

# Strive to Create the Brilliant Images Of Proletarian Heroes

—Appreciations in creating the heroic images of Yang Tzu-jung and others

by the "Taking Tiger Mountain by Strategy" Group of the Peking  
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**G**UIDED by the great red banner of Mao Tsetung Thought, the modern revolutionary Peking opera *Taking Tiger Mountain by Strategy* has again been revised and polished to reach a greater degree of perfection. It has made its appearance before the public in a new presentation of heightened grandeur and power.

Eleven years have passed since it was first adapted and performed. But it came to life only in the last seven years, seven glorious years from early 1963 to the present day marked by sharp class struggles at every turn, during which the revising of the script proceeded under Comrade Chiang Ching's direct leadership and with her personal participation.

In mid January 1963, Comrade Chiang Ching made an investigation and study of the sphere of literary and art work, and in Shanghai came across this opera. She saw that while there was much that was trashy in its content it provided, in a way, the possibility of presenting contemporary life through the medium of Peking opera. Therefore she decided to take it over and transform it thoroughly. From then on this theatrical piece and the Peking opera it represents have steadily embarked on the revolutionary road guided by Mao Tsetung Thought. It was also from that time that the renegade, hidden traitor and scab Liu Shao-chi and company started their flagrant attacks and wrecking activities of one kind or another against this opera and the revolution in Peking opera.

This struggle finds expression in many ways: the struggle between those who adhere to Chairman Mao's proletarian line on literature and art and those who oppose it; the struggle for winning over the literary and art workers between the proletarian headquarters headed by Chairman Mao and the bourgeois headquarters headed by Liu Shao-chi; and the struggle, as regards ideas on art, between those who adhere to the principles of "making the past serve the present and foreign things serve China" and "weeding through the old to bring forth the new" and to the method of combining revolutionary realism with revolutionary romanticism and those who want to preserve the old order, prostrate before anything foreign and follow other erroneous tendencies. In creative work, the chief problem, the focus of acute struggles, is the characterization of the principal heroes.

The theme of an opera or play is reflected by the images of characters, and the plot is laid with the characters in mind, the leading character being the most important one. Who is to be the leading character means which class is to dominate the stage and the representative of that class to hold the centre of the stage.

Our great leader Chairman Mao points out: "If you are a bourgeois writer or artist, you will eulogize not the proletariat but the bourgeoisie, and if you are a proletarian writer or artist, you will eulogize not the bourgeoisie but the proletariat and working people: it must be one or the other." This profound Marxist-Leninist thesis of Chairman Mao's shows, from the nature of class and the nature of art, the fundamental difference between proletarian literature and art and bourgeois literature and art of all times. The renegade, hidden traitor and scab Liu Shao-chi and counter-revolutionaries like his agent Chou Yang and company in literary and art circles spared no pains to eulogize and puff the kind of literature and art which sings the praises of the bourgeoisie. At the same time they opposed all efforts to create the heroic images of workers, peasants and soldiers and made it possible for ghosts and monsters to hold the proletariat and other working people in subjection on the stage. Proletarian literature and art cannot effectively set up and eulogize the heroic images of workers, peasants and soldiers on the stage without going through extremely acute and arduous struggles.

Guided by Chairman Mao's proletarian line on literature and art, we have smashed the various schemes of the class enemies, criticized their various fallacies and created the brilliant images of Yang Tzu-jung and other proletarian heroes by the method of combining revolutionary realism with revolutionary romanticism. Not particular individuals in real life, these heroic images are the quintessence of thousands and thousands of heroes coming to the fore in revolutionary struggles. They are "on a higher plane, more intense, more concentrated, more typical, nearer the ideal, and therefore more universal than actual everyday life." The heroic image of Yang Tzu-jung in *Taking Tiger Mountain by Strategy* is a brilliant exam-

ple without parallel in the art history of mankind, the image of a communist fighter battling bravely for the complete liquidation of all exploiting classes and the system of exploitation itself, a powerful weapon for the consolidation of the dictatorship of the proletariat and a mighty force to "help the masses to propel history forward."

Now we shall dwell at some length on some of our appreciations in creating the heroic image of Yang Tzu-jung.

