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TAKING TIGER MOUNTAIN BY STRATEGY Special Issue
A QUOTATION FROM
CHAIRMAN
MAO TSETUNG

Revolutionary culture is a power-erful revolutionary weapon for the broad masses of the people. It prepares the ground ideologically before the revolution comes and is an important, indeed essential, fighting front in the general revolutionary front during the revolution.

TAKING TIGER MOUNTAIN
BY STRATEGY

(October 1969 Script)

Revised collectively by the Taking Tiger Mountain by Strategy Group of the Peking Opera Troupe of Shanghai

"Hongqi" Editor's Note:
The modern revolutionary Peking Opera Taking Tiger Mountain by Strategy,* carefully revised, perfected and polished to the last detail with our great leader Chairman Mao's loving care, now glitters with surpassing splendour. Here we publish the script of the opera as was staged in Peking in October 1969 and recommend it to worker, peasant and soldier readers at all posts. All theatrical troupes should take this as the standard version when they present the opera.

CAST

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<td>Scout platoon leader of the Chinese People's Liberation Army (PLA)</td>
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<td>Shao Chien-po</td>
<td>PLA regimental chief of staff</td>
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<td>Vulture</td>
<td>Bandit chieftain of Tiger Mountain, leader of Kuo-mintang's &quot;Fifth Peace Preservation Brigade of the Eastern Heilungkiang Region&quot;</td>
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<td>Luan Ping</td>
<td>Liaison adjutant under Horse Cudgel Hsu, bandit chieftain of Breat Mountain</td>
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*Previously translated as Taking the Bandits' Stronghold.
SCENE ONE
ADVANCING IN VICTORY

Winter, 1946. A snowy forest in northeast China.

(A PLA pursuit-detachment in battle array, a red flag at its head, enters swiftly. The fighters execute a dance depicting their march against the wind along a snow-covered mountain trail.)

Lo: Halt!
(The men form ranks.)
Lo: Report, Chief of Staff. We've come to a fork in the road.
Shao: We'll rest here.
Lo: Right. Lu Hung-yeh!
Lu: Here.
Lo: Stand guard.
Lu: Right. (Exit.)
Lo: We'll rest here.

Other soldiers: Right.

(Young Kuo hands Shao a map. Shao examines it and then looks at the terrain.)

Lo: Supply Chief! We'll rest here.
(A voice responds: "We'll rest here!" Horses neigh. The men stamp their feet to warm up and shake off the snow from their capes.)

Shao: You must be tired, comrades.

Soldiers: Not at all.

Shao: Good. Comrades Yang Tsu-jung and Shen Teh-hua are scouting up ahead. We've arranged to meet them here. The regiment Party Committee sent us as a pursuit-detachment into this snow forest in accordance with Chairman Mao's directive, "Build stable base areas in the Northwest." Our job is to arouse the masses in the Mutanchiang area, wipe out the bandits, consolidate the rear, co-ordinate with our field army and smash the U.S.-backed Kuomintang attacks. It's a task of great strategic importance. That Vulture and his diehard gang have hidden themselves deep in the mountains. We've been trudging through the snow for days, but there's still no sign of them. We must display our style of continuous fighting. (Decisively) Be resolute, bear no sacrifice and surmount every difficulty — Shao and soldiers: "To win victory."

(Lu Hung-yeh enters.)
Lu: Report! Platoon leader Yang and Comrade Shen are back.
(They enter and salute.)

Yang: Report!
Shao: Comrade Tsu-jung, you have had a tiring job.
Yang: We went out in disguise, according to orders, and on our way we rescued a boy — a mate, in an isolated ravine. Thanks to his father's directions, we reached a little hamlet called Black Dragon Valley. Our investigations there put us on the trail of the Vulture.
Shao: Excellent.
Yang (sings "hai pi hai seng pan"): This section is infested with bandits. They call themselves "Third Regiment of the Fifth Peace Preservation Brigade."

Last night they pillaged Black Dragon Valley.
(Changes to "kuan pan")
Vulture, vicious and cruel, has committed monstrous crimes.
After their pillage they fled toward Chiapi Valley.
It looks like they have returned to Tiger Mountain.
Shao: We're on the Vulture's trail, comrades. We must press on. Lo Chang-chiang!
Lo: Here.
Shao: We'll camp at Black Dragon Valley tonight.
Lo: Right.
Shao: Comrade Tsu-jung!
Yang: Here.
Shao: We need more information on the enemy.
Take Comrades Shen Teh-hua.
Shen: Here.
Shao: Chung Chih-cheng!
Chung: Here.
Shao: And Lu Hung-yeh!
Lu: Here!
Shao: And do some more scouting.
Yang: Right.
Shao: Be off now.

(All strike dramatic pose.)

CURTAIN

* Hai pi hai seng pan and other similar terms in the text mean "no kuan pan, kuan pi hai seng pan, hai pi hai seng pan, etc. erh huan pi hai seng pan, erh huan pi hai seng pan, etc. it is all to the tune of a tune, structure, mode, rhythm and tempo. Modern revolutionary Peking Opera has critically assimilated various styles of singing from traditional Peking Opera with many creative improvements to suit the portrayal of proletarian heroes.

SCENE TWO
CHIAPI VALLEY PILLAGED

Dusk. The edge of the village Chiapi Valley. A withered tree stands slanting by the side and crags stand on either side of the gully.

(The robed bandit gang of the Kuomintang "Fifth Peace Preservation Brigade" is retreating to its lair. Passing by Chiapi Valley, Vulture, the bandit chieffian, peeps at the village.)

Bandit Chief Adjutant: On our way back this time we've made off with quite a pile, Chief. This village is right on our doorstep. We ought to leave it alone.

Bandit Chief of Staff: That's right. As the saying goes, "A rabbit doesn't fool its own hole."

Vulture: Who cares? Go and grab me some of those paupers. We'll put them to work building fortifications. Men and women — both will do.

Bandit Chief of Staff (takes the hint): I get it.
(He leaves with the bandit gang for the village. The adjutant starts to go too, but Vulture stops him.)

Vulture: Say, it must be nearly ten days since Howling Wolf went off to find Luang Ping, isn't it?

Bandit Chief Adjutant: That's it. I'm getting worried about this too.

Vulture: When we get back to Tiger Mountain, the first thing we'll do is to get more men to join us.

Bandit Chief Adjutant: Yes. If Howling Wolf can find Luang Ping and get his hands on Horse Cudgel Hau's Contacts Map, the whole Mutanchiang area will belong to us.

Vulture: I hear Commissioner Hau is also looking all over for that map. We mustn't let him get it.

Bandit Chief Adjutant: Don't worry, Chief. Howling Wolf and Luang Ping are sworn brothers. That map won't fly away.

Vulture: You know, openly the Americans are working for peace talks between the Kuomintang and the Communists, but actually they're transporting soldiers north for Chiang Kai-shek. I hear Chiang Kai-shek has turned up in Shenyang and is overthrowing the fighting. They want to wipe out all the Communist troops north and south of the Great Wall in three months. Our chance has come, it seems to me.

Bandit Chief Adjutant: Fine. When the Kuomintang army returns, you'll be made commander of all northern Manchuria.

(He was Marshal Chang, then the Manchouko of the Japanese, and now the Kuomintang of Chiang Kai-shek. None of them could do without you. Ha! Ha! Ha!)

Vulture: Ha! Ha! Ha!

(Dogs bark in the village. Vulture swaggers off with Bandit Chief Adjutant in the direction of the village. Flames leap up and shouting is heard.)

(Li Yung-chi enters hurriedly, carrying a hunting rifle and some game.)

Yung-chi (sings "hai pi hai seng pan"): Flames leap to the sky and people shout, (Changes to "kuan pan")

Mothers call to their sons, children cry for their mothers;
Again the bandits burn, kill and rob,
I'll have it out with them though I die.
(Bandits enter dragging villagers, young men and women bound by ropes. Li Yung-chi fights with the bandits while the young people are beaten by the bandits and dragged off.)

(Yung-chi's wife is dragged on, followed by her mother-in-law holding her baby. Bandit Captain snatches the infant and throws it over the cliff. Yung-chi, furious, attacks bandits desperately. His left arm is hurt.)

(Vulture enters and shoots at Yung-chi)

Yung-chi's wife: Yung-chi! (Fights herself to cover him and falls dead.)

(Vulture and the other bandits go off.)

Yung-chi: bewhited and enraged, gazing at his wife: (Mother of my child . . .

Mother Li: (rushing over, overwhelmed with grief) Daughter-in-law . . .

Yung-chi (sings "hai pi hai seng pan"): Disaster comes like a bolt from the blue,
Fury burns in my breast;
I swear I shall avenge!

Vulture: I'll hack you to pieces for this blood debt.
(He starts to go for Vulture. Bandits surround on and tie him up. He struggles with all his might.)

Mother Li: Yung-chi!

Yung-chi: Mother!

(Yung-chi is taken away.)

Yung-chi: Mother! Mother!
Mother Li (following him in on her knees): Yung-chi!

CURTAIN
SCENE THREE
ASKING ABOUT BITTERNESS

Afternoon. A remote mountain valley. In a small log cabin, bowls and chopsticks lie in disarray on a table.

Chang Pao clears the table. Hunter Chang looks outside.

Pao: That man and woman were rough types, Dad. They finished off the bit of venison we'd just got.

Chang: Do you know who they were?

Pao: He said he was from the Chinese People's Liberation Army.

Chang: Huh! Eight years ago, when the bandits dragged me away, I saw him in their lair on Tiger Mountain. People call him Howling Wolf. He's a bandit.

Pao: Oh!

Chang: We can't stay here any longer, Pao. Let's get our things together at once and go to your uncle Ta-shan's in Chiapi Valley.

Pao: Right. (Gets some belongings together.)

Chang (to himself): Those two fur traders who came through here a few days ago said the Communists were now in our old home village helping the poor to win emancipation. I wonder if it's true.

Pao: They're good men, those two. If they hadn't carried me home, I would have frozen to death in the ravine.

Chang: That's true. Hurry now.

Pao: Yes.

Chang (ties a bundle. Pao gets the pelts down from the wall. She sees figures moving outside the window.)

Pao: Somebody's coming again, Dad.

Chang covers Pao's mouth with his hand.

Chang: Hush! (They listen attentively. Yang, Shen, Chang and Lu enter, muffled in capes and hoods which hide the red star on their caps. Alertly they walk across the snow.)

Yang (sings "hai pi yun pen"): We've been following a suspicious pair, but here in the mountains we've lost the trail—

Shen: Say, Old Yang, isn't this where Hunter Chang lives?

