



'CHINA IN DECEMBER 1968'
SEE SACU DIARY PAGE 7

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Working class leadership in everything

A COMMENT ON DEVELOPMENTS IN THE CULTURAL REVOLUTION

LET'S OPEN THE GATES OF NURSERIES, UNIVERSITIES AND OTHER PRISONS (Notice at Nanterre concert hall).

SINCE THE ENTRY of workers' propaganda teams into schools and universities in China, various articles have been published documenting the background to this move, giving its main purpose and theorising about its intended outcome. These have some bearing on recent developments in the European student movement and of course are interesting in themselves as revealing the latest stage of China's Cultural Revolution.

'The Road for Training Engineering and Technical Personnel Indicated by the Shanghai Machine Tools Plant' is a report, published in *Renmin Ribao* (People's Daily) on 22 July, 1968, of an investigation into the changes brought about by the Cultural Revolution in one particular factory. At this plant the young technicians discovered that those of their number who were college graduates were likely to 'have a great number of backward ideas and be less competent in practical work', while those promoted from among the workers were likely to be 'more advanced ideologically and more competent in practical work'. These latter were 'free from the spiritual fetters of working for personal fame or gain and rich in practical experience' and could 'break through all unnecessary restrictions' in the development of research and innovations in design.

This was illustrated by examples of recent successes in design development by young worker technicians in fields where graduates had met with less success. On this basis the young technicians criticised the policy that made graduates fresh from college into cadres. They proposed instead that graduates should first do manual work in factories or the countryside and work as ordinary labourers, get 'qualification certificates' from the workers

and peasants and then either take up technical work while still doing manual work, or else remain as workers or peasants. Conversely, young workers with only elementary education but 'good politically and ideologically' and with four or five years' practical experience should be picked to study at colleges, which would themselves be reconstituted so as to combine education with productive labour and employ experienced workers as teachers.

THE 'BOURGEOISIFICATION' OF THE WORKING CLASS HAS BEEN CARRIED OUT BY MODERN CAPITALISM ON A WORLD WIDE SCALE. THEY PRESENTED A GLOSSY IMAGE OF THEIR OWN PRIVILEGES AS AVAILABLE TO ALL AND SO STARTED THE VICIOUS CIRCLE OF 'NEEDS' AND 'PSEUDO-NEEDS' . . . WE REJECT THE CONSUMER SOCIETY (from Theses 6 and 3 of an Appeal to Students of the Centre Censier, Paris).

Some of the plant's suggestions followed on previous statements by Mao, for example: '. . . it is essential to shorten the length of schooling, revolutionise education, put proletarian politics in command and take the road of the Shanghai Machine Tools Plant in training technicians from among the workers. Students should be selected from among the workers and peasants with practical experience, and they should return to production after a few years' study.'

This statement brought the attention of the people once again to the relationship between the working class and practical work on the one hand and education on the other, the fundamental consideration in the Cultural Revolution, from discussion of which embattled Red Guard groups had frequently strayed on to sectarian and even iconoclastic paths.

The issue had previously surfaced in the course of the January 1967 Shanghai Revolution which, among other things,

removed the city's municipal committee. In the enthusiasm and tumult of that take-over the workers were, according to Hunan Red Guards, inspired to greater efforts to stimulate productivity by the feeling 'it was not the State which managed them, but they who managed the State'; and as a result, taking that experience as a guideline, the same group argued that 'ninety per cent of senior cadres should be overthrown' to prevent the supressing Revolutionary Committees from being 'another kind of bourgeois rule' with the same faces, less a few scapegoats, popping up again under a new name, although the overthrow of as many as ninety per cent of cadres was officially invalidated as impractical and unnecessary. It became evident that 'the working class must exercise leadership in everything'—a slogan which became the title of an important article by Yao Wen-yuan this summer—and must be provided with forms of action through which their control might be exercised not only for the present but for the future. 'The workers propaganda teams should stay permanently in the schools and take part in fulfilling all the tasks of struggle-criticism-transformation in the schools, and they will always lead the schools.' (Mao Tse-tung).

