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A RHETORICAL ANALYSIS OF THE OFFICIALLY
APPROVED MODERN REVOLUTIONARY CHINESE DRAMAS

by

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Preface

Communist China today exercises strict theatre censorship. The traditional Chinese dramas have been replaced by a new form called Modern Revolutionary Peking Opera. These dramas, which closely follow the Chinese Communist Party line, represent the final realization of the principles set forth in Talks at the Yen'an Forum on Literature and Art by Chairman Mao Tse-tung. Since the Cultural Revolution began in 1966, such close censorship has been enforced that of many revolutionary operas only eight model works in 1971 have the approval of the Chinese Communist Party, and only these eight works may be performed in the theatres of China today. According to Daniel S. P. Yang in his article "Censorship: Eight Model Works," "Chinese audiences have virtually no choice but to attend an extremely limited repertoire of theatrical works, each propagating a specific revolutionary theme."¹ These officially approved works, according to Mr. Yang, include four dramas on a revolutionary theme, On the Docks, The Red Lantern, Taking Tiger Mountain by Strategy, and Shachiapang, two revolutionary modern ballets, The Red Detachment of Women² and The White Haired Girl, and musical versions of the dramas Shachiapang and The Red Lantern. The scripts of the four dramas have been published in English translations which have the official approval of the Chinese Communist Party.

Jan C. Ting, an American citizen, traveled in the People's Republic of China in September and October of 1971. In his book, An American in China, he comments on the impact of this new art form on mass culture. "Today color posters from the ballet Red Detachment of Women and the Peking Operas Red Lantern and Taking Tiger Mountain by Strategy are at least as widely exhibited as

pictures of Chairman Mao, and that means they are seen everywhere."³ Ting had an opportunity to view the stage presentations and the film versions at the Chinese theatres. He comments that "... the stage and film versions are identical and play to capacity audiences. The audiences were familiar with the songs in the dramas because of frequent radio renditions and often sang along with the performers."⁴ These dramas entertain the Chinese audiences in addition to educating and uniting them to the Chinese Communist Party philosophy.

Since 1966 Chiang Ching, the wife of Chairman Mao, has been arbiter of Chinese art and literature. She personally has supervised the creation and revision of the model revolutionary works by theatre groups according to the principles set up by Chairman Mao. The dramas are didactic and, in their use of contemporary themes, present the ideals of the Chinese Communist Party philosophy.

Since these didactic dramas exert an overwhelming influence on the daily lives of the Chinese people, an examination of the persuasive techniques utilized in them could help us understand the means constructed to persuade the Chinese audiences. The purpose of this study is to make an examination of the four didactic dramas.

The study will be divided into seven chapters. Since drama should not be studied in isolation from the society that produced it and since these works are an integral part of the total Communist revolutionary scheme, chapter one will contain the following information. A historical sketch of Mao Tse-tung's rise to power in China will serve as background for understanding the widespread acceptance of his principles. Certain stylistic devices from the traditional Chinese Operas are incorporated in the new art form, therefore a summary of basic characteristics of traditional opera will be included. The objectives

for literature and art as presented by Chairman Mao in his Talks at the Yanan Forum on Literature and Art will be analyzed because it is in these Talks that the principal criteria are established by which the dramas were constructed. Chapter two will contain an explanation of the method of analysis. The method will focus on the concept of identification and the tools for analysis will include principles of rhetoric from Aristotle to contemporary rhetorical critics. Chapters three through six will contain an analysis of each of the modern revolutionary dramas, The Red Lantern, Shachiapang, Taking Tiger Mountain by Strategy, and On the Docks. The results of the study and a conclusion will be drawn up in chapter seven.

Footnotes

¹ Daniel S. P. Yang, "Censorship: Eight Model Works," The Drama Review, 15, No. 3 (Spring 1971), p. 361.

² The Chinese consider this their finest work and with great pride entertained President and Mrs. Nixon with a production of it on their recent visit to China.

³ Jan C. Ting, An American in China (New York: Coronet Communications, 1972), p. 105.

⁴ Ting, p. 105.

History and Background

Communist China today, a country of 800 million people, is an unusual mixture of Marxist-Leninist ideology and romantic folk stories of guerrilla armies led by a charismatic idealist named Mao Tse-tung. This leader of today's China has focused his political ideas in the following quotation and has set the objectives for art and literature in relation to the proletarian revolution in China. "In the world today all culture, all art and literature belong to definite classes and follow political lines. There is in reality no such thing as art for art's sake, art which stands above classes or art which runs parallel to or remains independent of politics. Proletarian art and literature are part of the entire cause of proletarian revolution, and in the words of Lenin, 'cogs and wheels in the whole machine.' Therefore, the Party's artistic and literary activity occupies a definite and assigned position in the Party's total revolutionary period."¹ In order to understand the influence of Mao Tse-tung on Chinese culture a brief summary of events that led to his rise to the powerful position as leader of Chinese Communist Party is needed.

The Chinese Republic was founded in 1911 after a revolution led by Sun Yat-sen, an American-educated physician, succeeded in overthrowing the Empress Dowager Tsu-hsi's dynasty and the last vestige of hereditary rule in China. The Nationalist Party of Dr. Sun and General Chiang Kai-shek inherited a nation in conflict. Strong anti-government feeling on the part of university students in Peking in 1919 initiated an intellectual and cultural revolution on May 4 of that year. The debate and controversy that followed resulted in the creation of the Chinese Communist Party on July 1, 1921. Among the dozen delegates at

the founding meeting in Shanghai was Mao Tse-tung. The Communists worked closely with the Nationalists until 1927 when a split occurred. In 1931 the Chinese Soviet Republic in Kiangsi Province was established with Mao Tse-tung as Chairman. In 1934 General Chiang Kai-shek directed an offensive against the Kiangsi Soviet. One hundred thousand Chinese Communists broke away from this Nationalist offensive and began a 6,000 mile retreat on foot through eleven provinces battling Nationalists, warlords and local tribes. This epic trek created the legend of the Long March, which symbolizes the vast scale and youthful vitality of revolutionary China today. One year later Mao Tse-tung led 8,000 survivors to a new base area in northern Shensi province called Yen-an.

In the late 1930's a shaky compromise was negotiated and the two conflicting armies were united against their common enemy, the Japanese invader. After Japan was defeated abruptly on all fronts in 1945, the Communists and Nationalists with the aid of foreign emissaries made an unsuccessful effort to establish a coalition government in China. The ideological differences between the two groups of Chinese were too great to continue unresolved, and fighting again broke out. Finally, defeat of the weaker Nationalist government by Mao's well-armed Communists in 1949 completed the War of Liberation for China. On October 1, 1949, Mao Tse-tung stood atop the Gate of Heavenly Peace in Peking and announced the establishment of the People's Republic of China.

The Republic had been proclaimed, but actually winning the hearts and minds of the masses to the revolutionary ideals was not something that could be proclaimed. This winning of men's minds was a matter which required careful plans and manipulation. Mao Tse-tung was the dominant force in outlining plans for the establishment of a Communist state in China. By the time Mao took

uncontested leadership of the Chinese Communist Party in 1935, he had already begun to call upon writers to further the revolutionary cause through intensive propaganda for remoulding the masses ideologically. The Talks at the Yen-an Forum on Art and Literature presented in 1942 contained the most significant statements of Mao's proposed use of literature as an integral part of the Red Army's political work. In the years preceding the Talks many revolutionary literary and art workers had come to Yen-an. There was no clear-cut orientation for these writers. They were not united in a way to bring literature and art to the masses in order to unite and educate them. An article in the September, 1966, issue of China Reconstructs titled Studying Talks at the Yen-an Forum on Literature and Art discussed Mao's purpose for delivering his Talks.

Chairman Mao delivered his Talks at the Yen-an Forum on Literature and Art in order to systematically summarize the experiences gained by revolutionary literature and art since the May 4th Movement, eliminate the influence of the ideas of the literature and art of the "thirties," repudiate the literacy and art line of the bourgeoisie and petty-bourgeoisie, oppose the bourgeois and petty-bourgeois ideological trends in the ranks of the revolutionary literary and art workers, and solve a series of fundamental questions of proletarian revolutionary art and literature, such as that literature and art must serve the workers, peasants and soldiers and that literary and art workers must become one with workers, peasants and soldiers. With this brilliant work as their weapon, the literary and art workers in Yen-an and in the other anti-Japanese base areas² behind the enemy line launched a large-scale rectification movement.

Mao had written a theory of art for the masses that was clear, direct and related to practice and as a result the Talks became the basic text for artists and writers and served to focus their orientation along the party line.

The emphasis for art and literature was focused on the creation of a new revolutionary art form that would serve the masses. Although stories and poems were written depicting the struggles of the people, drama received the greatest attention, and such complete revisions and corrections were made of the traditional Peking Operas that a new type of drama based on contemporary themes and

closely allied with the political ideology of the Chinese Communist Party finally emerged. In order to understand this metamorphosis certain stylistic devices typical of traditional drama which were incorporated into the revolutionary dramas will be described.

The traditional Peking Opera in its highly stylized form developed during the rule of the Manchus in the nineteenth century. The best performing companies were located in the capitol and hence the name Peking Opera. Faubion Bowers in his book, Theater in the East, defines this form as "musical tragedy with comic interludes."³ Yet, in a formal sense the Chinese opera was a classical theatre and operated with an enormous number of conventions, customs, rules and regulations. The audience through long experience with the theatre could appreciate its highly stylized form. First and most important was the subject matter of the operas. The opera was divided into military and civilian plays. "Military plays are heroic, full of loyal generals, glorious emperors, wise government officials, all of whom struggle against traitorous, opposing forces. Civil plays concern themselves with domestic joy or sorrow, filial piety, faithful wives, and the effect of ghosts and spirits on the lives of ordinary people. Nearly all plots are drawn from historical events or incidents out of classical novels."⁴

The plot in the military play usually dealt with good versus evil, while in the civil play abuse and deceit were the themes. The question of virtue was often investigated, and revenge was the tactic employed for righting moral wrongs. Another characteristic of the traditional opera was that the actor played stylized character types whose mannerisms were clearly prescribed. This system of role-types served as a substitute for characterization, and as a result, the characters were basically one-dimensional.

Faubion Bowers in his book, Theater in the East, explains what constitutes a 'role type' in the traditional Peking Opera. "In Chinese opera a role type presents a total of all the aspects which suit a character. When a man is bad, he stops at nothing; when he is virtuous, little that is admirable is omitted. The result is a concentrated essence or dramatic exteriorization which leaves little room for human processes or psychological motivations."⁶ For example, one traditional role-type was the warrior. Chien Hao-liang, an actor well known in China for his military roles, plays the hero in The Red Lantern. In an article in China Reconstructs he discusses his use of traditional warrior conventions in the modern Peking Opera. His "highly rhythmic, slightly exaggerated movements and the erect, statuesque carriage"⁵ would demonstrate to the audience that this was a fearless brave man.

The use of color in make-up also conveyed symbolic meaning. "White is for wickedness, red for loyalty, green and blue for demons and ruffians, black for uprightness, and purple for brigands."⁷ The lines were mainly sung; the stage was bare except for the principal actor's personal backdrop. Most stage properties were suggested in pantomime or were presented symbolically. The language of the opera had a special vocabulary and was scarcely understandable to the uneducated. However, in 1919 the vernacular was adopted for all literary and stage purposes.

The orchestra for the traditional theatre usually consisted of nine musicians and fewer than fifteen musical instruments. The traditional melodies reinforced the stylized roles of the characters.

However, Bower states that even before the Communists took over concerned artists working in the opera realized a need to modernize the form. Through the years several important reforms were made in the opera, "... the music was

softened, inconsistencies in the plots and characters reduced and made more realistic, and the stories infused with social significance."⁸

It was basically this traditional opera that concerned Mao Tse-tung when he made his Talks at the Yen-an Forum on Art and Literature. The artists and writers who were present to hear and discuss his ideas were the individuals who would in a large part be carrying out his principles in drama reform. The following quotation sums up the opinion of literary critics about Mao's Talks. "This brilliant work is not only the highest directive for literary and art work but the highest directive for every revolutionary fighter, a sharp weapon for remoulding our ideology and doing a good job of all work. It is of exceedingly great significance in guiding our ideological struggle to foster what is proletarian and eradicate what is bourgeois and in helping us to develop a throughgoing revolutionary world outlook."⁹

The Talks at the Yen-an Forum on Literature and Art consists of two sections, an introduction presented at the opening of the forum and a conclusion presented at its close. The important points in each section will be noted.

Mao states that the purpose for the meeting at which he delivered his Talks is to devise a plan whereby art and literature can be integrated into the movement for uniting and educating the people. The struggle on the cultural front is a valuable part of the entire revolutionary struggle. The problems that must be solved fall into five general categories: standpoint or political position, attitude, audience, work and study. All artists and writers must adopt the standpoint of the proletariat and the masses and adhere strictly to the Party spirit and policies. There are three basic attitudes to be assumed which are determined by the people to whom they are directed. Toward the enemy, Japanese and all other enemies of the people, the task is to expose the cruelty

of their actions and the inevitability of their defeat. The attitude toward the various allies should be a combination of alliance and criticism. The masses of the people should be praised for their toil and struggle, thereby encouraging them to unite in the revolutionary effort. The audience to whom this educational plan is directed is made up of workers, peasants, soldiers and their cadres. Artists and writers must know and understand them well. They must write in the people's language using words that are in popular usage. They must remould their thoughts and feeling to become one with the masses. Living and working with the masses will foster an identification with them. Finally, the problem of study is concerned with a thoroughgoing knowledge of Marxism-Leninism thought coupled with understanding the present conditions of society today in China. Mao concludes the introduction by stating that "only when these things are clearly grasped will our art and literature be rich in content and correct in orientation."¹⁰

The second part or conclusion to the Talks was presented a month later after the writers had debated the issues raised in the introduction. At this point Mao makes it clear that he believes abstract definitions of art are useless criteria for what art and literature consist of. The problem of what is art and literature is determined from objective facts. There are two basic problems stated by Mao that must be solved, "1) working for the masses and 2) how to work for the masses."¹¹ Mao's answer to these problems comes in a five part restatement of his points in the introduction. Art and literature are intended to serve the broadest masses of the people; specifically the writers and artists must take the stand of the proletariat and they must incorporate the emotions, manners, and language of the masses into art and literature. To reinforce this point Mao quotes Lu Hsun, a Chinese Communist writer with views

similar to his own. Lu Hsun said, "If we all place our aim in the broad masses of workers and peasants, our front of course will be united."¹² The question of how to serve the masses is answered by a popularization and extending of art and literature among the people and in the process elevating their level of artistic and literary appreciation in the direction they themselves are advancing. The life of the people provides literature and art with the only source of subject matter. Mao addresses himself specifically to this topic in the following quotation.

An artistic or literary work is ideologically the product of the human brain reflecting the life of a given society. Revolutionary art and literature are the products of the brains of revolutionary artists and writers reflecting the life of the people. In the life of the people itself lies a mine of raw material for art and literature, namely, things in their natural state, things crude, but also most lively, rich and fundamental; in this sense, they throw all art and literature into the shade and provide for them a unique and inexhaustible source.¹³

It is possible to learn from ancient and from foreign examples but they must not be imitated. The artist must create a new art form based on his own intimate association with the masses. The characters in literature must come from real life and the action must be typical of their real life struggles.

Mao then addresses himself to the fusion of art and politics. Proletarian art and literature are an essential part of the whole proletarian revolution in the sense that they are one of the means of achieving that revolution. The political experts lead the masses but the ideas expressed in literature and art win the minds of the masses.

Some political criteria for evaluation of art are: 1. the facilitation of unity among the masses, 2. the encouragement of resistance to the enemy, and 3. the promotion of progress toward the correct party line. Therefore, social effectiveness is one valid artistic and political criterion. Mao closes

his Talks by calling for an effective campaign to rectify the problems that have been discussed and for a creation of revolutionary literature and art.

In summary the criteria established for literature and art by the Chairman of the Chinese Communist Party in his most often quoted work on the topic are:

1. A utilitarian purpose--the literature must serve to unite the masses by promoting correct images reflecting the Party line.
2. The subject matter should be the life customs, habits, language and struggles of the revolutionary people.
3. The enemies of the people must be exposed and the revolutionary actions of the people praised.
4. Party politics must be an integral part of the art.
5. Traditional art forms may be incorporated only if they serve to reinforce the Party policies.

Mao's intention is crystal clear. Literature and art must be didactic and the literature must be deliberately spread widely in order to propagate the principles of the Chinese Communist Party. The successful achievement of these principles was not realized without conflict. In fact, much in-fighting among artists, writers, and actors occurred before Mao's principles were fully implemented. The emphasis in drama, however, consistently moved toward themes that depicted the contemporary man and his conversion to Communism.

Chiang Ching, the wife of Chairman Mao, has had great influence on the development of the new revolutionary art form. Her intention was to see that the principles established by Mao were utilized in the creation and performance of drama. The following statements by Chiang Ching were made in a speech given at the Forum of Theatrical Workers Participating in the Festival of Peking

Opera on Contemporary Themes in July, 1964: "We should create literature and art which protect our socialist economic base . . . Theaters are places in which to educate the people . . . We stress operas on revolutionary contemporary themes which reflect real life in the fifteen years since the founding of the Chinese People's Republic and which create images of contemporary revolutionary heroes on our operatic stage."¹⁴

Her thoughts represented a clear echo of Mao's principles established in his Talks. She stressed the idea that the traditions of historical opera could be preserved only if they support the creation of contemporary revolutionary heroes on the stage. She said that the key to creative writing is a formation of a three-way combination of the leadership of the Communist Party, the playwrights and the masses. The leadership is to set the scene, and the playwrights must experience the real life struggles with the masses. The resulting opera, written in the language of the people, must have a clear cut theme with a tightly knit structure and striking characters. Traditional operas had a balance between positive and negative characters. The modern operas should place the emphasis on positive characters. "We should place the emphasis on creating artistic images of advanced revolutionaries so as to educate and inspire the people and lead them forward. Our purpose in producing operas on revolutionary contemporary themes is mainly to exalt the positive characters."¹⁵ The scripts must be revised over and over again until they are polished to perfection, reflecting Chairman Mao's principles. Her speech was climaxed with a reminder that the revolution of Peking opera is an important part of China's cultural revolution. Klaus Mehnert, a westerner who has known China for forty years, recently published a book, China Returns, in which he makes his observations based on a 1971 visit to China. The following comment on Chiang Ching's

speech is from his book. "Opposition to her ideas was still so strong at that time (1964) that her speech was not published until three years later; today it is one of the important documents of the development that led to the Cultural Revolution."¹⁶ Daniel S. P. Yang in his article, "Censorship: Eight Model Works," also stresses the importance of Chiang Ching. "Since 1966 Chiang Ching has become the arbiter of Chinese art and literature. She personally supervised the creation and revision of several 'model' revolutionary theatrical works."¹⁷ She personally makes certain that the characters and themes conform to Mao's principles as set forth in his Talks at the Yenan Forum on Literature and Art. Since the end of 1970 audiences have virtually no choice but to attend the presentations of this new art form. According to Yang, "Communist China now exercises probably the most rigid form of theater censorship in the world."¹⁸

There are eight officially approved model works, each propagating a specific revolutionary theme. "Among the eight officially approved 'model works' are four revolutionary modern Peking Operas, The Red Lantern, Shachiapang, Taking Tiger Mountain by Strategy, and On the Docks."¹⁹ These examples of the new art form have gone through many revisions. The scripts used in this study have been published in English in Peking and have the official approval of the Chinese Communist Party. The plays reach a wide audience in China because in addition to frequent stage productions the plays have been made into films and are shown in movie theatres and on television throughout the country. The influence of these didactic dramas on the lives of the Chinese people cannot be underestimated. Klaus Mehnert expresses his opinion on the effects of the drama.

When we consider the unbelievably wide impact of the new theater-- the thousands of stage productions and movies; the hundreds of thousands of amateur performances in schools, in factories, and in villages; when we consider that the "eight exemplary works"

are now the only ones in existence, and that the next generation will know no other heritage--when we consider all this, it would seem that never before in history has a single woman had so incalculable an influence on the cultural lives of hundreds of millions of people.

If Mao has shaped the spirit of the new China, then surely Chiang Ching has shaped its style--and her influence will be felt for a long time to come.²⁰

The intent of the Communist Party in China is to educate the masses to their point of view. Since dramas are used as a means of education, they must necessarily contain elements of persuasion. The questions then arise as to:

1. What are the persuasive devices in the dramas?
2. How are they used to persuade?
3. What are the images that are constructed to persuade the Chinese audiences?
4. What concepts are presented to integrate and maintain social order?

The following chapter will explain a method of analysis for examining these didactic dramas in order to answer the above questions.

Footnotes

- ¹ Mao Tse-tung, Talks at the Yen-an Forum on Literature and Art (Peking: People's Publishing House, 1956), p. 32.
- ² "Studying Talks at the Yen-an Forum on Literature and Art," China Reconstructs, XV, No. 9 (Sept. 1966), p. 11.
- ³ Faubion Bowers, Theatre in the East (New York: Thomas Nelson and Sons), p. 274.
- ⁴ Bowers, p. 285.
- ⁵ Tan Man-Ni, "The Red Lantern, An Example for New Peking Opera," China Reconstructs, XIV, No. 12 (Dec. 1965), p. 36.
- ⁶ Bowers, p. 291.
- ⁷ Bowers, p. 289.
- ⁸ Bowers, p. 292.
- ⁹ "Studying Talks at the Yen-an Forum on Literature and Art," p. 12.
- ¹⁰ Mao Tse-tung, p. 9.
- ¹¹ Mao Tse-tung, p. 11.
- ¹² Mao Tse-tung, p. 19.
- ¹³ Mao Tse-tung, p. 22.
- ¹⁴ Chiang Ching, On the Revolution of Peking Opera (Peking: Foreign Languages Press, 1968), p. 2.
- ¹⁵ Chiang Ching, p. 6.
- ¹⁶ Klaus Mehnert, China Returns (New York: E. P. Dutton and Co., Inc., 1972), p. 146.
- ¹⁷ Daniel S. P. Yang, p. 261.
- ¹⁸ Daniel S. P. Yang, p. 258.
- ¹⁹ Daniel S. P. Yang, p. 261.
- ²⁰ Klaus Mehnert, p. 149.

Methodology

The purpose of this chapter is to construct a method of rhetorical analysis. Rhetoric as defined by Aristotle in The Rhetoric is "the faculty (power) of discovering in the particular case what are the available means of persuasion."¹ The method of rhetorical analysis will be used to discover the means of persuasion used in the didactic modern Peking operas.

Identification is the pivotal term in this method of rhetorical analysis. It has been defined by sociologists as the acceptance of the values and interests of a social group as one's own and by psychologists as a process by which a person ascribes to himself the qualities or characteristics of another person.² Hugh Duncan in his book, Communication and Social Order, presents a discussion of Kenneth Burke's ideas about identification which define the term more precisely. Duncan says that the "key term for rhetoric in Burke's usage is not persuasion but identification."³ However, the relationship between the two terms is very close, and identification and persuasion imply an audience. Duncan explains in the following quotation the interlacing of the three terms. "Men use rhetoric, Burke argues, to persuade others (and themselves), through address, to identify."⁴ For further clarification of the definition, Duncan repeats Burke's cautioning that one should not confuse the concept of identification with the idea of being identical or the same. Burke in his Rhetoric of Motives defined identification. "A is not identical with his colleague, B. But in as far as their interests are joined, A is identified with B. Or, he may identify himself with B even when their interests are not joined, if he assumes that they are, or is persuaded to believe so."⁵ Duncan expands this

definition by explaining how a speaker or persuader can make use of this concept. "The speaker persuades through stylistic identification, in which he tries to identify himself with the audience's interests; and the speaker in turn draws on identification of interests to establish rapport between himself and the audience."⁶ When the audience has accepted and rejected the same ideas, attitudes, and institutions that the speaker does, then identification has occurred.

Identification in this sense merges smoothly with the principles which were described in chapter one that came out of Mao's Talks at the Yanan Forum on Literature and Art. Specifically, the point that Mao repeats in this and in many of his other works can be linked to the concept of identification. Mao said that the dramas should be presented in the everyday language of the people, and the themes should reflect the life, habits, customs, and struggles of the revolutionary masses. Burke also expressed this idea in the following passage. "You persuade a man only in so far as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, identifying your ways with his."⁷ The link between Mao's directives for the creation of drama and the means by which persuasion is achieved as defined by Burke is clearly established in the preceding quotation.

Duncan in his book, Symbols in Society, develops this concept further. He states that "identification is a dramatic process."⁸ His statements captured in the following quotation confirm what Mao must have sensed when he made his Talks. "All legitimation of power rests, in the last analysis on the acceptance of a style of life. We may usurp power through force, but we secure victory only when the vanquished admire, honor, and finally, imitate our way of life."⁹ Mao does not see the masses of the Chinese people as the vanquished.

Rather, he states that the outstanding characteristic of China's 600 million people is that they are "poor and blank."¹⁰ It is on this "blank sheet of paper free from any mark"¹¹ that he intends to paint the images of successful revolutionary action. Duncan sheds still more light on Mao's objectives when in Symbols in Society he explains that "audiences identify positively or negatively with those seeking to gain or sustain power over them."¹² Those people in authority "seek to create attitudes of obedience, loyalty, and devotion, in which the will of the superior becomes the duty of the inferior."¹³ Mao, then, as the individual in power, is using the didactic dramas as one means to solidify and maintain social order. Identification in this definition can be seen as a technique or means for achieving the end result of these didactic dramas as well as the purpose for creating them.

The method employed here will be to discover the images, symbols, and devices of group persuasion that are displayed in the dramas and that create a sense of identification between the audience and the total dramatic presentation. In other words, by use of the method the various means of identification employed in the dramas in order to achieve the end result will be located and described.