### Depict From Different Aspects the Splendid Images Of Proletarian Heroes by Combining Revolutionary Realism With Revolutionary Romanticism and Highlighting the Inner Thoughts and Feelings Of the Characters

How to depict proletarian heroes in images that are lofty and mature and shining with brilliance is a political task of prime importance facing us today, a new subject in the proletarian revolution in literature and art. Here lies the fundamental difference between proletarian literature and art and the literature and art of all exploiting classes, including bourgeois literature and art during the "Renaissance" and the "Enlightenment Movement" and bourgeois literature and art belonging to the school of critical realism in the 19th century.

If we are to tackle this new subject successfully, we must follow Chairman Mao's teaching of combining revolutionary realism with revolutionary romanticism to put our heroes in the typical background of revolutionary class struggle in a given historical period, reveal completely, penetratingly and from various aspects the class traits of the proletariat embodied in their world outlook, thinking, style of work and moral fibre, show their high political consciousness, and bring out the rays of communism in their hearts. Such is the proletarian method of art used in portraying Yang Tzu-jung, the proletarian hero in *Taking Tiger Mountain by Strategy*.

Yang Tzu-jung is a scout hero of the Chinese People's Liberation Army who is armed with Mao Tsetung Thought and imbued with revolutionary wisdom and courage characteristic of the revolutionary proletariat. Seizing upon various parts of the plot and drawing on literature, music, dancing, acting, decor and other art media, we concentrated our efforts on depicting Yang Tzu-jung as a hero and made a point of projecting the following main aspects: While portraying his deep class feelings for the commander, the comrades and the working people, we also manifested his bitter class hatred for U.S. imperialism, Chiang Kai-shek, the bandits and all class enemies. While describing his firm revolutionary will to overthrow the Vulture bandit gang, lackeys of U.S.-Chiang reaction, we also showed his magnificent and high revolutionary ideals. While presenting his ideal of the Chinese revolution, we also referred to his ideal of the world revolution. While delineating his indomitable courage and soaring spirit, we also gave expression to the steadiness and poise,

the sagacity and alertness in his make-up. The description of these facets in his character rests firmly on one essential point, the soul of the hero Yang Tzu-jung, and that is "the morning sun in his heart" — a red heart that is infinitely loyal to Chairman Mao and Mao Tsetung Thought. Thus Yang Tzu-jung appears before us as a towering proletarian revolutionary hero, with largeness of mind and a thoroughgoing proletarian revolutionary spirit, one who in all circumstances gives prominence to proletarian politics. It is a brilliant image of a hero who is at once lofty and mature.

The road taken in the new presentation with regard to characterization is completely different from that taken in the original script.\* Pursuing their reactionary political aims, a handful of representatives of the bourgeoisie did everything they could to smear Yang Tzu-jung in the old script. Under the pretext of "truthful writing," they blatantly clamoured for prominence to be given to Yang Tzu-jung's "daredevilry and dashing roughness," to what they called his "bandit-like airs." They therefore made Yang Tzu-jung hum obscene ditties on his way up the mountain to the bandits' lair, flirt with Vulture's foster-daughter, Rose, and tell ribald stories in the bandits' stronghold. The result was that they turned Yang Tzu-jung into a filthy-mouthed desperado and a reckless middle-headed adventurer reeking with bandit odour from top to toe. Such a character can only be a living sample advertising Liu Shao-chi's reactionary military line of putschism, adventurism and warlordism.

We criticized and repudiated this erroneous trend and made great efforts to achieve a typical portrayal of Yang Tzu-jung as a hero in the image of the proletariat. The following are some examples:

(1) The original script did not make the least mention of Yang Tzu-jung's contact with the masses, to say nothing of describing the flesh-and-blood ties and class feelings between him and the working people. Yet this is definitely indispensable to the creation of the images of proletarian fighters and to articulating the spirit underlying Chairman Mao's great directive "Build stable base areas in the Northeast." Following Comrade Chiang Ching's instruction, we resolutely cut out the two scenes about superstition and murder which were specially written to play up the negative roles. These were replaced by a new scene "Asking About Bitterness," designed to demonstrate the fish-and-water relationship between our army and the people and the flesh-and-blood relationship between the working people and Yang Tzu-jung who relies on the masses and conducts propaganda among them. It shows how with the help of the masses he pursues and captures Howling Wolf and secures more information about the Contacts Map and the Hundred Chickens Feast. Thus the two essential sides to his character — class love and class hatred — are clearly portrayed. Without describing these two aspects of his

\* The one used before 1963.

character, one could not see the class traits in the hero's inner world and Yang Tzu-jung would remain to all appearances a reckless adventurer divorced from the masses.