The theoretical and actual leadership of the cultural revolution swung to the working class. This move was 'the crucial guarantee that the working class will always retain in its hands the leadership of the colleges and universities whose doors will always remain open to workers and peasants with practical experience.' Otherwise education was 'bound to be submerged by bourgeois ideology'. (*Hongqi* (Red Flag) No 3, 1968).

The actual method of struggle-criticism-transformation would go through the following stages in education, as
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Working class leadership in everything

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elsewhere: 'establishing a revolutionary committee based on the three-in-one combination*', mass criticism and repudiation, purifying the class ranks, rectifying the Party organisation, simplifying organisational structure, changing irrational rules and regulations and sending people who work in offices to grass-roots levels.' (Mao Tse-tung).

'The working class' said Yao Wen-yuan 'has rich experience in the three great revolutionary movements of class struggle, the struggle for production and scientific experiment. . . . It thoroughly detests the habit of empty talk and the practice of double-dealing, where words and actions do not match. . . . Contradictions that the intellectuals have been quarrelling over without end and unable to resolve are quickly settled when the workers arrive . . . In the course of fulfilling this mission, the working class will itself be profoundly steeled in the class struggle and a group of outstanding worker-cadres will emerge, not merely to manage schools but to strengthen every aspect of the state organs and the revolutionary committees at all levels. . . . The working class will deepen its understanding of the world through its own revolutionary practice and remake the world in its own image.'

The combination of releasing the workers' initiative, especially in technical and administrative innovations within the factory, and making sure their creativity will be utilised and not fobbed off by officials educated to pursue bourgeois priorities, will, it is claimed in *Renmin Ribao* (22 July) enable the Cultural Revolution to 'create the conditions for a new industrial revolution' in China. With this in mind 'those college students who look down upon workers and peasants and think themselves great' are advised 'to throw off their affected airs'.

**WORKERS! COME TO THE CENSIER,
COME TO THE SORBONNE! THESE
PLACES ARE NOW YOURS** (from leaflets issued by Paris Censier students).

Yao Wen-yuan was at pains to explain why workers should lead in education 'Some intellectuals who are self-proclaimed "proletarian revolution-

aries" oppose the workers whenever the working class touches on the interests of their own tiny "independent kingdoms" There are still quite a few people in China like Lord Sheh, who was fond of dragons but was frightened out of his wits when a real dragon paid him a visit. . . . The working class understands that it can achieve its own final emancipation only by emancipating all mankind. Without carrying the proletarian revolution in education in the schools through to the end, and without rooting out revisionism, the working class cannot achieve its final emancipation, and the danger of capitalist restoration and of the working class being again exploited and oppressed will still exist.'

The revolutionary intellectual, treating culture not as culture, wherein it becomes isolated, but as cultural agitation, wherein it becomes the servant of the revolution, works for the strengthening of the captive class's tendency towards revolution and for the weakening of its tendency away from revolution. Revolution in cultural expression presupposes that revolution will free knowledge as much as wealth, and break cultural forms to which the captive class has been pressurised to accustom itself.

The styles and forms for the execution of this breakage cannot be found in the thought patterns of the past, the language of officials or the fashions of liberals, but will develop from the dynamic of revolutionary action itself, reflect such action and perpetually renew themselves from immersion in such action as new developments occur.

Hongqi (No 3, 1968) raised the question of 'paying attention to re-educating the large numbers of college and secondary school graduates' who have already started work. The article 'On the Re-education of Intellectuals' (*Renmin Ribao*, 12 September) asks 'Why is it called re-education? Because what they received in the past was bourgeois education and the education they are receiving now is proletarian. . . . They received education from bourgeois intellectuals whereas now . . . they are being re-educated by the workers, peasants and soldiers.'