Yang: That's right. (Sings)

We'll call on the hunter again for help to solve our problems. Comrades Shen and Lu! Shen and Lu: Here.

Yang: You two scout on ahead. Report back here if you have any information.

Shen and Lu: Right. (Exit.)

Yang: Young Chang! Stand guard.

Chang: Right. (Exit)

Yang (calls up to the cabin and knocks): Hey there, neighbours!

(The hunter comes out with apprehension.)

Chang: (examines Yang): You are... Yang: Don't you recognize me? I'm the fur trader who was here a few days ago.

Chang: Fur trader?

Yang: Yes.

(Pao runs out.)

Yang (to Pao): Your father doesn't remember me, little brother. Weren't I the one who brought you home that day?

(Pao examines him closely, wants to speak but stops, noda.)

Yang has observed and guessed the truth but doesn't let on; but we're a clever child!

Chang (observes Yang carefully, recognising him): Ah, you're Master Yang.

Yang: Yes.

Chang: That's right. And we discovered we're from the same province. Come in, come in. (They all go in.)

Yang (to Pao): Are you feeling better now?

Chang (quickly): He's a mute.

Yang: Yes, of course.

Chang: You're a trader, but today you are in uniform. What's your job, after all?

Yang: I'm not a trader. (Throws back his hood to reveal the red star on his cap.) I'm a soldier of the Chinese People's Liberation Army.

Chang (sceptically): You too from the People's Liberation Army?

Yang: Yes. Have you seen any PLA men before?

Chang (guardedly): No... no, never.

Yang (sitting down on a wooden block): We didn't have a chance to talk much last time. We came over from Shantung Province. We are battalions led by Chairman Mao and the Communist Party.

Chang: But what are you fellows doing all the way up here?

Yang: Fighting bandits. (Picks up an axe and slams it down on the wood block.)

Chang: Fight bandits? Can you do that?

Yang (standing up): We've got a big force not far behind. Our PLA has won several big victories in the northeast. The whole Mutanchiang area has been liberated. We've smashed most of the bandits. Only the Vulture and his gang are left. They've buried themselves deep in this mountain forest, but we will wipe them out too, and soon.

Chang (bitterly): That Vulture... Yang: Old Chang, the Vulture has devastated these parts. You two have hidden yourselves here in this forest, you must have been deeply wronged.

Chang (sits down and passionately sets table): Are... you... Yang: Go ahead, Old Chang, tell us about it.

Chang (not wanting to mention the painful past): It's eight years now, why talk about it? (Puts down the axe)

Yang (bursts out): Dad... Yang (sobbing): Pao could have had it. (Stalls and then painfully): Pao, how could you.

Yang (with deep feeling): It's all right, child. The Communist Party and Chairman Mao will back us up. Go ahead.

Pao: I will, Uncle, I will.

(Sings "fan er huang tou pen")

Disaster struck one snowy night eight years ago, (Switches to "haisi sen yu") Vulture killed my grandma and carried off my ma and dad; Uncle Ta-shan in Chiapi Valley took me in, my dad escaped and came back, but my ma threw herself off a cliff and died. Oh, Mother!

In the mountains we hid; Afraid I'd fall into those devils' hands, Dad dressed me as a boy and said I was mute. (Changes to "yu pen")

We hunted in the mountains during the day, At night we thought of grandma and ma; (Changes to "to pen") We looked at the stars and the moon And longed for the time When the sun would shine over these mountains, When I would be able to speak freely, When I could dress like a girl again. When we could collect our debt of blood; If I only had wings I'd take my gun And fly to the summit and kill all those wolves! Oh, Dad! (Flings herself into Chang's arms)

Yang (furious, sings "hai pi yun pen"): Young Pao has accused the bandits of their crimes, Every word stained with blood, every sound choked with tears. They rouze me to the utmost rage; The oppressed everywhere have blood accounts To settle with their oppressors.

Yang: You've given us some very useful information. As long as we all pull together, there's no mountain top we can't conquer.

Chang: Right. We're all looking forward to that day, (Laughing) You mustn't blame me for taking you as a stranger. A man and a woman were here a while ago. The man was no doubt a bandit, but he said he was from the PLA.

Pao: Dad saw him eight years ago on Tiger Mountain. He's called Howling Wolf.

Yang: Howling Wolf, eh? What else did he talk about?

Chang: He called the woman sister-in-law and said he was Luan Ping's sworn brother. Yang (bursts out): Luan Ping? (Leaves his sent.)

Chang (stands up): The woman must be Luan Ping's wife. Howling Wolf had a big row with her over some matter or other.

Pao: A Contact Map

Chang: That's right.

Yang: Contact Map?
Scenic Four: Drawing up a Plan

Early morning. Black Dragon Valley. The detachment has spent the night. Inside the command post, a charcoa fire burns bright. Outside, the wind roars and heavy snow falls. In the background, majestic mountains and deep forests.

Shao (with composure sings "ehr huang too pen"): Ivy wind howls through the woods, Rustling branches shake the deep gully. (A gust blows the door open. He goes to door and looks out.) (Sings, changing to "hui hong") Snowflakes dance in a hazy mist. The mountains are mantled in silver; What a magnificent scene of the north! (He closes the door, changing to "ehr huang man pen") Beautiful our land, majestic and grand. How can we let ravenous beasts again lay it waste? (Changes to "yuan pan")

The Party Central Committee points the way. Revolutionary flames cannot be quenched. Bearing the hopes of the people, the PLA fights north and south.

Liu: Right. (Go out at a run.)

Yang: This is urgent, Old Chang, we've no time to chat now. Here's a bit of food for you and Pao. (Unties his ration bag and hands it to Chang. Shen unless his and gives it to Pao.)

Chang: Old Yang!

Shen: Please take it.

Pao (moved): Uncle...

Yang: Goodbye for now. (Turns to go.)

Chang: Where are you going, Old Yang?

Yang: After Howling Wolf.

Chang: You can't go him. He's sure to be heading for Tiger Mountain. That trail has always been hard to follow, and in this snowstorm a stranger could never find it. Come, Pao and I will show you the map. Let's go.

Yang (touched, goes to Chang): Thank you, Old Chang.

Chang: Let's go.

(All strike dramatic pose.)

Shao: Good. That hunter has been a great help. Long ago Chairman Mao told us: "The revolutionary war is a war of the masses; it can be waged only by mobilizing the masses and relying on them." Without the masses we can't move a step.

Yang: How true! Hunter Chang also told us of two trails up the mountain. I've sketched them, according to his description, (Shows Shao a sketch map). I hope Howling Wolf admits to the open trail going up the face of the mountain. He says there are no fortifications along it and that it's easy to climb.

Shao: Him. Obviously a lie. Have you made arrangements for the hunter and his dog?

Yang: We left them our grain rations. They're probably going to move to Chispa Valley.

Shao: Good. Looks at map and letter. Look, Old Liu, Pao and Shao never said anything about this map.

Yang: No, he didn't. Howling Wolf says it shows the location of three hundred secret contact places of the Breast Mountain gang here in the northeast. It's something very important.

Shao: Liu, Pao and Shao has been brought here. We'll question him right away and find out all about the Contacts Map.

Yang: I'll get Liu Pin. (Turns to go.)

Shao: He's your old adversary, Old Yang. You'd better do the questioning.

Yang: Right. (Shao goes into inner room.)

Yang (to the guard at the door): Young Chang.

Chang: Here.

Yang: Bring Liu Pin.

Chang: Right. (Young Kuo brings Liu Pin into the room. Liu Pin sees Yang and wants to come over to greet him. Yang waves him to a chair. Liu sits down.)

Yang: Liu Pin.

Liu: Yes, sir.

Yang: How are you getting on with your confession?

Liu: I want to come clean. I'm owning up to everything.

Yang: There's one thing you haven't mentioned yet.

Liu: Officer, I don't have a thing in the world except the clothes on my back.

Yang: (suddenly): What about that map?

Liu: Map?

Yang: The Contacts Map.

Liu (startled): Oh! ( Pretending to be calm.) Ah, let me think... (Strikes a thoughtful pose.) Ah, yes, yes, I remember now. They say Horse Cudgel Huo had a map of secret contacts.

Shao: Horse Cudgel Huo? They say?

Liu: Don't misunderstand me, officer. Horse Cudgel Huo considered me a map precocious; I never had a chance to set my eyes on it.

Yang: Liu Pin, you ought to understand our policy.


Yang: I'm asking you — what was your job on Breast Mountain?

Liu: You know that I was a liaison adjutant.

Yang: A liaison adjutant who says he knows nothing about liaison stations and has never seen anything of the Contacts Map. Huh! It's plain you don't want to tell the truth. (Liu pretends to be helpless.)

Yang (with sudden fury): Take him out!

Kuo: Get out!

Liu (leaning against the chair, panic-stricken): No, no, I... I... (sips his own face) I deserve to die for trying to fool you, officer. I'll tell you the truth now. There is a map showing Horse Cudgel Huo's secret contacts all over the northwest, three hundred in all. That map is now in my wife's hands. Let me out, and I'll find her and get the map and give it to you. I want to make amends and earn lenient treatment. (Beams.)

Yang: Besides those three hundred places, where else did you have contacts?

Liu: Where else? Tiger Mountain. But for a long time Vulture has been trying to get sole control of northern Manchuria by himself. He and Horse Cudgel Huo were only friends on the surface, so I had very few dealings with him. Last year Vulture invited me to a Horse Cudgel Huo's feast to celebrate his birthday, but I didn't go.

Yang (listens with attention to his confession): I want a detailed report on all your contact points. You'd better come clean.


Kuo: Now get out. (Takes Liu out.)

Liu: (from other room).

Yang: (to his left): He's a crafty one.

Shao: (harmlessly): The craftiest fox can't escape the skilled hunter. Anyhow, his story about the Contacts Map is the same as Howling Wolf's.

Yang: And he also let slip a mention of the Hundred Chickens Feast.

Shao: Ums.

Yang: And in that letter, Vulture is again inviting him to the feast this year. There's something queer here.

Shao: I agree.