(2) Though the original script touched on how Yang Tzu-jung thrust his way into the bandits' stronghold, the mental groundwork preparing him for this action and for defeating the enemy was missing. This mental groundwork, however, is particularly important for an outstanding Communist and scout hero armed with Mao Tsetung Thought. As instructed by Comrade Chiang Ching, we therefore specially composed for Yang Tzu-jung in Scene Four, when he asks for the mission to go into the bandits' lair, a complete "song cycle," "A Communist"\* sung to the tune of *hsi pi yuan pan* at a free tempo and to the tunes of *erh liu — kuai pan*. This gives expression to Yang Tzu-jung's conscientiousness and determination in carrying out Chairman Mao's strategic and tactical thinking, to his high proletarian political consciousness and firm resolve and fighting will: "The flames that blaze in my red heart shall forge a sharp blade to kill the foe" and "Well I know that there's danger ahead, but I'm all the more set on driving forward." These characteristics of Yang Tzu-jung's are, to a certain extent, also brought out in the arias in Scenes Three and Five. As all this imparts to the character deeper ideological meaning, one can see that Yang Tzu-jung is the representative of millions of worker-peasant soldiers who, nurtured by Mao Tsetung Thought, have grown up and steeled themselves in revolutionary wars. Without stressing Yang Tzu-jung's high political consciousness due to his being armed with Mao Tsetung Thought, the audience would not know what ideological force propels him to go deep into the enemy's stronghold, and would feel worried about him or even doubt if he could succeed in his mission.

Needless to say, the original script did not portray Yang Tzu-jung as a fighter armed with Mao Tsetung Thought. Moreover, it did not even mention Mao Tsetung Thought for once, and yet invincible Mao Tsetung Thought is the soul of all the heroes of the Mao Tsetung era. Failing to set forth the hero's political consciousness, the essential aspect of his character, the creation of the image of a proletarian hero is but idle talk. We have therefore completely altered Scene Eight and composed for Yang Tzu-jung a principal aria, which is the centre of the whole scene. As Yang Tzu-jung sings "the morning sun in my heart," he is giving the reins to his loyalty to the Party and the people and showing that Mao Tsetung Thought is the fountainhead of all his wisdom and strength. Without Mao Tsetung Thought, Yang Tzu-jung would certainly be reduced to a nincompoop, a vulgar and miserable mountebank on the stage.

(3) In the original script, Yang Tzu-jung was cast as one who had no ideals of the Chinese revolution, not

\*Made up of *hsi pi yuan pan*, *erh liu* and *kuai pan*, which are various styles of singing in Peking opera.

to mention ideals of the world revolution. What is more, he was described as having little understanding of the importance of the battle of "taking Tiger Mountain by strategy" to the War of Liberation as a whole. He was engrossed in such nonsense as "In the endless sea of forest I have only my shadow as a companion," and "Besides skeletons and bloodstains, not a human being I see." That was what he was thinking all the time. For a proletarian hero the most essential political quality, however, is "to have the whole country at heart and the world revolution in mind," fight for the realization of communism—the "supreme ideal of the future, a future of incomparable brightness and splendour"—and resolutely fulfil every task assigned by the Party. Lacking this ideal, a hero on the stage would have no largeness of mind and his image would not be great and noble. Therefore we have thoroughly revised Scene Five and composed for Yang Tzu-jung a long aria set to the tune of *erh huang* followed by *hsi pi* to express his great and far-sighted ideal and lofty revolutionary aspirations — "Let the red flag fly all over the world," and "welcome in spring to change the world of men." This revolutionary ideal is articulated again in some arias in Scenes Three and Four too, as for instance, the aria "I'm set on smashing the chains of a thousand years to open a freshet of endless happiness for the people." We hold that a powerful portrayal of the noble communist ideal cherished at heart by a hero is an important content of combining revolutionary realism with revolutionary romanticism. Without revealing this side of his character, Yang Tzu-jung would become a dwarf who cares nothing other than what is right under his nose.