In relation to our own situation, 'The revolutionary character of the demand for student power will only be safeguarded if students reject the

notion of higher education as a self-contained world of its own. . . . Students must combat the bourgeois ideas which are instilled in educational practice through the fragmented structures of academic disciplines, through the specific content of courses, and through the autocratic paternalism of existing modes of teaching.' (Founding Document of the Revolutionary Socialist Students' Federation, London).

The revolutionary intellectual works within the framework of 1 tendencies in the mass towards or away from revolutionary action, and 2 ideological confusion arising from the repressive cultural apparatus of the bourgeois intelligentsia. Perception of this requires him to integrate with the revolutionary tendency in the mass, and to work against the influence of the bourgeois apparatus in culture.

Roger Howard

STUDENT VIEWS

AT THE weekend of 2-3 November more than 50 students, as well as representatives from abroad and from the office of the Chinese Charge d'Affaires, attended a students' conference on 'Students and China' at the Roebuck, Tottenham Court Road. Introductory talks by Mike Sheringham and Martin Bernal on the May 4th Movement and student activity were followed by a sharp question and discussion period. Then delegates divided into small groups to discuss various issues raised during the morning talks, and it was with some reluctance that they eventually broke up for lunch.

The most important issues were the role of nationalism in mobilising the Chinese students before the socialist revolution and the development of student / worker / peasant integration. Derek Bryan and Bill Brugger then sketched historical developments from the anti-Japanese war to the beginning of the Cultural Revolution. Pat Daly gave a systematic description of student activities during the Cultural Revolution. Given this factual background, the group was able to discuss the significance of the Cultural Revolution in China and its implications in the rest of the world.

Next month, **SACU News** will publish a report enlarging on some of the ideas arising out of the discussions at the conference.

*Comprising representatives of the revolutionary cadres, armed forces and the revolutionary masses.

Forum on Thought of Mao Tse-tung

A FORUM on the Thought of Mao Tse-tung, at Holborn Assembly Hall, brought a talented team of speakers before a large and deeply interested audience.

Derek Bryan, who spoke first, began by making the point that the question whether one was for or against the thought of Mao Tse-tung was directly related to the question whether one was for or against revolution.

In an article written only five years ago, Mao Tse-tung had reiterated that correct ideas do not drop from the skies, are not innate in the mind, but come from social practice, and from it alone. And there was nothing mysterious. Mr Bryan said, about why Mao Tse-tung's ideas were accepted and followed throughout China—they had stood the test of practice. But it was only in the course of the Cultural Revolution that we had come to learn how bitterly those ideas had had to be fought for.

Remarking on the consistent brilliance of Mao Tse-tung's foresight, Mr Bryan quoted his speech on the situation after the defeat of Japan—a speech made only a week after the dropping of the first atom bomb—in which he first made the point that atom bombs could not decide wars.

Mr Bryan spoke of Mao's confidence in the people as something we must learn from. 'We don't want to study Mao in a vacuum, nor through isolated texts. But in England we don't usually read seriously, and strangely enough prefer to buy books about Mao rather than his writings.' Mr Bryan's message was: 'Go to the writings!'

Michael Saso who has lived for years in Taiwan, quoted from Mencius: 'He who uses his head rules, he who uses his hands is ruled', a saying that had always been true for the old China and had brought about an attitude of contempt for manual labour. It was part of Mao's thought to end this distinction, for the rulers to be those who use both head and hands.

Mr Saso also spoke of the poverty of China. Its economy, in the past, had been based on bankruptcy. Only radical change could alter this. He contended that Mao Tse-tung had gone beyond Marxism by insisting that it was possible to by-pass the stage of capitalism. This point was later disputed by Mme

Han Suyin, who said that Lenin had long before denied the necessity of a transition through capitalism.

