

WORKERS OF THE WHOLE WORLD, UNITE!

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**ON FURTHER
DEVELOPING MASS
GYMNASTICS**

Talk to Mass Gymnastics Producers

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Today I have had a preview of the performance of the mass gymnastic piece *Prosperous Juche Korea* prepared by the schoolchildren of Pyongyang for the forthcoming 75th birthday of the great leader Comrade Kim Il Sung.

The mass gymnastic performance *Prosperous Juche Korea* is a grand epic panorama of the reality of our country, which is prospering under the wise leadership of our Party and the great leader. It is good not only in its ideological content but also in its composition and editing. The mass gymnastics producers and Pyongyang schoolchildren have presented the new piece excellently by making strenuous efforts and displaying intense loyalty to the Party and the leader in spite of adverse weather conditions.

Today I would like to take advantage of this opportunity to meet with mass gymnastics producers to speak about a few problems related to the development of mass gymnastics.

Our mass gymnastics are a mixed form of comprehensive physical exercises, which combine high ideological content, artistic qualities and gymnastic skills.

Developing mass gymnastics is important in training schoolchildren to be fully developed communist people. To be a fully developed communist man, one must acquire a revolutionary ideology, the knowledge of many fields, rich cultural attainments and a healthy and strong physique. These are the basic qualities required of a man of the communist type. Mass gymnastics play an important role in training schoolchildren to acquire these communist qualities. Mass gymnastics foster particularly healthy and strong physiques, a high degree of organization, discipline and collectivism in schoolchildren. The schoolchildren, conscious that a single slip in their action may spoil their mass gymnastic performance, make every effort to subordinate all their thoughts and actions to the collective.

Mass gymnastics are a major means of firmly equipping the Party members and other working people with the Juche idea and of demonstrating the validity and vitality of our Party's lines and

policies. A mass gymnastic performance is not mere physical exercises. We can say that it is an art work that shows in a great epic picture the line and policy put forward by our Party on the basis of the Juche idea at each period and stage of the revolution, as well as the history and achievements of the struggle of our Party and people to carry them out. It is also highly visual and appealing because its ideological content is expressed through a vivid picture that integrates physical exercises, rhythmic movements, music and fine art. Through mass gymnastic performances, the Party members and other working people are firmly equipped with our Party's Juche idea, and the validity and great vitality of our Party's lines and policies, the embodiment of the idea, are demonstrated far and wide at home and abroad.

Mass gymnastics make an active contribution to the development of friendly relations with other countries. Many mass gymnastic performances are now shown to foreign visitors to our country, and our experts are sent abroad to produce and disseminate mass gymnastics. In the course of this, trust between our country and other countries is deepened, and exchanges steadily strengthen ties of friendship, as they support and encourage each other.

Because mass gymnastics are of great significance to educating and training the masses along revolutionary lines, to enhancing our country's prestige abroad and to strengthening the friendship and solidarity with other countries, our Party has consistently paid close attention to their development. Under the wise leadership of the Party, great success has been made in the production of mass gymnastics. The People's Prize Winners *Chollima Korea*, *Following the Banner of the Workers' Party, Song of Korea*, and *The People Sing of Their Leader*, as well as many other monumental pieces of mass gymnastics, have been produced. In the course of this, great innovations have taken place in the development of their ideological content and the basic means of their presentation, namely, the formations of gymnastic players, backdrops and music. Our Juche-orientated mass gymnastics have

now been disseminated in many countries, winning great admiration. We can say that our country is leading the world in the field of mass gymnastics. The proud success made in the field of mass gymnastics is the result of the silent efforts of the officials and creative workers in charge of gymnastics, who have devoted all their talents and energies to the development of mass gymnastics.

We are now faced with a heavy, yet honourable task of further developing mass gymnastics in keeping with the historic cause for a complete victory of socialism and our people's cultural requirements. The officials and creative workers in charge of mass gymnastics must, with a clear awareness of their heavy responsibility to the Party and revolution, make strenuous efforts to further develop mass gymnastics.

In order to develop mass gymnastics, we must continue to improve their content and form to meet the need of our times and cater to the aesthetic tastes of our contemporaries.