One means of using identification as a rhetorical tool for locating the images and as a result the underlying ideas is a technique described by Kenneth Burke for discovering symbolic action. Stanley Hyman in his book, The Armed Vision, describes Burke's use of this method of literary criticism. He says that the most obvious clue or cue for discovering the symbolic content of a work is imagery, "particularly in associated 'clusters' of images of which the mention of any one tends to inevitably call up others."¹⁴ What are these images or symbols that this analysis will attempt to locate? William Rueckert

in his book, Kenneth Burke and the Drama of Human Relations, presents Burke's ideas on the meaning of images. According to Burke an "image is a means the writer may use to embody an essence . . . the essential meaning of an image, term, or sound is equal to the sum of whatever it is identified or associated with in a given work."¹⁵ These clusters of images or associations of ideas can provide clues to the unity and meaning of a work. Susan Langer in Feeling and Form states her ideas concerning the meaning of an image and the function of an image, "The true power of the image lies in the fact that it is an abstraction, a symbol, the bearer of an idea."¹⁶ According to her, then, the function of the image is to express and communicate ideas. Burke states that "it is really through his imagery that the poet makes most of his identification and embodies and personalizes the essence he is imitating."¹⁷ He goes on to say that "every image identifies or associates some fixed subject with one or more persons, places, things, ideas, qualities, attitudes, etc. . . ."¹⁸ An image then is the sum of whatever it is associated with in a given work and serves to communicate ideas. The persons, places, things, ideas, qualities, and attitudes that surround a character would contribute to the total image of that character in the same sense that the characters contribute to the central idea of the drama. It is the association of ideas that cluster together to create the image that will be discovered. In the dramas one would expect them to take form in the words and actions created for the characters. Therefore, the method will be to select and describe those specific words and actions which, occurring frequently in association with a character, cluster together to contribute to the total image of the character. These total images then combine into the persuasive message of the drama.

After the images and ideas, qualities, actions that are associated with

them have been located, a comparison of these images with a referent external to the dramas will be made. The red book of Quotations from Chairman Mao Tse-tung contains quotations from the important writings of Mao. It is possible to glean from this "bible" the virtues that Mao believes a good revolutionary Chinese Communist Party member should possess. Since these revolutionary Peking Operas are constructed to dramatize the teachings of Chairman Mao, the virtues as described in the red book will be used as referent points for comparison and contrast of the images contained within the dramas.

An actor on stage demonstrating virtue according to Mao's concepts of virtues would conceivably be a figure the audience would want to emulate. Aristotle in The Rhetoric states that a virtuous speaker has a strong persuasive appeal. He lists the ethical position of the speaker as one of the primary means of persuasion.

The character (ethos) of the speaker is a cause of persuasion when the speech is so uttered as to make him worthy of belief, for as a rule we trust men of probity more, and more quickly, about things in general, while on points outside the realm of exact knowledge, where opinion is divided, we trust them absolutely. This trust, however, should be created by the speech itself, and not left to depend upon an antecedent impression that the speaker is this kind or that kind of man. It is not true, as some writers on the art maintain, that probity of the speaker contributes nothing to his persuasiveness; on the contrary, we might almost affirm that his character (ethos) is the most potent of all the means to persuasion.¹⁹

Identification with the speaker by the audience will occur when, as Aristotle says, "we think the speaker to be a man of a certain character--that is, when he seems to be good, or well-disposed or both."²⁰ Duncan expands this process to include identification with both sides of the coin. He states that "style is an identification with a social order and as we respond to the manners of others we are aware that they have not acted improperly as well as that they have acted properly."²¹ Therefore, men will identify with good or evil,

but they will identify.

It is necessary at this point to cite the salient virtues according to Mao in order to have a basis for determining whether the dominant images display these admirable qualities. The following is a list of prominent virtues from Quotations of Chairman Mao Tse-tung that are demonstrated most often in the dramas. A quotation will follow each virtue presenting Mao's particular definition of it.

Self-Reliance

"We stand for self-reliance."²²

"What we need is enthusiastic but calm state of mind and intense but orderly work."²³

Courage

"Be resolute, fear no sacrifice and surmount every difficulty to win victory."²⁴

"Communists should be the most farsighted, the most self-sacrificing, the most resolute . . ."²⁵

"A good comrade is one who is more eager to go where the difficulties are greater."²⁶

"People of the world, be courageous, dare to fight, defy difficulties and advance wave upon wave."²⁷

Loyalty

"As we Chinese Communists, who base all our actions on the highest interests of the broadest masses of the Chinese people and who are fully convinced of the justice of our cause, never balk at any personal sacrifice and are ready at all times to give our lives for the cause . . . countless revolutionary martyrs have laid down their lives

in the interests of the people . . . "28

"Whoever sides with the revolutionary people in deed as well as word is a revolutionary in the full sense."29

"What really counts in the world is conscientiousness, and the Communist Party is most particular about being conscientious."30

"Every Communist working in the mass movements should be a friend of the masses and not a boss over them . . . "31

"The Chinese Communist Party is the core of leadership of the whole Chinese people. Without this core the cause of socialism cannot be victorious."32

Vigilance

"We must never relax our vigilance against the frenzied plots for revenge by the imperialists and their running dogs."33

"We should carry on constant propaganda among the people on the facts of world progress and the bright future ahead so that they will build their confidence in victory."34

"Over a long period of time we have developed this concept for the struggle against the enemy; strategically we should despise all our enemies, but tactically we should take them seriously."35

If the plays dramatize some of the virtues listed above, then through identification with these outstanding qualities the audience would be persuaded. Turning again to Aristotle, in the Politics he states that a virtuous man should be emulated. "If therefore, there is anyone superior in virtue and in power of performing the best actions, him we ought to follow and obey, but he must have the capacity for action as well as virtue."36

Another way identification could occur between the virtuous character and

the audience is that the total image produces a certain attitude in the hearer. Aristotle explained this in the Rhetoric. "Persuasion is effected through the audience, when they are brought by the speech into a state of emotion; for we give very different decisions under the sway of pain or joy, and liking and hating."³⁷ The purpose for arousing such thoughts and feelings in these didactic dramas is that once aroused the audience will carry the emotions outside the theatre into their everyday lives. If the actor by embodying the virtues of a Chinese Communist Party member causes the audience to imitate the style of life dramatized in the Peking Operas, then identification as Kenneth Burke defines it has occurred.

Identification is also the focal point of the second part of this method of analysis. Dorwin Cartwright in his study, "Achieving Change in People: Application of Group Dynamics Theory," developed a set of principles that aid in the understanding of how a persuader can use a group to persuade. Identification by individuals with the group is the unifying concept of Cartwright's study. He states the general proposition that "the behavior, attitudes, beliefs and values of the individual are all firmly grounded in the groups to which he belongs."³⁸ Therefore, whether an individual will change or resist change will depend upon the groups of which he is a member or of which he aspires to be a member. As Mao said in his Talks, the purpose of art and literature, particularly the new revolutionary Peking operas, was to unite and educate the masses to the Chinese Communist Party policies. Cartwright's principles will be employed as a tool for discovering in the dramas the use of the group as a medium of change. The following six principles from the study will be employed.

1. "If the group is to be used effectively as a medium of change, those people who are to be changed and those who are to exert influence for

- change must have a strong sense of belonging to the same group. . . ."
2. "The more attractive the group is to its members the greater is the influence that the group can exert on its members. . . ."
 3. "In attempts to change attitudes, values, or behavior, the more relevant they are to the basis of attraction to the group, the greater will be the influence that the group can exert upon them. . . ."
 4. "The greater the prestige of a group member in the eyes of the other members, the greater the influence he can exert. . . ."
 5. "Strong pressure for changes in the group can be established by creating a shared perception by the members of the need for change, thus making the source of pressure for change lie within the group. . . ."
 6. "Information relating to the need for change, plans for change, and consequences of change must be shared by all relevant people in the group. . . ."³⁹

Cartwright's principles of group identification can be used as a tool for understanding the means of achieving persuasion in these didactic dramas.

Identification as Duncan put it is that "mystical moment of belonging in which we commit ourselves to act under a certain name."⁴⁰ Identification with a particular group can exert change on individual actions.

In summary, the method of rhetorical analysis will focus on the concept of identification as defined in this chapter. The dominant ideas that frequently cluster to create the images will be located. A comparison of the salient qualities evoked by the images will be made with the virtues listed in the writings of Chairman Mao. The dramatization of these virtuous qualities

will be analyzed for persuasive appeals. Finally, the influence of the group as a medium of change will be discussed. Throughout this rhetorical analysis the concept of identification will be the unifying factor.

Footnotes

¹ Aristotle, The Rhetoric of Aristotle, trans. Lane Cooper (New York: Appleton Century-Crofts, 1932), pp. 8-9.

² Random House Dictionary of the English Language (New York: Random House, 1966), p. 707.

³ Hugh D. Duncan, Communication and Social Order (New York: Bedminster Press, 1962), p. 154.

⁴ Hugh D. Duncan, p. 155.

⁵ Hugh D. Duncan, p. 159.

⁶ Hugh D. Duncan, p. 169.

⁷ Hugh D. Duncan, p. 170.

⁸ Hugh D. Duncan, Symbols in Society (New York: Oxford University Press, 1968), p. 34.

⁹ Hugh D. Duncan, Symbols in Society, p. 34.

¹⁰ Mao Tse-tung, Quotations from Chairman Mao Tse-tung (Peking: Foreign Languages Press, 1967), p. 36.

¹¹ Mao Tse-tung, Quotations from Chairman Mao Tse-tung, p. 36.

¹² Hugh D. Duncan, Symbols in Society, p. 69.

¹³ Hugh D. Duncan, Symbols in Society, p. 69.

¹⁴ Stanley E. Hyman, The Armed Vision (New York: Random House, 1947), p. 344.

¹⁵ William H. Rueckert, Kenneth Burke and the Drama of Human Relations (Minneapolis: University of Minnesota Press, 1963), pp. 174-175.

¹⁶ Susanne K. Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 47.

¹⁷ William H. Rueckert, p. 179.

¹⁸ William H. Rueckert, p. 179.

¹⁹ Aristotle, p. 8.

²⁰ Aristotle, p. 8.

- 21 Duncan, Symbols in Society, p. 22.
- 22 Mao Tse-tung, Quotations from Chairman Mao Tse-tung (Peking: Foreign Languages Press, 1967), p. 194.
- 23 Mao Tse-tung, p. 229.
- 24 Mao Tse-tung, p. 182.
- 25 Mao Tse-tung, p. 271.
- 26 Mao Tse-tung, p. 200.
- 27 Mao Tse-tung, p. 82.
- 28 Mao Tse-tung, p. 265.
- 29 Mao Tse-tung, p. 14.
- 30 Mao Tse-tung, p. 147.
- 31 Mao Tse-tung, p. 272.
- 32 Mao Tse-tung, p. 2.
- 33 Mao Tse-tung, p. 69.
- 34 Mao Tse-tung, p. 196.
- 35 Mao Tse-tung, p. 79.
- 36 Aristotle, Politics, trans. Benjamin Jowett, Basic Works of Aristotle (New York: Random House, 1968), p. 1182.
- 37 Aristotle, Rhetoric, p. 9.
- 38 Dorwin Cartwright, "Achieving Change in People: Some Applications of Group Dynamics Theory," Human Relations, IV, p. 387.
- 39 Dorwin Cartwright, pp. 388-390.
- 40 Hugh D. Duncan, Communication and Social Order, p. 112.

Analysis of The Red Lantern

The May, 1970, script of the revolutionary Peking Opera, The Red Lantern, was revised collectively by the China Peking Opera Troupe from several earlier scripts. The script, which will be analyzed in this chapter, has the official approval of the Chinese Communist Party. Through the supervision of Chiang Ching the script closely follows the teachings of Chairman Mao Tse-tung. In an article written by the Red Lantern Group of the Peking Opera Troupe this 1970 script is described. "We completely transformed the script and finally succeeded in making The Red Lantern a model production of proletarian literature and art, and turned Li Yu-ho into a typical example in art of proletarian heroes and a tremendous moral force 'helping the masses to propel history forward.'"¹

The Red Lantern, the story of the struggle of three generations of a railway worker's family against the Japanese invaders, takes place during the War of Resistance against Japan. The importance of the main character, Li Yu-ho a railroad switchman, is explained in an article written by the Red Lantern Group of the Peking Opera Troupe. "Li Yu-ho is a representative of the working class and of the revolutionary martyrs; at the same time he is a Communist, a great man and a proletarian hero."² The members of Li Yu-ho's family are Tieh-mei, his daughter, and Granny Li, his mother. All the Chinese characters represent the masses, and in addition to this, some are members of the Communist guerrilla army. The second set of characters are members of the invading Japanese army, whose chief is Hatoyama.

The story opens in a North China railway station. Li Yu-ho accepts the task of carrying a secret code to his comrades, the Communist guerrillas in the

mountains. He confides his task to his mother and daughter and thereby involves them in its successful achievement. His cleverness allows him to escape detection from the Japanese, but he is betrayed by a traitor and Hatoyama takes him prisoner. Granny and Tieh-mei are aided by a neighboring family and as a result the secret code which has been entrusted to them remains secure. Although Li Yu-ho and Granny are murdered, the daughter is spared because Hatoyama believes she will lead them to the code. Tieh-mei eludes the enemy with the aid of her neighbors and arrives victoriously at the Communist guerrilla camp in the mountains. The task is completed and the play closes with the red lantern, a symbol of the struggle, casting a radiant red glow over the revolutionaries.

This play is didactic drama, for the intent of the Chinese Communist Party is to teach the masses of the Chinese people the glories of the socialist revolution. Chou Hsin-Fang, a member of the National Committee of the Chinese Federation of Literature and Art, clearly states the didactic intent of the revolutionary operas. "That the traditional Peking Opera is presenting contemporary life and struggle today is a major event for the Chinese people. This is not only a cultural revolution, but also a socialist revolution in the sense that it influences and educates its audience with socialist and communist ideas."³

It is the central thought of a didactic play that controls the whole through the *material of the characters* and as the organizing thesis.⁴ The thought of the drama is directly in line with the principles set forth by Mao in his Talks at the Yenan Forum on Literature and Art as described in chapter one. The Red Lantern has a political theme. Its policy is to present the revolution as a just cause for which honest, noble people are striving. The

play depicts a typical example of a proletarian hero and uses special scenes in which the hero, Li Yu-ho, expresses his thoughts and sentiments to reveal his Communist ideals. Shortly before Li Yu-ho is executed he describes what the future advantages will be for China when the Communist Party has control of the country: "Once the storm is past flowers will bloom, New China will shine like the morning sun."⁵ The hero, as he portrays the class struggle through his words and actions serves as a model with which the audiences can identify. This didactic drama then, is used to influence and educate the masses by means of identification. As Chairman Mao said, ". . . persuasion, not compulsion is the only way to convince them."⁶ The close link between persuasion and identification was explained in Kenneth Burke's terms in chapter two when he said that ". . . men persuade through identification."⁷

The play reveals the character of Li Yu-ho as a hero. The qualities he demonstrates and the ideas associated with him combine to create his total image which serves as a model for emulation. This image can be discovered by examining the play's eleven scenes, each of which has a title describing its action. In scene one, "Contacting the Liaison Man," Li Yu-ho is the first character to speak. The focus is on him as he stands and sings his first lines.⁸ The stage directions describe him as "vigorous and calm." Immediately the link between the creation of this character and Mao's ethical concepts can be seen, for Mao is quoted in his 'Red Book' as saying, "What we need is enthusiastic but calm state of mind and intense but orderly work."⁹ Li Yu-ho is carrying the red lantern in his hand and he calls attention to it by the first line, "Red lantern in hand, . . ."¹⁰ This is the first of many times throughout the play that Li Yu-ho is closely associated with the red lantern. As Tan Man-Ni, a staff writer for China Reconstructs points out, "The railwayman's

ordinary red lantern is not only the secret signal of underground Chinese Communist Party workers, but the symbol of light and revolution."¹¹ Therefore, the close association of the principal character with the dominant symbol in the drama is important to note. In addition, Li Yu-ho's actions in this first scene as he attempts to avoid the Japanese guards show caution and vigilance. Both of these qualities are positive virtues according to Chairman Mao.

In scene two, "Accepting the Task," the red lantern in Li Yu-ho's possession is used by him as the secret signal of recognition with the comrade delivering the code. Also, in this scene Tieh-mei asks Granny why her father has so many 'cousins.' The explanation is given that these are comrades who come when there is important business to transact and that even though they may not have met before they are called relatives. Tieh-mei explains that she understands her father's closeness with his comrades and acknowledges that they are 'relatives' while they are engaged in the revolutionary struggle. The following lines, which are sung for emphasis, praise these Communists.

Both dad and you call them our own folk;
I can guess part of the reason why:
They're all like my dad,
Men with red, loyal hearts.¹²

In addition to building the ethos of the main character, these lines show the strong group loyalty among the Chinese Communists. Loyalty to the masses is a virtue according to Chairman Mao's "Red Book": "Whoever sides with the revolutionary people in deed as well as word is a revolutionary in the full sense."¹³ A group of men with "red, loyal hearts" would be attractive to the Chinese audiences.

After Li Yu-ho receives the secret code from the Liaison Man his dedica-

tion to the revolution is expressed.

To the revolution we offer our loyal hearts.
Shouldering the heavy task I'll stand up to any test in the fire.
Bursting with strength, I'll be worthy of the trust of the Party.
No difficulty in the world can daunt a Communist.¹⁴

As shown by this quote, loyalty, bravery, strength and determination are qualities that are attributed to the hero by himself and by his "relatives." These mentioned qualities cluster around the main character and contribute to his total image. In the article mentioned earlier by the group who revised this Red Lantern script, the purpose for ascribing these various qualities to the hero is clearly stated. "Li Yu-ho's boundless love for and loyalty to the great leader Chairman Mao and the great Communist Party of China is the source of his strength, wisdom and courage; it is the basic hallmark distinguishing proletarian heroes from 'heroes' of other classes. Only by putting the stress on depicting this lofty ideology of Li Yu-ho's can we reflect the actuality of his struggle and make all his heroic acts convincing."¹⁵

In scene three, "Narrow Escape at the Gruel Stall" the same determination is again expressed by Li Yu-ho. "No obstacle whatever can stop me."¹⁶ Angered at the mistreatment of the masses Li Yu-ho sings, "The brave Chinese people will never bow before the butcher's knife."¹⁷ He is carrying the red lantern as he does throughout the play when struggling to achieve his task. Once again the red lantern is used by Li Yu-ho as a signal of recognition between comrades. It is important to point out the significance of the color of the lantern. In chapter one the qualities symbolized by the use of color in the traditional Chinese Peking Opera were discussed; red traditionally stood for loyalty. The red lantern in this scene can be interpreted as a signal of loyalty and kinship

between the members of the Communist Party who were previously unknown to each other.

In the same scene Li Yu-ho outwits the Japanese attempt to find the code and demonstrates the wisdom and resourcefulness of the working class. The stage directions in the script reinforce his image as the clever hero: "Having fooled the enemy, he walks calmly to the centre of the stage. Then he turns round and head high, strides off victoriously."¹⁸ As he strides victoriously off the stage at the end of the scene the red lantern is in his hand.

A method often used in drama to strengthen a character's ethical position is to have another character praise him. Granny does this throughout scene five, "Recounting the Family's Revolutionary History." Granny, while carefully polishing the red lantern, tells Tieh-mei of her father's bravery and how the red lantern has always been carried at 'crucial moments.' Later in the same scene, as Li Yu-ho is captured by the Japanese, he says the following lines.

I drink the wine mother gives me at parting,
I'm filled with courage and strength.¹⁹

Granny then tells Tieh-mei to ". . . learn from your father his loyalty, courage, and iron will."²⁰ She tells her how her father as a Chinese Communist Party member under the leadership of Chairman Mao participated in the 1923 revolution. He came to Granny covered with wounds and carrying the infant, Tieh-mei, and the red lantern. Since that event they have been a family unit even though their surnames are different and Li Yu-ho has loyally worked for the Chinese Communist Party. Granny tells how Li worked for the revolution and promised to keep the red lantern burning. She praises Li Yu-ho's dedication and self-sacrifice and by doing so further enhances his ethical image in the eyes of the audience.

"He staunched his wounds, buried the dead, and went on with the fight."²¹

Tieh-mei in the next speech continues the laudation. "My father is steadfast as the pine, A Communist who fears nothing under the sun."²² Throughout this scene the hero has been praised as courageous and loyal and he has reaffirmed his dedication to the Party. These same characteristics are associated with the hero and contribute to his position as a positive character worthy of emulation. Identification between the hero and the audience will occur. As Tan Man-Ni, a staff writer for China Reconstructs, explains Li Yu-ho is portrayed as "fearless, staunch, and of deep wisdom, qualities which today's Chinese audiences earnestly want to acquire."²³

In scene six, "Struggling Against Hatoyama at the Feast," Li Yu-ho displays his cleverness, wisdom and composure when confronting his enemy, Hatoyama. His defiance is shown in these words:

We Communists have a will of steel.
We look on death as nothing! Hatoyama!

. . .

The Communist Party and Chairman Mao are leading
the people's revolution.
We have hundreds of millions of heroes
Fighting against Japan to save our country.²⁴

As the Japanese lead him away to be tortured, even Hatoyama praises him when he says, "He's a hard one!" And then he asks the unanswered question, "What makes a Communist tougher than steel?"²⁵

Li Yu-ho is brought back after torture and has not been broken; he remains steadfast to the revolution. This action would certainly strengthen his image as a good Communist, for he has defied the Japanese.

No matter how cruel your tortures,
Pure gold fears not tempering in fierce fire
No matter what I'll never bow my head!²⁶

Chien Hao-liang, an actor who has played the part of Li Yu-ho, discussed the traditional Peking Opera stage conventions which he used to portray the character of the hero. These conventions served to reinforce the ethical qualities of the hero in the minds of the audience and to create a believable contemporary hero since the audience was accustomed to seeing the traditional hero use them.

After studying and gaining a deeper understanding of the role of Li Yu-ho, I began to see that I could use many of the traditional warrior conventions, such as the highly rhythmic, lightly exaggerated movements and the erect, statuesque carriage.

For instance, to bring out the fearlessness with which Li Yu-ho faced torture, I used many of the old body movements and ways of walking. When Hatoyama, head of the Japanese military police, fails to break Li Yu-ho with bribes and threats, he orders torture. At this moment, the dramatic rhythm of drums and gongs, Li Yu-ho rises to his full height, turns to face his enemy, calmly opens his coat, laughs in cold contempt, buttons his coat again, takes his cap and flicks the dust off it, then puts his hands behind his back and strides off the stage with the dignified and measured steps of a hero in traditional Peking Opera. These movements, compared to those in actual life, are artistic exaggerations, but they seem fitting because they give true expression to the spirit of the character.²⁷

The climax of the drama occurs in scene eight, "Struggle on the Execution Ground." The hero remains courageous through inhuman torture in prison and even though he will be killed he is positive that the Communist ideal that he believes in will prevail. Stage directions indicate that the actor should use traditional Peking Opera movements to convey his image as a noble hero. His dauntless spirit is expressed in his lines. In addition, his thoughts and sentiments here reveal his ideological position. He is willing to sacrifice his own life for the revolutionary cause. He believes that in the future China under Communism will be a better place to live.

Once the storm is past flowers will bloom,
 New China will shine like the morning sun,
 Red flags will fly all over the country.
 This thought heightens my confidence.²⁸

Chien Hao-liang, the actor, explained how the traditional music of the Peking Opera is used in scene eight to accentuate the noble character of the hero. "To reveal the heart and soul of this proletarian fighter at such a critical moment . . . a (traditional) Peking Opera melody with great variation in tempo with words typical of Peking Opera language--lyrical, concise, glowing with imagery and highly rhythmic is used."²⁹

Granny and Tieh-mei enter the scene and Li Yu-ho's last lines repeat and reinforce the ideas and action that have surrounded him throughout the play. He is fearless, unafraid and angered by the suffering the masses have endured.

I long to soar like an eagle to the sky
 Borne on the wind above the mountain passes
 To rescue our millions of suffering countrymen
 Then how gladly would I die for the revolution.³⁰

At this point the strong virtuous image of the hero is transferred to the daughter. Symbolically this is done by entrusting her with the red lantern.

People say that family love outweighs all else,
 But class love is greater yet, I know.
 A proletarian fights all his life for the people's liberation.
 Making a home wherever I am,
 I have lived in poverty all these years.
 The red lantern is my only possession,
 I entrust it to your safe keeping.³¹

After he has transferred the red lantern to Tieh-mei, she responds by saying

that he has given her his integrity, wisdom and courage. The red lantern is the symbol for these qualities.

Dad has given me a priceless treasure
To light my path forward forever.

. . .

I give you my word I will keep the lantern always safe.³²

The ethical qualities which have been demonstrated as belonging to the hero have been transferred to the daughter. The hero has become one of the thousands of martyrs that Mao speaks of in the quotation on the first page of the Red Lantern script. "Thousands upon thousands of martyrs have heroically laid down their lives for the people: let us hold their banner high and march ahead along the path crimson with their blood."³³ The daughter must continue the struggle and complete the task of carrying the secret code to the comrades in the mountains. The red lantern is her priceless treasure now.

In an article, "On Red Lantern" published in Chinese Literature the comments of members of the Chinese working class after having seen a production of The Red Lantern are recorded. These comments provide some insight into audience reaction to the play. Hsu Ying-chi, a member of the People's Liberation Army, had the following to say about the transfer of the red lantern from Li Yu-ho to Tieh-mei. "This is no ordinary red lantern. It symbolizes the spirit of carrying the revolution through to the end possessed by China's working class, which is armed with Mao Tse-tung's thought. Chairman Mao teaches us: 'It is only the working class that is most farsighted, most selfless and most thoroughly revolutionary.' . . . Just as the red lantern is passed on from generation to generation, so the noble revolutionary character and fine revolutionary tradi-

tions of the working class extend and grow from one generation to the next."³⁴

Li Yu-ho marches out to the execution ground with his mother and daughter to the tune of the Internationale, an element suggested by Chiang Ching "to express the fearlessness and lofty moral stature of this proletarian revolutionary."³⁵ Li Yu-ho's final lines, sung as the stage directions say "with a spirit that shakes the universe," are in defiance of the Japanese. "Hatoyama, you can never kill all the Chinese people, all the Chinese Communists."

In summary, the Red Lantern Group of the Peking Opera Troupe that revised this script made this statement about Li Yu-ho, "The emphasis of the entire opera should be on him, with prominence given to his lofty image."³⁶ As was stated in chapter two, the persons, places, things, ideas, qualities that surround a character may contribute to the total image of the character. The most important item that is consistently in Li Yu-ho's possession is the red lantern. The ideas that surround him are loyalty, determination and bravery. He is spoken of as a "man of steel," "a man with a red loyal heart," as "a man steadfast as a pine." His words and actions display courage, fearlessness, vigilance, cleverness, wisdom and strength of character. All these elements come together to create his total heroic image. Aristotle was quoted in chapter two as saying that "the character of the speaker is a potent means of persuasion."³⁷ This character has been drawn to the virtuous qualities that Mao prescribes. Identification could certainly occur between this hero and the Chinese audiences. Such will occur when the audience believes the character to be good or well-disposed. This character is created to demonstrate Mao's virtues and to be well-disposed to the masses of the Chinese people. Hence, the creation of this heroic character can be seen as a powerful persuasive device within the play.