To reveal the two aspects of Yang Tzu-jung's character—his dash and courage as distinct from his sagacity and alertness—is also a point that should not be neglected. In order to demonstrate his courage and great aspiration—"Shake the heights with my will" and "with my courage the valleys fill"—we added a new prelude to Scene Five, which begins with stirring music illustrative of the hero galloping on a fine horse through a blinding snowstorm, followed by a new-type *erh huang tao pan* of leisurely singing to the quick rhythm of percussion instruments to produce the effect of a valiant, singing Yang Tzu-jung entering at flying speed on his horseback. In this way, the audience will see with the mind's eye, even before the entry of the leading character, a dashing and dauntless hero approaching on horseback, whip in hand. We also designed for him a militant and sprightly horse-dance and tiger-killing dance after his entry to emphasize his courage and daring. On the other hand, in order to display his sagacity and alertness, we laid stress, in the key aria in Scene Eight, on his careful reasoning, his quick wit and his ability to take quick decisions, which enable him quickly to "know the disposition well." Besides we arranged for him three face-to-face battles of wits with Vulture and two with Luan Ping on different occasions. The two aspects mentioned above are further stressed in the fight in Scene Ten. Obviously, without depicting Yang Tzu-

jung's dash and courage his image would not appear lofty and radiant on the stage; and if his sagacity and alertness are not shown, his image would not give one the impression of firmness or maturity.

We followed the same principle in depicting the other heroic characters in *Taking Tiger Mountain by Strategy*. Take Li Yung-chi for example. Typical of the labouring people, a victim of exploitation and oppression, Li Yung-chi has a revolutionary tradition behind him and feels a bitter class hatred for the Kuomintang reactionaries. Once his class hatred is aroused, enhanced and guided by the Chinese Communist Party and the People's Liberation Army, it generates inexhaustible revolutionary strength. In addition to depicting his searing class hatred for Vulture, as he sings "You Vulture! I'll hack you to pieces for this blood debt," we show his affection for his mother and profound comradeship for Chang Ta-shan and other class brothers. Apart from representing him in an engrossing soliloquy — "these soldiers care for us folks and cure our ailments," we show the torrent of his feelings when he learns "Here before us our own army!" For generations the Li's had suffered from crushing class oppression — "soldiers and bandits were of the same brood, always oppressing us" and "these lashes and bruises" — his is a family history written in blood and tears. When he knows that the saviour he yearns for has come at last, his pent-up anger at the enemy, together with his overflowing class feelings for the Party and the worker-peasant soldiers, bursts forth all at once. His iron will and resolve to kill the enemy are strengthened as he vows "I'll go with the Party to drive out those beasts, whatever the sacrifice and danger, be it fire or water." By the description of Li Yung-chi giving information on the trail to the bandits' stronghold and acting as a guide in the skiing in Scene Nine and the fight in Scene Ten, the above-mentioned two aspects of his character are further developed. Thus, nurtured by the Party, Li Yung-chi makes steady progress and finally becomes head of the militia, a leader of the masses, who, by uniting with the People's Liberation Army, fighting and winning victories together with them, distinguishes himself in the battle to annihilate the enemy.

In order to adhere to the method of combining revolutionary realism with revolutionary romanticism, to reveal in a large measure the inner thoughts and feelings of the characters and to create, from different aspects and in a manner as complete as possible, the lofty and mature images of proletarian heroes, it is necessary to pay attention to combining breadth with depth in the layout. If attention is given exclusively to breadth to the neglect of probing the various facets, the outcome can only be glossiness without substance, a fleeting touch on many aspects but lacking in artistic power and ideological persuasiveness. Therefore, after laying out the plan for a thorough characterization of the hero, we must enthusiastically delineate his main thoughts and feelings and traits by making full and the best use of all positive artistic techniques; we must pene-

tratingly and carefully show the facets of his character and strive to probe and reveal his splendid inner world. This demands meticulous work; rough handling will not do. In the course of revising the opera, workers, peasants and soldiers have given us many good and well-thought-out suggestions, which were of great help to our work.

