

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

Talk to Film Artists
October 16, 1970

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

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

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

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

To celebrate the Fifth Party Congress, the Korean Film Studio has produced an excellent film, *In a Women's Workplace*. The great leader saw it and was very pleased. Nothing is more worthwhile than to give pleasure and satisfaction to the leader.

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

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

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

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

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

leadership and noble virtues.

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

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

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

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

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

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

Since I took charge of film arts, the leader has been making stronger demands on film production. Film artists must bring fresh changes to film production and thus prove themselves loyal to the leader and worthy of his high trust and expectations.

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

Revolutionary ardour and vigour are important keys to success in all work, and they are also traits characteristic of revolutionaries.

Without them you can achieve no success in any kind of work.

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

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

We have a great deal of work to do in order to effect a revolution in cinema and opera. Even if we work all night every night, time will still not be enough. You must produce more good films by working with stamina and enthusiasm. I am happiest when I work with you all through the night without knowing the passage of time. You advise me to take a rest when I do this, and of course I thank you for it. But I prefer you to help me through the night.

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

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

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

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

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

In order to retain their stamina and enthusiasm, officials must revolutionize themselves. Only then can they work, full of vigour and zeal, with an unshakable confidence in the victory of the revolution. Once I had the chance to have a talk with an official. Referring to the difficult situation he had been in behind enemy lines during the Fatherland Liberation War, he said that a man could know himself correctly only at the moment he was prepared to die. He told me candidly what thoughts had gone through his mind the moment he was resolved to die. Listening to him, I gave much thought to revolutionizing officials.

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

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

to degenerate ideologically and drop away from the revolutionary struggle unless he makes unremitting efforts to revolutionize himself. A revolutionary must continue to revolutionize himself until the moment his heart stops beating.

For a revolutionary, one day lived with a throbbing heart for the revolution is more valuable and thrilling than a hundred or thousand days spent worthlessly. The life of Comrade Choe Hui Suk, the anti-Japanese revolutionary fighter well known to the world, eloquently proves this. Comrade Choe Hui Suk shouted at the top of her voice that she could clearly see the victory of the revolution even after losing both eyes at the hands of the enemy. Appalled at this, the enemy fell upon her mercilessly and cut out her heart, saying that they wanted to see what kind of a heart it was that could make the communist so stubborn. However, the enemy had no way to know how hot the heart of a revolutionary could be and could not stop the shouting of her heart. The cry of the heart of Comrade Choe Hui Suk, who said that the Korean revolution led by the great leader would inevitably emerge victorious and that she could clearly see the day of victory, still echoes in every heart. Like the torch symbolizing the indomitable revolutionary spirit of the Korean communists, her cry inspires our people to great feats of heroism.

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

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

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

In order to work with vigour and enthusiasm, officials must not think too much about their private lives.

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

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

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

Of course a revolutionary is also a human being, so he has his private life and cannot be indifferent to it. But he must not concentrate too much on his private life. Some officials rack their brains about what to do with their sons who are no good at school and may fail the university entrance examinations, they may worry about how to buy a TV set their relatives have asked him to buy for them, or about all sorts of other problems arising in their private lives. To find solutions to such problems they are constantly telephoning here and there, or bustling about all the time. Such people cannot apply themselves to their revolutionary tasks and are liable to be careless about their work. We should know how to make friends in the course of our work and to find life’s meaning in our work, so that our hearts might race with enthusiasm as we carry out our revolutionary tasks.

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

under trying circumstances.

Film artists must make strenuous efforts to improve their political and practical qualifications.

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

Some officials seem to think that their social rank or diploma, not their ability, can do the job for them, but they are mistaken. They are stupid. A man who depends on his rank or diploma in his work, without real ability, cannot perform his revolutionary duties successfully. Worse still, he may make mistakes. Experience shows that mistakes are all made by the people who are inefficient. Those without ability pretend to be highly qualified, but such a pretence cannot hold water for long. Such people may degenerate in the course of revolution. But people who have real ability do not degenerate; they can follow our Party invariably along the road of revolution. If senior officials without real ability depend on their ranks or diplomas in their work, they may be shamed by their subordinates. Senior officials, particularly those in charge of film art, must work with real ability, not on the strength of their social position or degrees. Only then will the senior officials in charge of film art be able to direct the creative workers and artists properly. It is natural that an official ignorant of literature cannot guide writers and that an official ignorant of music cannot guide musicians.

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

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

A director, to be successful in his work, must be able to rouse the masses to wisdom and activity. If the director happens to shout '°Lighting, lighting!' ± to indicate that the lighting is poor just at the moment when the actors are in character and the cameraman has seized the right moment to shoot the scene, then his voice will spoil the mood for everyone—actors, actresses and cameraman. None of them can give full play to their individualities and create a good film if the director ignores their initiative and independence, interferes in the acting and camera-work too much, and imposes his opinion too loudly and bureaucratically. The director should indicate only the direction for the cameraman to seize the right moment to shoot to the best of his ability. In that case the cameraman will make his best efforts and use all the wisdom he possesses in shooting the film. The director must not think of running a one-man show, or shout at the top of his voice, or impose his will upon the actors or cameraman.

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

Directors must address the actors and actresses politely while directing. If an actor plays the part of a regimental commander, the

director had better call him ‘Comrade Regimental Commander’.

In order to cultivate a more noble creative attitude and to rid themselves of the habit of speaking or shouting rudely, directors must improve their knowledge and self-cultivation.

In order to improve their knowledge the officials must make unremitting, strenuous efforts. Knowledge does not improve automatically; only fervent enthusiasm and tireless efforts will improve it steadily.

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

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

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

Party guidance of film art must be improved.

The Propaganda and Agitation Department of the Party Central Committee must pay close attention to building up the ranks of film artists. In order to produce more films of high ideological and artistic quality in which Juche is firmly maintained, it is necessary to build up the ranks of film artists with able people who are loyal to the Party.

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

The work in the field of film art must be well supervised. More than once I have emphasized the need to supervise strictly the organizations under its control, but the officials of the Propaganda and Agitation Department of the Party Central Committee still do not have a clear command over what these organizations are doing. The

officials of the Propaganda and Agitation Department must get well acquainted with their work, find their problems promptly and take necessary measures.

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