In the discussion of the struggle concerning the arrest, imprisonment,

torture and sacrifice that Li Yu-ho undergoes, his ethical image has emerged as a means of persuasion. Another way identification could occur between the virtuous character and the audience is through the production of a certain attitude in the hearer effected by the total image. Aristotle's explanation from his Rhetoric has been discussed in chapter two when he said that persuasion can be effected through the audience when they are brought by the speech into a state of emotion. The two prominent emotions aroused by the play The Red Lantern are confidence in the hero and his principles and indignation and contempt for Japanese military police. The purpose for arousing these thoughts and feelings in this didactic play is so that once aroused the audience will carry these emotions outside the theatre into their everyday lives.

One way to understand the concept of confidence is to turn to Aristotle's definition of confidence in Book II of The Rhetoric. "Confidence is the opposite of fear, and the thing that inspires confidence is the opposite of that which excites fear. Therefore, confidence is the hope accompanied by a mental image, of things conducive to safety as being near at hand, while causes of fear seem to be either nonexistent or far away . . . And we are confident when in any enterprise we think we are likely, or certain to suffer no ill, or to attain success."³⁸ In the discussion of the ethical image of the hero Li Yu-ho, it was shown that through his speech and actions he presents a believable revolutionary hero. He triumphs over overwhelming odds and his daughter successfully completes his task. The red lantern as the secret signal of the underground Chinese Communist Party and the symbol of light and revolution shines brightly at the close of the play. The play demonstrates the success possible for dedicated Party members. Therefore, it inspires confidence in the Communist revolution. Confidence is important to winning the Communist revolution.

Chairman Mao speaks of the use of propaganda to inspire confidence: "We should carry on constant propaganda among the people on the facts of world progress and the bright future ahead so that they will build their confidence in victory."³⁹

The second particularly noticeable emotion evoked by this play is a combination of indignation and contempt directed by the Chinese characters toward the Japanese military police. Aristotle defines indignation. "The nearest antithesis to pity is the feeling they call indignation; for pain at the sight of undeserved good fortune corresponds in a way to pain at the sight of undeserved ill fortune, and proceeds from the same soil of character. . . It is wealth, power, and the like that cause indignation. . . In general, those persons tend to feel indignation who are worthy of things of which others are unworthy."⁴⁰ Aristotle defines contempt as "the antithesis of emulation, and the corresponding activities are mutually opposed. Consequently, men who are in a condition to emulate or to be emulated must tend to feel contempt for those who are subject to any evils (defects and disadvantages) that are opposite to the goods arousing emulation, and to feel it with respect to these evils."⁴¹ Mao states how these emotions should be used in relation to the enemy, "Over a long period we have developed this concept for the struggle against the enemy: strategically we should despise all our enemies, but tactically we should take them all seriously."⁴²

In scene three, "Narrow Escape at the Gruel Stall," is the first of many statements of displeasure with the Japanese. The lines are spoken by an ordinary working man. "What kind of times we live in! The Japanese devil rides in my rickshaw and won't pay, and even beats me up. What a world!"⁴³ In scene six, "Struggle Against Hatoyama at the Feast," there is a dialogue

between Hatoyama and Li Yu-ho. Li Yu-ho's contempt for the enemy's world outlook is shown.

Hatoyama: "As a matter of fact the highest human creed can be condensed into two words."

Li Yu-ho: "What are they?"

Hatoyama: "For myself."

Li Yu-ho: (pretending not to understand) "Every man for himself."

Hatoyama: "Right. Old friend, you know the saying 'Heaven destroys those who don't look out for themselves.' . . . That's the secret of success in life."

Li Yu-ho: "Mr. Hatoyama, for me your secret is like trying to blow⁴⁴ up a fire through a rolling pin. It just doesn't work."

Kao Cheng-en, a railway worker, in an interview published in Peking expressed his reaction to this scene. This may be typical of the Chinese people's thoughts and emotions on witnessing the dialogue. "This 'for me' philosophy is the bourgeoisie world outlook, pure and simple. It is the 'highest creed' and 'absolute rule of life' of all exploiting classes. How do we workers feel about it? Just as Li Yu-ho says: 'It's as reasonable as trying to puff up the fire through a rolling pin. . . .' We believe in acting for the public good."⁴⁵ Contempt is further expressed by Granny in scene eight, "Struggle on the Execution Ground," when she states her scorn and disgust at the Japanese for the power they hold over her family. "You are the criminals, it's you who are cruel. You kill the Chinese, and you want to shift the blame to the Chinese people, on to me, an old woman."⁴⁶ Li Yu-ho speaks of Hatoyama as a villain and the Japanese in general as bandits, and by doing so he shows that he feels they have no worth. Granny shows the same contempt when she calls them "Japanese devils, cruel and treacherous." The emotions that are aroused by The Red Lantern are confidence in the power of the Chinese Communist Party to over-

come all obstacles and contempt and indignation for those who try to suppress the common people. As was pointed out in chapter two, identification occurs when the audience has accepted and rejected the same ideas, attitudes and institutions that the speaker does. In this case once the emotion has been evoked the process of identification can occur. This evocation of emotion can be seen as a persuasive device within the play.

Dorwin Cartwright's principles of group persuasion as outlined in chapter two may provide additional insight into the devices used in this drama to persuade the audiences to adopt the Communist ideology as their own. Identification by individuals with the group is the unifying concept of Cartwright's study. The Red Lantern script is introduced with a quotation from Chairman Mao Tse-tung cited earlier concerning the martyrs who have given their lives for the people. This is the group of which the hero in the drama is a part, and this is the group the audience identifies with. The characters in the drama are part of the working class. Li Yu-ho refers to himself as "a poor worker." The Chinese Communists are "our people." Li Yu-ho states, "We have hundreds of millions of heroes." He links the Chinese people as one with the Chinese Communists, "Hatoyama, you can never kill all the Chinese people, all the Chinese Communists."⁴⁷ Kao Chen-en, a railway worker in China, commented on the role of Li Yu-ho in this drama. "Li Yu-ho is a hero of the working class. His every word and deed shines with the glory of our work outlook."⁴⁸ Kao Chen-en as a member of the audience has identified with this group. Cartwright's principle of group identification is used as a means of persuasion.

The revolutionary group of Chinese Communist underground party workers is made attractive throughout the play. The protagonist is portrayed as brave, fearless, wise, clever, and full of revolutionary optimism right up to

the moment of his execution. "Then how gladly will I die for the revolution."⁴⁹ Tieh-mei, who then assumes the task of carrying the secret code to the Communists in the mountains, serves as an inspiration to the younger generation. Her father and grandmother have been killed by the Japanese. She becomes brave and staunch. "Granny, dad, I know what you died for. I shall carry on the task you left unfinished and be the successor to the red lantern. I'm determined to deliver the code to the Cypress Mountains and avenge your bloody murder . . ."⁵⁰ In addition to building the ethos of the characters in order to present them as worthy of emulation, the Chinese Communists show strong group loyalty among themselves. They refer to each other by family names, father, granny, aunt, cousin, daughter, and uncle even though they are not blood relatives. This is explained by Tieh-mei.

Though we call them relatives, we never met before,
 Yet, they are closer to us than our own relatives.
 Both dad and you call them our own folk;
 I can guess part of the reason why:
 They are all like my dad,
 Men with red, loyal hearts.⁵¹

Also, there is an episode in scene five which demonstrates how the people of the Chinese Communist Party care for each other. This mutual concern and support they give each other would also make belonging to this group attractive. The episode begins with a hungry neighbor child crying. Tieh-mei gives the mother corn meal to feed the child. When the neighbor protests by saying they do not have enough to share, Tieh-mei insists there is enough food for all. Granny adds, "Don't say yours or ours. We are one family."⁵² Granny further explains her action to Tieh-mei, "Tieh-mei, we two worker families endure the

same hatred for the enemy. We must do our best to help them."⁵³ One of Cartwright's principles stated that the more attractive a group, the greater influence it can exert on members. The idea of belonging to a group that cares for its members as a family would probably have a persuasive effect on the Chinese audience. Chairman Mao points up the importance of friendliness and cooperation among the masses, "Every Communist working in the mass movements should be a friend of the masses and not a boss over them. . ."⁵⁴ When he discussed this principle of group attractiveness, Cartwright further defined a group as attractive which satisfied the needs of the members. It would seem that there was a need for group unity against the common enemy. This need would be satisfied by loyalty shown among the "family" members.

Another concept Cartwright discussed was the ability of a prestigious individual within a group to exert influence on the members. The discussion of ethos showed how the character Li Yu-ho embodied the image of the hero. A hero would have prestige by virtue of definition. The article written by the Red Lantern Group of the Peking Opera Troupe supported this position. Li Yu-ho is described as a representative of the working class, a Communist and a hero to the masses. The opera group which revised this script thought prominence should be given to his "lofty image." It is this "lofty image" which would be the persuasive element to the group. In the same article it is stated that the hero "acts as a moral force to help the masses to propel history forward." His prestige does persuade the group.

The last principle of Cartwright to be applied to this drama is the one that discussed a shared perception of the need for change among the group members as a means of effecting change. The existing social conditions are shown to be unpleasant. Tieh-mei tells her dad in scene one, "Contacting the Liaison

Man," about her working conditions on the street. "The gendarmes and their thugs kept searching and pestering everybody. People were too jittery to buy anything."⁵⁵ In scene three the comment by the working man that the Japanese devils ride in his rickshaw without payment also shows dissatisfaction with the present situation. Li Yu-ho makes a generalization concerning the discontent. "So many compatriots are suffering and fuming with discontent."⁵⁶ Of course, the scene where Li Yu-ho and Granny are executed by the Japanese for their dedication to the revolutionary cause is the strongest example in the drama of need for change in existing conditions. The audience would want to belong to a group that promises to relieve them from such acts of terrorism.

The set of principles developed by Dorwin Cartwright can be used to gain greater insight into means of using a group to persuade. This analysis has found that there is a direct relationship between the principles set forth by Chairman Mao in his Talks at the Yenan Forum on Literature and Art and the play The Red Lantern. The image of Li Yu-ho is of a contemporary revolutionary hero. He demonstrates the virtues Mao said were important for a Chinese Communist Party member. The outstanding persuasive devices obvious in this drama are the creation of a believable ethical hero, the evocation of specific emotions, and the general attractiveness of the group of positive Chinese characters. These three devices serve to persuade through identification.

Footnotes

¹ "Struggle for the Creation of Typical Examples of Proletarian Heroes," Chinese Literature, No. 8, 1970, p. 55.

² "Struggle for the Creation of Typical Examples of Proletarian Heroes," p. 54.

³ Chou Hsin-Fang, "Peking Opera Enters New Era," China Reconstructs, VIII, 9 (1964), p. 2.

⁴ Sam Smiley, "Rhetorical Principles in Didactic Drama," Quarterly Journal of Speech, LVII, No. 2 (1971), 147-148.

⁵ The Red Lantern, Chinese Literature, No. 8, 1970, p. 43.

⁶ Mao Tse-tung, Quotations from Chairman Mao Tse-tung (Peking: Foreign Languages Press, 1967), p. 151.

⁷ Hugh D. Duncan, Communication and Social Order, p. 169.

⁸ The lines throughout the play that are sung usually to the accompaniment of traditional opera tunes serve as a means of conveying the characters' innermost thoughts. This technique is similar to the use of soliloquy in western drama, the primary difference being that at times the singing of lines is used for emphasis of the thought contained in them, and other characters on stage take cognizance of the lines.

⁹ Mao Tse-tung, Quotations from Chairman Mao Tse-tung, p. 229.

¹⁰ The Red Lantern, p. 9.

¹¹ Tan Man-Ni, "The Red Lantern--An Example for New Peking Opera," China Reconstructs, 12 (1965), p. 35.

¹² The Red Lantern, pp. 12-13.

¹³ Mao Tse-tung, Quotations from Chairman Mao Tse-tung, p. 14.

¹⁴ The Red Lantern, p. 14.

¹⁵ "Struggle for the Creation of Typical Examples of Proletarian Heroes," p. 56.

¹⁶ The Red Lantern, p. 14.

¹⁷ The Red Lantern, p. 14.

¹⁸ The Red Lantern, p. 17.

- 19 The Red Lantern, p. 26.
- 20 The Red Lantern, p. 28.
- 21 The Red Lantern, p. 30.
- 22 The Red Lantern, p. 21.
- 23 Tan Man-Ni, p. 35.
- 24 The Red Lantern, p. 34.
- 25 The Red Lantern, p. 38.
- 26 The Red Lantern, p. 36.
- 27 Tan Man-Ni, pp. 35-36.
- 28 The Red Lantern, p. 43.
- 29 Tan Man-Ni, p. 35.
- 30 The Red Lantern, p. 44.
- 31 The Red Lantern, p. 45.
- 32 The Red Lantern, pp. 45-46.
- 33 The Red Lantern, p. 1.
- 34 "On The Red Lantern," Chinese Literature, No. 2 (1969), p. 103.
- 35 Kao Liang, "The Red Lantern Which Cannot Be Put Out," Chinese Literature, No. 3, 1967, p. 22.
- 36 "Struggle for the Creation of Typical Examples of Proletarian Heroes," p. 54.
- 37 Aristotle, The Rhetoric of Aristotle, p. 9.
- 38 Aristotle, The Rhetoric of Aristotle, pp. 110-111.
- 39 Mao Tse-tung, Quotations from Chairman Mao Tse-tung, p. 196.
- 40 Aristotle, The Rhetoric of Aristotle, pp. 123-124.
- 41 Aristotle, The Rhetoric of Aristotle, pp. 130-131.
- 42 Mao Tse-tung, Quotations from Chairman Mao Tse-tung, p. 79.
- 43 The Red Lantern, p. 15.

- 44 The Red Lantern, pp. 32-33.
- 45 "On The Red Lantern," p. 100.
- 46 The Red Lantern, p. 42.
- 47 The Red Lantern, p. 47.
- 48 "Struggle for the Creation of Typical Examples of Proletarian Heroes,"
p. 57.
- 49 The Red Lantern, p. 44.
- 50 The Red Lantern, p. 48.
- 51 The Red Lantern, p. 13.
- 52 The Red Lantern, p. 23.
- 53 The Red Lantern, p. 23.
- 54 Mao Tse-tung, Quotations from Chairman Mao Tse-tung, p. 272.
- 55 The Red Lantern, p. 10.
- 56 The Red Lantern, p. 16.

Analysis of Shachiapang

Shachiapang, like The Red Lantern, is a didactic drama about the struggle of the Chinese masses during the War of Resistance against Japan. The May, 1970, script which will be analyzed in this chapter was revised collectively by the Peking Opera Troupe of Peking from an earlier libretto of a Shanghai opera, Sparks Amid the Reeds and closely follows the teachings of Mao Tse-tung. Chiang Ching recommended the revision of the earlier opera and "presented the revolutionary comrades of the Peking Opera Troupe of Peking the Selected Works of Mao Tse-tung Vols. I-IV, calling on them to study the great leader's writing and remould their thinking."¹ She personally supervised the rewriting of the opera under the influence of Chairman Mao Tse-tung, who attended a performance of an earlier adaptation. Mao "suggested the present title, Shachiapang and in regard to revision and improvement of the text gave the very important instruction that armed struggle should be made the theme."²

As was pointed out in chapter three, it is the central thought of a didactic drama that controls the whole through the material of the characters and as the organizing thesis. In this drama the theme, the armed struggle of the masses as suggested by Mao, is expressed primarily through the positive Chinese characters. The two outstanding characters in this play are Sister Ah-Ching, a tea house proprietress and underground liaison for the Communist Party, and Kuo Chien-kuang, the company political instructor of the New Fourth Army. Sister Ah-Ching is portrayed as a clever peasant woman who is able to outwit the Nationalist troops and at the same time protect eighteen wounded Communist soldiers. Kuo as one of the wounded soldiers is portrayed as a typi-

cal hero of the proletariat and is able to successfully lead the people's army in the struggle.

The story takes place during the War of Resistance against Japan and is set in and around Shachiapang, a village in Kiangsu Province. According to the article "Learn from Revolutionary Heroes" written collectively by members of the People's Liberation Army unit in which the sick and wounded soldiers depicted in Shachiapang served, the story is based upon actual events and presents "the heroic deeds of thirty-six sick and wounded soldiers who persisted in the anti-Japanese struggle by Yangcheng Lake in the early period of the founding of our armed unit."³

In addition to the two characters already mentioned, the other positive characters are either peasant activists in the village of Shachiapang or members of the New Fourth Army. In the Red Lantern the Chinese characters with the exception of one traitor, were loyal to the masses and willing to aid the Communist cause. In contrast, the negative characters in Shachiapang are not only Japanese soldiers with the invading army but also some are Chinese members of the Nationalist Army. The historical background for this situation was explained in chapter one. It was in Kiangsu Province in 1931 that the Chinese Soviet Republic was established and it was against these Chinese Communists that the Nationalist Army under the leadership of General Chiang Kai-shek directed an offensive in 1934.

The story opens with Sister Ah-ching stating the task which has been given to the peasants in the village. They are to provide for the wounded members of the People's Liberation Army and help them cross the Japanese blockade line. For two weeks the wounded recuperate with the considerate help of the villagers. The Japanese Army approaches on a "mopping up" campaign. The wounded are hidden

in the nearby marshes for safety, and the villagers are evacuated. The Japanese Colonel orders his interpreter to find the "Loyal and Just National Salvation Army" and order them to capture the wounded New Fourth Army men. The collaboration between the Nationalists and the Japanese becomes increasingly clear as Hu Chuan-kuei, a commander of the puppet army clearly states that he has attached himself openly to Chiang Kai-shek and secretly to the Japanese. This double-dealing as practiced by the negative Chinese characters is recognized by the villagers, who are wary when Nationalists come into Shachiapang immediately after the Japanese have departed. Sister Ah-ching feigns friendliness to them as they come for tea in her shop. Although she cleverly deceives them as to her true loyalty and wins their confidence, she is unable to convince them that there are no wounded hidden in the environs. The Nationalists suspect that the wounded from the New Fourth Army might be hiding in the marshes. Meanwhile, the men in hiding manage to survive under the patient leadership of Kuo Chien-kuang, who strengthens their resolve by reminding them of the obstacles that faced their comrades on the epic Long March. By means of a clever subterfuge, Sister Ah-ching contrives to have the wounded comrades provided with much needed supplies and moved from the marshes to a safer place. When the Nationalists discover that the men in the marshes have eluded them, they proceed to torture villagers in order to find out who the Communists are in the village. Aunt Sha, a peasant activist threatened with death, vehemently denounces the Nationalists as traitors to China. Suspicion is directed at Sister Ah-ching but with Aunt Sha's aid she again adroitly avoids detection. The Nationalists relax their watchfulness, and Commander Hu Chuan-kuei plans his wedding. After a few days, Kuo Chien-kuang along with his seventeen comrades from the marshes who have rejoined their commando platoon with the New Fourth Army launches a

surprise attack on the enemy residing in Shachiapang. Some members of the Japanese army who have gathered to celebrate Hu's wedding are captured along with the Nationalists. In the final scene, with Kuo Chien-kuang as their leader, the New Fourth Army is victorious over the Japanese and the "Loyal and Just National Salvation Army." The "coup de theatre" occurs when Sister Ah-ching proudly declares her membership in the Chinese Communist Party and the Chinese Nationalists realize they have been duped.

Sister Ah-ching emerges as the heroine of Shachiapang because her great courage and resourcefulness save lives of eighteen wounded soldiers and help the New Fourth Army entrap an enemy unit. What ideas, attitudes, action and qualities surround this woman to create her image? Kenneth Burke was quoted in chapter two in order to clarify the meaning of an image. He said that the ". . . essential meaning of an image, term or sound is equal to the sum of whatever it is identified or associated with in a given work."⁴ At this point, then, it is necessary to pick out those particular items mentioned above that are associated with Sister Ah-ching.

As in the Red Lantern, the title of each scene is descriptive of the action that occurs in the scene. Shachiapang is divided into ten scenes. In scene one, "Making Contact," Sister Ah-ching sings⁵ the opening lines, thus focusing attention on her. She accepts the responsibility for aiding the wounded soldiers. Her introduction to Kuo Chien-kuang, the company political instructor of the New Fourth Army also serves to introduce her to the audience and to establish her position of leadership in the play. "This is Sister Ah-ching, the Party branch secretary and liaison worker here. For cover she runs the Spring Tea-house."⁶

In scene two, "Evacuation," she rushes on stage and announces that she

has provided a boat and provisions for hiding the wounded soldiers from the Japanese. Her actions demonstrate her resourcefulness and sense of responsibility. Stage directions describe her loyalty to and concern for the masses, "Sister Ah-ching and Chao help the elderly people and children and direct the masses along the evacuation route."⁷

The title of scene four, "A Battle of Wits" is descriptive of her confrontation with the enemy. Her actions again show concern for the peasants, and she cautions them to be vigilant as the "Loyal and Just National Salvation Army" enters. The Nationalists are unaware of her Communist loyalty and to deceive them she acts diplomatically with them. She is described by Adjutant Lui, a Chinese who lived in Shachiapang and knew Sister Ah-ching before joining the Nationalists, in the following lines. "Sister Ah-ching is an honest sort."⁸ Having one character praise another is a device used in drama to increase the prestige and ethical appeal of that character. Sister Ah-ching is described as polite and neither humble nor pushy.

"She's no simple creature."⁹

. . .

"This woman is quite out of the ordinary."¹⁰

. . .

Sister Ah-ching, you are out of the common run.
I admire your coolness, cleverness
And the courage you had to fool the Japanese;
Unless you are truly patriotic,
You wouldn't have risked your life for another without fear.¹¹

"She's a shrewd, fearless and level-headed woman."¹²

These observations have extra strength because they come not from her comrades but from her enemy. The ironic twist is the fact that she is praised by them for the very qualities which allow her to deceive them. She deliber-

ately lies when questioned about the wounded in order to deceive them further, and then she cleverly fakes indignation when accused of dishonesty. Finally, she devises a plan to trick the enemy.

If a shot rings out here,
It'll be a warning to the marshes;

. . .

Steady on, and be calm,
A trick will get the enemy to open fire.¹³

Her cleverness and ingenuity are clearly presented in this "battle of wits." In the creation of this character a definite break has been made with the traditional Peking Opera's system of role types described in chapter one. Sister Ah-ching is by no means a one-dimensional character. The actress Chao Yen-Hsia, who contributed to the revisions in the script as vice-director of the Peking Opera Troupe, described her efforts to portray Sister Ah-ching on stage. Chao Yen-Hsia tried to present the many facets of this character. "At first I spent much time at home practicing the outward aspects of my role . . . but Sister Ah-ching is also an underground Party member. I could show this, I thought, by making her tactful with her enemies and warm with her comrades. Yet, during rehearsals, my comrades said I was believable as a worldly-shrewd teahouse proprietress, but failed to convey the qualities of a secret revolutionary."¹⁴

In order for Chao Yen-Hsia to understand these qualities she read many revolutionary novels and accompanied the eighteen actors who play the roles of the wounded soldiers in service in the People's Liberation Army. She lived and trained in the army unit and gained understanding of the revolutionary position. This action on her part is exactly what Mao said the artists and writers should do in his Talks at the Yenan Forum on Literature and Art. He

said they should live with the masses in order to present their point of view. Chao Yen-Hsia concludes her statement about the insight she gleaned from her experience. "To Sister Ah-ching the eighteen soldiers were not only as dear as brothers, but were comrades-in-arms whose death would mean a great loss to the people's cause. My experience as Sister Ah-ching taught me a profound lesson: to act a revolutionary, one must have the feelings of a revolutionary. Mere imitation of a character's action and speech is far from sufficient."¹⁵ In closing she comments on the identification of the audience with this revolutionary heroine. Young people and older people wrote her that they responded to this contemporary character who is loyal to Chairman Mao and faithful to his revolutionary line.

Sister Ah-ching's actions in scene six, "A Rescue Plan," reinforce her strong ethical image. Wisdom and courage are the qualities that are consistently associated with her actions. In the following lines she clearly states that it is her loyalty to Chairman Mao that gives her the strength to continue the struggle.

Chairman Mao!

With your teachings and the wisdom of the masses, ¹⁶
I can certainly meet this test and beat the enemy.

Although guards are posted all around the village, Sister Ah-ching, by cleverly utilizing the contradictions within the ranks of the enemy, makes contact with higher Party authorities and joins in a plan for annihilating the enemy. Throughout this scene the stage directions describe her as calm and composed. Her actions closely follow the teachings of Chairman Mao as expressed in the following quotation. "What we need is an enthusiastic but calm state of mind and intense but orderly work."¹⁷

Her cool and competent behavior continues in scene seven, "Denouncing the Enemy." She has been asked to help with Hu's wedding and plans to use this excuse to enter enemy headquarters to seek information.

On instructions we've reconnoitred
All enemy positions except this headquarters,
Now I have a chance to enter the tiger's den
To see what's going on here . . .¹⁸

The Nationalists are torturing some of the suspected villagers. In the midst of this the stage directions note that Sister Ah-ching " . . . walks calmly to table and sits with perfect composure."¹⁹ When the enemy soldiers beat and question Grandma Sha in her presence, Sister Ah-ching remains cool and competent. She saves the old woman and at the same time discovers valuable information about enemy headquarters.

In scene nine, "Breaking Through," Sister Ah-ching is seen conferring with her comrades about last minute details of their attack. Her actions demonstrate her determination, courage and careful planning. The last scene, "Wiping Out the Enemy," presents an exciting climax to the struggle. Sister Ah-ching proudly declares her membership in the Communist Party to the utter dismay of the Nationalists.

I'm a member of the Chinese Communist Party!
You Japanese imperialist! You traitors!²⁰

These lines of course come as no surprise to the audience. They have been aware of her Communist loyalty throughout the drama and as a result of this knowledge would be able to more fully appreciate her cleverness in deceiving the enemy.

An image carries an idea and is the sum of the particular items asso-

ciated with it. In the Red Lantern it was pointed out that the image of the hero came from a combination of his words, his actions and the items that were associated with him. This is also true of the image of Sister Ah-ching; however, the emphasis appears to be on her actions. Her clever manipulation of each situation tells more about her admirable qualities than the words she speaks. However, at several points she does clearly express her loyalty to Chairman Mao and her deep concern for the masses. It is her skillful management of each confrontation that creates her image as a wise, shrewd revolutionary heroine.

An indication of audience identification with this character can be seen in the following quotes from Ting Cheng-ho, a member of the People's Liberation Army who commented on her image after having seen a performance of Shachiapang. "We see the glorious figure of a Communist in the well-created character of Sister Ah-ching. Her class stand is firm, her heart loyal, her eyes clear. She has a high level of political awareness where class struggle is concerned and considerable experience in it."²¹ Certainly the mass audience would want to identify with the Communist virtues portrayed by this positive, well-defined image.