(Shen Teh-hua enters.)
Shen: Report!
Shao: Come in.
(Shen goes into room.)
Shen: Chief of Staff, the comrades are eager to attack Tiger Mountain. They have written requests for battle assignments.
Shao: I suppose you took the lead?
Shen: I.
Shao: (laughs and sits down by the fire.) I can understand how the comrades feel. Our fraternal units have sealed off all the roads and ferry points in the Futianzhang area. Vulture can't get away. But he's a wild bird, hard to deal with. Haven't we discussed it several times? If we sent a large force after him, it would be like trying to hit a flea with your fist. No good. Since the task is urgent, we haven't the time to lure the bandits down the mountain and destroy them one by one. Ours is a special mission. We must remember what Chairman Mao tells us — strategically we should deprive our enemy, but tactically we should take him seriously. Comrade Teh-hua, please call another democratic meeting of the comrades and talk it over in the light of the latest developments.
Shen: Right. (Exit) (Yang starts to leave.)
Shao: Old Yang, what's your suggestion?
Yang: I want to follow Staff. I'm going after Vulture again and find out more about that Hundred Chickens Feast.
Shao: Go ahead. I'll be waiting to hear your proposal.
Yang: Right. (Exit)
Shao: (sings "hai pi kui san yen"): In the past few days we've learned much about the enemy.
Yang: We've analyzed carefully and pondered over our plans.
Shao: Tiger Mountain has a system of bunkers and tunnels. We need to take it by strategy. Select a capable comrade to disguise as one of their kind, then penetrate into the enemy's lair, and strike from without and within.
Yang: Who should we choose for this critical task?
(Thinks) (Changes to "guan pan")
Shao: Old Yang has all the qualifications to shoulder this load.
Yang: Born of a hired-hand peasant family, with sterling qualities.
Shao: You should be struggling on the brink of death;
Yang: Burning with hatred, he found his salvation in the Communist Party and took the revolutionary road.
(Shouts to "ehr hu")
He joined the army and vowed to uproot exploitation.
A veteran in battle, he's distinguished himself many times.
By virtue of his prowess, he blew up many an enemy fort.
He's entered this territory as a trapper and has hunted down all the bandit leaders and rescues comrades and villagers.
He's fought many a battle with bandits here in the forest.
Caught between Ding and Hu Piao and took Howling Wolf as well.
If I send him on this dangerous mission alone, I'm confident, with his heart red as fire, he'll surely overcome the Vulture.
(Shen Teh-hua enters. Goes into the room.)
Shen: Chief of Staff.
Yang: How did your meeting go, Comrade Teh-hua?
Shen: We analyzed the situation and decided that taking it by strategy is the only answer. We shouldn't try a direct attack. The best way would be to get a comrade into the enemy stronghold.
Yang: You're right. Come, let's talk it over.
(Shen enters and goes into the room. Shao scrutinizes him. Howling Wolf looks on in surprise.)
Yang: Hu Piao is here to present the map. (Waves his hand in bandit greeting.)
Shao: Hu Piao? Old Yang, ha, ha, ha!
Shen: Old Yang!
Yang: Ha, ha, ha! (Sits down.)
Shao: Tell us quick, what's your idea?
Yang: It seems to me, Chief of Staff, the best way to take Tiger Mountain is by strategy.
Shao: Precisely.
Yang: The enemy's Hundred Chickens Feast is a good opportunity.
Shao: Have we found out all about it?
Yang: Yes. Vulture celebrates his birthday on the last day of the last month of the lunar year. He gives himself a feast of chickens extracted from a hundred different families. They call it the Hundred Chickens Feast. (Rises) I suggest we send a comrade up there in disguise to find out how the tunnels and bunkers are laid out. Then, when all the bandits are in the main hall during the Hundred Chickens Feast, get them drunk.
Shao: And the detachment will spring an attack and take it before they know what's happening!
Yang: Right, Chief of Staff, let me have this job.
Shen: The comrades also propose Old Yang for the job.
Shao: Good. Comrade Teh-hua (giving him the Contacts Map), make a copy of this. Also notify the others there will be a Party branch committee meeting later on.
Shen: Right. (Exit)
Shao: Old Yang, you're going to disguise as a bandit and make your way into the enemy's stronghold. Are you sure you can do it?
Yang: There are three things in my favour.
Shao: The first.
Yang: Horse Cudgel Hu's and his Breast Mountain gang have just been defeated. I can go there as his cavalry adjutant Hu Piao, who is in our hands. Vulture has never seen him. I've learned the bandits' secret language and won't be found out.
Shao: And the second?
Yang: If I present Vulture with the Contacts Map as a gift at our first meeting, I'll win his trust.
Shao: Fine!
Yang: The third condition is the most important... .
Shao: The loyal heart of a PLA soldier dedicated to the Party.
Yang: (from the heart) You understand me completely, Chief of Staff.
Shao: (with deep feeling) Old Yang, this is no ordinary task.
Yang: Chief of Staff! (Sings "ai pi yan pan")
A Communist always heeds the Party's call, he takes the heaviest burden on himself; I'm set on smashing the chains of a thousand years.
To open a freshest of endless happiness for the people.
(Shouts to "ehr hu")
Well I know that there's danger ahead, but I'm all the more set on driving forward;
No matter how thickly troubled clouds may gather, Revolutionary wisdom is bound to win.
Like the Foolshee Old Man who removed the mountains, I shall break through every obstacle; The flames that blare in my red heart Shall forge a sharp blade to kill the foe.
Shao: Good. You can take Horse Cudgel Hu's black-maned steed and ride northeast along the trail. Hunter Chang has pointed out...
Yang: And wind my way up the mountain.
Shao: The detachment will go to Chiapu Valley, arouse the masses and prepare for battle. We'll wait for word from you. Yang: I'll put a message for you in the pine grove southwest of Tiger Mountain. The tree will be marked in the agreed manner.
Shao: I'll send Shen Teh-hua on the twenty-sixth to pick it up. Yang: I guarantee it will be there on time.
Shao: Good. The detachment will set out as soon as we've heard from you. We'll strike from within and without and destroy Vulture and his gang.
Yang: This is a well-thought-out plan, Chief of Staff. It's decided then.
Shao: (gives Yang's cap, very stodgy. After a pause) Be bold but cautious, Comrade Tsao-jung. (Sings "hai pi kui pan")
I'm confident you can fulfill this crucial mission. Everything depends on this all-important mission; We'll call a Party committee meeting to approve the plan, with collective wisdom we'll defeat the enemy. (Yang and Shao clap hands loudly in dramatic pose.)

SCENE FIVE

UP THE MOUNTAIN

A few days after the previous scene. In the foothills of Tiger Mountain. A deep snowy forest. Tall, straight trunks reach to the sky. Sunshine filters down through the trees.
Yang (sings of slope vigorously "ehr huang teo pan"): I press through the snowy forest, spirit soaring! (Yang enters in disguise. He spurs his horse onwards. He speaks in coarse diction depicting his journey through the dense forest, leaping across a stream, mounting a ridge, dashing down a steep slope, galloping across a distance and then looking all around.) (Sings "hai kui")
With boldness and determination the mountains I shall slash through, I'll crush the foe.
(Shouts to "ma yuan pan") Let the red flag fly all over the world. Be there snow and a forest of knives, I'll charge ahead.
How I wish I could order the snow to melt,
Bandit A (looks over at the beast): A beautiful shot. Right through the head.
Bandit Chief of Staff: Did you kill it?
Yang: It got in the way of your shot.
Bandit Chief of Staff: Quite a man. Which moun-
tain are you from? What are you doing here?
Yung (taking the initiative): I suppose you fellows are from Tiger Mountain.
Bandit Chief of Staff: That's obvious. (Realizes he has made a slip.) Where are you from?
Yang: That's not for you to ask. I want to see Brigadier Tsui in person. I've important business
with him.
Bandit Chief of Staff: How is it you don't know the rules of the mountain? You're not a lurkdr.
You're a bandit, too.
Yang: If I were a lurkdr, would I dare come banging into Tiger Mountain?
Bandit Chief of Staff (broadly): Moha? Moha?
(Yang, his mind made up, does not reply.
Bandit Chiefs: Speak up.
Yang (humbly): I'm not saying anything till I see Brigadier Tsui.
Bandit Chiefs: Bandit Chief of Staff (helplessly): All right then, let's go. Where's your gun?
Yang: Don't be scared. (Tooses his pistol to Bandit A at the tiger and his horse.)
Bandit Chief of Staff: Carry the tiger. Lead the horse.
Bandit Chiefs: Yes! (Yang strikes dramatic pose. Then resolutely, calmly and conceivably he strides ahead.)

Curtain

Vulture: According to you, you're one of Brigadier
Hsu's men.
Yang: I am his cavalry adjutant, Hu Piao.
Vulture: I see! So you are Brigadier Hsu's man, then. Who told you who we were? Did you
join his ranks?
Yang: When he was chief of police.
Vulture: I hear he has a few possessions he prizes the most.
Yang: There are two.
Vulture: What are they?
Yang: A fast horse and a sharp sword.
Vulture: What does his horse look like?
Yang: It has a curvy coat and a black mane.
Vulture: What kind of sword does he have?
Vulture: Who gave it to him?
Yang: The Japanese Imperial Army.
Vulture: Where was it presented?
Yang: At Wuholou in the city of Mutangchiang.
Vulture (exasperatedly): Brigadier Hsu's cavalry adjutant, why did I see only Adjutant Yang at the last meeting called by Commissioner Hsu?
Yang: I didn't rate very high with Brigadier Hsu.
Vulture: How could I compare with someone like Lan
Ping? He was the one who went to all the im-
portant functions.
Yang: Well, you come to Tiger Mountain.
Yang: How dare you? I'm the leader of the mountain.
Vulture: You want to join us, Brigadier, and rise in the
world?
Yang: You've crossed your threshold, but none of you big brothers seems to trust me. Aren't you being a bit ungenerous?
Vulture (rousing): We need to think of our strong-
hold's safety.
Terribles: Ha, ha, ha!
Vulture: When did the Beast Mountain stronghold fall, Hu Piao?
Yang: The third day of the twelfth lunar month.
Vulture: What took you so long to get here?
Yang: It hasn't been easy for me to get here. Brigadier Hsu was murdered.
Vulture: I was hiding out in White Pine Dale for a while.
Yang: In the home of Lan Ping's uncle.
Vulture: Did you see Lan Ping?
Yang: Yes.
Vulture: And Howling Wolf?
Vulture: Why don't you know about him?
Yang: Hu Piao, you are here but why isn't Lan
Ping with you?
Vulture: That's right.
Yang: Ah, say no more about him.
Vulture: What do you mean?
Yang (looking at the other bandits): Well...
(Vulture signals and all the bandits except the
Terribles leave.)
Vulture: Hu Piao, what's the matter with Lan
Ping?
Yang: It's a long story.
(Sings "hai pi hsiu too pan")
Just talking about him enrages me.