This is essential for developing the ideological content of our mass gymnastics based on Party principles and along revolutionary lines and for continually enriching the gymnastic formations, backdrops and music in organic unity.

The content of the theme of mass gymnastics is the basic factor that determines the ideological and artistic value of the work. The revolutionary content of the theme of a mass gymnastic piece enhances its ideological and artistic qualities and its educational significance. That is why our mass gymnastics must deal with Party spirit and revolutionary content and enrich them steadily.

If our mass gymnastics are to be in accord with Party principles and revolutionary lines and contribute to the revolution and construction, they must portray the Party and the leader skilfully. Since mass gymnastics are creative works, their first and foremost task is to properly delineate the Party and the leader as is the case of all other productions. Doing this is essential for setting the correct ideological plot of a work and ensuring its ideological and artistic qualities at the highest level. The creative workers must

present in great depth and breadth throughout their mass gymnastic productions the leader's greatness, the sagacity of his leadership, his immortal revolutionary achievements and his noble communist virtues. Their works must also show in full the greatness and brilliant achievements of the Party that effects historic changes on this land in ardent support of the leader's guidance.

The Juche idea and our Party's lines and policies, the application of this idea, must constitute the basic content of mass gymnastic productions. Only when you deal with the Juche idea and the Party's lines and policies properly in your works can you produce genuine mass gymnastics that can actively contribute to the revolution and construction. The creative workers must study the Juche idea and the Party's lines and policies in great depth and full scope and on a historical basis and render them into their mass gymnastic productions. These productions must also skilfully reflect the great leader's instructions and the Party's policies, which are set out in each period. This will make it possible to develop and enrich the content of mass gymnastics in keeping with the requirements of our times and strengthen their appeal and militant character.

Mass gymnastics must also show lifelike pictures of the heroic struggle of our people, who are united solidly behind the Party and the leader. Our people are now fighting stoutly under the leadership of the Party and the leader for a complete victory of socialism and an independent, peaceful reunification of our country. The creative workers must skilfully portray through their mass gymnastic productions our people's revolutionary conviction and their will to strongly support and follow the Party and the leader through to the end, the successes they have made in building socialism under the Party's leadership, and their staunch struggle to accomplish the revolutionary cause of Juche.

The gymnastic players are the main component of mass gymnastics, as well as the most important means of gymnastic presentation. Only when the players perform a variety of gymnastic movements and change their formations skilfully can

mass gymnastics become vigorous and forceful and sustain their gymnastic character.

Many vigorous physical movements and highly skilful gymnastic feats have so far been created and introduced into mass gymnastic performances. The molten-iron exercise and hoop exercise in *Prosperous Juche Korea* are good examples. A variety of physical movements performed by schoolgirls with hoops are good from the point of view of both physical exercise and artistic skill.

The performance, however, involves too many dances and rhythmic movements; physical movements lack variety and skill; and more often than not similar movements are repeated. In *Prosperous Juche Korea*, the somersault performed on a plank is the same as the one performed on the ground. The only difference, if any, is that one is performed by older schoolchildren and the other by younger ones.

The variety of the gymnastic movements and their skill level is inadequate because the producers, in an attempt to produce new movements each time they produce a new piece, do not widely use good, old gymnastic movements and they do not take painstaking efforts to create fresh movements.

Gymnastic movements, rather than dance-like movements, should be created and adopted for the gymnasts. In particular, you must put efforts into producing gymnastic movements that require high skills. These movements should be designed to contribute to the growth of schoolchildren's statures and to the harmonious development of their physiques.

In addition to designing highly skilful gymnastic movements, you must strive to raise the level of the gymnastic skills of the schoolchildren who are to perform the movements. No matter how skilful are the movements you design, the movements will be useless unless they are performed by gymnasts. Moreover, in view of the continual changes in the schoolchildren who participate in the mass gymnastic performances, it is very important to prepare all the schoolchildren to acquire strong physiques capable of

skilfully performing whatever gymnastic movements. We must efficiently operate the mass gymnastics mother schools and clubs, the advantages and effectiveness of which have been proven in practice, and train a large number of gymnasts capable of skilfully carrying out high-quality movements.

