

***WORK WITH ARTISTS SHOULD BE CARRIED OUT IN LINE WITH
POLITICAL PRINCIPLES***

A Talk to the Officials and Creative Workers of the Cinematic Art
Section
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Actors must display their creative initiative to the full in character portrayal. If they understand the feelings and emotions of the audience in depth they can give full rein to their creative initiative in acting.

The actor who played the part of the old man in the comedy *Our Worthy Life* which was staged in the current cinema actors' performance shared his feelings perfectly with the audience. When he thought the audience could not hear his speech because they had burst into laughter, he waited until the audience became quiet, skilfully filling in the time with other actions. In the current performance he many times took out a cigarette or used other actions to fill these gaps.

Not only actors but also Party workers must understand people's mental states and work accordingly. When the Party propaganda workers talk with people or give a lecture, they also must know their feelings inside out and work in relation to them in order to be successful. For example, when the audience bursts into laughter in the middle of a lecture, the lecturer should wait until they become quiet, at least pretending to drink water by picking up the glass from the table, before continuing his lecture.

However, some lecturers read a lecture nonstop without considering whether the audience is laughing or not. In such a lecture the audience cannot hear the talk properly because of the laughter and they will miss something interesting. I think that some officials who are afraid to lose their positions behave in this manner because they are worrying about the consequences for which they will answer if they make a mistake. This is wrong.

You should not think that only writers and artists can arouse emotion in people. All the officials who work with people should be able to arouse up emotion. Emotion means strong feeling, mood and mental attitude towards things and phenomena; an idea cannot exist apart from emotion, and ideological education is impossible if human emotion is neglected. By following this principle we combine ideological education with cultural education, and propaganda with agitation.

The Party workers whose main job is to work with people should continually discover and understand the people's mood and mental state and, when they talk to and agitate people or give lessons or public lectures, they should be sensitive to the feelings and psychology of the audience and arouse their emotions skilfully.

Nowadays our officials manifest shortcomings such as talking to a man they are sitting with before they know what is on his mind. When they inform a man of a trifling flaw or give advice, they must know what he is thinking and how he feels now if their talk is to be successful. If they talk without pause for breath regardless of what the man is feeling, they may fail. If a director builds up emotion in his works in a subjective manner without regard to the audience, the audience may be sitting there with no interest or laughing while the characters are crying. If a Party worker relates only his own opinion, not considering the feelings of the audience, like the director mentioned above, it will be a waste of time and the result will be bad.

As a competent director is able to make the audience cry and laugh as the characters do by building up emotions skilfully, so a Party worker must be well aware of the feelings of the persons he is talking to and give his lecture or talk in a way which suits them. To this end, Party workers should avoid lapsing into subjectivity.

The officials should work effectively with the artists. At present, the officials of the Korean Film Studio, the administrative officials in particular, are not working well with the artists.

Some officials do not pay any attention to developing the actors who are already employed into able artists, but always complain that they have no good actors. This shows that they still cling to an outmoded way of thinking and method of work. If they cling to such ways and methods, they cannot discover the artists' talents, nor can they motivate them.

Work with artists should be carried out in line with political principles. It is important to solve every problem by stimulating people to think. Everything is decided by a person's thought and if he is ideologically motivated, there is nothing he cannot do.

The key to boosting creative enthusiasm among the artists lies in ideological work, political work. Political work must be done if we are to encourage the people to devote all their intelligence and energy with burning enthusiasm to carrying out the revolutionary task.

Priority must be given to political work in all matters.

At present there is a tendency among some artists to be jealous of another's success instead of helping and guiding each other. This is also a problem which must be solved by political work. However, some officials of the film studio fail to distinguish one thing from another in a principled fashion and settle problems with political methods of education or criticism, but some of them attempt to decide the problem by judging who is right and who is wrong and others behave in a way that adds fuel to the fire, being prejudiced and partial to one side. If officials work with people in a businesslike manner, not a political manner, they cannot unite people but only separate them.