Vulture: What did he do?
Yang: (changes to "hai pi hsiu too pan").
Vulture: Hecares nothing about the code of our brother-
hood.
Vulture: How did he go back on it?
Yang: (sings):
We were lucky to get away when Beast Moun-
tain fell.
I urged him to come with me and join us in the
terrible Vulture attack. (The Terribles look at each other with satisfac-
tion.)
Vulture: Is he coming?
Yang: (sings):
Every man is free to make his own choice,
But he shouldn't have attacked friends so viciously.
Vulture: What did he say?
Yang: (sings):
Vulture: What?
Yang: Well...
Vulture: (sarcastically): Out with it, Old Hu, be quick.
Yang: He said—(sings) Vulture has to take Com-
misssioner Hsu's... (sings)
Vulture: What?
Yang: (sings): Ordears.
Vulture: (turns to his feet in anger): Ah! What? I take
orders from him.
Terribles: Rubbish, who does he think he is?
Yang: That all he said.
Terribles: What else?
Yang: (sings): The Eight Terribles are a pack of
worthless scum.
Terribles (eruped and shooting): What! That
ton of a bitch.
Yang: (sings, switching to "hai pi hsiu too pan").
He said he's a phoenix who wants a high branch
to perch on. That Commissioner Hsu is a big tree and his
roots are deep.
Terribles: To hell with him.
Yang: (sings): All we were speaking he produced a
map.
Vulture: Map?
Yang: (sings): A whole roll.
(Vulture dances around Yang cooently.)
Yang (arches to "hai yi gu pan" as he continues
singing): He wasIntent on taking it to Com-
misssioner Hsu to earn a promotion.
Vulture: Was it really on Contact Map?
Yang: Yes, the correct Contacts Map.
Vulture: (worried): Then he'll give it to Commis-
issioner Hsu.
Yang: Don't be impatient. (Continues singing with
a universal smile on his face)
Please himself, with him, I screamed.
Vulture: So!
Yang: (sings): And brought out from inside the
room,
(Singes to "hai pi hsiu shu").
A jar of wine.
I filled him eight bowls, one after the other.
Lan Ping got so drunk he couldn't see.
Terribles: Ha, ha... he got drunk.

FEBRUARY 1929

SCENE SIX
INTO THE BANDITS' LAIR

Immediately after the previous scene. The interior of Tiger Hall. A lonely cave lit by several lamps. (Vulture sits in a chair, his lieutenant—
the "Eight Terribles"—sit on either side in a dis-
orderly fashion. Other bandits stand at the left.
rear side of the hall. Vulture signals to Bandit
Chief of Staff to summon the newcomer.)
Bandit Chief of Staff: Chief's orders. Bring listen.
Bandits: Bring listen in! (Yang enters, head high).
Yang (sings "hai pi hsiu pan"): Though I've come alone to the tiger's den,
Missions of class brethren are by my side;
Let Vulture spew flames ten thousand leagues
For the people I'll fearlessly take this monster
(Advances and gives a bandit salute.)

Vulture (suddenly): God of heaven shields the
earthly tiger.
Yang: Precious pagoda repels the river spirit.
Terribles: Moha? Moha?
Yang: Speaking at the stroke of noon. No one has
a horse.
Vulture: Why is your face so red?
Yang: My principal wounds.
Vulture: Why so yellow again?
(There are bloodstains on his sword and hand.)
Yang (calmly): I smeared it with wax to ward off
the cold
(Vulture shoots out an oil lamp with his autom-
atic. Yang takes a pistol from Bandit Chief
of Staff. With one shot he breaks out two oil
lamps. The astonished bandits whisper among themselves and are stopped by the Terribles.)

* Bandit's secret language.

CHINA RECONSTRUCTS

10
Mother Li (sings): I'm overjoyed to see you but I grieve For my daughter-in-law and grandson. Young-chi (sings "eh hso no pan"): So many crimes to avenge, so much hatred to pour out; Everything engraved upon my heart. The fury in my breast bursts into flame. Some day I'll kneel on our foe to death. (Voices off: Soldiers are entering the village! PLA fighters shouting: "Don't go easy, neighbours, we are your own people!") Ta-shan: Are they among us? Young-chi: Are they after me? Ta-shan: Hide, quick, I'll go out and take a look. (Pulls out a dagger and exits) Mother Li: Young-chi, you'd better hide yourself, son, do. Young-chi: Hide? Where can I hide, Mother? I'd rather fight it out. It's them or me now. I break even if I lose my life, and two better still. Mother Li: Young-chi, you... Young-chi (Chin-cheng and Lu Jhung-yeh enter). Lu (nervously): Anybody home? Young-chi: Yes, We're not all dead yet. Lu: Neighbours. Chang: Aunt! (Yung-chianches the door open. Chang and Lu enter. Chang closes the door behind him, Mother Li is alarmed. She moves closer to the open door protectingly.) Lu: Don't be afraid, Aunt. We're... Young-chi: Come to the point. Lu (to Yung-chi): Neighbours, we are the Chinese People's Liberation Army. Young-chi (looks them over): This "army" and that "army", I've seen plenty. Who knows what you really are? Speak out, whatever you want. If it's money, we haven't got any. If it's grain, your gang has already robbed us clean. If it's our lives... Mother Li: Young-chi. Chang: Neighbours, we are working and peasant soldiers. We protect the people. Young-chi: That's what you say. (Mother Li dizzy) Young-chi: Peace! Lo (to Chang): Aunt's not feeling well. We'll get our medic to come. Chang: Right. Young-chi: Who are you trying to fool? (Supports his mother into inner room.) (Chang signals Lu: They go out together, closing the door) (Shao and Young-ko enter) Chang: Shao's Staff! Shao: How are things going? Lu: An old woman is sick inside. Mother Li: We were afraid. Tell her to bring some grain. Lu: Right, (Exit) Chang: It's really tough to do mass work here. Shao: The villagers here don't understand us. They're afraid. You don't remember - Howling Wolf tried to pass us - Mother Li (sighs): If we don't activate the masses, Young Chang, we won't be able to get a firm foothold and wipe out Vulture. He'll be at our throats, unless we destroy the bandits, the masses won't be really aroused. (Yung-chi comes to the table) Chang: (smiling) I realize that. Shao and Old Liu: It seems we must be concerned about the welfare of the masses. We must explain our Party's policy patiently. We must carry out to the letter the Three Main Rules of Discipline and Eight Points for Attention.* We've got to do things moving here by action. Chang: Right. (Leaving) Shao: By the way, find out if Hunter Chang has arrived. Chang: Right. (Exit) (Medical Orderly enters) Medical Orderly: Chief of Staff! (Honds a sack of grain.) Where's the patient? Shao (pointing to house): There. Medical Orderly: (Exit: door): Hello, neighbour. Shao: Our medic is here, neighbour. Open the door. (Yung-chi rushes into outer room, a dagger in his hand. His mother follows, trying to stop him.) Mother Li: Yung-chi, you mustn't... Young-chi: What do I fear? I can fight it out with them with this. (Sticks dagger into table.) Mother Li (very upset): Yung-chi, I beg you. Chang: Yung-chi (supporting her hastily): Mal! Mal! (Shao forces open the door. Goes in with Medical Orderly and Kun and迎接 his mother, Yung-chi glares at Shao.) Shao: Give her first aid, quick! Medical Orderly: Right (Exit) (Shao slips off his coat and wraps it around Mother Li. Medical Orderly helps her into inner room, followed by Kun and Yung-chi. Shao pours some grain into pot and sets it to boil.) (Yung-chi comes out for some water. Shao goes into inner room.) Young-chi (discovering pot of gruel, deeply moved, pensively): The People's Liberation Army? (Sings "eh hso no pan") Those soldiers care for us folks and cure our ailments they're considerate, kind and helpful. But soldiers and bandits were always of the same brood, always oppressing us. What happened today is certainly very strange. (Mother Li in the doorway seems almost to have really arrived.) Mother Li (of stage): Water! (Yung-chi fills a bowl with gruel. Kun emerges and takes it in. Shao comes out.) *The Three Main Rules of Discipline are: (1) Obey orders in your actions; (2) Do not take a single needle or plate or thread from the masses; (3) Turn in everything captured. The Right to Point is on you, and you are, in turn, Pay fairly for what you buy; (2) Return everything you borrow; (2) Pay for anything you damage. (Do not hit or scare of people; (2) Do not damage crops; (2) Do not take liberties with women; (2) Do not ill-treat captives.)
Shao: Your mother has come to, neighbour. Don't worry.
Yung-chi: ...
Shao: What's your name, neighbour?
Yung-chi: Li Yung-chi.
Shao: Were you born in these parts?
Yung-chi: No. My family used to live in Shantung Province. We were forced there during the Taiping Rebellion, but after the April 12 coup he was killed by Chiang Kai-shek in a prison in Tientsin. He was found to be a traitor.
Shao (angered and in sympathy): Oh! ... (wearily)
But how did you people get here?
Yung-chi: After Father died, Mother brought me here to try our luck.
Shao: What do you do?
Yung-chi: I'm a railway worker.
Shao (extremely excited): Fine! So we've all one big family.
Yung-chi (to Shao): Shao over there! Whose troops are you anyhow? What are you doing here in these mountains for fun?
Shao (wearily): Neighbour! (Sings "erh huang yun pan")
We're worker and farmer, brothers, come To destroy the reactionaries and change the world.
We've fought for years north and south for the revolution, With the Party and Chairman Mao leading the way.
A red star on our army caps, Two red flags of the revolution on our collars. Where we go, where we stand, in the great, great days, Liberated people overthrow the landlords, Those who share the people's hardships, We've come to sweep clean Tiger Mountain.
Yung-chi (his feelings bursting out like spring flowers in the forest): Chiapi, liuli huang peng pan)
Our eyes are nearly worn out looking for you day and night. Who would have thought that here in the mountains today You've come fighting the bandsits and saving the poor.
—Here before us is our own army! (With a switch to an impromptu "switch to peace") Our own army! I shouldn't have confounded right and wrong. I shouldn't have taken friend for foe. I'm ashamed beyond words. (Pours down the dapper stabbed into the table.) For thirty years we've been sweating like a slave.
Feeling the wails and tears, I can hardly press my rage, I struggle in a bottomless pit.
We all have misery and wrath to pour out, We all hate the bandsits.
Some said our days of suffering would go on for ever, But we would have believed an iron tree could blossom, That we would at last live to see this day? (Changes to song)
I'll go with the Party to drive out those beasts, Whatever the sacrifice and danger, be it fire or water.
When Tiger Mountain is being swept clean and free,
I, Yung-chi, in the front ranks will be.
(Sings "erh huang yun pan")
Liu: These villagers have come to see you, Chief of Staff.
(Villagers swarm in, together with some soldiers. Mother Li comes out, supported by Medical Orderly.)
Villager A: Superior Officer, A: General, we don't use such terms, call him commander.
Shao: Call me "Mr.armeadae".
Chung: Chief of Staff, this is Old Chang.
Shao (comes forward and shakes the hunter's hand): So you're Old Chang. Have you come from the forest?
Chang: We couldn't stay up there in the forest. We've moved in with Paou's uncle Tsuan-shan, here.
Shao (puts Paou on the shoulder): A fine girl.
Yung-chi: Old Brother, did you see her?
Chang: Ah, Yung-chi, our saviours are here at last.
Tsuan-shan: Commander, we're all burning with one desire — to attack Tiger Mountain.
Shao: Our PLA is winning big victories at the front, neighbours. The Mutiancheng area has been liberated.
Villagers: Wonderful!
Shao: Vulture, this place to flee now.
Tsuan-shan: We'll smash his den! Yung-chi: Give us guns, Commander. Villagers: Yes, give us guns, please.
Yung-chi: If we have guns, there isn't a man in Chiapi Valley who couldn't bring down two or three of those bands.
Shao: You'll have your weapons. But none of you have warm winter clothes and every family is short of grain. How can you go after the bandits in the deep mountain forests?
Villagers: What can we do then?
Shao: There are plenty of medicinal herbs in Chiapi Valley and lots of the Vulture. If we get the narrow-gauge train running again, we can ship them out and buy clothing and grain in return.
Villagers: That's right.
Shao: You can also organize a militia. We'll get the train running again and you'll have food and clothing.
When we fight the Vultures, you'll be all the stronger.
Yung-chi: When can we start repairing the railway?
Shao: We can start right now. Let's work together.
Villager A: It's heavy labour, Commander.
Chung: Grandpa, we fighters are all from poor families. When we've guns in our hands, we fight; when we've tools in our hands, we work.
Yung-chi: (steps forward and greets Shao's hands): We really are all one family, Commander. (Sings "erh huang yun pan")
We mountain folk have what we say, Our words are straight, our hearts are true,
To sieze a dragon we'll go with you —
Villagers (and chorus): Under the sea.
Yung-chi (sings): To catch a tiger —
Villagers (in chorus): We'll follow you up the mountain.
Yung-chi (sings): With the thunders of spring the earth will shake! Then Vulture —