You must not discard good gymnastic movements that have already been designed on the excuse of introducing new ones. The mass gymnastic performances that were staged at the time of the Fourth and Fifth Party Congresses and other occasions contained many good gymnastic movements. The creative workers must further develop good, old gymnastic movements, such as hoop, club and bar gymnastics, while at the same time creating new ones.

The ranks of gymnasts must continue to use hand props and other equipment typical of previous mass gymnastics in combination with newly designed ones. When told to adopt new forms each time they create mass gymnastics, the creative workers try to make and use artistic hand props and equipment, instead of gymnastic hand props and equipment. In consequence, gymnastic performances lack vigour and driving force and are beginning to resemble art performances. From now on, gymnastic hand props and equipment must be designed and used for gymnastic formations.

The gymnasts must avoid repetition, similarity and stereotype in the making of formations and in the composition of gymnastic techniques and movements. Such repetition, similarity and stereotype make it impossible to contrast different scenes of mass gymnastic performances and increase the effects of presentation. This would result, after all, in low levels of ideological and artistic quality and technical skill of the mass gymnastics. You must eliminate any repetition, similarity and stereotype in the planning of formations and in the composition of gymnastic techniques and movements, provide different scenes with contrast and produce the maximum effect in the presentation of gymnastic formations.

Costumes for the gymnasts should also be carefully selected. The designs and colours of these costumes must cater to our

people's national emotions and feelings and suit the ideological content of relevant acts and scenes, the character of the players' hand props and equipment, and their ages and sexes. The costumes must also be convenient, simple and elastic so as to facilitate free gymnastic movements, show distinct contrast between different chapters and look rich and bright.

The backdrop is a major means of visually and vividly expressing the ideological content of the mass gymnastics. It consists of a variety of pictures, letters, and three-dimensional, rhythmic descriptions, which explain or supplement the ideas and themes that are difficult to express by means of gymnastic formations and music. It plays an important role in making mass gymnastics an epic work. It is now developing from plane forms to three-dimensional and rhythmic forms. We must not rest content with this, but continue to improve its rendering techniques.

The great leader's image must be given on the backdrop in a more respectful appearance.

It is our people's greatest wish and unshakable will to hold the great leader in high esteem forever, safeguard him politically, ideologically and with our lives, and ensure his absolute authority and prestige in every possible way. Reflecting their wish and will, the leader's image is presented on the backdrops to mass gymnastic performances. The fact that his image is brightly and respectfully shown on the backdrops is an outstanding success in the development of mass gymnastics. It means a success in opening up a new field in the making of backdrops.

The mass gymnastics producers, however, are not yet presenting the great leader's image as intended by the Party. Nearly all the acts and scenes of the mass gymnastic piece include his image on their backdrop, allegedly to show his achievements. This is not the way to clearly show his revolutionary achievements. Because his revolutionary history runs through the mass gymnastic performance, there is no need to present his image on the backdrop for every act and every scene.

Conditions and methodology for showing the great leader's

image in a respectful manner have not yet been clearly established, so too frequent display of his image may degrade it. If you show his image on the backdrop and keep it static in an attempt to ensure its respectability, it will be impossible to display skills by moving the backdrop freely.

The practice of too frequently presenting the great leader's image on the backdrop has resulted from the wrong attitude of the creative workers who think of producing gymnastic works in an easy way. In the field of stage art, too, they seem to think that the display of the great leader's image on the backdrop is a solution to any problem.

In the future, the great leader's image should be shown only a few times on the most important scenes from the point of view of the content of a mass gymnastic production. We must establish a scientific methodology on how to respectfully show the leader's image on the backdrop by deepening our study in this task.

We must increase the size of backdrops, and raise the level of their rhythmic operation, symbolic representation, three-dimensional structure and scientific rendering.

The mass gymnastics *Prosperous Juche Korea* is a good example in that it shows large pictures and letters on its backdrop. But there are still many shortcomings in its rhythmic operation. The scenes describing animals and only a few other scenes move skilfully, while the other scenes are almost static. The movements of animal pictures on the backdrop are too simplistic to attract the eyes of the spectators.