### **The Depiction of Negative Characters, Positive Characters Other Than the Principal Hero and Environment and Atmosphere Must Unswervingly Serve The Purpose of Giving Prominence to the Principal Hero**

A proletarian hero invariably shows his heroic mettle in fierce struggles against the counter-revolutionary forces, and in a revolutionary collective. Therefore, in the creation of proletarian literature and art, we must follow the principle of giving prominence to the principal hero by using negative characters as a foil, by setting off the principal hero with other positive characters, by a judicious use of environment and atmosphere. The handling of negative characters and secondary characters often affects to a great extent the image of the principal hero. In his *On Contradiction* Chairman Mao teaches us that the secondary aspects of a contradiction "in certain conditions. . . in turn manifest themselves in the principal and decisive role." So long as we consciously apply this principle, the image of the principal hero can be made to shine, like a "bright moon against the clouds," in certain circumstances. On the contrary, if we go against this principle, if, for instance, we paint the negative characters in glowing colours, fall into the pit of "writing about middle characters" or go in for "claptrap," we shall dim, spoil or even blot out the brilliant image of the principal hero.

In dealing with this question, our experience tells us to pay attention to "three first places": Of all characters, give first place to the positive characters; of the positive characters, give first place to heroes; and of the heroes, give first place to the principal hero. Hence the arrangement of the characters, including both the positive and the negative characters, and the handling of the environment must be subordinated to this prerequisite — give first place to the principal hero. Now let us discuss this question from three aspects:

(1) Use negative characters as a foil to the principal hero. As Chairman Mao says, we "too, . . . portray negative characters, but this only serves as a contrast to bring out the brightness of the whole picture." A foil is a subordinate. Who is to place whom under subordination is a question of who is to exercise dictatorship over whom on the stage, a question of which class is to dominate the stage. Proletarian heroes should dominate our socialist stage at all times, while negative characters can only serve as foils to them. That is to say, when dealing with negative characters, we should start from what is required for creating the

role of the principal hero. In other words, if negative characters are given the same weight as positive characters or if they are given blustering and domineering parts, the result will be a reversal of history with ghosts and monsters ruling over the stage. Scene Six in the original script is a case in point. Here Vulture planted himself above all the others and dominated them, whereas Yang Tzu-jung was in a passive position, running after Vulture as his subsidiary. We have now reversed this reversal of history. In the first place, we have cut out those scenes in the original script which tend to boost the enemy's arrogance. We have shifted Vulture's seat from the centre of the stage to the side and made Vulture serve as a foil to Yang Tzu-jung from beginning to end. When Yang Tzu-jung makes his entry he enters triumphantly to the accompaniment of militant music and occupies the centre of the stage all the time. With the help of singing and dancing, Yang Tzu-jung is shown to hold the initiative with him at every turn and lead Vulture by the nose round and round the stage. When he presents the Contacts Map, Yang Tzu-jung stands on a higher plane while Vulture, followed by the other bandits, comes forward flipping the dust off his sleeves obsequiously to receive it. This alteration of the original script has punctured the arrogance of the bourgeoisie and heightened the morale of the proletariat. It has had strong repercussions. The masses of the revolutionary people rejoice over it. They say: "It's fine!" "It has indeed given the opera a complete transformation!" "We like it!" But the modern revisionists hate it, fear it and smart under it. They hysterically accuse us of "having completely ignored the laws of life and the rules of the stage." Now what are the "laws of life"? What are the "rules of the stage"? In a word, by the "laws of life" they mean "laws" for restoring capitalism and by the "rules of the stage" they mean "rules" for imposing the counter-revolutionary dictatorship of the bourgeoisie on the stage! Indeed, we have "completely ignored" such "laws" and "rules," and frankly speaking, we're going to smash them root and branch. That we have demolished the "rules of the stage" on which the exploiting classes reigned supreme before is indeed a tremendous victory for the proletarian revolution in literature and art.