SCENE EIGHT
SENDING OUT INFORMATION

Down. A clearing on top of Tiger Mountain. Crazies and forts are visible against distant peaks covered with snow. On right is a road leading to the foot of the mountain.
Vulture: Is this where Old Ninh usually does his exercises?
Bandit Chief of Staff: Yes.
Vulture: Where has he been?
Bandit Chief of Staff: He's been around the forts on our five peaks.
Vulture: What? You even let him inspect our nine groups of twenty-seven forts.
Bandit Chief of Staff: Bandit of Staff's He's one of us, isn't he? Why must show him?
Vulture: I don't like the look of things. There's a lot of activity down below, and Howling Wolf still hasn't returned. I don't like it. We've set eyes on Hu Piao before. Why did he show up at a time like this? We've got to be careful.
(Bandit Chief Adjutant enters from right.)
Bandit Chief Adjutant: We've everything ready as you ordered, Chief.
Vulture: Good. Put him to the test, the way I told you last night.
Bandit Chief Adjutant: Yes, sir. (Exit on right)
(Vulture and Bandit Chief of Staff, seeing somebody approaching, leave quickly on left front.)
Yung-chi (offstage sings "erh huang yun pan")
Hacking through thorns and thistles, I battle in the heart of the enemy. (Deters) (Offstage) That's right.
When I look into the distance and think of my Comrades-in-arms, the army and the people, awaiting the signal.
To attack these wolves, my spirits soar. (Changes to "erh huang yun pan")
The Party places great hopes in me. Comrades at the Party meeting offer me weighty advice.
Their many exhortations give me strength, Their firm words warm my breast. (Changes to "kai! kai! kai")
I must never forget to hold by old caution, And succeed through courage and wit. The Party's every word is victory's guarantee, Mao Tse-Tung Thought is eternally glorious. (Changes to "erh huang yun pan")
Tiger Mountain is indeed heavily fortified

CHINA RECONSTRUCTS

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Villagers and Soldiers (sing in chorus "erh huang yun pan")
Your days are numbered! (The army and civilians form a tableau of heroes, mighty and splendid.)

[Scene Eight: Sending Out Information]

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Bandit Chief Adjutant: Yes, sir. (Exit on right)
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Tiger Mountain is indeed heavily fortified

With forts above and tunnels below. The leadership's decision to use strategy is right. A direct attack would mean heavy losses. After seven days here I know the disposition well. I have the secret report concealed on my person. Now at daybreak, pretending to take a stroll, I'll send it out. (Noticing something.) Why have the guards suddenly been increased? Something's up.
This message:
I won't get this message out, I'll miss the opportunity and ruin our attack plan.
And let the people and Party down. (Changes to "to pan")
New Year's Eve is fast approaching. I mustn't hesitate. I must push on.
Though the grass be knives and the trees swords, Down to the foot of the slope. What though the mountains shall be tall? To resist the bitter cold and melt ice and snow, I have the morning sun in my heart.
(The sun rises, filling the sky with red clouds which tinge the sharp crags.)
(Offstage voice: "Barry up." "I'm coming!"
(Alert, Yang removes his coat and pretends to do traditional exercises. Two guards walk by pretending to be on patrol. They hail him.)
Guards: Good morning, sir.
Yang: Morning.
( Guards go off, Yang ends his exercises. Shots ring out.)
Yang: Shooting! (Shouts in the distance: "Charge!" "Kill!"
Neaver voices cry: "The Communists are coming!"
"The shooting is intense."
Yang: What? Can the comrades be here? (Thinkes, comes to snuff decision.) No, not at this time. The comrades couldn't have come before Chief of Staff receives my message. (The shooting becomes more intense and shots grow nearer.)
Yang: That shooting doesn't sound right either. That's another test. I'll reply to their trick with one of my own and give this message off. (Fires two shots in the air. Calls towards the left.)
Brothers! (Four bandits enter.)
Yang: The Communists are here. Come with me and fight!
(The bandits rush off. Vulture and Bandit Chief Staff enter stealthily. Bandit Chief Adjutant comes forward.)
Vulture: Just a minute, Old Ninth.
Bandit Chief Adjutant (offstage): Stay where you are.
Bandit Chief of Staff (in same direction): Stop shooting.
(Bandits shoot acknowledgement of order.)
Yang (to Ch’ing-shu): What’s the matter?
Bandit Chief Adjutant: Yes, sir. (Exit.)
Vulture: It’s a manoeuvre I ordered.
Yang: If you hadn’t stopped me, I’d have fired this big gun and got a few of them.
Vulture (laughs uproariously): Why? Didn’t you tell me about it? If you don’t believe me, I’ll ask him. (Points to Bandit Chief Adjutant)
Bandit Chief Adjutant (pretentiously): Why, I proved to the Communists that we were coming myself.
Yang (chuckles with implied meaning): I wish they would. I’m just waiting for them.
Vulture: You’re doing well, Old Ninth. (Leaves.)
Bandit Chief Adjutant, offstage: "Get a move on!" Enters, escorting another bandit who falls to the ground.
Bandit Chief: This fellow bumped into the wall outside.
Bandit Chief: What?
Bandit Chief: (trebling): We went down, under orders.
Vulture: We found some night-club running again. But before we got to Chiahsiang Valley, we ran into some Communist soldiers.
Vulture: That’s Chiahsiang Valley, eh? (Peculiarly) And you’re the only one who got away.
Bandit Chief: Yes.
Bandit Chief Adjutant: Nine out of ten were captured by the Communists and they let you go.
Bandit Chief: No, no.
Vulture (dresses his gun and points it at Bandit Chief): What’s up?
Yang (interruption): Why get excited, Chief? If he really had been a prisoner of the Communists he wouldn’t dare come back.