The creative workers must study harder to produce backdrops capable of presenting larger and rhythmic pictures and letters so that they move in a lifelike manner in keeping with the characteristics of relevant scenes. Good things, such as breathing backdrops, which have been created in the past, should be continually used.

In addition, the level of symbolic backdrop presentation must be raised. The backdrop is not now employing the symbolic technique skilfully, so some pictures do not clearly display what

they are meant to express. In the backdrop to *Prosperous Juche Korea*, a picture of the Party flag is hoisted on the office building of the Party Central Committee to represent the Party. If a person with no idea of the office building of the Party Central Committee sees the picture, he will take it for a flag hoisted on a multi-storied apartment block. To portray the Party in the backdrop, you should give the Party emblem in the middle of the backdrop to symbolize the Party and add an inscription, “The Party That Has Inherited the Traditions of Juche,” to appear on both sides of the emblem. This will express the message clearly. The creative workers must study symbolic techniques more ardently and raise the level of symbolic expression of the backdrop.

The backdrop should be made three-dimensional and employ scientific means. It should be designed to make three-dimensional impressions and introduce new devices and make use of laser equipment and the latest developments in science and technology. The work of putting backdrops on a scientific basis is still a new field, so you must study it in great depth.

The backdrop should be made beautiful and rich in colouring. Skilful use of beautiful flowers and rich colouring can increase the effect of the backdrop. In order to make the backdrop beautiful, the design should be coloured brightly and beautifully. Coloured paper should be printed in the same way, and luminous coloured paper and coloured cloth should be used effectively.

Music is one of the three major components of mass gymnastics, together with the gymnasts and backdrop. Music supplements ideological content and emotions, which are difficult to express by means of players and backdrops, thus raising the level of gymnastic rendering. Music also ensures harmonious unity of playing ranks and backdrop in the gymnastic performance. It also provides rhythmic motion for the playing ranks and backdrop and occasions changes in the scenes and incorporates them in a harmonious, artistic sequence. In this sense, music can be said to be the conductor of a mass gymnastic performance. Therefore, you must pay close attention to programming music skilfully in mass gymnastics.

Music should be programmed in keeping with the characteristics of each mass gymnastic production.

As matters now stand, there are many instances of failing to arrange music in accordance with the characteristics of mass gymnastic productions. In the mass gymnastics *Prosperous Juche Korea*, the song *Jubilant People's Festival* is given in the celebration act, but the song is slow in tempo and crooning, so it does not fit in with the mood of the scene of celebrations. Celebration scenes, to be effective, need merry and lively music. In the second act, "We Sing of the Motherly Party," too, the music does not suit the scene. The act mainly features songs like *Where My Life Has Come into Bloom*, which deals with noble virtues. This is not suitable. For the scenes of mass gymnastic presentation that delineate the militant Party, forceful and militant music should be selected. If a few militant songs about our Party had been sung in the act, the theme of the mass gymnastic production could have been expressed clearly. Musical pieces dealing with noble virtues may be used for mass gymnastic performances. But in that case the words of the songs should be given on the backdrop and the melodies should be forcefully played by the band.

If they are to programme music in keeping with the characteristics of a mass gymnastic production, the creative workers must have a clear knowledge of not only the theme of the work as a whole, but the content of each act and scene and its gymnastic rendering, and on this basis select music accordingly.

Music for mass gymnastic performances should be subordinated to the gymnasts.

This means that music should be arranged in keeping with all the movements performed by the gymnasts, that the gymnastic movements should first be designed in accordance with the fundamental requirements of the gymnastic production and the sequence of the work and then music should be synchronized with the movements, and not vice versa. To all intents and purposes, backdrops and music are needed to add relief to the performances of the gymnasts. Subordinating music to the movements of the

players will avoid the tendency of mass gymnastic performances becoming like a dance or an art performance. The creative workers must not mechanically programme music, but should subordinate music to the gymnastic movements, while doing so on the principle of sustaining the theme of the work. In this way the characteristics of mass gymnastic performances can be fully expressed. Along with this, mass gymnastic music should be played vigorously and solemnly.

Mass gymnastic music should not contain much *pangchang*. If too much of it is used as gymnastic music, the mass gymnastic performance may become an art performance. This is not good.

