

CHOP OFF LIU SHAO-CH'I'S DEMON CLAWS REACHING INTO  
MOTION PICTURE INSTITUTE

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In 1942, Chairman Mao published the "Speech at the Yanan Forum on Literature and Art," which pointed out the direction for proletarian literature and art, creatively developed the Marxist-Leninist theories on literature and art. This constituted the highest directive in proletarian literary and art work. But Liu Shao-ch'i, the highest person in the party following the capitalist path, put up resistance in every possible way, opposing the literary and art thought of Mao Tse-tung and promoting revisionist theories on literature and art. Long ago he came out with the insidious viciousness: "In China Marxism still has not combined with literature and art."

For 17 years the struggle between the two lines in literature and art has been extremely sharp and complex!

Liu Shao-ch'i, the top party schemer, wanted to make public opinion preparations for the capitalist restoration. He and his underlings used their usurped positions to transform the literary and art world into their own private club.

They also understood how to raise inheritors and paid much attention to educational work. Liu Shao-ch'i stretched out his demon claws into the Motion Picture Institute and relied on his slaves, the counter-revolutionary revisionists Lu Ting-i (7120/1353/0001), Chou Yang (0719/2254), Hsia Yen (1115/5888), Chung Ching-chih (6988/2417/0037), and the like, to infuse bourgeois thinking into young people, to peddle the black goods of revisionism and the 1930's. They used the "classical" work by China's Khrushchev, Lun Hsiu-yang (How To Be A Good Communist), as their approach to restrict the thought of students, and in accordance

with the precepts of revisionism, they moved slowly ahead. They trained young people to become little "old artists" to serve them; they were to wait for an opportunity and then act as the vanguard in the counter-revolutionary restoration attempt.

Chairman Mao taught us long ago: A certain culture is the reflection conceptually of a certain society's politics and economics, and it serves that society's politics and economics. Proletarian literature and art are for the workers, peasants, and soldiers; it is created for them and used by them; it is the vigorous weapon by which the proletariat engages in revolution.

However, Liu Shao-ch'i, the top party person following the capitalist path, outrageously touted: "Literature and art of all the people," thus erasing the class nature in literature and art and publicly ranting that we should learn from the bourgeoisie and the petty bourgeoisie. In the world of literature and art he composed his proposition: "If in seeing a play one gains knowledge and people are made happy, then this is very good," "as long as there is nothing harmful in them, films from all over the world should be brought in. Even reformist ones can be included."

The old party committee of the Motion Picture Institute, fearing that it wasn't in step, quickly got on the bandwagon and responded. They used the pretext of "modern plays are not mature and thus not suitable as educational materials" in order to reject the study and performance of modern plays. And in great quantities they pushed the well-known, foreign, ancient, and 1930's plays, asking that the students rehearse and perform these. Thus there emerged from their cages the black capitalist and feudal plays, such as "Twelfth Night," "Ch'iu Hun" (Seeking Marriage), "Ch'ou-ti" (The Enemy), "Shang-hai Shih-chan-hsia" (Under the Eaves of Shanghai), "Lei-yu" (Storm), "Jih-ch'u" (The Sun Rises), "Pei-ching Jen" (Man of Peking), and the like. Foreigners, dead persons, landlords, capitalists and so forth ascended the stage. Liu Shao-ch'i was very happy when he saw this and he applauded this group of counter-revolutionary revisionists: "The short stories and plays written today are frequently not as good as those of the feudal period, so plays are performed about emperors, kings, generals, and ministers, and talented scholars and great beauties."

To achieve all this, the Motion Picture Institute also gathered together a considerable number of bourgeois "authorities". Holding aloft the signboard of "well-known directors, well-known actors, famous writers, and famous artists," they consumed the people's money and infused into young people a great quantity of bourgeois, revisionist poisonous weeds. For the young people they performed "Twelfth Night", "Ch'iu Hun", and the "Ti-wu Tsung-tui" (The Fifth Company); they declaimed "Romeo and Juliet" and "Au-sai-lo"; they listened to "Hsiao Yeh Ch'u", Beethoven, and Debussy's piano music; they watched the American film "Ts'ui T'i Ch'un Hsiao," and the Italian film "She in the Dark of Night," and the Hong Kong film "Yeh Mei-k'uei" (Wild Rose) ...

They vigorously propagandized the nonsense of their old revisionist lord, Liu Shao-ch'i, that they should "be big writers, not

little writers;" they nurtured the "three famous and the three tall", and they took fame and profit as a trap in which to ensnare the young people. They also spread the art of "supra-class", "art as the highest," and came out with their old master's advice: "You should be at ease in your study; you should not listen to events happening outside your window, for you should study the strange and sacred books wholeheartedly. You may inquire about outside events, but you shouldn't let them upset you." They imprisoned the students in the classrooms and made the silver curtain into an instrument for expressing themselves and achieving their satisfaction; they buried themselves in their books, ignored politics, and were only expert, not red.

And even this was not enough, for they wanted to spend money to invite "experts" and "authorities" to come to the Institute to lecture. The counter-revolutionary revisionists Hsia Yen, Ch'en Huang-mei (7115/5435/3561), and others personally occupied the fortress and gave out instruction. They demanded several tens of yuan for each hour of class, sucking the blood of the people and providing "opium" to poison the young people in return.

They controlled the fields of literature and art and education, poisoning young people, making preparations for the counter-revolutionary restoration some day, expanding their ranks.