제네인 오프 더 어택

SCENE NINE

Morning. The day before lunar New Year’s Eve. The scene is the clearing outside Young-chi’s house. A couplet written on red paper is pasted on the paleisade gate. The joint emancipation is everywhere.
(As the curtain rises the whistle of the narrow-gauge train is heard.)
(Smile villagers, with sacks of grain on their backs, watch as the train sets out again, then they go off. A villager pushes down the sack of grain he carries for Yang-chi’s mother.)
Mother Li (sings "hsia pi tui shu"): Soldiers and people are one family, hearts linking,
Happiness fills our mountain village.
A good news falls, everyone smiles,
Dividing food and clothing, we celebrate libera-
tion. (Shao enters.)
Shao: Alert! Alert! Mother Li: Commander! Shao: Have you got enough food and things for the New Year? Mother Li: Plenty. Who would have dreamed that Ching-chi could have such a good New Year? If you PLA boys hadn’t come, I don’t know what we’d have done.
Shao: Does the time come.
Mother Li: We owe it all to the Communist Party and Chairman Mao.
Shao (points the sack of grain on his back, ready to carry it in for Yang-chi’s mother. Offstage, Yang-chi is drilling the millstone.)
Yang-chi (offstage): One, two, three, four! Millstone (offstage): One, two, three, four!
Mother Li: All the grain is full of pei. But the one who will have the time to go behind the village is the grumbling, especially Pao. She just won’t hear of it.
Shao: Ah, that girl.
(Offstage, millstone says: "Charge, charge!" (Shao and Mother Li go off, talking.)
(Offstage, drilling millstone says again: "Target straight ahead. Charge, charge, charge!")
(Backs in, with her eyes still on the drilling millstone.)
Pao: "erh hung hsiou too peaenade"
Listen to the lusty shouts over the drill ground (Changes to "hsi lung").
Where they keep our food, Full of fight to smash the enemy.
I’m so angry, I’d like to bash them That my heart’s afire.
(Changes to "juan peana")
How I long for the pickaxe When bandits are slain and a blood debt repaid.
With deep hatred, morning and evening I sharpen my sword and oil my spear.
On the high cliff a blazing fire may blow, Storm the tiger’s den — that I dare Why then pick on me to guard the village?
(Changes to "to peana")
I must see the Chief of Staff at once And tell him again what’s on my mind.
My resolve is to fight on the battlefield, For I’ve pledged to kill them all.
(Medical Orderlies enter.)
Medical Orderlies: Pao: Sister, put in a word for me. Let’s go and see our Chief of Staff.
(They rush Medical Orderlies along. Shao comes out from Young-chi’s house.)
Shao: Hey, what are you two talking about? (Young-chi enters.)
Pao: Uncle, let me go.
Shao: Well, the militia has to protect the village, too.
Pao: Humph, I hate that Vulture so much, I’ve got to kill him with my own hands. How could you keep me here? I must go.
Shao: But you’re too young, Pao.
Pao: What, me too young?
Medical Orderly: Chief of Staff, Pao is class-conscious and skis well. She’s a good shot, and can help me look after the wounded. Do let her go.
Young-chi: Commander, this girl has been through much bitterness and is thirsting for revenge. Let her come along with us.
Shao: Militia leader, you’re feeling the same way, oh?
Yang-chi: Let her go.
Shao: So you are all of one mind. All right, then.
It’s settled.
Pao: Hurrah! (Exit, leaping for joy, followed by Medical Orderly.)
Yang-chi: Commander, the prisoners Luang Ping and Howling Wolf have been taken away. It looks like we’re about to attack Tiger Mountain, eh?
Shao: Impatient, aren’t you? (Yang-chi grins.)
Pao: How long should it take us to reach the back road of the mountain and plunder the ski now?
Yang-chi: It’s eighty li longer than the direct approach. I think we can do it in a day and a night at most.
Shao: Good. See that your militia is fully prepared. Yang-chi: I’ll see to that! (Exit.)
(Chang and Lu enter.)
Lu: Chief of Staff, why should we be marking time here? The comrades can all ski as fast as required.
Chang: And the militia has been organized.
Lu: And we’ve had some recent reinforcements.
Chang: I think we ought to set out immediately.
Lu: I’m sure we ought.
Shao: Comrades, we should guard against impatience.
Rushing (Songs to "piao ping piao ping piao ping piao piao")
Shao (sings and charges, poultry in his palm): Although I’ve urged patience I can’t keep calm myself.
The day to close in on the enemy is nearing.
But there’s no sign of Shen returning with the message.
If anything goes wrong...
(Changes to "piao piao")
I’ve another idea the mustn’t miss
Our chance at the Hundred Chickens Feast.
Yang-chi says there’s a dangerous
Trail up the slope of the mountain.
Surprise and courage will carry us charging into Tiger Hall. (Lu shouts and enters.)
Lo: Shen’s back, Chief of Staff. (Shen enters.)
Shao (hurries forward): Comrade Tch-hua.
Shen (hands the message over, passing): I’m not late, am I?
Shao (takes it): No, go and get some rest.
(Exit Shen supports himself on his Lea.)
Shao (eagerly reads message): ... A steep trail up the back of the mountain leads directly to Tiger Hall. Burning pine torches will be the
signal. " (Excitedly) Old Yang! You're a hero!
(Young Kuo shouts offstage: "Chief of Staff"
He enters running, followed by Ta-shan and
Yung-chi.)
Young Kuo: Report, Chief of Staff. When the train
reached West Branch River, we found the bridge
had been wrecked. We got out to repair it and
were attacked by bandits. We drove them off. . .
Shao: What about those two prisoners?
Young Kuo: Howling Wolf was killed by a stray
bullet.
Shao: And Luan Ping?
Young Kuo: He escaped while we were chasing the
bandits.
Shao: Escaped? (Aside) If he heads for Tiger Moun-
tain, that'll be dangerous for Comrade Yang Tau-
jung, and it may ruin our plan.
(Turns to Young Kuo and Yung-chi) Assemble
the detachment, quick.
Young Kuo and Yung-chi: Right. (Exit)
(A roll is struck, the call to fall in.)
Shao: Comrade Ta-shan, you and Hunter Chang
take over the defense of the village.

SCENE TEN

CONVERGING ON THE HUNDRED CHICKENS FEAST

Lunar New Year's Eve. Tiger Hall.
(The curtain rises amid shouting: "Bring 'listzes' in!")
(Two bandits enter with Luan Ping.)
Luan: Chief.
Vulture: Luan Ping!
Luan: Yes, sir.
Vulture: Adjutant Luan!
Luan: Chief.
Vulture: What brings you here?
Luan: I've come—to wish you a happy birthday.
He, ha.
Vulture: Where did you come from?
Luan: I...
Vulture: Humph!
Luan: I...
Terribles: Speak!
Luan: I...
Terribles: Out with it!
Luan: I... I've come from Commissioner Hou.
Vulture (merrily): So you've been with Commissioner
Hou.
Luan: Yes.
Vulture: Summon Old Ninth!
Bandit: Honourable Ninth, you are wanted.
(Yang enters, an Officer of the Dey sash across
his chest.)
Yang: Everything is ready for the feast, Chief.
Vulture: Look who's here, Old Ninth.
Yang (startled at the sight of Luan Ping but controls
himself instantly. Taking advantage of the fact
that the enemy is essentially weak, he decides on
the course of action to take): Oh, Brother Luan.
Why have you come here? How are you getting
along? What post did Commissioner Hou give
you? I, Hu Piao, congratulate you on your
promotion.
Terribles (mockingly): What are you now—regi-
mental commander?
(They laugh.)
(Luan is bewildered.)
Vulture: What kind of post did Commissioner Hou
give you?
Luan (recognizes Yang and smiles wickedly): Hu
Piao, my eye! No... You're mistaken...
Yang (serenely): I'm mistaken, or is it you who are
mistaken? I, Hu Piao, was friend enough and
was playing the game. Not at all like you, Luan
Ping. I advised you to join Brigadier Tsui, but
you tried to drag me off to Commissioner Hou.
You can't say I wasn't playing fair. (Presses on)
Answer the Chief. What business brings you
here?
Luan (turns away from Yang): Chief, listen to
me.
Yang: Look here! Today is the Chief's fiftieth
birthday. There's no time for your nonsense.
Vulture: Right. Come to the point. I want to know
why you've come.
Luan: To join your forces, Chief.
Vulture: Oh!
Yang: Then why did you go seeking an appoint-
ment from Commissioner Hou?
Taking Tiger Mountain by Strategy

Scene I: “Advancing in Victory.”

Scene III: “Asking about Rillerman.” Yang Tzu-jung explains to Hunter Chang and his daughter Pan that by following the Communist Party and Chairman Mao they can wipe out the Vulture’s bandit gang.

Scout Platoon Leader Yang Tzu-jung (center) reports what he finds about the bandits to Regimental Chief of Staff Hsiao Chien-pu.
Yung Tzu-jung and the pursuit-detachment converge on the feasting bandits and wipe them out.
Yang Tsh-chung was on his way through the snowy forest on the way to the snowy mountain stronghold.

Scene VIII: "Seeking out Information": Yang Tsh-chung, after seven days in the bandits' lair, is ready to send out the secret report to his comrades.
Scene V: "Up the Mountain". Yang Tzu-jung galloping through the snowy forest.

Scene VI: "Into the Bandits' Lair". Yang Tzu-jung shows Vulture the Cuntzis Map.
Upper left: Railway worker Li Yang-chi (actor Ch'eng Hsiao-ling) was a staunch supporter of the Communist Party before it took power. The PLA commissar Cheng Hsiao-ling has helped to raise new recruits to follow the Communist Party to destroy the bandits and make revolution.

Lower left: Scene IX: "Off to the Attack". The hunter's daughter, Chang Pei (Chinese), asks to join the attack on Tiger Mountain.

Upper right: Scene X: "Conquering on the Tiger Mountain". Yang Tung-ling everywhere: the bandit Lan Ping and furiously denounces him.

Lower right: Chang Pei fights the bandits in Tiger Hall.
Yang Tu-juong battles the battle as the PLA and the people chose him.
Yang: Today's your fifteenth birthday. It's your health we should be drinking to. Fill the Chief's bowl.
(Veryone drinks.)
(Machine-gun shots are heard. Bandits throw down their guns. Tiger-B. wounded, enters. Terrible B. The Communists have sealed off the entrance to Tiger Hill with machine guns.
Vulture: Let's get out. Brothers, Hurry!
Bandits: Charge! Charge!
(P.A. man, eofficer, says: "Lay down your guns or die")
Vulture: Into the tunnel with me, Old Ninth, quick. (Pushes over the armchair, but Yang shakes him aside.)
Yang: You're not getting away!
(P.A. man charges in shouting: "Lay down your guns or die")
Vulture (to Yang): What? You're a member of the Chinese People's Liberation Army?
Vulture: Ah! (Vulture draws his gun. Yang knocks it out of his hand. Vulture runs off. Bandits follow.)
Shen: Old Yang!
Yang: There's a secret tunnel here, comrades. Rescue the villagers and catch the Vulture alive. (Runs to pursue Vulture.)
Shen: Charge, comrades! (P.A. men follow.) (Shen fights with a Terrible. Bandit Chief of Staff enters, raises his pistol and fires at Shen, who dodges. Bullet hits the Terrible and kills him.)
(Ves in another Terrible. They fight. Pao pursues a bandit. They wrestle. She stabs him. "She and the rest are prisoners off")
(Yang-chi, Medical Orderly, adds: "With villagers the bandits had been holding captive, with arms across his chest, said: "Fellow comrades, this is a Terrible. (Bandit Chief enters, running. Yang-shi shoots him dead. Another bandit runs in and is captured by Yang-chi.
(Vulture enters, followed by two bandits, fleeing wildly. Yang pursues them and shoots the two bandits dead. He and Vulture lock in struggle.)
(Vulture, Medical Orderly,add: "Comrades, spring the net")
Shao: (Yung-qi throws the bag, jumps on top of the table. "Yung-qi is happy")
Vulture: (to Terrible): Why don't you join the feast, Old Ninth? Everyone wants to drink to your health.