The second outstanding character in this drama is Kuo Chien-kuang, a representative of the New Fourth Army who actively leads the struggle. An article "Strive to Portray Proletarian Heroes of People's War" published in Chinese Literature discusses this character. "Kuo Chien-kuang resolutely carries out the military line charted by the great leader, all artistic means are used to picture him in various nuances as a prototype of the people's army, a typical hero of the proletariat, who is loyal to Chairman Mao, devoted to his

people and motherland, and full of wisdom, courage and resourcefulness."²²

This quotation provides an important key for understanding the persuasive intent incorporated into the creation of this character. This figure is to be a prototype, a pattern for emulation. Identification by the audience with this character would increase rapport between the masses and the People's Liberation Army. As Hugh Duncan stated, those people in authority "seek to create attitudes of obedience, loyalty, and devotion, in which the will of the superior becomes the duty of the inferior."²³ Chairman Mao was the leader of this New Fourth Army and as he said himself, "political power grows out of the barrel of a gun."²⁴ The support of the army was at that time and still is essential to achieve his political and social objectives. By encouraging the creation of an obedient, loyal, devoted military prototype that mass audiences can identify with, Mao has successfully progressed toward solidifying and maintaining social order.

At this point it is important to note the ideas that are associated with Kuo Chien-kuang. He is introduced in scene one as the leader of the seventeen wounded People's Liberation Army men. In scene two he expresses his love of the motherland, his devotion to the people and the revolution, and his hatred of the enemy. The following lines are sung for emphasis.

The glory of the morning is mirrored in Lake Yang-cheng,
The reeds in full bloom, the paddy so sweet,
Neat rows of willows line the shore.
By their own hands, the working people
Have carved out a lovely landscape.
In this southern region teeming with fish and rice
Not one inch of our fair land will we surrender,
Nor will we tolerate the brutality of the Japanese invader.

. . .

Our Army and people stand ready
To crush the enemy's "mopping-up" campaign,
Longing for the day to raise our swords and kill the wolves.²⁵

He wishes to return to the battlefield as soon as possible, but in the

meantime he is shown as helpful to the villagers. In particular he demonstrates gentleness and affection to Aunt Sha and calls her "our revolutionary mother." He tells her that "when the sun scatters the clouds and a red flag hangs before every house,"²⁶ then they will return. As Sister Ah-ching comes to warn them to hide in the marshes he professes his confidence, "we have Chairman Mao's wise leadership and the tradition of the Red Army men who crossed snow covered mountains and swamps. No difficulty can stop us."²⁷ He is referring to the Long March made by the Communists which was discussed in chapter one. His actions here also show that he possesses the virtues described by Mao in his "Red Book," "Be resolute, fear no sacrifice and surmount every difficulty to win victory."²⁸ As he leaves to go into hiding he expresses his concern for the villagers, . . . "You must be careful, too."²⁹

The article "Strive to Portray Proletarian Heroes of People's War," mentioned earlier states the purpose of the next scene in which Kuo appears. "The scene "Holding Out" concentrates specifically on creating the heroic image of Kuo Chien-kuang, bringing into bold relief his political maturity and talent as a fine young commander armed with Mao Tse-tung Thought."³⁰

The men have become despondent and are impatient to return to the fight. Kuo understands their feelings,

Their feelings are easy to understand--
Class hatred and national wrath burn in their hearts.
I must try to curb their impatience.

. . .

We must be patient and hold out among the reeds
Take the initiative and be flexible

. . .

Nothing can block out the radiance of the red sun.³¹

Kuo realizes that the situation is serious for the men in the marshes and he calls for them to rely on the example set by Mao. "We are fighters trained

in the old Red Army tradition."³² He sends two scouts out and expresses "full confidence in your success."³³ He quotes Mao to his comrades to strengthen their confidence. "Chairman Mao has taught us: 'Frequently a favorable situation recurs and the initiative is regained as a result of holding out a little longer.'"³⁴

The most persistent qualities associated with Kuo are his loyalty and his devotion to Chairman Mao as the leader of the revolutionary Communist cause. In the Red Lantern, the railworker's red signal lantern was passed down from one generation to the next as a symbol of the revolutionary cause, and in a similar manner in Shachiapang it is the loyalty to the tradition of the Red Army that is transferred from generation to generation. Kuo states this in the following lines.

No difficulties can daunt heroes,
The Red Army's tradition is passed on from generation to generation.
Chairman Mao's teachings are imprinted in our minds,
Persevering in the struggle, we will seize victory tomorrow.³⁵

In the last part of scene five Kuo climaxes his effort to instill loyalty and confidence in the soldiers by comparing them to the pine. This is the same figure of speech that was used to describe the hero in the Red Lantern. Tieh-mei proudly stated that her . . . "father is as steadfast as the pine." The soldiers in this drama respond to Kuo by echoing his words and further expanding the comparison. They all sing.

We must be like the pine on the summit of Mount Tai,
Standing tall and proud against the sky.
No hurricane can blow it down,
No thunderbolt can split it asunder;
The fiery summer sun cannot wither it,
It grows greener and fresher in winter's snow and ice.
That pine, scarred and ravaged, has stood the harshest trials
And become stronger, tougher and more vigorous than ever,
Its branches as of iron, its trunk as of bronze,
Everyone admires its noble qualities.

Let us eighteen sick and wounded soldiers
Stand as firm as eighteen pines!³⁶

The pine represents the heroic spirit which revolutionary fighters display in the face of hardships and danger. The stage directions say they stand "steady and firm, forming a tableau of heroes"³⁷ as the curtain falls on this scene. This is a very dramatic closing to the scene. Kuo is one of the group but his heroic image stands out among his comrades. He is definitely filled with the virtues Mao states a good revolutionary should possess. His image would be one the People's Liberation Army members could take pride in and his image would be a source for positive identification by the masses.

Kuo reappears in the last two scenes as the leader of the commando platoon, and his actions here incorporate acrobatics typical of traditional opera to imitate the fighting with the enemy. The fiery pouncing movement as indicated by the stage direction would serve to reinforce his image of a fearless fighter and a military hero. As the article, "Strive to Portray Proletarian Heroes of People's War," states, Kuo "projects the majestic image of a proletarian hero."³⁸

The persuasive device discussed in the drama Shachiapang thus far has been the creation of two believable revolutionary characters. Sister Ah-ching is portrayed as a shrewd village woman who is intensely devoted to the masses and the Communist ideology. She is a middle-aged peasant woman, virtuous and clever, and as such is an excellent example for the members of the audience to imitate. As Duncan said, it is after the "style of life" has been adopted that identification is known to have occurred. Kuo Chien-kuang, as the prototype of the People's Liberation Army who is unquestionably devoted to the teachings of Chairman Mao and loyal to the traditions of the army, is projecting an image to sway attitudes and actions and thereby insure the stability of the political

state. The character of the speaker is, as Aristotle said, a powerful means of persuasion. The probity of these revolutionaries is a source of persuasion.

The ideas, actions, and attitudes which are associated with these two characters fall into the general categories of virtues described by Chairman Mao. Loyalty, bravery, vigilance, determination, self-sacrifice and wisdom are all ascribed to them. Since this play dramatizes these virtues, then through identification with these qualities the audience would be persuaded.

Another way for identification to occur between the virtuous character and the audience is for the total image to produce a certain attitude in the hearer. Aristotle was quoted in chapter two when he said that "we give very different decisions under the sway of pain or joy, and liking and hating."³⁹ The emotions which were evoked in the play The Red Lantern again are in evidence in Shachiapang. They are confidence in Communist ideology and indignation toward the enemy. The confidence would come from the fact that the People's Liberation Army aided and abetted by the villagers was able to successfully overcome great difficulties and defeat the enemy. Many examples have already been cited to support this. Also the confidence expressed and demonstrated by the positive Chinese characters would be a source of identification for the audience and serve to raise similar emotion in them.

Indignation and its companion emotion contempt are the most obvious emotions directed against the enemy. These emotions most commonly take the form of an invective or of a violent accusation against the enemy. This extreme denunciation of the negative characters of course serves to make the positive characters that much more worthy, particularly in comparison. For example, this drama deals with two sets of Chinese characters which are placed in two distinct categories, those loyal to Chairman Mao and those who support Chiang Kai-shek.

Invective is directed against the latter since the Communists consider them traitors to China. Aunt Sha calls Tiao a "poisonous snake, a bloodsucker with a murderous heart."⁴⁰ Sister Ah-ching speaks of Tiao's "dirty tricks" and calls him a "dirty fool." Later, she calls him a "dirty scoundrel, a poisonous snake and a vicious wolf."⁴¹ In the scene, "Denouncing the Enemy," Fu-ken, one of the villagers who is tortured, furiously labels the enemy "traitors and stooges riding roughshod over the people!"⁴² Sister Ah-ching speaks of their headquarters as a "tiger's den." It is in this "tiger's den" that Aunt Sha, threatened with death, sings a long justification for her Communist loyalty. She angrily denounces their collaboration with the Japanese and says they are neither "loyal nor just" rather they are "stooges of the enemy and a bunch of traitors without shame or conscience."⁴³ Kuo, as he is launching an attack against them, identifies them as "the enemy, monsters, and traitors."⁴⁴

The use of invective as described above, the acts of cruelty that the Nationalists inflict on the Communists, and their collaboration with the Japanese certainly would call forth the emotions of contempt and indignation. The image of these negative characters is a very ugly one.

The Japanese are also negative characters and held in considerable contempt by the Communists. They are spoken of as "imperialist, brutal invaders and pirates."⁴⁵

These emotions once evoked would serve to reinforce the identification with the positive characters. As a persuasive device the intent is to have the audience carry the emotions out of the theatre into their everyday lives.

Another way of discovering the persuasive devices in the drama Shachiapang is to turn to the principles of group persuasion as set forth by Dorwin Cartwright and described in chapter two. As was pointed out in chapter three, the

group was used as an effective medium of proposed change in The Red Lantern. This is also true in Shachiapang.

The one principle set forth by Cartwright that can be seen consistently in operation throughout the play is the one concerning the identification between individuals and an attractive group: "The more attractive the group is to its members the greater is the influence that the group can exert on its members."⁴⁶

There are many ways that the group of Chinese Communists is made attractive. The loyalty and consideration shown to each other certainly would make this group attractive. As has been mentioned, Sister Ah-ching assumes the responsibility for aiding and protecting the wounded soldiers. Concern is shown for the elderly villagers and the children when the village is evacuated. The close relationship between the army and the villagers also makes the total Communist group attractive. This close association is explained in the article, "Strive to Portray Proletarian Heroes of People's War."

Our great leader Chairman Mao teaches us: "The army must become one with the people so that they see it as their own army. Such an army will be invincible, and an imperialist power like Japan will be no match for it." Kuo Chien-kuang and the other seventeen wounded men are merciless towards the enemy and kind to the people. From the time they arrive at Shachiapang, they live among the people and fight shoulder to shoulder with them. They get on with the masses extremely well. A fierce hero on the battlefield, Kuo is exceedingly gentle before Aunt Sha, who is a revolutionary and representative of the poor and lower-middle peasants. Towards her, he behaves like a son, always respectful and affectionate, although a bit naughty at times. This attitude of his lends rich connotations to the term, "soldiers born of the people."⁴⁷

Also, the kindness displayed by the Communist troops toward their fellow countrymen makes the cruelty inflicted by the Chinese Nationalists seem that much more harsh by contrast.

This scene not only portrays the group as attractive but also portrays

another principle set forth by Cartwright: "The greater the prestige of a group member in the eyes of the other members, the greater influence he can exert."⁴⁸ Aunt Sha and Kuo both have prestige in the group. Aunt Sha increases her prestige by explaining her reasons for being loyal to the Communist cause. By the use of an historical example she tells of the brutality her family suffered, and it was only after the Communists arrived that the suffering was alleviated.

"Only when the New Fourth Army captured Shachiapang,
Was my son freed and could see the light of day.
The Communist Party of China is like the bright sun.

. . .

Without the Party my whole family would have died long ago."⁴⁹

Another way her prestige is increased is by praise from the men she helps. She washes their clothes and feeds them, and they in turn help with the rice harvest. Kuo praises her actions.

"Everyone raised his thumb and praised you.

. . .

You treat our comrades like your own sons.
Nurse us with the best care,
You never stop mending and washing our clothes."⁵⁰

She is praised as their "revolutionary mother." Her prestige is increased, and the group becomes that much more attractive because of her position in it. Cartwright also states that "in attempts to change attitudes, values of behavior, the more relevant they are to the basis of attraction to the group, the greater will be the influence the group can exert on them."⁵¹ The attitude of mutual concern existing among the villagers and army would be important as well as value they place on the teachings and leadership of Chairman Mao. Kuo assures Aunt Sha that "we have Chairman Mao's wise leadership."⁵² Later, in the marshes, he affirms his confidence in Mao to his comrades, "Chairman Mao and the Communist Central Committee guide us forward."⁵³ Sister Ah-ching says that her

strength comes from Mao, "Chairman Mao! With your teachings and the wisdom of the masses, I can certainly meet this test and beat the enemy."⁵⁴ This loyalty and reliance on Chairman Mao professed by esteemed members of the group would influence the values of those in the audience who identify with the group.

Cartwright also states that for a group to be a useful medium to effect change the people must have a sense of belonging to the group. This obviously is where identification is essential. The characters in this drama represent various ages, interests and abilities. In short there is someone for everyone in the audience to identify with. Kuo as a leader of the New Fourth Army is a man in his prime, Sister Ah-ching is the middle-aged, shrewd revolutionary, Little Ling is a young nurse, Aunt Sha as a peasant activist is the "revolutionary mother." In addition there are ordinary soldiers, young and elderly villagers, militiamen, and village leaders. All these characters are loyal to each other, help one another and are devoted to the Communist ideology.

A shared perception by the group of the need for change would be a strong persuasive element according to Cartwright. The scene where the villagers are brutally tortured by the Nationalists is the most dramatic example of a need for a change in the existing conditions. The audience would want to belong to a group that promises relief from such acts of terrorism. The set of principles developed by Dorwin Cartwright can be used to understand the use of the group as a means of persuasion.

The intent of this didactic drama, Shachiapang, is to vividly display the successful achievement of the revolutionary struggle which is accomplished because of close cooperation between the masses and the army and because of loyalty to the Communist ideology. The achievement of this objective can be judged in part by the response of certain members of the audience. In the

article, "Workers, Peasants and Soldiers on Shachiapang" published in Chinese Literature the following comments were made about the effectiveness of the drama. Lui Yun-kuei, a leader of a militia battalion, relates the struggle depicted in the play to his personal experiences. "The New Fourth Army men and the people of Shachiapang never forget the teachings of Chairman Mao. . . . Although they were weak and the crafty stubborn enemy are strong, they finally win out and liberate the village. Our commune had a similar situation. . . . Thanks to Chairman Mao, a people's army unit was established in our area and we were taught to take up guns and form a strong people's militia. . . . We poor and lower-middle peasants and militia members are very fond of Shachiapang and all revolutionary model theatrical performances."⁵⁵ Liu Yun-kuei's statements show that Shachiapang achieves Mao's objectives for art and literature. It does reflect the true revolutionary struggle of the masses. Clearly Lui Yun-kuei identifies with the theme and the characters who personify the virtues according to Mao.

In the same article, Hung Wen, a member of a naval unit of the People's Liberation Army, unquestionably states his identification with revolutionary spirit expressed by Aunt Sha. The emotional impact of her situation has persuaded him. "We are extremely moved by Grandma Sha's intrepid words. We shall do our utmost to change our world outlooks in the spirit of serving the people wholly and entirely as Chairman Mao teaches us to do, and to display a revolutionary spirit of 'taking full responsibility.'"⁵⁶

Still another article published in Chinese Literature supports the social and political effectiveness of this drama. This article was written collectively by soldiers who served in the same People's Liberation Army unit as depicted in Shachiapang. They speak of their appreciation for and their identi-

fication with this drama. "How eagerly we longed to see the revolutionary history of our armed units presented vividly and truthfully on the revolutionary stage. . . . Under the close guidance of Comrade Chiang Ching, they (the No. 1 Peking Opera Company of Peking) created one of the best revolutionary modern operas--Shachiapang. This depicts on the stage the life of our armed forces in the old days and successfully presents a group portrait of proletarian heroes. This opera makes a particularly strong appeal to us. We are both delighted and inspired by it, for from it we have received a profound class education as well as a lesson on revolutionary traditions."⁵⁷

If these reactions to the drama can be taken as typical of audience response in general, then the persuasive devices discussed in this analysis of Shachiapang can be viewed as effective in the social and political context for which they are intended. As Duncan states in Symbols in Society, "social groups must stage themselves before audiences whose approval legitimizes their power."⁵⁸ It is the identification of the audience with the modern revolutionary dramas that helps the Communists in China maintain social order.

Footnotes

¹ "Strive to Portray Proletarian Heroes of People's War," Chinese Literature, No. 11, 1970, p. 64.

² "Strive to Portray Proletarian Heroes of People's War," p. 64.

³ P.L.A. Unit, "Learn from Revolutionary Heroes," Chinese Literature, No. 11, 1967, p. 103.

⁴ William H. Rueckert, pp. 174-175.

⁵ 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.

⁶ Shachiapang, Chinese Literature, No. 11, 1970, p. 5.

⁷ Shachiapang, p. 14.

⁸ Shachiapang, p. 21.

⁹ Shachiapang, p. 24.

¹⁰ Shachiapang, p. 25.

¹¹ Shachiapang, p. 26.

¹² Shachiapang, p. 27.

¹³ Shachiapang, p. 31.

¹⁴ Chao Yen-Hsia, "Peking Opera Enters a New Era," China Reconstructs, XIII, No. 9 (1964), p. 8.

¹⁵ Chao Yen-Hsia, p. 8.

¹⁶ Shachiapang, p. 41.

¹⁷ Mao Tse-tung, Quotations from Chairman Mao Tse-tung, p. 229.

¹⁸ Shachiapang, p. 51.

¹⁹ Shachiapang, p. 53.

²⁰ Shachiapang, p. 62.

²¹ Ting Cheng-ho, "Workers, Peasants and Soldiers on Shachiapang," Chinese Literature, No. 3, 1969, p. 90.

²² "Strive to Portray Proletarian Heroes of People's War," p. 63.

- 23 Hugh D. Duncan, Symbols in Society, p. 69.
- 24 Mao Tse-tung, Quotations from Chairman Mao Tse-Tung, p. 61.
- 25 Shachiapang, p. 9.
- 26 Shachiapang, p. 12.
- 27 Shachiapang, p. 13
- 28 Mao Tse-tung, Quotations from Chairman Mao Tse-tung, p. 184.
- 29 Shachiapang, p. 13.
- 30 "Strive to Portray Proletarian Heroes of People's War," p. 67.
- 31 Shachiapang, p. 34.
- 32 Shachiapang, p. 35.
- 33 Shachiapang, p. 36.
- 34 Shachiapang, p. 37.
- 35 Shachiapang, p. 37.
- 36 Shachiapang, p. 38.
- 37 Shachiapang, p. 38.
- 38 "Strive to Portray Proletarian Heroes of People's War," p. 70.
- 39 Aristotle, The Rhetoric of Aristotle, p. 9.
- 40 Shachiapang, p. 7.
- 41 Shachiapang, p. 31.
- 42 Shachiapang, p. 49.
- 43 Shachiapang, p. 55.
- 44 Shachiapang, p. 55.
- 45 Shachiapang, p. 9.
- 46 Dorwin Cartwright, "Achieving Change in People: Some Applications of Group Dynamics Theory," Human Relations, (London: Tavistock Publications, Ltd., 1951), IV, p. 388.
- 47 "Strive to Portray Proletarian Heroes of People's War," p. 66.

- 48 Dorwin Cartwright, p. 389.
- 49 Shachiapang, p. 8.
- 50 Shachiapang, p. 11.
- 51 Dorwin Cartwright, p. 388.
- 52 Shachiapang, p. 13.
- 53 Shachiapang, p. 34.
- 54 Shachiapang, p. 41.
- 55 "Workers, Peasants and Soldiers on Shachiapang," p. 86.
- 56 "Workers, Peasants and Soldiers on Shachiapang," p. 91.
- 57 "Learn from Revolutionary Heroes," Chinese Literature, No. 11, 1967,
p. 104.
- 58 Hugh D. Duncan, Symbols in Society, p. 69.

Analysis of Taking Tiger Mountain by Strategy

The modern revolutionary operas dominate the mass culture and entertainment in Communist China. In addition to the stage presentations of the operas, Taking Tiger Mountain by Strategy which will be analyzed in this chapter, has been popularized in several other forms. For example, "Drawing Heroes," an article in Chinese Literature stated that "a new picture-story book Taking Tiger Mountain by Strategy, was published recently as a part of the widespread movement to popularize model revolutionary theatrical works throughout China."¹ In this picture-story book, which closely follows the text of the script, fifty pictures out of one hundred and ninety depict the hero, an indication of his dominance in the drama. The drama was also released in film in order to celebrate the founding of the People's Republic of China on October 1, 1970. An article in Chinese Literature discussed this film and the reaction of the audience to it. "Workers, peasants and soldiers have all praised the production. They said: The model revolutionary theatrical works reflect how the workers, peasants and soldiers unite together and fight against the enemy."² The drama has also been used as the subject for gouache paintings, oil paintings and sculptures. Thus, this widespread dissemination of this revolutionary drama is clearly in accordance with Chairman Mao Tse-tung's statement that new revolutionary art forms should be an integral part of a political revolution and they should be used to educate and unite the masses. The positive images created in this drama reach the masses in a wide variety of forms.

Taking Tiger Mountain by Strategy was first staged in October of 1969 on the twentieth anniversary of the founding of the People's Republic of China.

The October, 1969, script which will be used in this chapter was revised collectively by the Taking Tiger Mountain by Strategy Group of the Peking Opera Troupe of Shanghai from an earlier drama, Taking the Bandit's Stronghold. Since the focus of the revision was to more clearly define the positive Chinese characters in order to inspire the masses, the intent of the writers was to make the polished script into a didactic drama. Hung Cheng, a Chinese art critic, described the creation of the hero as a character worthy of emulation. "The name Yang Tzu-jung, the hero of Taking Tiger Mountain by Strategy, which in the last few years has become the personification of proletarian loyalty, courage and wisdom, has taken deep root in the hearts of the broad masses of workers, peasants and soldiers. . . . The drama has created in Yang Tzu-jung an artistic representative of thousands upon thousands of heroes of the Chinese People's Liberation Army."³

Taking Tiger Mountain by Strategy expresses the same ideological position as The Red Lantern and Shachiapang. The characters are all Chinese and fall into three general categories, members of the People's Liberation Army, members of the masses, and members of Chiang Kai-shek's Nationalist Army. Set in a snowy forest of northeast China during the winter of 1946, the story opens on a pursuit detachment of the People's Liberation Army who are dedicated to following Chairman Mao's directive, "Build stable base areas in the northeast."⁴ The specific task of the detachment is to destroy one of the last strongholds of Chiang Kai-shek's troops. This order and other duties are clearly stated by Shao, the regimental chief of staff. "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 strategic importance."⁵ The Nationalists, who are called bandits and terribles

throughout the opera, are led by a chieftain known as The Vulture whose headquarters, a cave high on Tiger mountain, is heavily guarded and is virtually unassailable except by a dangerous trail on the back side of the mountain. The Vulture's bandits and terribles have treated the mountain people with great cruelty and are shown killing women and children and leading them away in chains. Therefore, the mountain peasants, after overcoming their initial suspicions of the Communist forces, eagerly support them. However, even with the aid of the masses the task can only be achieved if one of the People's Liberation Army soldiers can be smuggled into the bandits' fortress. Yang Tzu-jung, like the heroes in the other two dramas is the character who must assume the responsibility for the most difficult task in the play. Disguised as a captured bandit, Yang Tzu-jung manages to enter the bandits' den where he successfully outwits the enemy and gains their confidence. Unobserved during the bandits' all night drinking spree, he sets out the prearranged signal for his comrades in the People's Liberation Army to attack the headquarters. In the fierce battle that results the Communists are victorious. Their task has been completed and the northern area of China is now under Communist control.

As has been stated, the play is didactic drama since the intent of the Chinese Communist Party is to teach the masses the glories of the socialist revolution. The political theme of the drama is reflected in the dominant image of the hero, Yang Tzu-jung. The Shanghai Group of the Peking Opera Troupe, who made the major revisions in this play under the careful guidance of Chiang Ching, commented on the creation of Yang's heroic image. "The heroic image of Yang Tzu-jung in Taking Tiger Mountain by Strategy is a brilliant example without parallel in the art history of mankind, the image of a communist fighter battling bravely for the complete liquidation of all exploiting

classes and the system of exploitation itself, a powerful weapon to consolidate the dictatorship of the proletariat on a mighty force to 'help the masses to propel history forward.'"⁶ The image of the hero is a source of identification for the masses and thereby helps to create and sustain the Communist social order in China. Duncan in Symbols in Society discusses this process. He states that "a community is born, and continues to exist (from a sociological view), in struggle over beliefs about how to create order in human relationships."⁷ The community "can exist only so long as its gods, heroes, and rulers, who personify principles of social order in their enactment of their roles as rulers continue to wage war (on a symbolic as well as real level) successfully against community enemies at home and abroad."⁸ As the quote by the Opera Troupe states, "the image itself is a powerful weapon to consolidate the dictatorship."⁹ Yang Tzu-jung, as a personification of the proletarian position, dramatizes the ideological stance that serves to sustain the state.

It is important at this point to discuss the qualities that the hero demonstrates as well as the ideas associated with him which combine to create his total image. When Yang Tzu-jung first appears in scene one, "Advancing in Victory," as a scout platoon leader of the People's Liberation Army, he has been reconnoitering the area in search of the bandits. Aided by two peasants, he has discovered Vulture's trail. His first lines, which are sung for emphasis, tell of the "vicious, cruel and monstrous crimes"¹⁰ that the bandits have inflicted on the peasants. This is the first of many episodes where the cruelty of the bandits toward the masses comes into sharp contrast with the kindness toward the masses shown by the members of the People's Liberation Army. In scene three, "Asking About Bitterness," Yang demonstrates his concern for Chang and Pao, peasants who have been deeply wronged by the bandits. He listens sympatheti-

cally as Pao describes the murder of her grandma and mum by Vulture's gang. Yang becomes furious and with great emotion says that the crimes ". . . rouse me to the utmost rage."¹¹ He seems to be speaking to a wide audience in his next lines, which are filled with hatred. "Oppressed people everywhere have blood accounts to settle with their oppressors. They want vengeance."¹²

In addition to showing his rage against the injustices inflicted on the masses, this scene also shows his own close identification with the suffering of the masses. Pao has called him "uncle" even though there is no blood relationship between them. It becomes increasingly evident that the masses consider themselves all one "family." Yang continues this sequence by telling them that the People's Liberation Army will free them from oppression and life under Communism in the future will be good. The glories of the future state are clearly projected.