Mme Monique Pairoux, who had left China only last July, after working as a teacher in Peking for several years, gave an interesting account of the struggle against the 'capitalist roaders' in the institute where she had been teaching. When, at the start of the Cultural Revolution, these ideas had been challenged, Liu Shao-chi had sent working parties into the universities and colleges of Peking (since Mao was in Shanghai at the time). The working parties had colluded with the reactionaries among the academic leadership.

by Paul Lewenstein

The students and teachers quickly realised that these people had not, as they claimed, been sent by Chairman Mao, since they busied themselves with suppressing all those who criticised the bourgeois ideas and methods of the academic authorities. It was then that the students rebelled and formed the Red Guard detachments.

The young people, previously, had been taught to follow the Communist Party blindly and for many Mao's ideas had only been words: now, they meant class struggle. They had learned in the Cultural Revolution that the main contradiction was between the socialist and the capitalist world outlooks, and between these there could be no co-existence.

John Collier, who until recently was teaching in Canton, gave an account of the way the Cultural Revolution was stimulating people in China to criticise themselves in the light of Mao Tse-tung's thought; a peasant had spoken of the former emphasis on private plots of land, which had tended to encourage a capitalist outlook; a worker had said that the trade union in which he was concerned had put too much stress on welfare and too little on the political realities of class struggle.

Mr Collier discussed in depth the Marxist concept of contradiction, as developed by Mao Tse-tung in his writings. With regard to the Cultural Revolution, he said that the first need had been to arouse the masses. And the first people to rise up in rebellion had

'Don't study it in a vacuum'... 'First destroy yourself'... Capitalism's 'cultural disintegration'...

been those who had felt oppressed by the 'capitalist roaders'.

Malcolm Caldwell spoke of the cultural disintegration of capitalist society and the dehumanising influence of the system. He recalled his 'beatnik' past, when he had felt an element of hollowness in that individualistic reaction, of withdrawal from society. He referred also to the facile optimism of the Fabians, earlier in the century; but there was still the need for real optimism. For him, personally, the special relevance of Mao's thought was that it justified such optimism.

Mme Han Suyin introduced herself as 'a hard-headed, pragmatic woman', who had once been apolitical. Then, in 1956, she had gone back to China. And in 1957 she had read Mao Tse-tung's essay 'On the Correct Handling of Contradictions Among the People'. This, she said 'was the beginning of my understanding'. She had been studying Mao ever since, and considered that she would have to go on studying Marxist classics for twenty years more before she could consider herself a Marxist-Leninist.

The process of study, with the emphasis on 'concrete application', was a long, arduous and painful one—it could cause people to suffer nervous breakdowns. 'You have to destroy yourself before you can be renewed.' She herself had feared it might take away her talent. She had thought: 'If I begin to take Mao seriously, I shall lose my individuality.' In fact, she found that study of Mao's writings only added new power to her talent.

She had visited China yearly between 1962-65, and had been disappointed to find there people of a kind she described as 'little tin gods'. They were the same people she had known years ago when she had been married to a Kuomintang general.

As she saw it, the need for the Cultural Revolution arose from the fact that power had tended to become congealed within the party, which had the role of being the vanguard of the proletariat. It was necessary not to let power congeal but, as Lenin had said, to give the power to the proletariat. This was the significance of the mass line. The result was 'a kind of democracy such as had never existed

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Shirley Wood gives an on-the-spot account of **Culture and Revolution in China**

EVERY UPSURGE of the arts in modern China has occurred under the impetus of revolution. Demand similar to that championed by Wordsworth in England in 1800, for reform of literary style to popular language and content, reached its peak in 1919, when on 4 May students went out on Peking's streets. Unlike former cultural reforms, this movement included political demands against capitulation to Japanese imperialism. Brutal suppression of the students brought hitherto dormant workers out in many cities, and China's modern revolution began.

The New Culture movement drew heavily on progressive Western culture, sponsored and helped with practical work by the giant of China's revolutionary culture, Lu Hsun. Among other things, he published modern Western lithographs (particularly Käthe Kollwitz) and aided struggling young woodcut artists.