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FEBRUARY 1969

CHINA RECOMMENDS

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Luan (is confused, stumbles.)
Yang: Why has the commissioner sent you here? You're the true, now. Terrible: Out with it and quick! Why have you come here?
Luan: I'm not from Commissioneer Hou. Bandit Chief of Staff: That's not what the bastard said a minute ago. He certainly changes his tune fast. Quite a bird. (The bandits laugh uproariously.)
Luan: Stop laughing, you rascals. He is not Hu Piao. He's a Communist armyman. (Terrib1es draw their guns and point them at Luan.)
Yang (calmly): Ha, ha, ha, Well, I'm so a Communist armyman, since you say so. Now tell the Chief and the big brothers here more about this Com-
m1nist armyman.
Vulture: That's right. You say he is not Hu Piao but a Communist armyman. How did you come to know him?
Bandits: He...he...he... Bandits: He...
Luan: He...
Yang: All this fellow can do is stammer and con-
trol himself. He's up to some trick, Chief.
Bandit Chief of Staff: I'll bet he was caught by the Communists, and then released.
Luan: No...
Yang: Did the Communists set you free? Or did you send you here?
Bandits: Speak! Luan: I...
Bandit Chief Adjutant: The Communists sent you here, didn't they?
Yang: Speak. Be quick! Luan: I stammered... Yang: Bandit Chief of Staff: I know that. You're a bandit.
Yang: Chief, our defenses on Tiger Mountain are absolutely watertight, and the Communists can't rush in. In any case, the top has come. There's something fishy about this.
Luan (nervously): There isn't, I swear!
Yang: Luan Ping! (Sings "hit pi hua pu beng")
Capricious, sinister fellow, your evasiveness surely conceals tricks. To our fortress you come, leaving your tracks in the snow for the Communists to follow. (He walks to the steps and calls.)
Captain: Bandit Chief of Staff comes forward.
Bandit Chief of Staff: Here.
Yang: Bandit Chief: Double the guard and keep a close watch, Let no one off duty without my order.
Vulture (without Old Ninth's order, no one is to leave his post.
Bandit Chief Captain: Yes, sir. (Exit.)
(Vulture reappears and apropos.)
Vulture (comes down from his seat, greets Luan and throws him to the ground): You treacherous dog. First you tried to get Old Ninth to go with you to Commissioner Hou. Now you come here to divide us and want to bring the Communists in. This is too much. For dozens of years, your bloody hands have committed towering crimes. To enrage the people, in the nation's name, I sentence you to death. (Drags him out. Shots are heard. Yang re-enters.)
Vulture: You are the last to sing for the celebration. Allow us to offer our respects, Chief.
Vulture: You're Officer of the Day, Old Ninth. You are the last to sing for the celebration.
Yang: Brothers.
Terrible: Here.
Yang: Light the lamps in the hall, burn pine torches outside. Let's offer our best wishes for the Chief's birthday.
Bandit Chief Captain enters.
Bandit Chief Captain: Yes, sir. It's time for the celebration.
(Vulture bows humbly.)
Bandits: You mustn't leave, Honourable Ninth, you mustn't leave.
Terrible: Chief, Old Ninth mustn't leave.
Bandit Chief of Staff: On the contrary, Chief. Old Ninth mustn't leave.
Yang: Bandit Chief of Staff (picks up the sack and hands it to Vulture): Old Ninth mustn't leave, Chief.
Bandits: Old Ninth mustn't leave.
Vulture: Don't be childish, Old Ninth. Put it on, put it on. I'll treat you right. (Laughs.)
Bandit Chief of Staff: When the sack is empty, Vulture puts it on Yang.
Bandit Chief of Staff: Put it on.
Luan (realizes the situation is going against him, pleads): Chief...
Vulture (brushes him aside): Humph! (Returns to his sent.)
Luan: Chief! (Prostrates himself before Yang.)
Bandit Chief of Staff (returns): (Yang kneels down)
(Vulture leaves for adjoining cave room. Bandits file in after him and begin feasting. Bandit Captain enters.)
Yang: (steps down from stump): Captain! Bandit Chief of Staff: Captain of Staff! Call in the brothers on guard and let them drink their fill.
Bandit Chief Captain: Yes, sir. (Exit.)
(Bandits can be heard playing roguously drinking games in adjoining cave room.)
(Yang returns to the table and looks around.)
Vulture (Ying-shi-er-hu-er-er): The mountain is a blaze of lights on New Year's Eve. (Walks down from stump)
This is the signal to our troops. The Hundred Old Mammals has started as planned.
Bandit Chief Adjutant: It will be bad luck for Tiger- Mountain if you don't blot out this evil star. Bandits: Yes. He must be killed, killed.
Luan: But I mustn't kill, Chief. (Luan kneels down before the Vulture.)
Vulture (laughs mockingly): Ha! Ha! Ha! Luan...
Vulture (seizes his hand.)
Bandits: Kill him!
Luan: Chief, spare me!...
Bandit Chief Adjutant: Take him away.
Yang: I'll do it.
Luan: Honourable Ninth! (Yang seizes Luan, who is paralyzed with fright.)
STRIVING TO CREATE BRILLIANT IMAGES OF PROLETARIAN HEROES

—What We Learned in the Creation of the Heroic Images of Yang Tzu-jung and Others

By the Taking Tiger Mountain by Strategy Group of the Peking Opera Troupe of Shanghai

GUIDED by the great red banner of Mao Tsetung Thought, the modern revolutionary Peking Opera Taking Tiger Mountain by Strategy has 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 the opera was first performed. But it has won real life only in the last seven years, when Comrade Chiang Ching directly led and personally participated in the revision of the script, seven glorious years from early 1963 to the present day, marked by sharp class struggles at every turn.

In mid-January 1963, Comrade Chiang Ching made an investigation and study of literature and art work with revolutionaries across this opera in Shanghai and saw that while there was much that was worthless in its content, it provided, in a way, the possibility of presenting contemporary life through Peking Opera. She decided to take it over and transform it thoroughly. From then on this theatrical piece and the type of 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 began their flagrant attacks and relentless sabotage against this opera and the revolution in Peking Opera.

The struggle found expression in many ways. There was the struggle between adherence and opposition to Chairman Mao's proletarian line on literature and art. There was the struggle between the proletarian headquarters headed by Chairman Mao and the bourgeois headquarters headed by Liu Shao-chi to win over the literary and art workers. There was the struggle, as regards ideas on art, between insistence on 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, on the method of combining revolutionary realism with revolutionary romanticism on the one hand, and wrong tendencies such as preserving the old order and indiscriminate worship of everything foreign on the other. In creative work the focus of acute struggles is the creation of the leading character, the hero.

The theme of an opera or play is embodied in the images of characters and the plot is laid with the characters in mind. Of all the characters, the leading character is the most important. The kind of person this is to be determines which class is to dominate the stage, determines which class's representative is to hold the centre of the stage.

Our great leader Chairman Mao points out: "If you are a bourgeoisie 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 points out, 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 the counter-revolutionaries like his agent Chou Yang and company in literary and art circles spared no pains to eulogize and puff the literature and art which propitiate the bourgeoisie. They opposed portraying worker, peasant and soldier heroes on the stage and let representatives of the exploiting classes dominate over the proletariat and other working people. Without extremely sharp and arduous struggle, the proletarian literary and art workers cannot really establish and eulogize worker, peasant and soldier heroes on the stage.

Guided by Chairman Mao's proletarian line on literature and art, we smashed the schemes of the class enemies and repudiated the "theories" they trumpeted. With the method of combining revolutionary realism with revolutionary romanticism, we have created the brilliant images of Yang Tzu-jung and other proletarian heroes. Not real-life individuals, these heroes are the typical representatives of thousands upon thousands of heroes in the 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 typical representative without parallel in the history of the arts, a communist fighter fighting unflinchingly 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 discuss some of the things we have learned in creating the heroic image of Yang Tzu-jung.

Creating Proletarian Heroes by Combining Revolutionary Realism with Revolutionary Romanticism and Revealing the Inner Thoughts and Feelings of the Characters

How to create proletarian heroes of brilliance and full stature, showing all facets of his character, is a political task of prime importance which we face 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 of the Renaissance, the Age of Enlightenment and the school of critical realism of the 19th century.

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

Yang Tzu-jung is a scoundrel of the Chinese People's Liberation Army who is armed with Mao Tsetung Thought and possesses revolutionary wisdom and courage characteristic of the revolutionary proletariat. At every link of the plot, we made literature, music, dance, acting and stage decor serve the portrayal of Yang Tzu-jung as a hero. Special attention was paid to the following main aspects: We portray both his deep class love for his commander, his comrades and the working people, and his bitter class hatred for U.S. imperialism, Chiang Kai-shek, the bandits and all class enemies. We portray both his firm revolutionary will to overthrow the Vultur
bandit gang, which are lackeys of U.S.-Chiang reaction, and his magnificent and high aspirations for the revolu-
tion, show his aspirations for both the Chinese and the world revolution. We show both his indomitable and soaring courage and his cool and quick resourcefulness. All these facets rest firmly on one essential point, the soul of the hero: "the morning sun to play his infinite role against Chairman Mao and Mao Tsetung Thought. Thus Yang Tau-jung appears before us as a towering pro-lebrarian revolutionary hero with lofty ideals and the thoroughgoing revolutionary spirit of the proletarian, who in all circumstances gives prominence to proletarian politis. It is a brilliant image of a hero who is of full stature, showing all facets of his character.

The road taken in the portrayal of the hero in the new presentation is completely different from that in the original script. In the old script, a handful of representatives of the bourgeois, pursuing their reactionary political aims, did everything they could to smear Yang Tau-jung. Under the pretext of "truthful writing", they actually insisted on stressing Yang Tau-jung’s "daredevilry and daring rough-
teness", that is, "bandit-like airs". They made Yang Tau-jung hum obscene ditties on his way up the mountain and, in the bandits' lair, flirt with Vulture’s foster-daughter, Rose, and tell dirty stories. They turned Yang Tau-jung into a filthy-mouthed desperado devoided of all class consciousness, a reckless, murderous bandit and adventurer. The result was a living example of Liu Shao-chi’s reactionary military line of blind risks, adventurism and warlordism.

We criticized and repudiated this wrong tendency and tried our best to give a typical portrayal of Yang Tau-jung in the image of the proletarian. The following are some examples:

(1) The original script provided nothing that showed Yang Tau-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 indispensable to the portrayal of proletarian characters. Yang did not forget to treat under-
lying Chairman Mao’s great directive, “Build stable base areas in the Northeast”. Following Comrade Chiang Ching’s instruction, we cut out the two scenes centre on surveillance and murder which were specially written to play their role and heighten the conflict. Instead, we put the scene, "Asking About Bitterness", which shows the fish-and-water relations between our army and the people. It shows Yang Tau-jung's kinship with the working people, how he relies on the masses and depends on masses among them. It shows how with the help of the masses he pursues and captures

Howling Wolf and secures more information on the Contacts Map and the Hundred Chickens Feast. This scene depicts the important aspects of his character, class love and class consciousness in him, the audi-
dence cannot grasp the hero’s class traits and he would remain to all appearances a reckless adventurer divorces from the masses.