When I was watching a mass gymnastic performance on the TV last year, I found too much *pangchang*, so I thought of warning you against the practice. Seeing *Prosperous Juche Korea* today, I feel sure again that too much *pangchang* is being used. The gymnastic performance begins with the accompaniment of *pangchang*, the words of which do not sound clear. If music for the mass gymnastic performance is programmed as it is being done now, namely, in such a way that the performance is accompanied first by a chorus and then by a woman's vocal solo and a man's vocal solo by turns, and then again by a chorus, the characteristics of gymnastic music cannot be sustained, and the demarcation between the mass gymnastic presentation and an art performance may disappear.

Brass and woodwind instrument music is basic to gymnastic music. Mass gymnastic music performed by brass and woodwind instruments sounds forceful and not tedious. Military marches played by the band of the People's Army during a parade lasts more than two hours. Yet they are not tedious, instead sounding vigorous. Formerly, brass and woodwind instrument music, not *pangchang*, was used for the mass gymnastics that were initially performed in our country. In the future, brass and woodwind instrument music should be the mainstay for mass gymnastic performances, and *pangchang* should be inserted only where it is indispensable.

In order to raise the level of mass gymnastic performance, you must properly edit overall direction. However revolutionary the content of a mass gymnastic production may be, and however good the gymnasts, backdrop and music may be, they will not prove their worth and the quality of the work cannot be ensured unless overall direction is edited properly.

The editing of general direction must be geared to the solution of the basic problem of each scene on the basis of correct calculation of the main part of the mass gymnastic production and the parts that must be sustained. The most important factor in this effort is to provide distinct contrasts between different scenes.

Because the general direction of *Prosperous Juche Korea* is not edited on this principle, the main part of the work has failed to produce effect and overcome repetition and similarity. Children appear at the close of the third act of *Prosperous Juche Korea* and again at the beginning of the fourth act. That is a repetition of rendering technique. The neglect of contrasts between different scenes resulted in the repeated appearance of children, dancing the *sangmo* dance, at the close of the third act and again at the beginning of the fourth act. Therefore, the moment of attempted climax in the fourth act, which was to show our people's happy lives under the leader's care after showing the lovable children, was lost. Young schoolchildren dancing the *sangmo* dance are not more attractive than older ones doing the same. The children running out in the first scene of the fourth act will be more attractive than young schoolchildren dancing the *sangmo* dance.

In the editing of overall direction, you must also pay attention to ensuring an organic unity of gymnasts, backdrop and music. The skilful performance of the mass gymnastic production depends on how the gymnasts, backdrop and music, the three major components of the work, are combined. If these components lack organic unity, the performance will fail to touch the hearts of spectators and breathe the same air with them. General direction must envisage the scene aimed at showing the gymnasts' skill and the scene planned for focusing the audience's attention on the

backdrop and the like. On this basis, general direction should be edited to realize the plan. For example, when a beautiful scene unfolds on the backdrop, the gymnasts should be made to repeat the movement they have performed, or perform ordinary movements, instead of trying minor feats. When the gymnasts' skill is to be demonstrated, the backdrop must not be made to attract the audience's eyes.

The gymnast's action can be planned to shout simultaneously with the backdrop. In the sixth act, "Let Us Reunify the Country and Sing of Our Beautiful Land," of *Prosperous Juche Korea*, the gymnasts and the schoolchildren of the backdrop are made to shout at the same time. This is a very good idea. If the schoolchildren of the backdrop joined the children when the latter ran out shouting "Ya!" in the fourth act, "Let Us Sing of the People's Paradise," the scene could have produced greater effect.

You must also make sure that music supports the gymnasts and backdrop through their organic unity.

In editing general direction, you must also find a correct solution to the problem of providing uninterrupted links between acts and scenes by means of music, in addition to providing support for the gymnasts and backdrop in each act.

In editing general direction, you must examine in detail what the mass gymnastic production is going to show, and which part should be sustained to agree with the spectator's psychology. On this basis you must work out a detailed plan of direction. This process can be called a creative process.

For mass gymnastics to develop, they must be put on a mass basis.