Replaced by modern printing methods, the folk art of block printing from woodcuts was becoming neglected. Under revolutionary stimulus it revived with new techniques and content. Cheap, easily-reproduced illustrations for pamphlets and newspapers, woodcuts also had a forceful style well-suited to revolutionary themes. Clumsily illustrated leaflets and periodicals are displayed in the Training School for Peasant Cadres run by Mao Tse-tung in Canton during the Grand Revolution begun by Sun Yat-sen in 1924. After the betrayal of this revolu-

tion by Chiang Kai-shek in 1927, woodcut artists were automatically considered subversive and the art was suppressed. But it continued to thrive in the revolutionary atmosphere, and after liberation became an established art.

During the massive propaganda effort of the Great Proletarian Cultural Revolution, woodcutting as a popular art made a new spurt. Workers and young people cut stamps of Chairman Mao, or Lenin in October, as bookplates and letterheads, bigger blocks for propaganda posters or red scrolls on which Mao's quotations and poems are skilfully lettered. In the grand debate, themes from the struggle were cut for reproduction posters and huge portraits of Chairman Mao printed in sections from several woodblocks publicised his revo-

lutionary line up and down streets. A variety of block prints of Chairman Mao, and of the revolutionary masses, are reproduced by revolutionary art organisations and snapped up for home decorations.

The myriad popular groups which sprang up during the struggle depended on mimeographing to publicise their opinions, and a new art, the mimeographed picture, appeared: sometimes a propaganda poster, more often illustrations for broadsheets, these became skilfully executed, occasionally in two colours.

Calligraphy has always been an art in China. The movement to 'destroy the Four Olds' in the autumn of 1966 and replace the old thinking, old culture, old customs and habits with new,

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Forum on the Thought of Mao

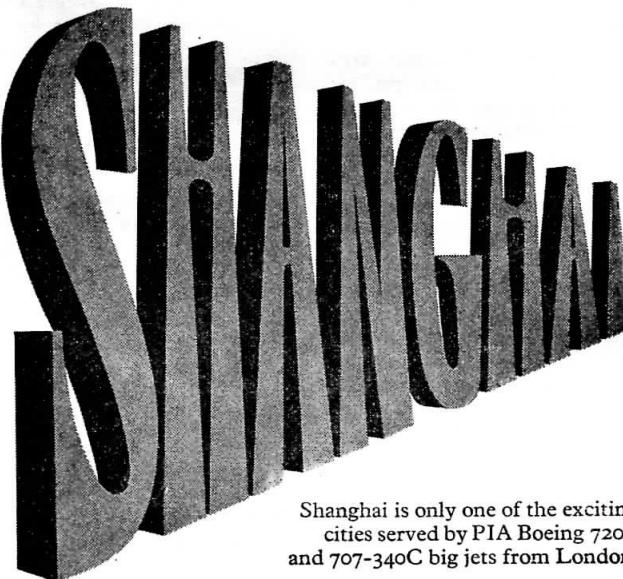
continued from page 3

in the history of the world'. It was a democracy founded on class struggle.

Lenin had said that 'the consolidation of the dictatorship of the proletariat can only be achieved through the widest mass democracy'. Mao's ideas on the mass line were a direct development of this thesis.

Han Suyin concluded with this message: 'Whoever does not read Mao Tse-tung does not understand this century.'

Lively question-and-answer sessions followed each speech, and the forum ended with a period of free, hard-hitting debate.



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In review

The decentralised society

China's Economic System: Audrey Donnithorne. Allen and Unwin, 1967. 4 guineas.

BY THE economic system, Audrey Donnithorne intends the structure of institutions concerned with economic affairs set up and developed since the liberation of China. From a painstaking study of Chinese publications she is able to construct a picture, admittedly sketchy at some points, of the system of organisation through which the authorities attempted to control and stimulate economic development, while she continuously emphasises the proviso that actual events did not necessarily always fit the schemes set out on paper. 'The sprawling, disjointed nature of the Chinese economy must never be forgotten.' (p 511.)

The study is conducted historically rather than analytically. We are told how the rules were changed from time to time, without much indication of the problems which the changes were intended to meet. The book provides an invaluable background for any attempt to interpret the evolution of the Chinese economy, rather than an interpretation itself.