Destroy Vulture, and win liberation for the people,
Rise as masters and greet the sun in these deep mountains.
Follow the saviour the Communist Party,
And bring the land a new life,
Like our old home in Shantung.
Good days will be here for ever.¹³

Chang then aids him in the task by telling him of a dangerous and unguarded trail by which one can enter the bandits' headquarters. Again emphasizing the closeness of the People's Liberation Army with the masses, Yang confirms their unity. "As long as we all pull together, there's no mountain top we can't conquer."¹⁴ The peasant gives Yang information about an important contact map, and he shares his food rations. Later in scene four, "Drawing up a Plan," Yang tells Shao how the peasants have aided him. Chairman Mao is quoted to reinforce their position as conforming to Mao's teachings. "The revolutionary war is a war of the masses; it can be waged only by mobilizing the masses and relying on them."¹⁵ Loyalty to the masses, then, is a virtue according to Mao, and ascrib-

ing this virtue to the hero as well as to the People's Liberation Army members in general would make the group attractive to the audience.

Also, in this scene Yang Tzu-jung asks Shao, the chief of staff, to assign him as the man to go into the bandits' lair. Shao has stated that a "capable comrade" is needed for the difficult mission. He stresses that it will take planning and strategy to overcome the enemy. The word strategy is mentioned several times in this scene. The use of this word emphasizes that the People's Liberation Army members are wise and careful planners and not merely adventurers. When the play was revised the title was changed from Taking the Bandits' Stronghold to Taking Tiger Mountain by Strategy. The insertion of the term strategy is important to note since it shows that the writers want the audience to see the Communists as wise, careful planners. Chairman Mao in his "Red Book" states that a good Communist has courage as well as wisdom.

As has been noted in previous chapters discussing other operas, a good way to build up the image of the hero is to have one character praise another. Shao heightens Yang Tzu-jung's ethical position by telling about his background and qualifications.

Yang has all the qualifications to shoulder this load.
 Born of a hired-hand peasant family,
 From childhood he struggled on the brink of death;
 Burning with hatred, he found his salvation
 In the Communist Party and took the revolutionary road.
 He joined the army, vowing to uproot exploitation,
 A veteran in battle, he's distinguished himself many times.
 By wits, he blew up many an enemy fort,
 He's entered enemy territory, killed traitors
 And rescued many comrades and villagers.
 He's fought many a battle with bandits here in the forest,
 Caught Luan Ping and Hu Piao and took Howling Wolf as well.
 If I sent him on this dangerous mission alone,
 I'm sure, with his heart red as fire,
 A will strong as steel,
 He'll surely overcome Vulture. 16

Not only has Shao provided a justification for Yang's political position

but he has also ascribed to him many of the qualities a good Communist should possess according to the teachings of Chairman Mao. He has the proper class hatred for the oppressors, he has demonstrated his courage, wisdom, self-reliance and bravery in battle, and he has been loyal to his comrades and protected the masses. His actions link him closely with the thoughts of Mao. He is of the same mettle as Li Yu-ho, the hero of the Red Lantern. Li was praised as a Communist with a "red loyal heart" and a "will of steel." These same attributes are spoken of in connection with Yang. He is "strong as steel" and has a "heart red as fire." Both heroes project an image the audience could easily identify with.

The association of the title of the drama with the hero is made as Yang Tzu-jung suggests how to capture the bandits' headquarters. "It seems to me, Chief of Staff, the best way to take Tiger Mountain is by strategy."¹⁷ Shao and the other soldiers feel that Yang is the most qualified for the job. The recommendation by the entire group enhances his prestige. "The comrades also propose Old Yang for the mission."¹⁸ Yang carefully points out his own abilities for the task. He has learned the bandits' secret language from the prisoner, he can deceive Vulture with a copy of the contact map, and most important he is dedicated to the Party and has "the loyal heart of a People's Liberation Army soldier dedicated to the Party and Chairman Mao."¹⁹

Shao again heaps praise on Yang and cautions him about the difficulty of the task. Yang expresses his determination. His lines, which are sung for emphasis, have become a well known song in China today. Klaus Mehnert in his book, China Returns, commented that when he saw the performance of Taking Tiger Mountain by Strategy the audience sang this song, "The Communist," along with the actor.

"The Communist"

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 freshet of endless happiness for the people.
 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 Foolish Old Man who removed the mountains,
 I shall break through every obstacle;
 The flames that blaze in my red heart
 Shall forge a sharp blade to kill the foe.²⁰

Again the concepts of wisdom, determination, self-reliance, courage, and confidence are expressed by the hero. In addition, the idea of a "red heart" is again associated with him. The article, "Strive to Create the Brilliant Images of Proletarian Heroes," written by the Peking Opera Troupe of Shanghai who made the major revisions in the script, tells about this song, "The Communist." "As instructed by Comrade Chiang, we therefore specially composed for Yang Tzu-jung in Scene Four, when he asks for the mission to go into the bandits' lair, a complete "song cycle," "The Communist." . . . This gives expression to Yang Tzu-jung's conscientiousness and determination in carrying out Chairman Mao's strategic and tactical thinking, to his high proletarian political consciousness and firm resolve and fighting will."²¹ The song, "The Communist" serves to emphasize the ideological force that propels Yang to go deep into the enemy's stronghold. This emphasis helps the audience to become increasingly aware that his political conscientiousness comes from being armed with Chairman Mao's Thoughts. To a Communist, this is a valid source of motivation and should be emulated.

As the scene closes, Shao praises Yang and repeats his confidence in him. "I'm confident you can fulfill this important mission."²² Scene four contains many important elements which contribute to the image of a proletarian hero.

Acrobatic pantomime, which is characteristic of a strong warrior in the traditional Peking Opera, is incorporated into scene five to reinforce Yang's heroic image. Mehnert after having seen a presentation of this drama tells of the traditional acrobatic pantomime Yang executes in this scene to reinforce his heroic image. "He rides, but there is no horse: in traditional Peking opera style, the ride is simply suggested by his carrying a whip."²³ As he "rides" he again expresses the virtues he proclaimed in his conversations with his People's Liberation Army comrades. He sings of his "determination," his "courage" and repeats the source of his motivation, "the Party gives me wisdom and courage."²⁴ The stage directions closely link him with Mao's virtues. "Then resolutely, calmly and courageously he strides ahead."²⁵ After he has successfully deceived the enemy as to his true identity, he reaffirms his determination, "I shall not rest until my mission is complete."²⁶

Throughout these scenes Yang as a representative of the typical People's Liberation Army hero is demonstrating the actions Mao in his "Red Book" said are essential. "Be resolute, fear no sacrifice and surmount every difficulty to win victory."²⁷ These qualities consistently cluster around the hero and contribute to his total image. His comrades attribute these virtues to him, he expresses them himself and his actions clearly demonstrate them. In scene eight, "Sending Out Information" he repeats his ideological position.

I must never forget to be bold yet cautious,
And succeed through courage and wits.
The Party's every word is victory's guarantee
Mao Tse-tung's Thought is eternally glorious

. . .

The leadership decision to use strategy is right

. . .

I've the morning sun in my heart.²⁸

According to Susan Langer as discussed in chapter two, "the true power of

the image lies in the fact that it is an abstraction, a symbol, the bearer of an idea."²⁹ The outstanding idea associated with the image of Yang is his complete reliance on Mao Tse-tung's Thought. It is the fountainhead of his wisdom, courage and confidence. Li Yu-ho in the Red Lantern, Sister Ah-ching and Kuo in Shachiapang, all expressed their loyalty and dedication to the Communist Party and Chairman Mao but not to the degree that Yang does. Mao's teachings are constantly verbalized by Yang.

After he has manoeuvred his way through the enemy camp, and his comrades in the People's Liberation Army have captured the bandits with his aid, he proudly declares his membership in the People's Liberation Army to the greatly surprised bandits. This action echoes that of Sister Ah-ching in the final scene of Shachiapang. The script provides no details of action after the final curtain but Klaus Mehnert does. "When the curtain went up again, they (the actors) were all waving their Little Red Books, and the audience joined in a rousing chorus of: 'Sailing the seas depends on the helmsman; Making revolution depends on Mao Tse-tung's thought. . .'"³⁰

This action on the part of the actors in the drama supports the position that the teachings of Chairman Mao are an essential ingredient in the creation of this modern revolutionary drama. Also the testimony of the Western journalist, Mehnert, confirms the idea the audience does closely identify with the drama. If an audience will stand and in unison repeat the ideas taught by the drama, what better confirmation is needed of the acceptance of thought presented?

The creation of the image of a believable revolutionary fighter is an important persuasive device incorporated in this drama. The character of the speaker is, as Aristotle said, a powerful means of persuasion. And, Duncan was quoted in chapter two when he said that identification has occurred when the

audience accepts the same ideas the speaker presents.

Identification can also occur between the virtuous character and the audience when the total image produces a certain attitude in the hearer. The emotions which were evoked in The Red Lantern and Shachiapang are also prominent in Taking Tiger Mountain by Strategy. Confidence in the ability of the Communist revolution to achieve its objectives and indignation at the enemy are the prominent emotions. All three revolutionary Peking Operas open with a statement of the task that must be completed by the Communists. The task is clearly and precisely stated so there can be no question as to what needs to be accomplished. All three dramas end only after the task has been successfully achieved. The beginnings and endings of the plays are particularly significant. Confidence is evoked in the ideological position of the Communist revolutionaries because they always dramatically achieve a successful conclusion to their stated task.

Confidence has been expressed and demonstrated by Yang many times, for he never wavers in his loyalty, dedication and an extreme confidence in his ability to put the thoughts of Mao into action. He believes that the task can be accomplished by adapting Mao's teachings to this difficult situation. This of course includes cooperation with and reliance on the People's Liberation Army and the masses. However, he knows he must rely on them because Mao's teachings tell him so. Confidence is also expressed by other positive Chinese characters, particularly in the episode where the comrades choose Yang to go alone into the Vulture's cave. This confidence, reinforced by thought, word and deed, could be a source of identification for the audience and could serve to raise a similar emotion in them.

Indignation directed at the negative Chinese characters is also expressed, as was the case in the other two dramas except there indignation was coupled

with other contempt. This is true in Taking Tiger Mountain by Strategy; these emotions at times develop into hatred. Along with this more violent emotion of hatred comes an intense desire for vengeance. The expression of these emotions most often takes the form of an invective or violent accusation against the enemy. Justification for the emotions is displayed in two ways. Either the characters tell of the cruelties they have suffered in the past, or tortures are inflicted on the peasants by the bandits as part of the action of the play. For example, in the first scene Yang denounces the past actions of the bandits. "Vulture, vicious and cruel, has committed monstrous crimes."³¹ In the scene, "Asking About Bitterness," Yang describes the pillage of the area, "Vulture has devastated these parts."³² Pao, a peasant's daughter, tells Yang in this scene about the cruelties that her family has suffered.

Disaster struck one snowy night eight years ago,
Vulture killed my grandma and carried off my mum and dad;

. . .

my mum threw herself off a cliff and died.

. . .

we could collect our debt of blood.
If only I had wings I'd take my gun
And fly to the summit and kill all those wolves!³³

Yang responds emotionally to Pao's story of bitterness.

Pao's tales of the bandits crimes

. . .

Rouse me to the utmost rage.

. . .

They want vengeance.³⁴

He then tells these peasants that the way to achieve happiness and rid their lives of this present evil is to destroy the Vulture and to ". . . follow the savior the Communist Party." Yang, then, as the hero empathizes with the masses and provides them with hope and confidence in a brighter future.

A similar episode occurs in scene seven, "Arousing the Masses." Mother

Li, a peasant, tells of the present deplorable conditions she must endure.

I'm ill and unwell, our grain is gone.
I call my son, but there is no reply.
Oh the hatred of us poor, this debt of blood,
When will it ever be redeemed?³⁵

Yung-chi, her son, escapes from the bandits and returns battered and bruised.

He also expresses his emotions.

The many crimes to be avenged are all
Engraved upon my heart.
The fury in my breast bursts into flame,
Someday I'll knife our foe to death.³⁶

Later, as the People's Liberation Army aids the peasants, Yung-chi tells them of the thirty years of suffering he has endured.

I can hardly suppress my rage,
I struggle in a bottomless pit.
We have untold misery and wrath to pour out,
Those bandits we all hate to the core.³⁷

The justification for the emotions of contempt and indignation is expressed by the characters when they tell of the cruelties they have suffered.

The other way that emotions are evoked is to actually show the bandits inflicting cruelties on the peasants. In scene two the stage directions explain the bandits' actions. "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 pulled on, followed by her mother-in-law holding her baby. Bandit Captain snatches the infant and throws it over the cliff."³⁸ The most brutal scene in the opera, that in which the baby is thrown over the cliff and the wife shot, would be certain to arouse the same hatred in the audience as that directed at the bandits by the peasants. Yung-chi swears to avenge this senseless murder, and the audience would certainly support his intention.

Indignation, contempt and hatred are often clearly expressed for the

enemy. Confidence in the Communist revolution and the members of the People's Liberation Army is shown. Confidence arises many times because of the kindness shown to the peasants by the soldiers. Chung, a member of the People's Liberation Army, assures a peasant that the Communists will never harm the masses.

"Neighbors, we are worker and peasant soldiers. We protect the people."³⁹

Thus the audience would want to emulate the attitudes and actions of the Communists. The emotions discussed would serve to reinforce identification with the positive Chinese characters. The intent in using this persuasive device is to have the audience carry the emotion out of the theatre into their everyday lives.

Dorwin Cartwright's principles concerning the use of the group as a medium of change can be used to discover another way identification may occur in Taking Tiger Mountain by Strategy. His principles of group persuasion were discussed in chapter two. In chapters three and four it was pointed out that the group was used as an effective medium of proposed change in the new revolutionary operas, The Red Lantern and Shachiapang.

In general, the revolutionaries in The Red Lantern and Shachiapang were shown as belonging to an attractive group, and the negative characters were shown as belonging to an unattractive group. Of course, it was the qualities and virtues the characters possessed and the actions they performed that placed them in the positive or negative group. This situation is also true for Taking Tiger Mountain by Strategy. One device used to demonstrate membership in the positive group was to have them refer to each other as relatives even though they were not blood relatives. This is described by Cartwright in his first principle. "If the group is to be used effectively as a medium of change, those people who are to be changed and those who are to exert influence for change

must have a strong sense of belonging to the same group."⁴⁰ For example, Pao calls the soldiers "uncles"⁴¹ and Ta-shan and Chung call the peasants "neighbors."⁴² Shao as the chief of staff of the People's Liberation Army tells the neighbors that the army is one with them. "We're the worker and peasant soldier."⁴³ Shao expresses the group unity again when he states, "So we're all one big family."⁴⁴ The peasant Chung echoes Shao's words. "We really are all one family, commander."⁴⁵ Mother Li expresses her happiness at the unity of the group and also provides reasons for wanting to belong to the group.

Soldiers and people are one family,
Happiness fills our mountain village.
A good snow falls, everyone smiles,
Dividing food and clothing, we celebrate liberation.⁴⁶

This is the same old peasant who was quoted earlier as filled with hatred for the enemy. Since she was ill and hungry the soldiers of the People's Liberation Army fed her and her family and provided them medical aid. Throughout the drama the soldiers show their concern for the masses and help them as much as possible. Such mutual concern would certainly make the group attractive. Cartwright's principle states that "the more attractive the group is to its members the greater is the influence that the group can exert on its members."⁴⁷ The group is made attractive primarily because the group is successful. Freedom from terror and confidence in the future would certainly constitute attractiveness in a group and encourage membership. Conversely, the bandits have been consistently shown as ugly, cruel, brutal and untrustworthy among themselves; this group could only make the positive group more attractive in the contrast.

The prestige of a member of the group can be an influence in the group. Yang Tzu-jung, by the discussion of his heroic image can be seen as an individual with great prestige. His chief praised him excessively, his comrades chose him as the most qualified for the difficult task, and the peasants demon-

strated their confidence in him and appreciation to him for his acts of kindness. The opera group making the major revisions in the script has been quoted as saying that he is to be a representative of all proletarian virtue. Cartwright's principle, "the greater the prestige of a group member in the eyes of the other members, the greater the influence he can exert,"⁴⁸ helps to explain why this hero would be emulated by those in the audience.

Another important principle of group persuasion deals with the sharing of information among the group members. Cartwright states that "information relating to the need for change, plans for change, and consequences of change must be shared by all relevant people in the group."⁴⁹ Both of the episodes in which the peasants give their historic justifications for their bitterness show this principle in operation. By sharing information among themselves they are also making the audience aware of past suffering. The plans for capturing the Vulture's headquarters are agreed upon by all the soldiers and the peasants aid them in organizing the attack. The consequences of change are projected into the glories which will accompany a Communist takeover of China. Yang tells the peasants that "good days will be here forever."⁵⁰ There would be some people in the audience who would have their own memories of hard times before the Communist control of China. Other members of the audience could identify with the injustices depicted directly in the drama. It appears that enough sharing of information would occur to make this an effective persuasive device in the drama. This of course ties in closely with the principle concerning the shared perception for a need for change.

Cartwright also states the principle that the use of the group to change attitudes, values or behavior is more effective the more relevant they are as a basis of attraction to the group.⁵¹ A directive of Chairman Mao is quoted by

Shao to show what the soldiers' attitude and behavior toward the masses should be. "The revolutionary war is a war of the masses; it can be waged only by mobilizing the masses and relying on them."⁵² Since it is the masses of the Chinese people that these revolutionary operas are written to influence, the intention to rely on the masses is important. The masses could conceivably be persuaded to join a movement that will provide for them and actually need them to achieve its objectives. Another attitude that Mao says a good revolutionary should have is also stated by Shao. "We must remember what Chairman Mao tells us--strategically we should despise our enemy, but tactically we should take him seriously."⁵³ Contempt, hatred and indignation have been discussed as the emotions directed against the enemy, while the careful planning that goes into the capture of Tiger Mountain demonstrates that the soldiers and the peasants take the enemy seriously. Belief in Communist ideology and determination to win are attitudes often expressed by Yang, who is ready to overcome any difficulty. "No matter how thickly troubled clouds may gather, Revolutionary wisdom is bound to win."⁵⁴ All these positive virtues provide a valid basis for attraction to the Communist group.

In summary, Cartwright's principles concerning the use of the group as a medium of change illuminate the persuasive devices in the drama, Taking Tiger Mountain by Strategy. Identification by the audience with the attractive aspects of the group which have been discussed would certainly occur.

Another attractive aspect of the group is the image of Yang Tzu-jung as a contemporary revolutionary hero. The most prestigious member of an attractive proletarian group, Yang evokes confidence in his own abilities and in his ideological position. His concern for the masses contrasts sharply with the brutality of the Nationalists and contributes to an image that the masses in China

would emulate. Aristotle in the Rhetoric defines emulation. "We can see, too, what persons are objects of emulation. They are the ones who possess . . . the goods . . . such as courage, wisdom, public office; for men in office can render service to many . . ." ⁵⁵ Yang Tzu-jung has the virtues which Mao states in his "Red Book" that a good Communist revolutionary should have. As Aristotle says, "a man prepares himself to win what is good through emulation." ⁵⁶ If the audiences try to achieve a "life style" as dramatized in this opera, then identification as Kenneth Burke defines it has occurred.

A recent article in Chinese Literature contains the comments of several workers, peasants and soldiers on Taking Tiger Mountain by Strategy. These members of the mass audience confirm the idea that identification does occur.

Yang Tzu-jung is an outstanding example of a loyal proletarian fighter. He sets an excellent model for us to follow. We should emulate his courageous defense of Chairman Mao's proletarian revolutionary line, his staunch armed struggle, and his fighting spirit. ⁵⁷

. . .

I also listened to the opera several times on radio. I was moved and educated. ⁵⁸

. . .

As we victorious advance in battle, Yang Tzu-jung is a model for us to emulate. ⁵⁹

The outstanding persuasive devices obvious in this drama are the creation of a believable ethical hero, the evocation of specific emotions, and the general attractiveness of the group of positive Chinese characters. These three devices serve to persuade through identification.

Footnotes

- 1 "Drawing Heroes," Chinese Literature, No. 12 (1970), p. 105.
- 2 "Color Film, Taking Tiger Mountain by Strategy Shown in China," Chinese Literature, No. 12 (1970), p. 110.
- 3 Hung Ching, "To Find Men Truly Great and Noble-Hearted We Must Look Here in the Present," Chinese Literature, No. 1 (1970), pp. 76-77.
- 4 Taking Tiger Mountain by Strategy, Chinese Literature, No. 1 (1970), p. 5.
- 5 Taking Tiger Mountain by Strategy, p. 5.
- 6 "Strive to Create the Brilliant Images of Proletarian Heroes," Chinese Literature, No. 1 (1970), p. 60.
- 7 Hugh D. Duncan, Symbols in Society, (New York: Oxford University Press, 1968), p. 64.
- 8 Hugh D. Duncan, p. 64.
- 9 "Strive to Create the Brilliant Images of Proletarian Heroes," p. 60.
- 10 Taking Tiger Mountain by Strategy, p. 6.
- 11 Taking Tiger Mountain by Strategy, p. 13.
- 12 Taking Tiger Mountain by Strategy, p. 13.
- 13 Taking Tiger Mountain by Strategy, p. 13.
- 14 Taking Tiger Mountain by Strategy, p. 14.
- 15 Taking Tiger Mountain by Strategy, p. 17.
- 16 Taking Tiger Mountain by Strategy, p. 21.
- 17 Taking Tiger Mountain by Strategy, p. 22.
- 18 Taking Tiger Mountain by Strategy, p. 22.
- 19 Taking Tiger Mountain by Strategy, p. 23.
- 20 Taking Tiger Mountain by Strategy, p. 23.
- 21 "Strive to Create the Brilliant Images of Proletarian Heroes," p. 63.
- 22 Taking Tiger Mountain by Strategy, p. 24.

- 23 Klaus Mehnert, China Returns (New York: E. P. Dutton and Co., Inc., 1972), p. 142.
- 24 Taking Tiger Mountain by Strategy, p. 24.
- 25 Taking Tiger Mountain by Strategy, p. 26.
- 26 Taking Tiger Mountain by Strategy, p. 32.
- 27 Mao Tse-tung, Quotations from Chairman Mao Tse-tung (Peking: Foreign Languages Press, 1967), p. 184.
- 28 Taking Tiger Mountain by Strategy, p. 41.
- 29 Susan K. Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 47.
- 30 Klaus Mehnert, p. 143.
- 31 Taking Tiger Mountain by Strategy, p. 6.
- 32 Taking Tiger Mountain by Strategy, p. 12.
- 33 Taking Tiger Mountain by Strategy, p. 13.
- 34 Taking Tiger Mountain by Strategy, p. 13.
- 35 Taking Tiger Mountain by Strategy, p. 32.
- 36 Taking Tiger Mountain by Strategy, p. 33.
- 37 Taking Tiger Mountain by Strategy, p. 37.
- 38 Taking Tiger Mountain by Strategy, p. 8.
- 39 Taking Tiger Mountain by Strategy, p. 34.
- 40 Dorwin Cartwright, "Achieving Change in People: Some Applications of Group Dynamics Theory," Human Relations, IV (1951), 388.
- 41 Taking Tiger Mountain by Strategy, p. 15.
- 42 Taking Tiger Mountain by Strategy, p. 34.
- 43 Taking Tiger Mountain by Strategy, p. 37.
- 44 Taking Tiger Mountain by Strategy, p. 37.
- 45 Taking Tiger Mountain by Strategy, p. 37.
- 46 Taking Tiger Mountain by Strategy, p. 45.

- 47 Dorwin Cartwright, p. 388.
- 48 Dorwin Cartwright, p. 389.
- 49 Dorwin Cartwright, p. 390.
- 50 Taking Tiger Mountain by Strategy, p. 13.
- 51 Dorwin Cartwright, p. 388.
- 52 Taking Tiger Mountain by Strategy, p. 17.
- 53 Taking Tiger Mountain by Strategy, p. 20.
- 54 Taking Tiger Mountain by Strategy, p. 23.
- 55 Aristotle, The Rhetoric of Aristotle, trans. Lane Cooper (New York: Appleton Century-Crofts, 1932), p. 130.
- 56 Aristotle, p. 129.
- 57 "Workers, Peasants and Soldiers on Taking Tiger Mountain by Strategy," Chinese Literature, No. 1 (1970), p. 88.
- 58 "Workers, Peasants and Soldiers on Taking Tiger Mountain by Strategy," p. 94.
- 59 "Workers, Peasants and Soldiers on Taking Tiger Mountain by Strategy," p. 91.

Analysis of On The Docks

The three revolutionary modern Peking Operas discussed thus far, The Red Lantern, Shachiapang and Taking Tiger Mountain by Strategy, are based upon historical situations and portray the revolutionary struggles undergone in order to create the Communist state. The conflicts occurred over twenty-five years ago during the War of Resistance against Japan and the internal war between the Communist forces and the Nationalist Army. Through the portrayal of the difficulties suffered, the audience has been made aware that it is only by absolute loyalty to Communist ideology that the heroes in the dramas were able to achieve victory. All the heroes follow the directive of Chairman Mao, "Be resolute, fear no sacrifice, and surmount every difficulty to win victory."¹ The revolutionary modern opera, On the Docks, also has the prominent characters follow this directive, but the difference is that the scene is a contemporary one.

Jan C. Ting in his book An American in China discusses the two performances of this opera that he had an opportunity to see during his 1971 visit to China, and observes that On the Docks "concerns itself with the political realities of contemporary life in China."² He felt that the other three dramas ignored the ongoing class struggle. On the Docks in his opinion "attempts to pose questions about the hopes and desires of men."³ The first three operas, then, deal more directly with the creation of the social order, while On the Docks deals with the maintenance of social order.