(2) Though the original script showed how Yang Tau-jung got himself accepted in the bandits’ strong-
hold, it did not show the ideological strength arming him for this action and for defeating the enemy. It is particularly important for an outstanding Com-
munist and scout hero armed with Mao Tsetung Thought. Following Comrade Chiang Ching’s instruc-
tion we wrote for Yang Tau-jung in Scene Four, when he volunteers for the mission to go into the bandits’ lair, “A Communist, sung to the tune of Hai pen pan, ern lhu and Huai pen. This singing passage gives expression to Yang Tau-jung’s unfurling determin-
tion to carry out Chairman Mao’s strategic and tactical thinking, his high proletarian political con-
sciousness, firm resolve and fighting will: "The flames that blaze! The red flag flies high and far over the world", and “Usher in spring to change the world of men”. This revolutionary ideology is also re-
vealed in singing passages in Scenes Three and Four, as for instance, “I’m set on smashing the chains of the thousand years of slavery, once I have the opportunity, I am determined to redress the wrongs and redress the wrongs to the people”. We believe that a forceful portrayal of a hero’s noble communist ideal is impor-
tant in the combination of revolutionary realism with revolutionary romanticism. Without revealing this aspect of his character, Yang Tau-jung would appear a dwarf who cares for nothing but what is right under his nose!

It is also important to depict two other aspects of Yang Tau-jung’s character—his soaring courage and quick resourcefulness. To show “spirit soaring” and “with my spirit the valleys fill”, we added a new prelude to Scene Five, where heauge the ear of stinking music portraying a galloping horse through a blinding snowstorm, followed by a new-type ern hlaung tao pen of sustained singing accompanied by music in quick rhythm. Even when Yang Tau-jung enters, the audience sees with the mind’s eye a fearless hero fast approaching on horseback, whip in hand. Then we designed for him spirited and militant dances depicting him riding on horseback and killing a tiger to emphasize his spirit.

To show his cool caution and alertness, in the long and daring passage in Scene Eight, we stressed careful reasoning and quick decisions borne of sharp observations, which enable him to “know the disposition well” in a short time. In addition, we arranged three face-to-face battles of wits with Vulture and two with Luan Ping. The two aspects, courage and re-
sourcefulness, are stressed again in the fight in the last scene. Without showing his daring courage, Yang Tau-jung’s image would not be lofty. Without showing his wisdom and resourcefulness, his image would not be firm and full.

We followed the same principle in portraying the other heroic characters. Li Yung-chi is a typical repre-
sentative of the working people, a victim of ex-
ploration and oppression who has a revolutionary tradition behind him and feels a bitter class hatred for the Kuomintang reactionaries. Once his class hatred is aroused, heightened and guided by the Chi-
inese Communist Party and People’s Liberation Army, it generates inexhaustible revolutionary strength. We depicted his soaring class hatred for Vulture as he sings, “Vulture! I’ll hack you to pieces for this blood debt", and described his profound class feelings for his mother and Chang Ta-shan and other class brothers.

We showed both his meditation over “These soldiers care for us folks and cure our ailments”, and his torrent of feeling when he realizes, “Here before us a battle army”. This description of his heroic spirit that had suffered from crushing class exploitation—“Soldiers and bandits were always of the same brood, always oppressing us”. And “the wells and scars” record a family history of blood and tears. When at last he learns that the>saviour he has been longing for has come, his pent-up anger and his deep class feelings for the Party and the worker-peasant soldiers burst forth, strengthening his iron will and resolve, "I’ll go with the Party to drive out those beasts, whatever the sacrifice and danger, be it fire or water." These aspects of his character find development in his giving information on the trail to the bandits’ stronghold, acting as a guide on the skiing trip and the fight with the band-

dits in the last scene. Thus, educated by the Party, Li Yung-chi makes steady progress to finally become the 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, distin-

guishes himself in the battle to annihilate the enemy.

In order to adhere to the method of combining revolutionary realism with revolutionary romanticism, and create lofty and rounded images of pro-

letarian heroes through the revelation of their inner world from different aspects and in a manner as com-
"complete as possible, it is important to combine breadth with depth, to show the different sides of

a character in design but no probing of the various facets, the opera becomes a flashy show without substantial content, a fleeting touch on many aspects but
A proletarian hero invariably shows his heroic qualities in fierce struggles against counter-revolutionary forces and in a revolutionary collective. Therefore, in literary art, we must follow the principle of using negative characters as a contrast to the principal hero, using other positive characters, or if they are strong, can be arro-
gnant and in domineering positions, the result will be a reversal of history, with exploiters and oppressors ruling the stage.

Scene Six in the original script is a case in point. Here Vulture was placed in a position above all the others and dominated them, while Yang Tzu-jung was put in a passive position, going round and round Vulture to set off this arrogant bandit chief. We have now reversed this reversal of history. We cut out the scenes in the story enhancing the enemy's arrogance. We 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. Yang Tzu-jung makes an impressive entry to the accompaniment of militant music and occupies the centre of the stage all through the scene. With the help of singing and dancing, Yang Tzu-jung is shown to hold the initiative at every turn and lead Vulture by the nose round and round and 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 flapping the dust off his sleeves obsequiously to receive it. This alteration deflates the arrogance of the bourgeoisie and heightens the morale of the proletariat. Rejection of the counter-revolutionary people saying "It's fine!" "A complete turnover!" "We like it!". But the modern revisionists hate it, fear it and smart under it. Yang Tzu-jung, standing on a higher plane, is admirably confident, ignoring the laws of life and the rules of the stage. Now what are the "laws of life" or "rules of the stage"? In a word, their "laws of life" are "lawless".

for restoring capitalism, their "rules of the stage" are counter-revolutionary "rules" ensuring dictatorship of the bourgeoisie on the stage! Not only will we not win the fights, we will not even "rules", we will frankly speak, destroy them thoroughly. Destruc-
tion of the "rules of the stage" made the exploiting class majority of the stage is a tremendous victory for the proletarian revolution in literature and art.

(2) Using other positive characters to set off the principal hero. The relationship between the principal hero and the 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 the class and the masses. The masses are the basis from which the hero springs, and the hero sets an example for the masses. A great hero can emerge only from a heroic collective. There-
fore, in portraying the principal hero we must not divorce him from the masses, yet we must make him stand head and shoulders above the masses. When we create a hero towering above the ordinary posi-
tive 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. But the two must not be of one and the same stature. The portrayal of the ordinary positive characters must proceed from the need to create the principal hero. Such portrayal can be done as hero and not steal his show. On the other hand, we must not in any way belittle the masses in order to show off the principal hero's stature. Yang Tzu-jung, a "crack" of a brood of chickens". For instance, in the original ver-
sion of Scene One, the curtain falls on Shao Chien-po instead of Yang Tzu-jung, who had made his exit earlier and therefore didn't stir the play. Scene Two, very deeply impressed with the audience. Now in the revised ver-
sion the curtain falls on a group in dramatic pose with Yang Tzu-jung and Yang Tzu-jung's 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 from the very be-
ginning of the opera as a figure at once ordinary and lofty.

In Scene Three Hunter Chang and his daughter Pao's awakening to class consciousness vividly and forcefully sets off hero Yang Tzu-jung's influence among the masses. Scene Four is the most typical example in which Yang Tzu-jung is set off by other characters. Here the Party branch committee meet-
ing and the democratic meeting, absent in the old script, stress the fact that Yang Tzu-jung draws inex-
hositive conclusions from Party leadership and his comrades-in-arms. The singing passages and dialogues by Shao Chien-po and Shao Teh-hua give Yang Tzu-
ju-jung this task and describe his class basis and political qualities with more confidence. The Party and the masses have in him. Moreover, in "Braving in Victory", and the skiing and fighting scenes, we have designed completely new 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 "new determination and great strength". All this serves to convincingly that although Yang Tzu-jung is carrying on the fight in the end of the fair alone, he feels that millions of his class brothers and the flaming hearts warming him and giving him boundless wisdom and courage. This is a vivid embodiment of Chairman Mao's great thinking on people's power.

(3) Using environment to bring the principal hero to the fore. The proper use of environment is an essential element in the portrayal of the principal hero. An honest and stage setting does much good in revealing the innermost thoughts and feelings of the principal hero, while a poorly devised setting makes even for even does harm. Therefore, the presentation of the environment, including decor, must serve the characters, the principal hero in par-
ticular. If we connect something with no attention to the characters, if we pay attention to things and to men, we would slide into bourgeois aestheticism.

There has been a sharp struggle in this respect in Taking Tiger Mountain by Strategy. For example, in the original version Yang Tzu-jung went into the mountains, all the scenes in the command-
or and fighters of the pursuit-detachment appeared as dropping branches and gnarled tree trunks, which created a melancholy and gloomy atmosphere utterly out of tune with the vigorous and militant mood of Yang Tzu-jung and his comrades-
in-arms. In the revised version all this is completely different. In Scenes One, Three, Four, Five and Nine, sturdy, towering trees form the background. Espe-
cially in Scene Five, the wind如何 

...
Cerish 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 came into being and matured in the life-and-death struggle between the two classes, the two roads and the two lines. The images of proletarian heroes were created in this struggle filled with hardship and twists and turns. From the time we began creating revolutionary theatrical works, the class enemies have never for a moment stopped their attacks and sabotage. In different situations the struggle took on different characteristics, and different tactics were used. We had barely begun to create the images of heroes when they tried to strangle the model revolutionary theatrical works at their birth. When these heroic images had established themselves on the stage, the class enemies 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. They pretended to love model theatrical works while viciously trying to wreak them behind the scenes. Some tried to undermine our morale with the sugar-coated bullets of flattery and coaxing, hoping to distort 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, shamelesslyclaiming that he or someone else was actually this or that character in a certain opera. They were trying to boost their own names, cash in politically, and undermine the prestige of model revolutionary theatrical works. Recently a person by the name of Sun claimed that he was Shen Teh-tua in Taking Tiger Mountain by Strategy. He was in all places, boasting and bragging and trying his best to uglify the heroic images of the People's Liberation Army. He slandered the heroic fighters who fear neither hardship nor death as fainthearted cowards who wanted to lick the chicken bones left by the enemy, and distorted the PLA commanders and fighters with high proletarian political consciousness as rascal-like mercenaries. In trying to discredit the PLA and undermine the model revolutionary theatrical works he has betrayed himself as a downright political pickpocket. This makes us furious. We would like to advise the good-intentioned comrades not to be fooled by such persons but denounce and condemn 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 of our model revolutionary theatrical works, they are only exposing their work, panic-stricken, paper-tiger nature. Their abuses only 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 with endeavour; looking forward, we are filled with pride. Let us hold even higher the great red banner of Mao Tsetung Thought and forge ahead courageously. We must quicken our ideological remoulding so as to create more brilliant images of proletarian heroes so that they will stand firmly forever on the socialist stage and screen in the service of the people of our country and the world.

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Back: Scene Nine: "Off to the Attack".

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