(2) Use other positive characters to set off the principal hero. The relationship between the principal hero and the other positive characters is one of dialectical unity too. While the principal hero is one of the class and one of the masses, he is at the same time the representative of his class and the masses. The masses are the basis from which the hero springs, and the hero sets an example for the masses. It is only from a heroic collective that a great hero emerges. Therefore, in portraying the principal hero, while we must not alienate him from the masses we must, however, make him stand head and shoulders above the masses. When we create a heroic image towering above the ordinary positive characters, we must also create a group of heroes who form the basis of the principal hero's existence and on whom the principal hero exerts his influence. However, the two must not be of one and

the same stature. When portraying the ordinary positive characters we must give the principal hero primary consideration. Such portrayals must set off the principal hero with ordinary positive characters, who are not allowed to steal his show. On the other hand, we should on no account belittle the masses in order to show off the principal hero as a "superman," "a crane among a brood of chickens." For instance, in the 1967 version of Scene One of *Taking Tiger Mountain by Strategy*, the curtain fell on Shao Chien-po instead of Yang Tzu-jung, who had made his exit and therefore left the audience with a rather hazy impression. Now in the revised version the curtain falls on a group pose with Yang Tzu-jung in the centre, a red flower set off by green leaves. Here, standing in bold relief among the heroes of the pursuit detachment, Yang Tzu-jung impresses the audience as a figure at once ordinary and lofty from the very beginning of the opera. Again, for instance, hero Yang Tzu-jung's influence among the masses is vividly and forcefully set off by Hunter Chang and Chang Pao in Scene Three. Scene Four is the most typical example in which Yang Tzu-jung is set off by other characters. Here the newly added Party branch committee meeting and the democratic meeting stress the fact that Yang Tzu-jung draws inexhaustible strength from the Party leadership and his comrades-in-arms. The relevant arias and dialogue by Shao Chien-po and Shen Teh-hua tell Yang Tzu-jung's life story and describe his class basis and political qualities as well as the complete confidence placed in him by the Party and the masses. Moreover, in the scene "Advancing in Victory," in "skiing" and "fighting," we have designed a completely new set of dances based on real life, while drawing on some traditional dance forms to portray the high-spirited and militant heroes of the pursuit detachment, the mass basis of Yang Tzu-jung's "firm determination and great strength." All this serves to show convincingly that although Yang Tzu-jung is by himself carrying on the fight in the enemy's lair, he feels that millions of class brothers are by his side, their flaming hearts warming him and fortifying him with boundless wisdom and courage. This is a very vivid embodiment of Chairman Mao's great thought on people's war.

(3) Make use of stage setting to bring the principal hero to the fore. The proper use of environment is an essential element in the portrayal of the principal hero. A successfully designed stage setting can do much good in revealing the innermost thoughts and feelings of the principal hero, while a poorly devised setting can weaken the effect or even do harm. Therefore, the presentation of environment, including decor, must serve the characters, the principal hero in particular. If we pass the characters by and concoct something out of thin air, if we pay attention to matter and not to man, we shall be taking the road of bourgeois aestheticism.

There has been a sharp struggle in this respect in *Taking Tiger Mountain by Strategy*. For example, in the original script before Yang Tzu-jung went into the