Han Hsiao-chiang, the character at the center of the conflict, has grown up in the new social order. He has not personally suffered the injustices which occurred before the Communist takeover. The problem discussed in the play is

how the Communist Party must channel the hopes and desires of a modern Chinese like Han into the "correct" revolutionary position. Even though the time of the drama is 1963 this is a contemporary problem that must be dealt with in China today. The task was somewhat easier when the enemy could be pointed out as the Japanese, or the Nationalists, but when the conflict occurs in the minds of men other problems arise. As an article in a recent issue of Time states, it is the goal of the ongoing Communist revolution 'not merely to transform the institutions of society but, in the words of St. Paul to 'put on a new man'--to reshape the soul and spirit of an entire people."⁴

One way to manipulate this new man is to have him focus his attention on the international scene. Suggestions about this process were given in the Red Lantern when the Communist Internationale was played as the hero was marched off stage to be shot, and again in Taking Tiger Mountain by Strategy when the hero spoke of "oppressed people everywhere"⁵ and of letting "the red flag fly all over the world."⁶ In order to focus the attention on the international scene in On the Docks the workers are encouraged to make the world safe for Communism. An article in China Reconstructs, "The Working Class is Most Loyal to Chairman Mao's Revolutionary Line in Literature and Art," states that On the Docks was written to "eulogize the Chinese working class of the 1960's."⁷ The focus on internationalism is stated in the following quotation. "With the port of Shanghai as a background and the international spirit of the Chinese dock workers as its theme, the opera presents the dedication of the working class of the socialized era."⁸

The 1969 script of On the Docks was revised from an earlier drama Morning on the Docks under the careful supervision of Chiang Ching. Indeed, "the New York Times once reported that Chiang Ching used up 'two tons of paper'

revising On the Docks.⁹

In general, as Ting states it, the story "deals with the question of individualism in a socialist society in the context of class struggle against a bourgeois saboteur."¹⁰ The drama is divided into eleven scenes, and the title of each scene is descriptive of the action contained in the scene. On the Docks is the only modern revolutionary opera that opens with a prologue. The stage directions state that a portrait of Chairman Mao is hanging on the inner curtain as the prologue begins. Two of the positive characters, Fang Hai-chen and Kao Chih-yang, enter carrying the "Red Book" of quotations of Chairman Mao. Instead of the task being stated by one of the characters as it was in each of the previously discussed dramas, the task is contained in a quotation from Chairman Mao which is recited in unison by the assembled group of dockers. The issue they recite is "the ideological struggle between socialism and capitalism in our country." The prologue closes with the same song, "Sailing the Seas Depends on the Helmsman," which Klaus Mehnert said was used to close the drama, Taking Tiger Mountain by Strategy, thus establishing a close link between the two revolutionary operas.

Another interesting difference in this drama comes in the listing of characters. All are supposedly actively involved in the ongoing Communist revolution, and the exact age of each character is given. The significance of the age of the characters becomes apparent as the story unfolds.

The time, as has been stated, is the early summer of 1963, and the Shanghai docks bustle with the activity of the longshoremen as they load freighters for overseas destinations. On the warehouses and loading cranes hang slogans to constantly remind the workers of the "correct" ideological position. Kao Chih-yang, a forty-year-old section chief sings the opening lines in scene one, "A Rush Shipment." He tells of the "revolutionary fever

which inspires the dockers to send supplies 'to all parts of the globe'¹² in order to support other revolutionary people in their struggle against imperialism.

After a request is made from a foreign freighter to leave port before its scheduled departure time, Fang Hai-chen, a thirty-six-year-old woman secretary of the Communist Party branch of the dockers' team, organizes a group to speed up the loading process. A storm is approaching and a huge sack of wheat left on the wharf needs to be moved to a dry spot in the warehouse.

The twenty-one-year-old docker, Han Hsiao-ching, around whom the ideological struggle focuses, is shown during his work as daydreaming about his wish to become a seaman instead of a worker on the docks. His job he feels *is beneath him since he is a senior middle school graduate* and since also he is influenced by the bourgeois thinking of Chien Shou-wei, a warehouse worker before the liberation who is still on the job. Because Han is not concentrating on his work during the rush, he drops the sack of wheat which bursts open on the wharf. He hastily sweeps the wheat back in the sack and accidentally includes some fiberglass that Chien Shou-wei has carelessly dropped on the ground. To make matters worse, Han carelessly confuses two sacks so that the fiberglass filled wheat sack is loaded by mistake on the barge.

Kao Chih-Yang discovers the spilled wheat and reports to Fang Hai-chen. Fang also learns of the fiberglass and concludes that it might have gotten into the wheat. *Realizing the danger in shipping an unsafe product to foreign nations*, she calls a meeting to investigate the problem. Meanwhile, Han has asked for a transfer from his job as a docker and becomes evasive when questioned about the spilled wheat. The group of dockers decide they must fulfill their internationalist duty and uphold the honor and prestige of

the motherland by correcting the mistake of the fiberglass. In a spirit of internationalism they, except for Han, remain on the job all night in an attempt to locate the spoiled sack. Han, preoccupied with his daydreams of becoming a merchant marine has gone to a movie depicting their lives. He is summoned late at night by Fang and returns to the dock to take the blame for his carelessness. But he is prevented by the insidious arguments of Chien Shou-wei and gets into a clash over values and the proper class stand with a retired docker, Ma Hung-liang. Torn between his individual desires and the needs of the revolution, he suddenly throws down his work certificate and leaves in a huff.

The dockers under the calm guidance of Fang and Kao manage to unwind the puzzle over the sacks. Realizing that the sack containing the harmful fiberglass is on a barge bound for the freighter, Kao without hesitation rushes out in a boat to prevent the spoiled wheat from being shipped to a brother country.

Daybreak comes and the light dawns on Han Hsiao-chiang. He is moved by Kao Chih-yang's selfless act, the sincere criticism and help of Fang Hai-chen, and the reminder of suffering endured by dockers before the revolution by Ma Hung-liang. Han becomes increasingly aware of the significance of his work on the docks and that every sack he carries is tied to the construction of the motherland and to the world revolution.

Kao returns with the spoiled sack of wheat, the freighter sails on schedule, Han asks for his transfer request to be given back to him, and the dockers sing that "the thought of Mao Tse-tung shall shine for ever more."¹³

The ideological struggle has been resolved because Han repents for his lack of proper understanding, reforms his thinking and attitude toward his

position in the state, and conforms to the ideological position of the Communist Party. The conflict between the individual and the demands of society has been solved to the satisfaction of the Communist Party. If the individuals in the audience recognize some of their own hopes and dreams in the longings of Han, then the idea is for them to overcome this imperfection according to Communist ideology and to emulate his "correct" political stance at the close of the drama.

In the Red Lantern there emerged the heroic image of three generations of a railworker's family united in the revolutionary struggle, in Shachiapang the heroic image of a staunch soldier in the People's Liberation Army and the heroic image of a revolutionary peasant woman were shown, and in Taking Tiger Mountain by Strategy the heroic image was projected by a courageous People's Liberation Army fighter. In contrast, in On the Docks the younger dock worker does not begin as others did by projecting a heroic image the first time he steps on stage. He does not even really project a positive image that would be worthy of emulation until the final scene. Yet, this situation does not prevent the audience from identifying with him. Aristotle has stated that a believable character can be a source of persuasion. It becomes important at this point to discuss the ideas, attitudes, qualities that surround Han Hsiao-chiang and contribute to his total image.

The quotation that the dockers recite in unison in the prologue serves to prepare the audience for the ideological struggle that Han must endure. They speak about the continuing struggle between socialism and capitalism in China and about the need to be alert to incorrect ideas held over from the old society. The source of the quotation, a speech by Chairman Mao "On the Correct Handling of Contradictions Among the People," provides further insight

into the conflict which will be portrayed in the drama.

The first lines Han speaks clearly indicate his attitude toward his work. "Come on, Tao, it's break time."¹⁴ Tao cautions him about his moodiness, and Han reluctantly gets on with his job. Tao also warns him about fooling around. So from his own actions in scene one, "A Rush Shipment," and the comments of a fellow worker the image of a dissatisfied dock worker begins to emerge. In scene two, "A Sack is Spilled," Han's point of view is brought into contrast with a sixty-six-year-old retired dock worker, Ma Hung-liang. Ma had worked on the docks before the revolution when the dockers were called coolies. He praises the "Big Leap Forward"¹⁵ and is acutely aware of the improvement in working conditions. He worked with Han's father and remembers Han as a boy. With pride in his own accomplishments, Han tells his old friend of his graduation from "senior middle school"¹⁶ and of his ambition to become a sailor.

I made up my mind that I'd become a sailor in New China's Merchant marine and pilot a made-in-China ocean liner through wind and wave, that I'd ride the bounding main and sail all over the world. . .¹⁷

However, a bit ashamed, he confesses that he failed his college exams and became a dock worker like his father and Ma. Ma asks if he doesn't want to be a docker, and Han replies, "All I'm saying is my highest ideal hasn't been fulfilled."¹⁸ The problem is that he feels his education over-qualifies him for work on the docks. Ma does not see his education as a problem and he tells Han "your ideas are different than mine."¹⁹ Han goes back to work and is told by Tao that his effort is not enough. Chien Shou-wei, the fifty-five-year-old warehouse keeper derides the energetic work the dockers perform and tells Han to slow down. He shrugs his shoulders and says in effect that all the effort they expend is not necessary. After Chien gives him a ticket to a movie about

sailing, Han again dreamily expresses his desire to be a sailor. Chien speaks contemptuously of his own son's work on the docks and tells Han how before the revolution dockers were called coolies and the work was considered menial. Han becomes depressed after this conversation and carelessly allows a sack to spill. His lack of concern is demonstrated as he stuffs the wheat back and then leaves the heavy sack on the dock and substitutes a lighter one of rice in its place. His actions at this point are very important because they reflect his lack of pride in his work and because much of the secondary plot revolves around the recovery of the spoiled sack of wheat. His disregard is further demonstrated when he shows his preference for a movie over a dockers' meeting. His personal interests are more important than those of the group. Chien reinforces Han's negative attitude and tells him, "don't waste time"²⁰ going to political meetings. Chien's comments identify him as a representative of the old bourgeois attitude. Even though he is supposed to be working for the revolution he holds to a pre-revolutionary position.

Kao initiates an investigation over the sack accident and directs the thoughts of the group to a quotation by Chairman Mao.

What really counts in the world is conscientiousness, and the Communist Party is most particular about being conscientious.²¹

The use of this particular quotation at this point sharply indicates to the audience that this is the very virtue according to Mao's thoughts that Han is lacking. Han's deficiency in this area is again emphasized when Kao asks him why he missed the meeting. "As a worker, you have to think about the collective interest, Han."²² Han obviously is more concerned with his individual interests and reacts, according to the stage directions, "nonchalantly"²³ when told of the accident and then "mumbles"²⁴ evasively when asked directly whether he knows who spilled the sack. Kao charges that Han does not "sound like one

of our working class."²⁵ Han's response reflects Chien's bourgeois influence on him. "We're just menials. . . Who wants to be a docker? I'm going to the brigade chief and ask for a transfer."²⁶ Han's image as a dissatisfied individual interested primarily in his own personal ambitions culminates in the final words of Kao. Kao demonstrates by contrast his own conscientiousness, vigilance, loyalty to the Communist Party and desire to eradicate bourgeois thinking.

Han crops up with another problem.
He won't say a word about the sacks.
He only fences and evades.
Han's irritation
Chien's innuendos,
Are certainly worth thinking about
Can there be something behind them?²⁷

In the discussion of the problems they must overcome, the dockers recognize Han's dissatisfaction. The interesting thing is that they do not really blame him for his "incorrect" attitude. The blame is placed on Chien's bourgeois influence. Fang, the woman secretary of the Communist Party branch of dock workers, describes the situation.

Han is moody and impetuous,
Chien spreads confusion with his talk.²⁸

Later Chang, a docker only two years older than twenty-one-year-old Han, shows his understanding of his fellow worker.

That boy is really something. He's good for
a spell, then bad for a spell, hot one minute
and cold the next. Always talking about his
'ideal.' It seems he's become very chummy
with old Chien lately.²⁹

Although Han's attitude is "incorrect," the writers have not created a totally unredeemable character. There is no hate directed at Han, only acknowledgment of his problem. Fang explains this attitude. "Young people are very naive."³⁰

Suddenly, after Fang has summoned Han to the warehouse, Han states that

he will assume his responsibility.

I spilled the sack during the rush moving job,
It's my fault and I'll take the blame.³¹

There is no explanation provided for his sudden change of position. What motivates him to confess his mistake is not given. Perhaps this is one of his "good spells"³² that Chang described! However, this positive attitude is quickly lost as he again succumbs to Chien's influence. Chien tells him that the fiberglass has turned this into a "serious political incident."³³ Lacking the dedication of a true revolutionary, Han's image again conforms to the image created in the first four scenes. "The sooner I get away from here the better, I must push my transfer through."³⁴ The same attitudes of moodiness, dissatisfaction and self-interest are associated with Han.

After receiving the request for transfer, Fang questions Han. "What do you think we ought to do, Han? Set aside a group of people to be dockers and keep them out of school, let them be eternally illiterate?"³⁵ Han's concern for his own hopes to the exclusion of others is clearly stated in his answer. "I haven't thought about those things. I've only thought of my own problem."³⁶ . . . "I can make a bigger contribution. Why must I stay here?"³⁷ . . . "My whole future is at stake."³⁸

Ma and Fang try to convince him that dock work makes an important contribution to the ongoing Communist revolution. However, he does not waver in his wish to fulfill his personal desires and quit his job on the docks. Ma and Fang suppress their anger and control their tempers in perfect accord with Mao's teaching. "What we need is an enthusiastic but calm state of mind and intense but orderly work."³⁹

Scene six, "Soaring Determination," is a full example of Mao's directive that the masses should be taught the glories of the Communist revolution. By

carefully constructing a strong persuasive argument for the correct ideological position, Ma and Fang seek to convince Han of his responsibility. Ma as the older retired docker provides a long description of the horrible conditions "before liberation."⁴⁰ The "tattered clothes, the foreman's whip, those manacles . . . the poisonous and sly ways of the bosses . . . and the fact that . . . many a weary docker plunged to his death,"⁴¹ are all cited as justification for the change that occurred with the revolution. The pole on which the dockers carried their loads has become "the docker's precious heirloom"⁴² much in the same way that the red lantern was "our heirloom"⁴³ in The Red Lantern. The "pole was with us in our times of trial."⁴⁴ Han attempts to counter their examples from the history of their struggles. He feels that times are different now and the contemporary Chinese must adapt to these changing conditions.

If I'd been born twenty years earlier, I too would have used that pole on the foreman and the American gangsters. But now we're in the middle of socialist construction. I want to make an even bigger contribution to our country.⁴⁵

Han feels that his education makes him better qualified to serve the revolution and the greater cause of internationalism by personally delivering the supplies to his brothers in Asia, Africa and Latin America. Fang and Ma stress that dockers make a significant contribution and tell him that by discarding his work permit he has discarded the revolution.

What you've discarded is not your identification card, but the revolution.⁴⁶

Transforming the work card into a symbol of the revolution creates a powerful source of persuasion and Han is shocked. Seeing his emotional reaction to their argument, they launch into a denunciation of Chien.

He hankers for the old society.

. . .

He mocks us and claims we can't do a good job.

. . .

Chien doesn't like our aiding foreign countries.
Can you compare his mean behavior with our bold
internationalism?⁴⁷

Fang warns that bourgeois thinkers like Chien will "disarm us ideologically."⁴⁸ Han is almost convinced when Ma and Fang summarize their persuasive argument including more examples from the history of the revolutionary struggle, a reminder of the "deep significance" of dockers work, and an offer to help him become "loyal to the people and true to the Party."⁴⁹ Han reproaches himself. "I've been a fool."⁵⁰

Finally the image of a true revolutionary begins to emerge. He repents his self-interest and confesses his error with the fiberglass. Fang immediately reinforces his new positive political stance.

Our comrades understand you, Han;
the Party branch trusts you.
You're part of our younger generation of dockers.⁵¹

This statement of praise is important, for it provides an insight into a Communist attitude. The Communist committee members have little or no hope of correcting Chien's ideological position. In fact, they say, "He's not the same as us."⁵² However, they spend a great deal of time working on Han, a member of the younger generation of dockers, to accept the "correct" political attitude. Han asks for punishment for his mistakes but receives only a call for dedicated actions.

Our comrades make strict demands on you, Han,
in order to help and protect you. What are
you crying about? So you've taken a fall.
Get up and push ahead. You must listen to
Chairman Mao from now on.⁵³

The last scene, "Morning on the Docks," is filled with revolutionary

enthusiasm. The dockers are portrayed as virtuous workers and their "hearts burst into bloom."⁵⁴ Han is again praised for his correct ideological position, and the attitude toward youth in general is expressed in a quotation from Mao.

You young people . . . our hope is placed on you
 . . . the world belongs to you . . .
 China's future belongs to you.⁵⁵

Han's last words clearly express his new positive image. "I definitely will listen to the Party, reform my thinking and be a revolutionary all my life."⁵⁶ His struggle is over, his problem is solved, his ideological position is "correct" and therefore he now is worthy of emulation.

The ideas and attitudes associated with him before his total conversion are not ones that the audience should emulate, rather they deal more with personal feeling and problems that certain members of the audience may have experienced themselves. They may recognize and identify with Han's longing for greater contributions to the revolution coupled with self-interest and personal desires. His problem is in reconciling his own interests with those of the state. They would probably be relieved to see that he is not punished for his mistakes and therefore feel freer to confess their own shortcomings. Because Han is not as one dimensional as the prominent characters in the other three dramas have been, because he has human failings, and because he can overcome them and still be praised, he above all would certainly carry an image the audience could closely identify with. As Kenneth Burke noted, you persuade a man only in so far as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, identifying your ways with his. Identification would certainly occur between the audience and *this reformed* revolutionary dock worker.

In addition to the creation of the above described image as a persuasive device, the emotions evoked by the image are also persuasive. Han's dissatisfaction and restlessness, his feeling of self-interest could be empathized with by the audience. More important, however, is confidence. The conflict in a man's mind has been resolved to the satisfaction of the Communist Party, and this would evoke confidence in the teachings of Mao and the actions of loyal Communist Party members. Even in "a period of socialist construction we still have sharp, complicated class struggle"⁵⁷ Fang tells Han. Yet the "struggle in the ideological field"⁵⁸ that Chairman Mao warns them to be vigilant about has been won. Confidence is also evoked by the actions of the group of dockers. Because of their vigilance and dedication, they are able to recover the spoiled sack of wheat. The international Communist cause has been served successfully.

The other emotions that were evoked in the first three plays are in evidence to some degree in this drama. Contempt for Chien's bourgeois position is mentioned many times. In addition to the lines already quoted to support this attitude, the dockers call Chien "a dirty dog,"⁵⁹ and Fang says Chien ". . . also spread a lot of bourgeois ideas which are not easy to detect. That's even more serious."⁶⁰

Contempt and indignation are directed against the bosses in the old regime. They are called "feudal foremen and gangster dogs,"⁶¹ and the American traders are called "gangsters."⁶² Fang and Ma feel anger when Han is not persuaded to their point of view, but this reaction, as has been stated before, is brought under control by these two loyal Party members. Finally another emotion is evoked which can be closely linked to confidence--pride in the accomplishments of the revolution and a spirit of internationalism. The

dramatic close of the drama evokes these emotions.

China's seaports are remarkable,
 Their loading efficiency is first rate.
 Chinese dockers are famed throughout the world.
 For their deep friendship and noble spirit.

. . .

The people of the world are all determined

. . .

We shall change the old world thoroughly
 The thought of Mao Tse-tung shall shine for ever more.⁶³

The emotions that are aroused by On the Docks are confidence in the power of the Chinese Communist Party to overcome contemporary ideological struggles and in the ability of the workers to serve the cause of internationalism and contempt and indignation for those who hold to the ideological position of the bourgeois. As has been pointed out, identification occurs when the audience has accepted and rejected the same ideas, attitudes and institutions that the speaker does. In this case, once the emotions have been evoked the process of identification can proceed. The evocation of emotion can be viewed as a persuasive device within the drama.

Dorwin Cartwright's principles of group persuasion as outlined in chapter two may provide additional insight into the devices used in this drama to persuade the audiences to adopt the Communist ideology as their own. Identification by individuals with the group is the unifying concept of Cartwright's study. An article, "Dockers Hail the Performance of On the Docks," tells of the group image that emerges in the drama. "The opera portrays the heroic images of dockers who hold high the great red banner of Mao Tse-tung's thought. People like Fang Hai-chen and Kao Chih-yang act according to Chairman Mao's instructions at all times and in all things. Bold and determined, they do their work with the utmost care. They are concerned about national and world affairs, they are concerned about their class brothers."⁶⁴

This quotation leads directly to the principle of Cartwright that states, "the greater the prestige of a group member in the eyes of the other members, the greater influence he can exert."⁶⁵ There are three individuals who are prominent members of the Communist group of dockers. They represent two different age groups; Fang Hai-chen as the thirty-six-year-old woman is the leader of the group of dockers, Kao Chih-yang as a forty-year-old man is an extremely dedicated worker, and Ma Hung-liang, as a sixty-six-year-old retired docker remains actively concerned about the revolutionary cause. These characters are the heroes of the drama, and their words and actions closely tie them to the heroes in the three dramas already discussed. Fang Hai-chen is deeply concerned about the achievements of the group. She calls the meetings to investigate their problems and consistently states that the teachings of Mao should be used as a guide for group objectives. Her concern for achievement and for the welfare of the workers is shown when she tells Kao that "this is a rush job, but make sure the men get a few breaks"⁶⁶ and when she states that "the more determined our men are and the harder they work, the more we have to consider their health and see that they get proper rest."⁶⁷ Her leadership is demonstrated as she directs the work schedule for the docks. She feels that the best way to achieve group objectives is by helping each other. Even Han is helped by Fang rather than derided for his carelessness. When Chao tells her that "Han has many shortcomings,"⁶⁸ Fang responds by saying that this is "all the more reason we should help him to progress."⁶⁹ Her influence on group attitude is clearly shown in the episode already quoted where she and Ma successfully persuade Han to accept the "correct" ideological position. Her inspiration comes from Mao's teaching and she relies on the masses as Mao instructs.

*Thinking of the Party gives me vision and strength,
It's the dockers on whom we must rely.*⁷⁰

The next prestigious individual who influences the group is Ma Hung-liang, who is described by a docker in the article, "Dockers Hail the Performance of On the Docks, as a character worthy of emulation. "Retired docker Ma Hung-liang taught me a lot and made a deep impression on me. Although he has retired from his job, he hasn't retired in his thinking. . . His heart is linked with the cause of the revolution. Ma is very concerned about the development of the younger generation, the successors to the revolutionary cause."⁷¹ Because of his age and his attitude toward the revolutionary struggle, the dockers respect and listen to Ma's advice. He serves to remind the group of past hardships and he actively joins with Fang to convince the initially unresponsive Han.

The third member of the group of dockers who exerts considerable influence on the group is Kao Chih-yang. By attributing the characteristics of energy, enthusiasm, dedication, loyalty and conscientiousness to him, the authors create an image much like the images of Li Yu-ho in The Red Lantern, Kuo Chien-kuang in Shachiapang, and Yang Tzu-jung in Taking Tiger Mountain by Strategy. Kao behaves exactly as Mao says a Communist revolutionary should act. He never questions the authority of the Party and will make any personal sacrifice that he feels is necessary to achieve success for the group. His actions influence the other dockers in the drama in addition to portraying a satisfying role for the audience to adopt as its own. He is convinced that his actions support the people's revolutions all over the world, and this provides him with a great deal of prestige. He lives his beliefs and serves as an inspirational figure for all. The directive of Chairman Mao, "Be resolute, fear no sacrifice and surmount every difficulty to win victory"⁷² is followed

to the letter by Kao.

I shall brave them all and set out in pursuit,
Neither mountains of knives nor seas of flames
Can stop a Communist from doing his duty.⁷³

In addition to influencing the group, these prestigious individuals also contribute to the all over attractiveness of the group. Cartwright states that "the more attractive the group is to its members the greater is the influence that the group can exert on its members."⁷⁴ The dockers are a cohesive group because they are concerned about the welfare and the achievements of the group, and various ones state that the successful completion of their group goal is important to each of them. They take pride in their achievements and they seem to be endued with a spirit of internationalism. The dockers possess the virtues that the Chairman of the Communist Party states are essential. All these aspects of the group merge to create an attractive group that the audience would want to be associated with.

Cartwright states that if a group is used as a medium of change all those involved must have a sense of belonging to the same group.⁷⁵ The cohesiveness of the group certainly implies a strong sense of membership by the individuals. An ordinary dock worker in China today tells of his feelings of identification with the group of dockers portrayed in On the Docks. In the article, "The Working Class is Most Loyal to Chairman Mao's Revolutionary Line in Literature and Art," this docker writes, "We have a deep sense of being a class that has stood up and become masters of the country."⁷⁶

A class of workers who stood up to bosses that they felt were unjust and became their own master would have felt a need for change. Cartwright says that "strong pressure for changes in a group can be established by creating a shared perception by members for a need for change."⁷⁷ The scene,

"Soaring Determination," in which Ma and Fang seek to convince Han that he should accept the "correct" ideological position contains many examples of the cruelty and injustice that the "coolies" suffered before the Communist revolution. These lines have already been quoted as the persuasive arguments were discussed. These examples show justification of a need for change. The mutual agreement on a need for relief from harsh conditions ties closely with Cartwright's principle about the need for sharing information about change among the relevant members of the group. The information about improved conditions is shared.

In our New Society, thanks to the Party and Chairman Mao,
Dockers are cared for all their lives.⁷⁸

In summary, Cartwright's principles concerning the use of the group as a medium of change show additional persuasive devices used in On the Docks. Identification by the audience with the all over attractive aspects of the group could occur. The article, "Maoism: A Method to the Madness," in a recent issue of Newsweek supports the contention that the audience will identify with the goals and with the attractiveness of the Communist group. "The thing for Westerners to remember is that although Mao has wrought many drastic changes in the Chinese way of life, he has not tampered with the Chinese sense of groupness. The Chinese have always felt part of something larger than themselves and today that something is the state."⁷⁹

Footnotes

- ¹ Mao Tse-tung, Quotations from Chairman Mao Tse-tung (Peking: Foreign Languages Press, 1967), p. 184.
- ² Jan C. Ting, An American in China (New York: Coronet Communications, 1972), p. 110.
- ³ Jan C. Ting, p. 110.
- ⁴ "Life in the Middle Kingdom," Time, 21 February 1972, p. 34.
- ⁵ Taking Tiger Mountain by Strategy, Chinese Literature, No. 1, 1970, p. 3.
- ⁶ Taking Tiger Mountain by Strategy, p. 24.
- ⁷ "The Working Class is the Most Loyal to Chairman Mao's Revolutionary Line in Literature and Art," China Reconstructs, XVIII, 1 (1969), p. 40.
- ⁸ "The Working Class is the Most Loyal to Chairman Mao's Revolutionary Line in Literature and Art," p. 40.
- ⁹ Daniel S. P. Yang, "Censorship: Eight Model Works," The Drama Review, 15, 3, Spring 1971, p. 261.
- ¹⁰ Jan C. Ting, p. 108.
- ¹¹ On the Docks, Chinese Literature, No. 1, 1969, p. 5.
- ¹² On the Docks, p. 6.
- ¹³ On the Docks, p. 53.
- ¹⁴ On the Docks, p. 6.
- ¹⁵ On the Docks, p. 11.
- ¹⁶ On the Docks, p. 11.
- ¹⁷ On the Docks, p. 11.
- ¹⁸ On the Docks, p. 12.
- ¹⁹ On the Docks, p. 12.
- ²⁰ On the Docks, p. 19.
- ²¹ On the Docks, p. 21.
- ²² On the Docks, p. 23.