The main point that the author establishes is the 'cellular' nature of Chinese administration. Attempts to impose rigid centralisation after the Soviet model were not pursued. There is a high degree of internal autonomy of the provinces. They are geared into the national plan by exchange of surpluses. Production for consumption by their own inhabitants is mainly under their own control. Within the province, cities, towns and communes, in turn, are geared into the plan by exchange of surpluses, or trade between themselves. Running across these local institutions are two great national institutions which tie the economy together. These, in the author's view, do not include the Communist Party, for this must operate through local branches, and Party members take on the interests of local groups. The national institutions are the People's Liberation

Army and the People's Bank. The Bank is given acknowledgement for helping to maintain economic development while preventing it from getting out of hand in inflation.

The period covered ends in 1966, so that the influence of the Cultural Revolution is not discussed, but there are some passages which throw light on the situation that gave rise to the need for it.

'There has been a constant tendency for the Party to supplant managers and to exert direct authority in economic enterprises, as in political bodies... The outcome was to hasten the process by which the local Party branches and Party branches in enterprises were, through assimilation to management, being transformed from a revolutionary group into a managerial élite, a club for meritocrats.' (p 500.)

An account of the Chinese economy since the Liberation cannot fail to record enormous achievements, but the tone of the author's comments is some-

how grudging; for instance:

'Communes and their constituent units make provision for unsupported old people and share with higher local authorities the task of providing such education and health facilities as exist, although the beneficiaries are often charged. In the old days some of these functions were undertaken by lineage associations and other bodies whose property has now been collectivised.'

No doubt every word of the above is literally true, but it is hardly an adequate account of the defence against misery and insecurity which the Communes have brought into the Chinese countryside.

Joan Robinson

It is the aim of **SACU NEWS** to encourage free discussion. The views expressed are not necessarily those of the Council of Management.

Letter to Sacu

Reasons for resigning

From Professor C A Coulson, FRS

THANK YOU for your letter of 26 September in reply to my letter of resignation from **SACU**. Probably the best way to explain what I mean by the uncritical and biased statements that you have been publishing recently is to quote one or two of them. So let me take the September/October issue of **SACU NEWS** that you sent with your letter.

At the bottom of the first column of page one it states (as if it explained what was happening) that 'it is only by thoroughly criticising, repudiating and discrediting the bourgeois reactionary line...'. This is sheer gobbledegook, without a shred of meaning. I want to know what is really happening in the Cultural Revolution; I can easily hear plenty of that sort of claptrap; it goes better with a demagogue (even if this takes the form of a political daily paper) than with serious reasoning.

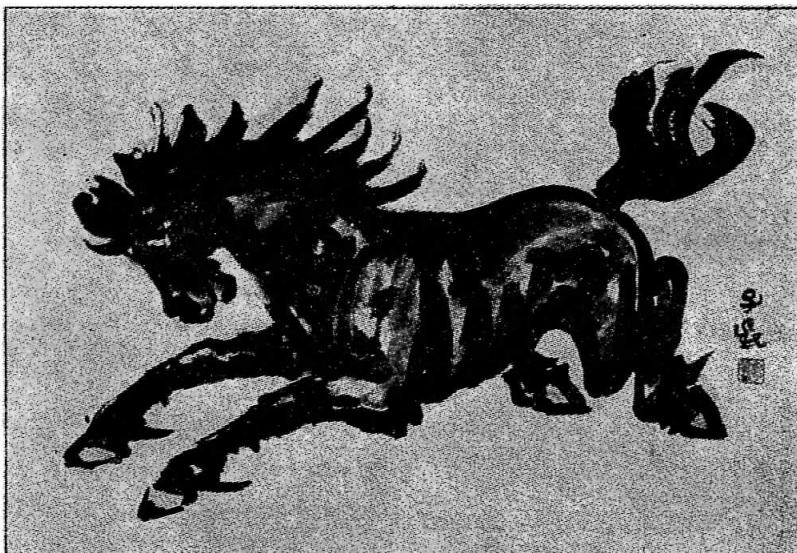
Turn to page two, column three:

'Many communists show enthusiasm for helping feudal and capitalist art to progress, but show none for encouraging socialist art.' Is there really good communist art, or good feudal art? Surely there is only good art. Neither is there good communist mathematics, or good feudal mathematics; it merely clouds the issue to utter confusion of this sort. It would be better to say that the party wants artists to paint such pictures, independent of their spiritual originality, which will act as propaganda. Then we should know where we were.

In the last issue, which finally caused me to resign, there was an account of science that would be unrecognised by any of us who actually do science. This is all very sad; I want to be friends with China; I want to understand what is happening to her. But I want to have sober fact, and not a series of hortatory clichés. Forgive me for being blunt. I am not the only one who is disappointed.

A Christmas Thought

A VARIETY of greeting postcards reproducing Chinese paintings is available from **SACU** central office. Four of the cards are coloured and depict birds, fruit and flowers. The remaining eight are of horses both contemporary and from ancient Dynasties. Prices are 3 shillings per dozen or £1 per 100. They are available either in a mixed dozen packet or a dozen of one variety, and as required if ordered by the hundred. Envelopes to fit the cards are also available at 1 shilling per dozen. Postage costs: 100 cards 1s 4d; one-dozen packet 6d; six one-dozen packets 1s 2d; 12 one-dozen packets 1s 9d. Please add envelope postage.



CULTURE and REVOLUTION

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resulted in the re-painting of whole towns, lettering revolutionary slogans down the blocks. The pillars of Canton's arcaded downtown sidewalks turned startling crimson. Townspeople living in back lanes painted their gates red with yellow-chartered slogans, and plaques inscribed with Mao's quotations appeared on many private homes as well as public walls. Villages were often a jump ahead of the towns. Schoolchildren who had paid little attention to handwriting found themselves called on by housewives to copy quotations, and each new revolutionary call or international development brought new slogans out on the streets.

Cartoon art flourishes during revolutionary struggles, and played a part in the vigorous ideological debate in the schools from 1957-1959. It streaked into prominence again during the Cultural Revolution, with crowds watching as students put up six-panel billboard-size posters or strips of cartoons. Downtown areas were closed to traffic as after-supper crowds drifted in to join soap-box debates; bank or palace

walls, and hoardings put up to accommodate the spillover, were thronged with readers of local and national news. Barn and office walls provided panels for village revolutionaries.

After the decisive victory of Mao's revolutionary line in mid-1967, debate concentrated on criticism of the policies which had opposed it over the years; large and small cartoons continued to brighten the streets, and huge posters proclaimed the victory of Mao Tse-tung's thought.

The mural appeared in China during the Great Leap of 1958, when villages, city lanes, schools and enterprises became involved with local endeavour. After 1960, these flaked off in the wind as the revolutionary upsurge was castigated by proponents of small farm economy and slow-paced industrialisation from above. As the cartoon and picture poster of the Cultural Revolution developed from single sheets to entire walls, a return of the mural could be foreseen. Now permanent murals begin to decorate compounds and the sturdy billboards along the streets.

Young folk brought back from revolutionary liaison around the country paper-cuts on all kinds of revolutionary themes. New cuts can be made from pencil rubbings, and paper-cutting has become a real mass interest, sparking new patterns, styles and techniques.

The play, a Western dramatic form, began to compete seriously with traditional Chinese musical dramas after Mao Tse-tung in 1962 warned 'Never forget the class struggle', and Jiang Ching took over the revolutionisation of theatre. Then many lively new plays

appeared. Provincial opera forms, experimenting since the Great Leap with modern themes, burst into prominence in the new climate. Jiang Ching took hold of the last stronghold of conservatism, the elite Peking opera, and then Western classic theatre, working up five prototype operas, two ballets and a symphony. Both ballets incorporated movements of Chinese theatre and swordplay. They were promptly borrowed by the provincial operas, which they enriched with dance passages.