Covering up a man's mistake and defending him because he is a talented artist is equivalent to pushing him into a quagmire. I would condemn those who connive at the mistakes committed by others as unsound in class character and principle.

As the great leader has taught us, the struggle to root out all kinds of outmoded ideas which linger in the working people's minds and to equip them with our Party's idea is a serious class struggle, in fact it is the main form of class struggle in socialist society. Nevertheless, some officials consider the fight against the surviving elements of the overthrown exploiter classes, spies and saboteurs to be the only class struggle, and do not regard the struggle against the outmoded ideas as a class struggle. That is why they connive at and forgive all sorts of unsound tendencies manifested in life.

We do not need the false 'maturity' of refraining from criticizing others in order to save one's own face. Experience proves that those who are unable to engage in incisive struggle against all sorts of reactionary and unsound ideas opposed to our Party's idea and those who connive at negative tendencies, covering them up and defending them, and behaving irresolutely by pretending to be good-natured are incapable of perceiving hostile elements and worse still, may be taken in by the manoeuvres of negative elements.

Those who avoid a struggle by conniving at negative tendencies cannot be considered as people of working-class character. Now that we are building socialism, working-class character is expressed first and foremost in the detail of a person's position and attitude towards the struggle against outmoded ideas.

Officials should always find a solution to every problem by using the political method, the method that makes people commit themselves voluntarily by awakening them ideologically.

Actors who were previously considered unpromising now cut a brilliant figure in their current performance of film artists because we have motivated their conscious enthusiasm by conducting the political work sincerely. This has been a significant success. One actress who performed her part brilliantly in the performance was once passed over by certain officials of the film studio who considered her untalented. However, she played her part very well in the recent performance. She is not the only one who cut a brilliant figure. An unknown actress was called out four times because she sang very well. If the people are motivated ideologically, innovation will naturally occur. Among the actors who have distinguished themselves most in the performance by film artists there are some who have worked for a long time as actors. Our officials must think over why such actors were not able to blossom some time earlier.

They could not play their parts properly because the officials did not trust them and lead them sincerely. After setting a task for the artists the officials must help and guide them sincerely. They should not work by abusing them and taking them to task if they make a mistake after being urged several times to do something quickly. That will not encourage the actors to display their talents to the full.

You should make sincere efforts to train novices. I have been told that some directors are too old to direct well. The officials should not depend only on them, they should not hesitate to assign tasks to young directors.

The actors' group of the film studio should be made up of

competent individuals. This group has many talented actors. If the actors' group is to consist of talented people it must always have 15 to 20 vacant positions. Only then can it fill the vacant positions when good actors appear. The administrative officials are apparently not able to organize such work because they are former artists.

Nowadays the officials of the film studio work carelessly. When important historical events that must be recorded take place, photographs should be taken and articles written, but they neglect this work. They do not understand what I mean because they do not use their heads.

It would be good to extend the season of performance by film actors. I was told that the performance was very popular among the audience, because the actors' faces are widely known among the people from their films. I have been told that an anti-Japanese revolutionary veteran was moved to tears when watching the one-act play *A Story Told by an Orderly*. It is not simple to win the hearts of the audience as this play did. It is a pity that the performance of such good works is over after a run of only ten days.

It would be reasonable to extend the performance in the Moranbong Theatre. Then it would be possible to stage the play for another month.

You suggest that the programme of this performance should include an eulogy recitation following the chorus. Of course, this is a good idea, but it is most important to improve the quality of the eulogy recitation. Because the eulogy recitation has been prepared for the performance to be staged on April 15 in celebration of the great leader's birthday, it must be perfect. The level of the eulogy recitation is below even that of a recitation by the congratulatory group of the Children's Union.

The comedy *Our Worthy Life* and the one-act play *A Story Told by an Orderly* are worthy of being staged again in the future.

Since they wanted to appear on stage, the film actors will be happy to do so on this occasion.

I hope that in bringing about innovation in cinematic art the directors who have worked for a long time will enjoy a long life and be deeply involved in their job.

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