- 23 On the Docks, p. 23.
- 24 On the Docks, p. 23.
- 25 On the Docks, p. 24.
- 26 On the Docks; p. 24.
- 27 On the Docks, p. 24.
- 28 On the Docks, p. 28.
- 29 On the Docks, p. 28.
- 30 On the Docks, p. 35.
- 31 On the Docks, p. 34.
- 32 On the Docks, p. 34.
- 33 On the Docks, p. 34.
- 34 On the Docks, p. 35.
- 35 On the Docks, p. 36.
- 36 On the Docks, p. 36.
- 37 On the Docks, p. 37.
- 38 On the Docks, p. 37.
- 39 On the Docks, p. 39.
- 40 On the Docks, p. 43.
- 41 On the Docks, p. 44.
- 42 On the Docks, p. 44.
- 43 The Red Lantern, Chinese Literature, No. 8 (1970), p. 46.
- 44 On the Docks, p. 45.
- 45 On the Docks, p. 45.
- 46 On the Docks, p. 45.
- 47 On the Docks, p. 46.
- 48 On the Docks, p. 46.

- 49 On the Docks, p. 47.
- 50 On the Docks, p. 47.
- 51 On the Docks, p. 48.
- 52 On the Docks, p. 48.
- 53 On the Docks, p. 49.
- 54 On the Docks, p. 51.
- 55 On the Docks, p. 51.
- 56 On the Docks, p. 52.
- 57 On the Docks, p. 48.
- 58 On the Docks, p. 4.
- 59 On the Docks, p. 49.
- 60 On the Docks, p. 49.
- 61 On the Docks, p. 45.
- 62 On the Docks, p. 45.
- 63 On the Docks, p. 53.
- 64 "Dockers Hail the Performance of On the Docks," Chinese Literature, No. 1 (1969), p. 74.
- 65 Dorwin Cartwright, "Achieving Change in People: Some Applications of Group Dynamics Theory," Human Relations, IV (1951), 389.
- 66 On the Docks, p. 9.
- 67 On the Docks, p. 33.
- 68 On the Docks, p. 26.
- 69 On the Docks, p. 26.
- 70 On the Docks, p. 40.
- 71 "Dockers Hail the Performance of On the Docks," p. 75.
- 72 Mao Tse-tung, p. 184.
- 73 On the Docks, p. 42.

- 74 Dorwin Cartwright, p. 388.
- 75 Dorwin Cartwright, p. 388.
- 76 "The Working Class is the Most Loyal to Chairman Mao's Revolutionary Line in Literature and Art," p. 43.
- 77 Dorwin Cartwright, p. 390.
- 78 On the Docks, p. 44.
- 79 "Maoism: A Method to the 'Madness,'" Newsweek, 21 February 1972, p. 46.

Results and Conclusion

The goal of Chairman Mao Tse-tung, the leader of the Chinese Communist Party has been "to reshape human nature and create a 'New Chinese Man.' In the idealized equalitarian utopia of Mao's vision, each Chinese will be guided not by the motives of personal gain but by the principle of selfless service to the people for the common good."¹ The value system and common standard of behavior is concisely and precisely spelled out for the masses in his "Red Book." In order to instill his concepts in the masses, "Peking has created a pantheon of heroic models deemed worthy of emulation."² The most notable of these is Mao himself, who has been "served up to the people as a model of infallible wisdom and virtuous conduct."³ In Mao's Talks at the Yen-an Forum on Art and Literature, he clearly stated his intention to diffuse his principles through the use of drama. Hence, the modern revolutionary Peking Opera has emerged as a new art form that closely follows the ideological position of the Chinese Communist Party. It is "an extremely powerful drama because it is being used as a dominant force in the creation of the new Communist society."⁴ Each of the four officially approved revolutionary dramas presents the "correct" ideas, attitudes and patterns of behavior with which nearly one quarter of the world's population can identify. The criterion for the selection of each drama was the political message which followed the current party line. The persuasion is achieved much in the way Kenneth Burke described when he stated that it is possible to "persuade a man only in so far as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, and by identifying your ways with his."⁵

Persuasion was achieved in the dramas, The Red Lantern, Shachiapang, Taking Tiger Mountain by Strategy and On the Docks through identification. The interesting point that this analysis has uncovered is that the means of persuasion or identification that are employed in modern Chinese didactic dramas are the same stock rhetorical devices that were described by Aristotle in ancient Greece as well as by contemporary American scholars. The rhetorical devices remain quite similar; it is only the ideological position contained in the message that varies with the culture. In this case, the specific message is Maoism, while the means of spreading the message appears to be of a more general or universal nature.

Specifically, the rhetorical devices employed in these didactic dramas fall into three general yet interlocking categories. First the plays, The Red Lantern, Shachiapang, and Taking Tiger Mountain by Strategy present the image of a revolutionary hero who is loyal to the Communist Party and the Socialist cause, and loyal to the motherland and the masses. The hero has no shortcomings and pursues the task assigned to him in complete accordance with the teachings of Mao. The virtuous image is unrepachable. The descriptions of the hero consistently refer to his "red loyal heart," his "steadfastness like a pine," and his "strength as of steel." The heroic image is built by this hero's own words and actions and the praise received from comrades. The use of this rhetorical device varies somewhat in On the Docks, for it is not the central character who has this positive yet one dimensional image, rather the image is created for two members of the group of workers.

Emotion is the second rhetorical device used in all four dramas. The task which is explained in the beginning of each drama is always successfully achieved. Confidence in the ability to complete the task through the

reliance on the teaching of Chairman Mao is evoked. The positive characters and in particular the hero evoke confidence, and the negative characters who are drawn as evil therefore evoke contempt, indignation, and hatred. The identification by the audience with the emotions presented on stage is the second rhetorical device employed.

The third device is the presentation of an attractive group. The ethical image of the hero as a member of the group, the confidence in the group's ability to achieve success, and the mutual concern and protection from outside evil forces all combine to create an attractive group. The positive characters in the drama, as well as the audience, find this "style of life" attractive and choose to belong to the group.

The mass audience to whom these dramas are directed has been carefully analyzed by the writers in accordance with Mao's suggestions. Emperors, rich landlords and intellectuals have been rejected as unfit subject matter. Instead, the struggles that the workers, peasants and soldiers have endured constitute the themes. For example, an ordinary railroad worker, a gruel stall owner, and other villagers are portrayed in The Red Lantern; People's Liberation Army soldiers and peasants are depicted as loyal revolutionary fighters in Taking Tiger Mountain by Strategy; a middle-aged tea house proprietress, a young People's Liberation Army soldier and the peasants in the village are shown in their struggle against seemingly overwhelming odds in Shachiapang; and finally in On the Docks the most menial of workers called "coolies" in the old regime are portrayed with dignity. These are the stories of the common man in China. He can identify with situations on stage because he knows these experiences. Even more careful audience analysis is shown by the creation of characters of all ages. Young, middle-aged, and old men and

women actively support the "correct" ideological position on stage. In On the Docks the "true believers" have the loyal group to identify with and those in the audience who may have had doubts can see the error of their ways and imitate the conversion of the contemporary man on stage. In addition, those in the audience who reject the socialist stance and cling to their bourgeois position (and haven't been able to get out of China) have pointed out to them what happens to those who refuse to accept Communism. These dramas clearly speak the language of the masses and present a style of life with which the audience can identify.

Hugh Duncan stated that "social groups must stage themselves before audiences whose approval legitimizes their power. Audiences, in turn, must see the problems of the community acted out in some kind of dramatic presentation, for it is only through the forms created in such action that community problems become comprehensible as actions."⁶ The identification which occurs because of the rhetorical devices utilized in the drama serves to sustain the Communist state in China today.

Footnotes

¹ "Maoism: A Method to the 'Madness,'" Newsweek, 21 February 1972, p. 42.

² "Maoism: A Method to the 'Madness,'" p. 42.

³ "Maoism: A Method to the 'Madness,'" p. 42.

⁴ Walter J. Meserve and Ruth I. Meserve, eds., Modern Drama from Communist China (New York: New York University Press, 1970), p. 1.

⁵ Hugh D. Duncan, Communication and Social Order (New York: Bedminster Press, 1962), p. 170.

⁶ Hugh D. Duncan, Symbols in Society (New York: Oxford University Press, 1968), p. 61.

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APPENDIX

Guerrilla leader of the Eighth Route Army in the Cypress Mountains

Several guerrillas

Woman Gruel-Seller

Cigarette Girl

Workmen A, B, C and D

customers at the gruel stall

Hanyama

chief of the Japanese gendarmerie

Wang Lien-chu

puppet police, inspector, an underground Communist
turns traitor

Auxiliary Hou

Auxiliary gendarme of the Japanese gendarmerie

Sergeant

sergeant of the Japanese gendarmerie

Bogus Liaison Man

spy for the Japanese gendarmerie

Cobbler

spy for the Japanese gendarmerie

Several Japanese gendarmes and spies

SCENE ONE

CONTACTING THE LIAISON MAN

An early winter night during the War of Resistance Against Japan. North China. Near the Lungtan railway station. The railway embankment is visible. Undulating hills loom in the distance.

(As the curtain rises, the north wind is howling. Four Japanese gendarmes march past on patrol. A signal lantern in his hand, Li Yu-ho, vigorous and calm, enters with firm steps.)

Li (sings "hsi pi san pan"*):

Red lantern in hand, I look round;

The leadership is sending a man here to Lungtan;

The time fixed is half past seven.

The next train should bring him.

*Hsi pi san pan and other similar terms found in the text, such as hsi pi yuan fath, hsi pi liu shui, erb Huang kuai san yen, hsi pi yao pan, hsi pi erb liu, erb Huang yuan fath, are various styles of singing in Peking opera. Each has its own fixed 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.

A QUOTATION FROM CHAIRMAN MAO

Thousands upon thousands of martyrs have heroically laid down their lives for the people; let us hold their banner high and march ahead along the path crimson with their blood!

The Red Lantern

(May 1970 script)

Revised collectively by the China Peking Opera Troupe

Characters

Li Yu-ho switchman, member of the Communist Party of China

Tieh-mei Li's daughter

Granny Li Li's mother

Liaison Man liaison man from the Pine Peak Base Area of the Eighth Route Army

Knife-Grinder platoon leader of the guerrillas of the Eighth Route Army in the Cypress Mountains

Hui-lien Li's neighbour

Aunt Tien Hui-lien's mother-in-law

**THIS BOOK
CONTAINS
NUMEROUS PAGES
WITH THE ORIGINAL
PRINTING BEING
SKEWED
DIFFERENTLY FROM
THE TOP OF THE
PAGE TO THE
BOTTOM.**

**THIS IS AS RECEIVED
FROM THE
CUSTOMER.**

(The wind whistles. Enter Tieh-mei with a basket, heading into the wind.)

Tieh-mei: Dad!

Li: Well, Tieh-mei! *(Realizing that she must be cold, he takes off his scarf and wraps it round her neck.)* How was business today?

Tieh-mei: Humph! The gendarmes and their thugs kept searching and pestering everybody. People were too jittery to buy anything.

Li: Those bandits!

Tieh-mei: Do be careful, dad.

Li: Right. Go home and tell granny that an uncle is coming.

Tieh-mei: An uncle?

Li: Yes.

Tieh-mei: What does this uncle look like, dad?

Li: Don't ask such questions.

Tieh-mei: I'll ask granny then.

Li: What a girl!

(Exit Tieh-mei.)

Li *(gazing at her retreating figure, very pleased)*: She's a good girl!

(Sings "hsí pi yuan pan")

She peddles goods, collects cinders,

Carries water and chops wood.

Competent in all she does, a poor man's child

Soon learns to manage the house.

Different trees bear different fruits,

Different seeds grow different flowers.

(Enter Wang.)

Wang: Old Li, I've been looking for you for quite a while....

(Li alertly signals Wang not to speak, then looks around.)

Wang: The Japanese posted a tighter guard today, Old Li. They must be up to something.

Li: I know. We should meet as seldom as possible in the future. I'll contact you when necessary.

Wang: All right. *(Exit.)*

(A train whistle sounds in the distance. Li goes off. Lights fade.)

(A train roars past. Shots are heard.)

(Lights brighten. Liaison Man "somersaults" down the embankment and passes out.)

(Li rushes in.)

Li *(murmurs on seeing the man)*: A glove on the left hand....

(Gunsblat. Wang runs back.)

Wang: Who's that?

Li: One of ours. I'll carry him away, you cover us.

Wang: Right.

(Exit Li with Liaison Man on his back.)

(Shouts of the pursuing Japanese gendarmes. Sound of shooting. Wang fires two shots in the direction opposite to that taken by Li. The Japanese gendarmes can be heard approaching. In order to save his own skin, Wang shoots himself in the arm while shivering all over. He falls.)

(Enter Sergeant with Japanese gendarmes.)

Sergeant *(to Wang)*: Did you see the man who jumped off the train?

Wang: Eh?

Sergeant: Where's the man?

Wang: Oh! *(Points towards the opposite direction.)* Over there.

Sergeant *(in alarm)*: Hit the ground!

(All the Japanese gendarmes throw themselves down.)

(Lights fade.)

(Curtain)

SCENE TWO

ACCEPTING THE TASK

Immediately after the last scene. Li's house, interior and exterior view. The door opens on to a small lane. A table and several chairs in the middle of the room. A red paper butterfly pasted on the window pane. On the right, towards the rear, an inner room, with a curtain hanging over the doorway.

(As the curtain rises, the north wind is roaring. It's dim in the room. Granny turns up the lamp wick and the room becomes brighter.)

Granny *(sings "hui pi san pan")*:

Fishermen brave the wind and waves,

Hunters (switching to "yuan pan") fear neither tigers nor wolves;

The darkest night must end at last

In the bright blaze of revolution.

(Enter Tieh-mei with a basket.)

Tieh-mei: Granny.

Granny: Tieh-mei.

Tieh-mei: Dad told me an uncle is coming soon. *(Puts down the basket.)*

Granny *(to herself, expectantly)*: Ah, an uncle is coming soon!

Tieh-mei: How is it I have so many uncles, granny?

Granny: Your father has many cousins, so of course you have many uncles. *(Mending clothes.)*

Tieh-mei: Which one is coming today?

Granny: Don't ask. You'll know when he comes.

Tieh-mei: Even if you won't tell me, granny, I know.

Granny: Do you? What do you know?

Tieh-mei: Granny, just listen.

(Sings "hui pi liu shui")

I've more uncles than I can count;

They only come when there's important business.

Though we call them relatives, we never met before,

Yet they are closer to us than our own relatives.

Both dad and you call them our own folk;

I can guess part of the reason why:

They're all like my dad,

Men with red, loyal hearts.

(Li hurries in, carrying Liaison Man on his back. He pushes the door open and walks in. He signs to Tieh-mei to close the door and keep an eye on the outside, then helps Liaison Man to a chair and gives him a drink of water.)

Liaison Man *(recovering)*: Can you tell me if there's a switchman here named Li?

Li: That's me.

(Li and Liaison Man exchange passwords.)

Liaison Man: I sell wooden combs.

Li: Any made of peach-wood?

Liaison Man: Yes, for cash down.

Li: Fine, wait a minute.

(Li signs to Granny to give the lamp test.)

Granny *(holds up a kerosene lamp and looks at Liaison Man)*: Neighbour....

Liaison Man *(realizing the method of identification is wrong)*:

Thank you for saving my life. I must go.

Li *(holds up the red lantern)*: Comrade!

Liaison Man *(excitedly)*: I've found you at last!

(Tieh-mei takes the red lantern, becomes aware of its significance.)

(Granny signs to Tieh-mei to go out with the basket and keep watch.)

Liaison Man: Old Li, I'm the liaison man from the Pine Peak Base Area. *(Takes a document out of the sole of his shoe.)* This is a secret code.

(Li takes it carefully.)

Liaison Man: Get it to the guerrillas in the Cypress Mountains.⁹ Tomorrow afternoon, at the gruel stall in the junk market, a knife-grinder will contact you. Same password as before.

Li: Same password as before.

Liaison Man: Old Li, this is a difficult task!

Li: I guarantee I'll do it without fail.

Liaison Man: Fine. But time is pressing, Old Li, I must go back at once.

Li: Comrade, can you manage?...

Liaison Man: A moment ago I passed out simply from the fall.

I'm all right now, I can manage.

Li: Wait a minute, you'd better change your clothes. (Helps

Liaison Man change a jacket.)

Li (with great concern): The enemy is searching everywhere. Things are very tight. Be careful on your way back.

Liaison Man: I will, Old Li.

Li: Comrade....

(Sings "erb Huang Kuai san yen")

Be on guard as you go —

Mountains are high, torrents swift.

Follow small lanes and short bridges,

The quiet and safe paths.

To the revolution we offer our loyal hearts.

(Sees Liaison Man off. T'ieh-mei enters.)

(Continues to sing)

Shouldering the heavy task I'll stand up to any test in the fire.

Bursting with strength, I'll be worthy of the trust of the Party.

No difficulty in the world can daunt a Communist.

(The siren of a police car wails. With presence of mind, Li motions to

Granny to blow out the lamp. With the secret code in his hand, Li strikes a dramatic pose.)

(Lights fade.)

(Curtain)

SCENE THREE

NARROW ESCAPE AT THE GRUEL STALL

The next afternoon. The gruel stall in the junk market.

(As the curtain rises, Workman C is sitting at the counter eating gruel. Workmen A and B walk in and sit down at the gruel counter. Cigarette Girl sits not far away from the stall. Li enters with his lantern in one hand and lunch box in the other, calm and watchful.)

Li (sings "hsü pi yao pan"):

Seeking my comrade in the junk market,

I have hidden the code in my lunch box.

No obstacles whatever can stop me,

I must get it to the Cypress Mountains.

Workman C (stands up): Old Li!

Li (with concern): Ah, Old Chang, has your wound healed?

Workman C: It's much better.

Li: Watch out for yourself in the future.

Workman C: Yes. (To himself.) What kind of times we live in!

The Japanese devil rides in my rickshaw and won't pay, and even beats me up. What a world! (Exit.)

(Li walks to the gruel stall and hangs the red lantern on a post.)

Workmen A and B: Hello, Old Li, come here and sit with us.

Li (warmly): Let's all sit down.

Gruel-Seller: A bowl of gruel, Old Li?

Li: Yes, please. How is business?

Gruel-Seller: So-so. (She serves him.)

(Enter Workman D.)

Workman D: A bowl of gruel, please. (Takes the bowl, about to eat.) What's this? It's mouldy!

Workman A: It's rationed mixed stuff.

Gruel-Seller: We can do nothing about it.

Workman B: Hey! (Crunches bits of stone, spits them out.) Nearly broke my teeth!

Workman A: It's full of grit.

Workman B: They just don't treat us like human beings.

Workman A: Hush! Don't ask for trouble.

Workman B: How can we eat such swill? We just can't live!

Li (sharing their feelings, sings "hsí pi líu shui"):

So many compatriots are suffering and fuming with discontent,

Struggling under iron heels they seethe with wrath.

Spring thunder will rumble when the time comes,

The brave Chinese people will never bow before the butcher's knife.

May our comrades come soon from the Cypress Mountains!

(Enter Knife-Grinder.)

Knife-Grinder (sings "hsí pi yao pan"):

Looking around for my comrade,

I see the red lantern hanging high to greet me.

I cry: Any knives or scissors to grind?

Li (sings "hsí pi yao pan"):

The knife-grinder fixes his eyes on my red lantern

And he raises his left hand to hail me.

Through a chat I'll try the password on him.

(Before Li can speak to Knife-Grinder, a siren wails and Japanese gendarmes charge in. Knife-Grinder deliberately overturns his bench to draw the enemy's attention.)

Li (continues to sing): *He draws the wolves to himself in order to cover me.*
(As he sings he coolly and resourcefully empties his gruel into the lunch box.)

Li: Another helping, please.

(Li lets Gruel-Seller fill his lunch box.)

(The gendarmes finish searching Knife-Grinder, angrily wave him away and turn towards Li.)

(Li deliberately holds out his lunch box for search. The Japanese push the smelly gruel away. After searching him they gesture for him to go.)

(Li picks up his lunch box and lantern, and breaks into a serene smile.

Having fooled the enemy, he walks calmly to the centre of the stage.
Then he turns round and, head high, strides off victoriously.
(Lights fade.)

(Curtain)

SCENE FOUR

WANG TURNS TRAITOR

Afternoon. Hatoyama's office.

(As the curtain rises, Hatoyama is talking on the telephone.)

Hatoyama: Oh, oh!... What, the trail lost?... Eh, don't worry, I promise to get the code.... The case must be cleared up before the deadline! Yes, yes, sir! (Puts down the receiver and speaks to himself.) The Communists are really sharp! Just when the headquarters gets on their trail, they shake us off. They're hard nuts to crack, those Communists!

(Sergeant and Hou enter.)

Sergeant: Reporting! We searched everywhere, but found no trace of the man who jumped off the train. We've arrested a few suspects.

Hatoyama: What's the use of suspects? This fellow from the train is a liaison man of the Communists. He has a very important secret code with him. If it reaches the guerrillas in the Cypress Mountains, it will spell big trouble for our empire.

Sergeant: Yes, sir.

Hatoyama: Where is Inspector Wang?

Hou: He's here.

Hatoyama: Bring him in.

Hou: Yes, sir. (Calling to the inside.) Inspector Wang.

(Enter Wang with a wounded arm in a sling.)

(Exit Hou.)

Wang: Captain. (*Salutes.*)

Hatoyama: Ah, brave young fellow, you've been working hard! On behalf of the headquarters, I present you this medal, third class. (*Pins the medal on Wang's chest.*)

Wang: Thank you, captain.

Hatoyama (*sings "hsi pi san pan"*):

If you serve the empire loyally

You have every chance to rise high;

As the saying goes: The bitter sea has no bounds,

Repent and the shore is at hand.

Now everything depends on whether you are sensible (Sneers.) or not.

Wang: I don't follow you, captain.

Hatoyama: You ought to. Tell me, how could it be that the man who jumped off the train fired at you from a distance of only three centimetres?

Wang: Captain....

Hatoyama: Out with it, young fellow. Who was your accomplice?

Wang (*inadvertently*): Accomplice!

Hatoyama: Exactly! Without one accomplice to help him and another to cover his escape, could the man who jumped off the train have grown wings and flown away?

Wang: I was shot and fell to the ground, captain. How do I know how he escaped?

Hatoyama: You know all right. Why else should you shoot yourself?

(*Wang is taken aback.*)

Hatoyama (*presses harder*): Tell me the truth, quick, young man. Who's in the underground Communist Party? Who was your accomplice? Where's the liaison man hiding? Who's got the secret code now? Better make a clean breast of it. I have plenty of medals and rewards for you.

Wang: Your words make my brain whirl, captain.

Hatoyama: In that case we shall have to sober you up! Sergeant!

Sergeant: Yes, sir.

Hatoyama: Take this man out and sober him up.
Sergeant: Yes, sir. Guards!

(*Two gendarmes enter.*)

Sergeant: Take him away!

Wang (*begs for mercy*): Captain....

Sergeant (*grimly*): Bah! (*Kicks Wang to the ground.*)

(*The gendarmes press Wang down hard.*)

Wang: I ... I'm innocent.

Hatoyama: Beat him up!

Sergeant: Take him away! Take him away!

(*Crying repeatedly "I'm innocent," Wang is dragged out by the gendarmes. Sergeant follows.*)

Hatoyama: Let torture open his mouth and make him tell who his accomplice was.

(*Enter Sergeant.*)

Sergeant: Reporting, sir, he has confessed.

Hatoyama: Who was his accomplice?

Sergeant: Li Yu-ho, the switchman.

Hatoyama (*reflectively*): Li Yu-ho!

(*Lights fade.*)

(*Curtain*)

SCENE FIVE

RECOUNTING THE FAMILY'S REVOLUTIONARY HISTORY

Dusk. Li's house, interior and exterior view.

(*As the curtain rises, Granny is waiting anxiously for Li.*)

Granny (*sings "hsi pi yao pan"*):

It's dusk, but my son still hasn't come back.

(Tieh-mei walks out of the inner room. A police siren wails.)

Tieh-mei *(continues the singing)*: *There's such commotion in the streets,
I'm worried about dad.*

(Lunch box and red lantern in hand, Li enters and knocks at the door.)

Li: Tieh-mei.

Tieh-mei: Dad is back!

Granny: Open the door, quick.

Tieh-mei *(opens the door)*: Dad!

Granny: Yu-ho.

Li: Mother!

Granny: You're back, at last. Have you got in touch with him?

(Takes the red lantern and lunch box from him.)

Li: Not yet. *(Throws off his overcoat.)*

Granny: Anything wrong?

Li: Mother!

(Sings "hsí pi lin shui")

I was trying to contact the knife-grinder at the gmel stall

When a police car came and the Japanese started a search.

To protect me the knife-grinder threw away the wolves,

Seizing the chance I concealed the code in the lunch box;

They didn't find the code hidden under the gmel.

Tieh-mei: How good Uncle Knife-Grinder is!

Granny: Where is the code, Yu-ho?

Li: Mother!

(Continues to sing in an affectionate and low voice)

I've put it in a safe place to guard against any accident.

Tieh-mei: You're resourceful, dad.

Li: You know everything now, Tieh-mei. The code is more important than our lives. We must keep it a secret even if it costs us our heads. Understand?

Tieh-mei: Yes.

Li: Hah, so you understand! What a smart daughter I've got!

Tieh-mei: Dad....

Li: Hol...

(It is getting dark. Granny brings a kerosene lamp.)

Granny: Just look at you father and daughter.

Li: I've got something to do, mother, I must go out again.

Granny: Be careful! And don't be too late.

Li: I won't.

Tieh-mei: Take this, dad. *(She wraps the scarf round his neck.)*

Do come back early.

Li *(affectionately)*: I will. *(Walks out of the door. Exit.)*

(Tieh-mei closes the door.)

