troupe should be made to take part in a broadcast once a year and a film twice a year.

The writers and artistes of the National Theatrical Troupe, finding satisfaction in the fact that they have produced some revolutionary dramas, including *Following the Banner of Victory* should not think that all the problems concerning the improvement of their qualifications have been solved. A person who thinks himself perfect will be intoxicated with self-complacency, and the self-complacency will lead to arrogance, and once he has gone that far, he will follow the road against the Party.

Writers and artistes must think that their qualifications are low, make strong demands on themselves and endeavour tirelessly to raise these qualifications. Novices, in particular, must make a great effort to do this.

The question of improving the standards of novices is an important matter directly linked with the problem of producing a new revolutionary drama in accordance with the aspirations and demands of our people.

As matters now stand, the qualifications of novices are in a very

low state compared with the Party's demand. Young actors are hungry for roles, so they see themselves as suited to any role and able to do it better than their elder counterparts. However, when they are given a chance they are not efficient. New actors must learn from their elders.

New and veteran actors must learn from and teach one another so that they can speed up raising their qualifications together.

Young people are so fresh that they can quickly accept and solve anything, once they are given directions. Therefore, they should be given the right directions so that they can raise their standards as soon as possible and act important parts to the best of their ability.

In addition to improving the performing level of the actors, innovations should be made in the direction of drama and technical and practical problems.

In order for writers and artistes to raise their qualifications they must improve their political and ideological levels.

Actors must not neglect the study of Party policy on the pretext of raising their acting levels. The matters of improving their acting levels and of studying the Party's policies are linked closely to each other. In order to thoroughly carry out Party policy they must be good at studying Party policy. Without this study they cannot be successful in their acting. Today we must give a picture of people of our times, the prototypes who are displaying their heroic exploits in the revolution and construction. The description of such people needs to approach reality from the angle of Party policy. Therefore, writers and artistes should strengthen the study of Party policy and improve their political and ideological qualifications.

In order to enhance their qualifications, they must carry out their daily routine properly.

Where there is no discipline or order in life, qualifications cannot be improved. Only when one attends to one's daily routine sincerely can one rapidly raise one's qualifications. Writers and artistes are complaining that they cannot find the time to improve their skills because they have to attend study meetings all the time. If senior officials had induced the actors to spend their lives according to the

daily schedule set forth by the Party, no such objections would have been raised. The senior officials, however, have failed to properly organize the daily schedule, and as a result objections have been raised among the actors that it is difficult for them to augment their talents because of frequent gatherings for study.

In future, the National Theatrical Troupe should also, as other art troupes, see to it that writers and artistes follow their daily routine properly.

These writers and artistes must raise their qualifications as soon as possible so that they can repay the leader's great political trust with loyalty through their elevated political consciousness and techniques.

If all these tasks facing the National Theatrical Troupe are to be carried out successfully, the role of the primary Party committee of the troupe must be greatly enhanced.

It seems wrong that the Party organization of the National Theatrical Troupe has been until recently under the jurisdiction of the Pyongyang Municipal Party Committee. Since the Party committee of the troupe, which is a central art organization, has been placed under the control of the Pyongyang Municipal Party Committee, the former probably could not have received Party guidance in a proper way.

In future, the primary Party committee of the National Theatrical Troupe must conduct its work efficiently in collaboration with administrative officials. The National Theatrical Troupe is a collective formed with good people, so if all of them make an effort, the troupe will be able to take the lead for other art troupes. Now that work orientations have been all given out and the ranks are formed, if the senior officials only organize work efficiently to meet the mentality of the masses, the National Theatrical Troupe will be able to show a marked rise in its level.

Cadres must know the art of leadership and possess organizational ability. If one pushes the wall instead of the door, one cannot go out no matter how hard he may try. There is no exit without a door. Cadres must give directions in detail—for example: There is a door on the right, go out from there.

I firmly believe that all writers and artistes of the National Theatrical Troupe will bear in mind the serious lessons gained through the current meeting for ideological struggle, transform themselves in a revolutionary way and assimilate themselves to the working class still further, and will produce creditable new revolutionary dramas in keeping with the sentiments and aesthetic sense of the people in the age of Juche, our revolutionary era. By doing so they will repay the leader's immense political trust and care with loyalty.