Developing physical training on a mass basis is our Party's consistent policy. Mass gymnastics, a branch of physical training, can only develop when popularized. Putting mass gymnastics on a mass basis is the requirement of mass gymnastics themselves. Mass gymnastics are exercises done, literally, by the masses. So a few gymnasts' skilful movements cannot ensure success in mass gymnastics. The level of the development of mass gymnastics is determined by the level of the performances of all the participants.

An important task in developing mass gymnastics on a mass basis is to popularize them in senior-middle and other schools.

To this end, it is necessary to adequately prepare teachers for the purpose. Schools should give teachers a clear understanding of the importance of mass gymnastics. At the same time the specialized establishments that produce mass gymnastics should organize short mass gymnastics training courses for teachers on a planned basis and provide them with various reference books on mass gymnastics so as to enhance each teacher's technical qualifications.

In order to popularize mass gymnastics in schools, schools should prepare hoops, skipping-ropes, clubs and other equipment needed for mass gymnastics. If these things are available, schools will be able to regularly conduct mass gymnastics under their own plan.

Enhancing the role of the League of Socialist Working Youth organizations is an important way of encouraging schools to widely undertake mass gymnastics. The LSWY organizations must encourage schools to draw up extracurricular physical training programmes in keeping with their own conditions and control them to implement the programmes. They must also effectively organize mass gymnastics contests so that all the schools take an active part in this work and continually raise their level of mass gymnastics in this course.

In order to popularize them, mass gymnastics must be widely conducted, with cities and counties as units. If cities and counties conduct mass gymnastics during major national festivals, particularly on April 15, it will be good both for the education of schoolchildren and the people in general and for creating a festive atmosphere. In the past, Pukchong County, Anbyon County, Kangso District and many other counties and cities have laid out playgrounds through a mass campaign and conducted mass gymnastics. That is a very good thing. This good experience should be generalized among other cities and counties, so that they define the content and scale of mass gymnastics to suit their own specific conditions and conduct them widely.

To develop mass gymnastics, we must also lay material foundations for them.

Mass gymnastics are a mixed form of physical exercises that integrate gymnasts, backdrop and music in a work, so their presentation requires a lot of materials and other means. Without these materials and means, it would be impossible to produce mass gymnastics of high ideological and artistic quality and develop them continuously to meet our people's aspirations and desires.

In laying a material foundation for mass gymnastics, it is important to build up the bases for the production of gymnastic equipment, costumes, coloured paper and similar things. Administrative and economic organizations must designate factories to produce equipment, costumes and coloured paper and supply them with raw materials and other necessities to ensure regular production. Clubs, hoops, rods and similar gymnastic equipment can be produced for schools by several specialized factories.

Mass gymnastic equipment should be lightweight and modern, and effective use of existing equipment and costumes should be meticulously organized. You must not think of using new gymnastic equipment and costumes each time you conduct mass gymnastics, discarding the old ones. The material foundations for mass gymnastics should be built up by adding new things one by one to the existing foundations.

Stadiums capable of staging mass gymnastics should be well prepared. Good stadiums are needed to accommodate even backdrops for mass gymnastics. If provinces, cities and counties construct good stadiums, they will be perfectly able to conduct mass gymnastics on their own. They must build stadiums capable of mass gymnastics displays through a mass campaign to suit their specific conditions. If they organize their work properly, they will be able to build good stadiums with locally available materials.

Provinces should set exemplary units in the preparation of stadiums and generalize their experience so that all the cities and counties work hard to do the same.

For the development of mass gymnastics, production company must enhance its function and role.

The Mass Gymnastics Production Company is a specialized establishment that has assumed the responsibility to organize and direct the work of creating mass gymnastic productions and disseminating them and developing mass gymnastics on a long-term basis in our country. Only when it enhances its function and role can it continue to produce good works and brighten our country further as a model country of mass gymnastics. It must enhance its function and role also for the furtherance of exchange in physical culture with other countries and to disseminate mass gymnastics of our style in these countries.

In order for it to enhance its function and role, the production company should build up the ranks of its personnel and continue to raise the level of their qualifications.

The Mass Gymnastics Production Company should be staffed with people who are unfailingly loyal to the Party and the leader and technically qualified.