mountains, all the scenes in which the commander and fighters of the pursuit detachment appeared had as background drooping branches and gnarled tree trunks, which created a bleak and melancholy atmosphere utterly out of tune with the vigour, heroic spirit and fighting mood of Yang Tzu-jung and his comrades-in-arms. The stage setting we see now is completely different. Sturdy, towering trees form the background for Scenes One, Three, Four, Five and Nine. Especially in Scene Five, a forest of giant cloud-touching pines pierced by shafts of sunlight and echoing with the "spirit soaring" singing expressively and vigorously heightens the dashing and firm, staunch and fearless, heroic personality of Yang Tzu-jung. The stage setting for Scene Eight is a still more typical example. In the original script Yang Tzu-jung was cooped up in a dark narrow cave, which gave one the feeling of frustration and helplessness. This of course was in full accord with the narrow-minded, humdrum and vulgar "ideal person" intended by the writers of the original script. It is obviously incompatible with the character of the hero we want to create, his largeness of mind and absolute fearlessness. Following Comrade Chiang Ching's instructions, we therefore criticized this erroneous tendency and have made a thorough change in the environment and atmosphere of Scene Eight. Yang Tzu-jung now stands firm like a green pine in the snow on a broad majestic mountain-top against a background of rugged peaks and a sky lighted up by the morning glow, and there rolls out that magnificent aria. When he reaches the line "standing in the cold and melting the ice and snow, I've the morning sun in my heart," the sun-rays burst through multi-coloured clouds like a thousand spears to crimson the towering peaks. The splendid picture, coupled with the melody of "The East is red, the sun rises," forcefully symbolizes the lofty spiritual world of Yang Tzu-jung who "has the morning sun in my heart."

### **Cherish and Defend Model Revolutionary Theatrical Works**

Chairman Mao teaches us: "The imperialists and domestic reactionaries will certainly not take their defeat lying down and they will struggle to the last ditch. After there is peace and order throughout the country, they will still engage in sabotage and create disturbances in various ways and will try every day and every minute to stage a come-back. This is inevitable and beyond all doubt, and under no circumstances must we relax our vigilance." In the course of creating *Taking Tiger Mountain by Strategy*, we have come to realize most profoundly that model revolutionary theatrical works were born and matured in the life-and-death struggle between the two classes, the two roads and the two lines and that the images of proletarian heroes were created in this struggle which bristled with difficulties and twists and turns. Since we set ourselves the task of creating model revolutionary theatrical works, the class enemies have carried on their attack and sabotage without let-up. In different situations, the struggle took

on different characteristics, and different tactics were used. When we began to create the images of heroes, they tried in vain to strangle the model revolutionary theatrical works at their birth. When these heroic images had established themselves on the stage, they adopted the tactic of "stealing the beams and pillars and replacing them with rotten timbers," trying in a thousand and one ways to distort and defame the proletarian heroes. When the heroic images we created became more mature, they fell back on a still more cunning tactic: pretending to "love model theatrical works" while viciously trying to wreck them behind the scenes. Some tried to undermine our morale with the sugar-coated bullets of "flattery," "coaxing," etc., hoping for some modification or transmutation of these heroic images without our knowing it. There were charlatans who had the audacity to associate the heroes in the model revolutionary theatrical works with themselves or identify them as their relatives or friends, claiming preposterously that he or someone else was actually this or that character in a certain opera. They blew their own trumpets and were trying to cash in politically, but their purpose was to undermine the prestige of the model revolutionary theatrical works. Recently a person by the name Sun claimed that he was Shen Teh-hua in *Taking Tiger Mountain by Strategy*. He was in all places, boasting and bragging and trying his utmost to besmirch the heroic images of the People's Liberation Army. He slandered the heroic fighters who fear neither hardship nor death as faint-hearted cowards who want to lick the chicken bones left by the enemy, and caricatured the P.L.A. commanders and fighters with high proletarian political consciousness as rascal-like mercenaries. In trying to discredit the P.L.A. and undermine the model revolutionary theatrical works he has betrayed himself as a downright political pickpocket. We are extremely indignant at this. We would like to advise all well-intentioned comrades not to be hook-winked by such persons but denounce them and clear away the poison they spread. We should all cherish, defend and consolidate the model revolutionary theatrical works with a high sense of political responsibility and revolutionary vigilance. As to the modern revisionists who mouth abuses about our model revolutionary theatrical works, they can only expose their weak, panic-stricken paper-tiger nature and prove that the model theatrical works have hit them at the vital spot. Model revolutionary theatrical works are our powerful ideological weapon for fighting imperialism and revisionism.

Looking back, the months and years were crowded; looking forward, we are filled with pride. Let us hold higher still the great red banner of Mao Tsetung Thought and advance courageously. We must quicken our ideological remoulding so as to create more brilliant images of proletarian heroes and establish them for ever on our socialist stage and screen in the service of the people of our country and the world.

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