Dance as an entertainment had almost disappeared in much of China. Rudiments were preserved in traditional peasant entertainments. Western influence gave rise to song-and-dance troupes, and in the Yenan period this became an important feature of propaganda teams. But dance got little beyond interpretative dancing with a few simple steps, figures and tableaux. Performance of dances from national minorities, where dance had remained a mass entertainment, became more and more frequent in the sixties. With the grand liaison and grand propaganda of the Cultural Revolution, every long march team a propaganda team, youth getting together from all over the country and learning from each other, bringing their latest creations to Peking and taking back as much as they could learn from that great clearing-house, the dance became further enriched. The universal costume became the olive-green uniform, Red Guard armband and Little Red Book, and national dance movements were integrated into new dances. New steps and figures developed to express the right to rebel, the overthrow of the capitalist-roaders, all the complexities of the struggle.

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NOTEBOOK

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* * *

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SACU DIARY

December

- | | | | |
|---|--|----|--|
| 3 | Cambridge. 'Mao and World Hunger.' Speakers, Malcolm Caldwell and Ajit Singh. Trinity College Theatre. 8.30 pm. | 13 | speaks on the Cultural Revolution. Students' Union, Sheffield University, 7.30 pm. |
| 3 | Discussion Meeting. 24 Warren Street, W.I. 7.30 pm. Roland Berger reports on his recent visit to China. Members only. | 15 | Chinese Dinner followed by film 'The New China'. Joy King Restaurant, Portland Street, Manchester. 8 pm. Tickets 25s, obtainable from Phillip Heymans, 43 Tentercroft, Rochdale, Lancs. |
| 5 | Student Discussion Group. 'The Life and Work of Lu Hsun.' 24 Warren Street, W.I. 7.30 pm. | 17 | Members Night. Social Evening with refreshments. Reg Hunt will show slides on China's Communes. Books, cards, records, posters on display. 24 Warren Street, W.I. 7.30 pm. |
| 6 | Birmingham Branch. 'Cultural Revolution in China.' Speaker: John Collier—recently returned from China. Wellington Inn, corner of Bristol and Bromsgrove Streets. (10 minutes walk from centre of town.) 8 pm. | 19 | Discussion Meeting opened by Roger Howard on his article in SACU NEWS , this issue. At 24 Warren Street, W.I. 7.30 pm. |
| 6 | Sheffield Branch. Bill Brugger | 19 | Public Meeting. 'China in December 1968.' Speaker: Roland Berger. Porchester Hall (small) Queensway, W2. 7.30 pm. |

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84 Meadoway, Barnet, Herts.

Birmingham: Tom Smith
Windrush, Silverlands Avenue, Oldbury, Worcs.

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70 Novers Park Road, Bristol 4.

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Leeds: Sybille van der Sprengel
Department of Social Studies, Leeds University.

Merseyside: Frederick Brunsdon, Dovedale, 36 Belgrave Road, Chester, CH3 5SB.

Manchester: Philip Heymans
43 Tentercroft, Rochdale, Lancs.

Sheffield: John Roebuck
The Vicarage, Wales, Sheffield.

FORTNIGHTLY

Birmingham Branch now has a fortnightly China Study Group. Details can be obtained from the Branch Secretary: Tom Smith, Windrush, Silverlands Avenue, Oldbury, Warley, Worcs.

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SACU NEWS welcomes contributions, either in the form of articles, reports of events or letters. Material intended for publication should be sent to central office not later than the tenth day of the month prior to publication.

SPEAKERS

AMONGST its members SACU has now formed a Panel of Speakers willing to visit colleges, schools and other interested organisations and groups, and lecture on many aspects of the People's Republic of China. Please let us know if you would like further details of this service.

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POSTERS from China are generally available to personal callers—prices: 2s 6d to 5s. They need careful packing and therefore 1/- must be allowed for postage.



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