The quality level of mass gymnastics is determined by the qualifications of the creative workers. Only when they are highly qualified can they produce good mass gymnastics. They must steadily improve their qualifications in step with the requirements of development. All the mass gymnastics producers must make a deep study of the Juche idea and our Party's lines and policies, its embodiment, make them their belief, and think and act accordingly. In addition, they must diligently study their specialties, master them, and regularly hold meetings to demonstrate their skills so as to attain a high level of creative skills.

If it is to enhance its function and role, the production company needs a correct work system and good working conditions.

First of all, the Korean Physical Culture and Sports Guidance Committee must establish the system of exercising unified control of the production and dissemination of mass gymnastics by the production company. The production company must have a long-

term plan to develop mass gymnastics in our country, produce works on a planned basis, and, in touch with relevant organizations, visit schools and work regularly to raise the level of schoolchildren's gymnastic skills.

The system of assessment of mass gymnastics should be properly established.

The assessment system should be established by forming an assessment committee to collectively and on unitary principles examine the whole process of creative endeavours ranging from the production of scripts and each part to the editing of general direction.

When assessing mass gymnastic productions, the committee must strictly observe the principle of collectivism and see whether the works correctly reflect both political and descriptive requirements. In other words, they must collectively examine the various aspects of mass gymnastic productions, whether their themes accord with the Party's lines and policies, and the requirements of our times, whether the gymnastic skills are rendered at a high level on the principle of sustaining the characteristics of mass gymnastics, whether the works are rendered characteristically in a new form and by a new method through organic unity of gymnasts, backdrops and music, and whether the works are created in keeping with the characters of the relevant public functions.

The assessment committee should be composed of senior officials in charge of mass gymnastics and authoritative experts.

Joint criticism of mass gymnastic works should also be effectively organized with the participation of creative workers and all the people related to mass gymnastics by the method of showing them the works and hearing their opinions.

The workers of Mass Gymnastics Production Company should be given assistance in finding solutions to technical problems in the systematic study of information on mass gymnastics and in the creation and dissemination of new works, so that they can vigorously develop creative activities.

For the present, you must complete *Prosperous Juche Korea* quickly.

The major shortcoming of this work is that it resembles a dance and an art work. It would be impossible, however, to reshape all the movements of the gymnasts and music right away. We have only a few days until April 15. So if all these are revamped, we shall be unable to ensure the April 15 celebrations.

The plot of *Prosperous Juche Korea* and the movements of the gymnasts should be left as they are, but the tempo of music should be quickened. Lyrical songs should be replaced with lively songs, and brass and woodwind instrument music should be the principal accompaniment. Then, the movements of the gymnasts will become quicker and the mass gymnastic performance will look much vigorous and forceful.

The songs for *Prosperous Juche Korea* should be examined for necessary changes. The slow, crooning song *Jubilant People's Festival* in the celebration act should be replaced by the bright and forceful *Song of General Kim Il Sung*. If *Prosperous Juche Korea* begins with *Song of General Kim Il Sung* and closes with *Long Life and Good Health to the Leader*, the beginning and end will be in harmony.

The letters and pictures in the backdrop to the mass gymnastics *Prosperous Juche Korea*, which are disproportionate or unsuitable for the scenes, should be replaced. The title of the first act, "We Sing of the Fatherly Leader," is given above the picture of the leader's old home at Mangyongdae. Only the title should be inscribed in large letters. As the title and the picture of his old home are given together, the title letters do not look conspicuously effective.

You must prepare a good mass gymnastic production for next year. Next year will mark the 40th anniversary of the birth of our Republic, so you can prepare a gymnastic production entitled *Forty Years of Our Republic*. When you do this, I intend to make a stronger demand on the creative workers. You comrades must know clearly the Party's desire, make good preparations from now, and produce a better piece of mass gymnastics next year.

The Party has great trust in the officials and creative workers in the field of mass gymnastics and expects a great deal from them. A

short time ago, on the 15th anniversary of the establishment of the Mass Gymnastics Production Company, the officials and creative workers engaged in mass gymnastics had the honour of posing with the great leader for a souvenir photograph. They all must cherish the Party's great confidence in them and its consideration for them and work hard to further develop mass gymnastics in our country.