Wasn't that the case? A short practice graduate film made by the Motion Picture Institute contained many poisonous weeds. These poisonous weeds frantically attacked the thought of Mao Tse-tung, slandered the great three red banners, encouraged class reconciliation, propagandized the theory of human nature and pacifism and was relentless in its pursuit of low level pleasures. Even the film "To Yin" (Seizing the Seal) which reflected materials in the rural class struggle was also affected; it demeaned the character of the rural cadres and the poor and lower-middle peasants, distorted the rural class struggle, and pursued the dark tones of nihilism. After seeing this film, an old tenant farmer shook his head and said: "What has this got to do with things in our village? I didn't understand a bit." Such a poisonous weed was bragged about by its makers as being "the start of Shakespeare, the conclusion of Moliere."

Chairman Mao taught us: "Our literary and art workers must certainly complete this task; they must certainly shift their standpoint and in the course of going into the actual struggle, of going among the workers, peasants, and soldiers, in the course of studying Marxism and society, they must gradually shift to the side of the workers, peasants, and soldiers. They must shift to the side of the proletariat. Only in this way can we have literature and art truly for the workers, peasants, and soldiers, for the proletariat.

But the top party person following the capitalist path, Liu Shao-ch'i, went directly counter to this. He said: "Simply to understand a bit about the common people but not to have knowledge of the world, simply to be a local writer -- this is not satisfactory." He wracked his brains thinking of obstacles to prevent writers and artists

from uniting with the masses of workers and peasants; he trained a spiritual aristocracy to serve as the mercenary writers for revisionism. He publicly ranted: "If the writers and artists have trouble in going to the countryside, they can travel in sedan-chairs. The writers can eat and sleep while riding."

It was in accordance with Liu Shao-ch'i's orders that counter-revolutionary revisionists controlled the Motion Picture Institute. The old party committee opposed having literary and art workers go among the workers, peasants, and soldiers, opposed having education combine with production and labor; it recommended that it should all be accomplished behind closed doors.

The period of time arranged for students to go into the countryside, into the factories and military units is pitifully short. In the classes in some departments, during four years at the Motion Picture Institute, there is less than three months for these activities. On going into some units, some classes live in the reception centers, eat high quality food, smoke expensive cigarettes, and by the end of one month they have not seen many members of the company.

And even this small contact with the masses of workers, peasants, and soldiers is held to constitute a type of "danger." Revolutionary teachers and students thirst for the opportunity to go among the masses, but this bunch of counter-revolutionary revisionists worriedly said: "Everywhere life objectively exists, and we should do research on every aspect of life in an extensive manner and over a long period." They viciously attacked the students of the Fine Arts Department, saying: "There is nothing worth painting in the military units; the barracks are all alike, the soldiers wear all the same uniforms. You had best stay in school if you want to improve yourselves."

The counter-revolutionary revisionists wanted the students to paint what was in front of their door, to focus on the streets and alleys left over from the former ages, the broken walls, and the like. In order to pursue their plans for fine arts of the 1930's, they wanted the students to go to the homes of rich peasants and landlords, to go to the houses which in the past had been rich and aristocratic, to go to the homes of the old lords and monsters and demons to gain their insights into life -- all this to facilitate their directing and producing of black plays and black films of feudalism, the bourgeoisie, and of the 1930's.

They criticized and scolded those students who were enthusiastic about learning from the workers, poor and lower-middle peasants, and the soldiers. They said they "didn't follow regulations, didn't obey." And they greatly praised those students who went in the rain to the parks to gain insight into the empty psychology of feudal ladies. It should be perfectly clear what love and hatred this bunch of counter-revolutionary revisionists held, what sort of person they were trying to develop.

For more than a decade in the Motion Picture Institute -- this stronghold of Liu Shao-ch'i, the top party person following the capitalist path, for poisoning young people -- exploitation and suppression have been right, while rebellion and revolution have been criminal!

How many revolutionary teachers and students have held high the great red banner of the thought of Mao Tse-tung in rebellion only to be considered as wild beasts by that handful of counter-revolutionary revisionists and to be savagely beaten down and suppressed! Liu Shao-ch'i's infamous black Hsiu-yang has served as their "treasure house" in suppressing revolution.

The shackles of Hsiu-yang are designed to imprison the spirits of young people. There is no room for class struggle or for the dictatorship of the proletariat; all that is desired is to have the mind focused on the black Hsiu-yang, so as to develop into a revisionist and to pursue revisionist ways.

The persons in authority within the party following the capitalist path want the young people to develop into their slaves, to prepare public opinion for their counter-revolutionary restoration attempt, to act as their vanguard.

We must chop off the demon claws of the top party person who is following the capitalist path and stop them from reaching into the Motion Picture Institute. His black language of opposition to the thought of Mao Tse-tung must be exposed in the sunlight so that the masses can thoroughly criticize it. His counter-revolutionary revisionist plot for restoration must be thoroughly smashed so that the new literature and art of the proletariat can forever occupy the socialist stage.

Chairman Mao said: "Although there are always some opportunists who want to block the flow, it cannot be blocked up. Socialism is everywhere marching victoriously ahead, casting to one side all stumbling blocks.

Those persons who attempt to twist history will in the long run be ground to pieces by the wheel of history. Let us hold high the banner of criticism, beat down Liu Shao-ch'i, smash the old Motion Picture Institute, and march ahead courageously in step with the triumphant song of Chairman Mao's brilliant revolutionary line on literature and art.

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