(Granny polishes the red lantern with loving care. Tieh-mei watches attentively.)

Granny: Come here, Tieh-mei. I'll tell you the story of the red lantern.

Tieh-mei: Fine. *(Happily walks over to the table and sits down beside it.)*

Granny *(seriously)*: For many years this lantern has lighted the way for us poor people, for us workers. Your grandfather used to carry this lantern, and now your dad carries it. You saw what happened last night, child. We can't do without it at crucial moments. Remember, this red lantern is our family treasure.

Tieh-mei: Our family treasure?

(Looking at Tieh-mei confidently, Granny goes into the inner room.)

(Tieh-mei picks up the lantern, examines it and falls in deep thought.)

Tieh-mei *(sings "hsí pi san pan")*:

Granny has told me the story of the red lantern,

The words are few, but meaning is deep.

Why are my father and uncle (switches to "yuan pan") not afraid of danger?

Because they want to save China,

Save the poor, defeat the Japanese invaders.

I realize I should act as they do,

And be a person like them.

I am seventeen, no longer a child,

*I should share my father's worries.
If he's carrying a thousand-pound load,
I should carry eight hundred.*

(Granny comes out.)

Granny: Tieh-mei, Tieh-mei!

Tieh-mei: Granny!

Granny: What are you thinking about?

Tieh-mei: Nothing.

(A child cries next door.)

Granny: Isn't that Lung-erh crying?

Tieh-mei: Yes.

Granny: Their grain has run out again! We have some corn meal left. Give it to them.

Tieh-mei: All right. *(Gets it.)*

(Hui-lien enters, knocks at the door.)

Hui-lien: Granny Lil

Tieh-mei: It's Sister Hui-lien.

Granny: Open the door. Quick.

Tieh-mei: Eh. *(Opens the door. Hui-lien comes in.)* Sister Hui-lien.

Granny *(with concern)*: Is Lung-erh any better, Hui-lien?

Hui-lien: No. How can we afford to see a doctor? Fewer and fewer people ask me to mend and wash clothes for them these days. We live from hand to mouth, never knowing where our next meal is coming from. Right now, we've nothing in the pot.

Tieh-mei: Take this home, Sister Hui-lien. *(Gives her the corn meal.)*

Hui-lien *(greatly moved)*:

Granny: Take it. Tieh-mei was just going to send it over to you.

Hui-lien *(takes the corn meal)*: You're so kind to us.

Granny: Don't mention it. With the wall between us we're two families. If we pulled it down, we'd be one.

Tieh-mei: We are one family even with the wall.
Granny: That's true.

(The child cries again, louder.)

Aunt Tien *(offstage)*: Hui-lien, Hui-lien!

(Aunt Tien enters.)

Tieh-mei: Auntie!

Granny: Please take a seat.

Aunt Tien: No, thank you. The child is crying, Hui-lien. Go back and look after him. *(Sees the meal in her hand, moved.)*....

Granny: Take it home and make some food for the child.

Aunt Tien: But you don't have much yourselves.

Granny *(warmly)*: Don't say yours or ours. We are one family.

Aunt Tien: We must be going now.

Granny: Don't be upset. Watch your step in the dark.

(Aunt Tien and Hui-lien go out.)

Tieh-mei *(closes the door)*: They are having a very hard time, granny.

Granny: Yes. Hui-lien's father-in-law was a railway transport worker and was killed by a train. The Japanese wouldn't pay any compensation. What's more, they seized her husband to work as a coolie. Tieh-mei, we two worker families endure the same suffering and feel the same hatred for the enemy. We must do our best to help them.

(Bogus Liaison Man enters, knocks at the door.)

Tieh-mei: Who's there?

Bogus Liaison Man: Is this Master Li's house?

Tieh-mei: Someone wants dad.

Granny: Open the door.

Tieh-mei: Right. *(Opens the door.)*

(Bogus Liaison Man comes in and shuts the door behind him quickly.)

Granny: You are....

Bogus Liaison Man: I sell wooden combs.

Granny: Any made of peach-wood?

Bogus Liaison Man: Yes, for cash down.

Tich-mei: Good. Just a minute.

(Bogus Liaison Man turns around and puts down his bag.)

(Tich-mei is going to pick up the red lantern when Granny hurriedly stops her and takes up the kerosene lamp to put him to the test. Tich-mei gets the hint.)

Bogus Liaison Man (wringing round, sees the lamp): Thank goodness, I've found you at last. It's been so difficult to contact you.

(Tich-mei's amusement turns to anger. She is burning with indignation.)

Granny (realizing that he is a fraud, calmly): Let's see your wooden combs, master, so that we can make a choice.

Bogus Liaison Man: I've come for the code, ma'am.

Granny: What is he saying, Tich-mei?

Bogus Liaison Man: This is no time for jokes, ma'am. The code is a very important Communist Party document. The revolution depends on it. Give it to me quickly.

Tich-mei (angrily): None of your nonsense. Get out!

Bogus Liaison Man: Now, now....

Tich-mei: Get out!

(Tich-mei pushes him out, tosses his bag after him and bangs the door shut.)

Tich-mei: Granny!

(Granny quickly stops Tich-mei from speaking.)

(Bogus Liaison Man signals to two plain-clothes men, indicating that they should watch the house. Then they go off in different directions.)

Tich-mei: He nearly fooled me, granny.

Granny: Child, someone must have turned traitor and let out the secret.

Tich-mei: What's to be done, granny?

Granny (whispers): Tear off the sign at once.

Tich-mei: What sign?

Granny: The red paper butterfly on the window pane.

Tich-mei (suddenly understands): Ah! (About to tear it off.)

Granny: Tich-mei, open the door to screen the window. You tear off the sign while I sweep the floor to distract attention. Quick.

(Tich-mei opens the door. Li strides in and closes the door behind him.

Tich-mei is startled. The broom drops from Granny's hand.)

Li (senses something wrong): What's happened, mother?

Granny: There are dogs outside!

(Showing no fear, Li makes a quick appraisal of the situation.)

Granny: Son, son!

Li: Mother, it looks like I'll be arrested. (Seriously.) I've put the code under the stone-tablet beside an old locust tree on the west bank of the river. You must do everything to deliver it to the knife-grinder. The password is the same.

Granny: The password's the same!

Li: Yes, but you must be careful.

Granny: I know. Don't worry.

Tich-mei: Dad....

(Hou enters, knocks at the door.)

Hou: Is Master Li in?

Li: They've come, mother.

Tich-mei: Dad, you....

Li: Open the door, Tich-mei.

Tich-mei: Yes.

Hou: Open the door!

(Tich-mei tears off the red paper butterfly while she opens the door.)

Hou (entering the house): Are you Master Li?

Li: Yes.

Hou: Captain Hatoyama invites you to have a drink. (Presents an invitation card.)

Li: So Captain Hatoyama invites me to a feast?
Hou: Yes.

Li: Hal! What an honour! (*Throws the invitation card on the table scornfully.*)

Hou: He just wants to make friends with you. Come along please, Master Li.

Li: After you. (*To Granny, firmly and gravely.*) Mother, take good care of yourself. I'm going.

Granny: Wait a minute! Tieh-mei, bring some wine.

Tieh-mei: Yes. (*Fetches some wine.*)

Hou: Don't bother, ma'am. There's plenty at the feast for him to drink

Granny: Bahl... The poor prefer their own wine. Each drop of it warms the heart. (*Takes the bowl of wine from Tieh-mei and, gravely and with deep feeling, she bids Li a hero's farewell.*) Son, take this bowl and drink it!

Li (*taking the bowl solemnly*): With this wine to put heart into me, mother, I can cope with whatever wine they give me. (*Drains the bowl at one gulp.*) Thank you, mother.

(*Heroically, sings "hsi pi erh liu"*)

I drink the wine mother gives me at parting,

I'm filled with courage and strength.

Hatoyama is giving a feast to make "friends" with me,

Even a thousand cups I can handle.

The weather is treacherous, with sudden wind and snow,

Be prepared always for unexpected changes.

Tieh-mei: Dad. (*Rushes over to Li, sobbing.*)

Li (*kindly and meaningfully, continues singing*):

Dear Tieh-mei,

When you are out selling wares, keep an eye on the weather

And remember well all the "accounts."

Beware of curs lurking outside

When you feel drowsy;

Listen for the magpie's lucky song

When you feel low.

*You must run errands for the family
And share your granny's burdens and cares.*

Tieh-mei: Dad! (*Clasps him and sobs.*)

Hou: Let's go, Master Li.

Li: Don't cry, child. Always do as granny says.

Tieh-mei: I will.

Granny: Open the door, Tieh-mei, so your father can go to the "feast."

Li: I'm going now, mother.

(*Li and Granny clasp each other's hands firmly, encouraging each other to be staunch in the fight.*)

(*Tieh-mei opens the door. A gust of wind. Li strides out into the wind, head high. Hou follows.*)

(*Tieh-mei runs after Li with the scarf, crying: "Dad!" Spies A, B and C rush in and bar her way.*)

Spy A: Stop! Go back.

(*He forces Tieh-mei back. The spies come into the room.*)

Tieh-mei: Granny!...

Spy A: Make a search! Stay where you are!

(*They rummage the house. One of them comes out of the inner room with an almanac, leafs through it, then tosses it away.*)

Spy A: Let's go.

(*They go off.*)

Tieh-mei (*closes the door, draws the curtain and looks around the room*):

Granny! (*Falls into Granny's arms and sobs. A pause.*)

Will dad ever come back, granny?

Granny: Your dad....

Tieh-mei: Dad....

Granny: Tieh-mei, tears cannot save your dad. Don't cry now.

It's time to tell you everything about our family.

Tieh-mei: What, granny?

Granny: Sit down. I'll tell you.

(Granny looks at the scarf. Revolutionary memories float before her eyes; hatred, old and new, for the enemy comes to her mind.)
(Tieh-mei gets a stool and sits down beside her.)

Granny: Tell me, child, is your dad a good man?
Tieh-mei: Of course.

Granny: But...he's not your own father.

Tieh-mei *(startled)*: Ah! What are you saying, granny?

Granny: Neither am I your granny.

Tieh-mei: Granny, granny! Are you out of your mind?

Granny: No, child. We three generations are not from the same family. *(Stands up.)* Your surname is Chen, mine is Li and your dad's is Chang.

(Sings "erb huang san pan")

*For seventeen storm-tossed years I've kept quiet,
Several times I wanted to speak,*

But I was afraid you were too young for the truth.

Tieh-mei: Tell me, granny. I won't cry.

Granny *(sings "erb huang man san yen")*:

*It's most likely your father will not return,
And granny may be jailed too.*

Then the heavy burden of revolution will fall on you.

When I tell you the truth, Tieh-mei,

Don't cry, don't break down, be brave and staunch,

Learn from your father his loyalty, courage, and iron will.

Tieh-mei: Granny, sit down and tell me everything. *(Helps Granny to a seat.)*

Granny: It's a long story. Your grandfather was a maintenance man in the Kiangnan Locomotive Depot near Hankow. He had two apprentices. One was your own father, Chen Chih-hsing.

Tieh-mei: My father, Chen Chih-hsing?

Granny: The other was your present dad, Chang Yu-ho.

Tieh-mei: Oh, Chang Yu-ho?

Granny: At that time, the country was torn by strife among warlords. Then, Chairman Mao and the Communist Party led the

Chinese people in waging revolution. In February 1923, workers

of the Peking-Hankow Railway set up a federation of trade unions in Chengchow. One of the warlords, Wu Pei-fu, a stooge of the foreign invaders, tried to ban it. At the call of the federation, all the workers on the line went on strike. More than ten thousand in Kiangnan took to the street and demonstrated. That was another cold, dark night. I was so worried about your grandfather I couldn't sit still or go to sleep. I was mending clothes by the lamp when I heard someone knocking at the door, calling, "Aunt, aunt, quick, open the door." I did, and in rushed a man.

Tieh-mei: Who was it?

Granny: Your dad.

Tieh-mei: My dad?

Granny: Yes, your present dad. He was covered with wounds, and in his left hand he held this very signal lantern....

Tieh-mei: The signal lantern?

Granny: In his right arm he held a baby.

Tieh-mei: A baby....

Granny: A baby less than one year old.

Tieh-mei: That baby....

Granny: That baby was none other than....

Tieh-mei: Than who?

Granny: Than you.

Tieh-mei: Me?

Granny: Hugging you tightly to his chest, with tears in his eyes your dad stood before me and shouted, "Aunt, aunt...."

For several minutes he just stared at me and couldn't go on. Terribly worried, I urged him to speak. He... he said, "My master and Brother Chen... have been murdered. This is Chen's child, a future successor to the revolution. I must bring her up to carry on the revolution." He added, "Aunt, from now on I am your own son and this child is your own grand-daughter." Then I took you and held you tight in my arms.

Tieh-mei: Granny! *(Buries her head in Granny's arms.)*

Granny: Be brave and listen.

ILLEGIBLE

**THE FOLLOWING
DOCUMENT (S) IS
ILLEGIBLE DUE
TO THE
PRINTING ON
THE ORIGINAL
BEING CUT OFF**

ILLEGIBLE

SCENE SIX

STRUGGLING AGAINST HATOYAMA AT THE FEAST

Immediately after the previous scene. Hatoyama's reception room. A feast is laid.

(As the curtain rises, Hou enters.)

Hou: Please come in, Master Li.

(Li enters calmly and with firm steps. Exit Hou.)

Li: (sings "erb huang yuan pan"):

A poisoned arrow is hidden in the invitation card,
Sudden burst of a storm means traitors lurking,
I laugh at his feast spread amid swords and axes,
With revolutionary righteousness in my heart,
I will face the enemy with composure, firm as a mountain.

(Enter Hatoyama.)

Hatoyama: Ah, my old friend. I trust you've been well?

Li: Ah, Mr. Hatoyama. How are you?

(Li ignores Hatoyama's extended hand. Hatoyama withdraws it in embarrassment.)

Hatoyama: So we meet again after all this time, eh? Do you remember I once treated you in the railway hospital?

Li: In those days you were a rich Japanese doctor and I was a poor Chinese worker. We were like two trains running on different tracks, travelling in different directions.

Hatoyama: No matter how you put it, we're not strangers, right? Li (pretending a civility): Then I'll expect you to be "helpful."

Hatoyama: That's why I've invited you for a good chat. Please sit down. This is a private feast, old friend. We'll talk of friendship and nothing else, all right?

Li (sounding the enemy out coolly): I am a poor worker and like to be straightforward. Anything you have in mind, just speak out.

Hatoyama: Quite frank! Come on, old friend, drink up.

(Sings "erb huang yuan pan")
In the strife since then I have never forgotten you,
Li Yu-ho, my father and mother,
He swore to fight for the nation's steps,
He stumbled for the nation's steps,
Now the Japanese are burning, killing and looting,
Before our eyes you are in prison;
Remember this, Li Yu-ho, in prison,
Be brave and determined to fight with the enemy,
A debt of blood must be paid with blood.

Tieh-mei (sings "erb huang yuan pan"):

Granny tells a heroic and stirring tale of the revolution,
Now I know I was raised in vain and rain.
Dear granny, for all these winter years,
Your kindness to me has been vast as the sea.
Now with high aims I see my way clear.

Blood must pay for our blood,

Successors must carry forward the cause of our martyrs.

Here I raise the red lantern, let its light shine far.

Dad! (Changes to "erb huang yuan pan")

My father is as steadfast as the pine,

A Communist who fears nothing under the sun.

Following in your footsteps I shall never waver.

The red lantern we hold high, and it shines

On my father fighting those wild beasts.

Generation after generation we shall fight on,

Never leaving the field until all the wolves are killed.

(Tieh-mei and Granny hold high the red lantern in a dramatic pose.

It casts a radiant red light.)

(Lights fade.)

(Curtain)

Li: It's very kind of you, Mr. Hatoyama. Sorry, I don't drink. (*Pushes the cup away, takes out his pipe and lights it.*)

Hatoyama: You don't drink? There's an old Chinese saying, "Life is but a dream." It passes in a flash. Therefore, as is well said, "Enjoy wine and song while we can, for tomorrow we die." **Li** (*blowing out his match contemptuously*): Yes, listening to songs and drinking the best wine is the life of an immortal. I hope you always lead such a life and I wish you "long life," Mr. Hatoyama. (*Throws away the match sarcastically.*)

Hatoyama: Hah.... (*Forcing a smile.*) Old friend, I am a believer in Buddhism. A Buddhist sutra tells us, "The bitter sea has no bounds, repent and the shore is at hand."

Li (*counter-attacking*): I don't believe in Buddhism. But I've heard the saying, "The law is strong, but the outlaws are ten times stronger!"*

Hatoyama: Well said, my friend. But this is only one kind of creed. As a matter of fact the highest human creed can be condensed into two words.

Li: Two words?

Hatoyama: Right.

Li: What are they?

Hatoyama: "For myself."

Li: For yourself, eh?

Hatoyama: No, every man for himself.

Li (*pretending not to understand*): "Every man for himself"?

Hatoyama: Right. Old friend, you know the saying, "Heaven destroys those who don't look out for themselves."

Li: Oh? Heaven destroys those who don't look out for themselves?

*Here "law" means the reactionary ruling class while "outlaws" means the revolutionary spirit of rebellion of the proletariat and revolutionary people in their struggle against the reactionaries. In striking back against Hatoyama, Li Yu-ho uses this saying to imply that the Japanese bandits may ride roughshod for a time, but it is the revolutionary people who are really strong. The Japanese bandits are doomed. The Chinese people are sure to win.

Hatoyama: That's the secret of success in life.

Li: So there's such a thing as a secret of success in life?

Hatoyama: There's a secret for doing everything.

Li: Mr. Hatoyama, for me your secret is like trying to blow up a fire through a rolling-pin. It just doesn't work.

(*Hatoyama is taken aback.*)

Hatoyama: No more joking, old friend. Now I'd like to have your help.

Li: How can a poor worker help you?

Hatoyama: Let's stop this shadow-boxing now. Hand it over!

Li: What?

Hatoyama: The secret code.

Li: Ha.... A colt? I don't have anything to do with such things. All I know is to work switches.

Hatoyama (*threateningly*): If you want to do it the hard way, friend, don't blame me if we get rough.

Li (*unruffled*): As you like.

(*At a sign from Hatoyama, Wang Lien-chu enters.*)

Hatoyama: Look, my old friend, who is this?

(*Wang cringes and trembles beneath Li's piercing gaze.*)

(*Hatoyama indicates for Wang to persuade Li.*)

Wang: Old Li, you mustn't be too....

Li: Shut up!

Wang: Old Li, you mustn't be too pig-headed....

Li (*pounds the table and jumps to his feet. Pointing at Wang, he denotes*): Shameless traitor!

(*Sings "hsi pi kuai pan"*)

Only a coward would bend his knees,

Afraid of death and clinging to life.

How often did I warn you

Against enemy threats and bribes?

You swore you would gladly die for the revolution;

How could you sell out and be their pawn?

*They are treating you like a cur,
Yet you count disgrace an honour.*

*The day will come when the people bring you to trial,
Your betrayal is an unpardonable crime.*

(Torrified by Li's revolutionary integrity, the traitor hides behind Hatoyama.)

Hatoyama (*quite pleased with himself*): Keep cool, my friend. Ah... (*Waves Wang away.*) I didn't want to play my trump card but you forced me to. I had no alternative.

Li (*in sharp retort*): I expected as much. Your trump card is nothing but a mangy dog with a broken back. You'll get no satisfaction out of me, Hatoyama.

Hatoyama (*frustrated, reveals his true colours*): You know very well what my job is, Li Yu-ho. I'm the one who issues passes to Hell.

Li (*giving tit for tat*): And you know very well what my job is. I'm the one who will demolish your Hell.

Hatoyama: You ought to know my torture instruments are hungry for human flesh.

Li (*contemptuously*): I am no stranger to those gadgets of yours.

Hatoyama (*menacing*): Take my advice and recant before your bones are broken.

Li (*overwhelming the enemy*): I'd sooner have my bones broken than recant.

Hatoyama: Our gendarmes are pitiless. Once in the torture chamber you won't come out alive.

Li (*categorically*): We Communists have a will of steel. We look on death as nothing! Hatoyama!

(Denouncing the Japanese bandits, sings "hsi pi yuan pan")

The Japanese militarists are wolves

Hiding their savagery behind a smile.

You kill our people and invade our land

(Switches to "kuai pan")

In the name of "Co-prosperity in East Asia."

The Communist Party and Chairman Mao are leading the people's revolution;

*We have hundreds of millions of heroes
Fighting against Japan to save our country.
Your reliance on traitors is of no more use
Than fishing for the moon in the lake.*

Hatoyama: Sergeant!

(Sergeant and two gendarmes enter.)

Hatoyama (*sings "hsi pi san pan"*):

I'll let you taste all of my torture instruments.

(Militantly, Li throws open his coat in a dramatic pose.)

Li (*smiles sardonically*): Huh!...

Sergeant: Get moving.

Li (*sings "hsi pi san pan"*): *You can only limber up my joints.*

Sergeant: Take him away.

(The gendarmes seize Li.)

Li: I don't need your help.

(Li flings out his arms and they stagger backwards.)

(Calmly, Li buttons his coat, picks up his cap, flicks the dust off it and holds it behind his back. Turning round, he strides off in a manner that overwhelms the enemy.)

(Sergeant and gendarmes follow.)

Hatoyama (*crestfallen and helpless*): He's a hard one!

(Recites "pu teng ngo")*

What makes a Communist tougher than steel?

My persuasion and threats are of no avail,

I hope torture will make him speak.

(Enter Sergeant.)

Sergeant: Reporting! Li Yu-ho would rather die than speak.

Hatoyama: Rather die than speak?

Sergeant: Let me take some men to search his house again, captain.

*A recitative accompanied rhythmically by percussion instruments.

Hatoyama: Forget it. Communists are very vigilant. He must have put the code somewhere else.

Sergeant: Yes, sir.

Hatoyama: Bring him in.

Sergeant: Bring Li Yu-bo here!

(Two Japanese gendarmes drag Li in. Blood-stained and covered with wounds, Li advances militantly on Hatoyama. Then, turning round in a dance movement, he stands erect, supporting himself on a chair.)

Li *(sings "hsi pi tao pan")*: You beast with the heart of a wolf!

Hatoyama: The code. Give me the code.

Li: Hatoyama!

(Continues to sing, switching to "hsi pi kenai pan")

No matter how cruel your tortures,

Pure gold fears not tempering in fierce fire.

No matter what, I'll never bow my head!

Ha....

(The enemies are terrified by his heroic spirit.)

(Li strikes a dramatic pose.)

(Lights fade.)

(Curtain)

SCENE SEVEN

HELP FROM THE MASSES

One morning several days later. Li's house, interior and exterior view.

(As the curtain rises, Cobbler, a spy in disguise, is sitting not far from the door watching the house.)

(Knife-Grinder cries offstage: "Any knives or scissors to grind?" He enters repeating his cry while warily looking around. He sees that the red paper butterfly on the window pane is gone and notices the spy. He decides to make contact some other time.)

(Granny and Tieh-mei come out of the inner room and look out of the window.)

(Knife-Grinder leaves, calmly uttering his cry. The spy looks at him but sees nothing unusual.)

Granny: That knife-grinder probably came to contact us, Tieh-mei.

Tieh-mei: I'll run after him with the lantern and see whether he's our man or not.

Granny: It won't do, child, not with that dog outside. You can't go.

Tieh-mei: Then, what shall we do? *(Meditating.)* Granny, I have an idea. I'll go out through Hui-lien's house!

Granny: How can you do that, my child?

Tieh-mei: The other day, in the inner room where our bed stands the stone at the foot of the wall came loose. When I was helping dad repair the wall I pulled it out and crawled through for a visit.

Granny: What, you crawled through?

Tieh-mei: Yes, Hui-lien's room is right on the other side.

Granny: Let's ask their help, then. You can go out through their house. Do you remember the password your dad told you, Tieh-mei?

Tieh-mei: Yes, I do.

Granny: If you catch up with the knife-grinder, and he gives the right password in reply, go to the west bank of the river and get the code from under the stone-tablet beside an old locust tree.

Tieh-mei: Under the stone-tablet by an old locust tree?

Granny: Didn't you hear your dad mention it? You must be very careful, child.

Tieh-mei: Don't worry, granny.

Granny: Look out!

Tieh-mei: I will.

(Taking the red lantern, Tieh-mei goes into the inner room. Exit.)

(Cobbler throws away an empty match-box, walks over and knocks at the door to ask for a match.)

Cobbler: Open the door.

Granny: Who's there?

Cobbler: Me. The cobbler.

Granny: Wait a moment. (*Opens the door.*)

Cobbler (*enters*): Ma'am.

Granny: What do you want?

Cobbler: I want a match.

Granny: There are some on top of the cupboard.

Cobbler: Thank you. Where's the girl? (*Lights his cigarette.*)

Granny: She's not well.

Cobbler: Not well? Where is she?

Granny: In bed in the inner room.

Cobbler: Oh! Thank you. (*Exit.*)

Granny: Filthy dog.

(*Two spies enter at Cobbler's signal. They whisper together. As Granny closes the door they push into the house.*)

Granny: Who are you?

Spy B: We are checking up.

Spy A: Where's your grand-daughter?

Granny: She's ill.

Spy B: Ill? Where is she?

Granny: In bed in the other room.

Spy B: Tell her to get up!

Granny: She's ill. Let her rest.

Spy B: Get out of the way! (*Pushes Granny aside and reaches to lift the door curtain.*)

(*Voice from behind the curtain: "Granny, who's there?"*)

Granny: Police checking up.

(*Looking at each other helplessly, the spies go out. Granny closes the door behind them. She turns round and stares in surprise.*)

(*Hui-lien comes out of the inner room.*)

Granny: Ah! What brings you here, Hui-lien?

Hui-lien: Granny Li!

(*Sings "hsí pi líu shui"*)

Tieh-mei has slipped away through our house,

My mother-in-law sent me to let you know.

When I heard those spies questioning you

I pretended to be Tieh-mei lying ill in bed.

When Tieh-mei returns, she can come through our house,

With me helping, you don't have to worry.

Granny (*gratefully*): You've been a tremendous help.

(*Tieh-mei comes out of the inner room.*)

Tieh-mei: Granny! Sister Hui-lien!

Hui-lien: So you're back, Tieh-mei.

Granny: If it weren't for Hui-lien we'd have been in serious trouble.

Hui-lien: It's good you're back. I must be going now.

Tieh-mei: Thank you.

(*Hui-lien enters the inner room. Exit.*)

Granny: Go and put the stone in place, Tieh-mei.

(*Tieh-mei goes into the inner room. Granny hangs up the lantern.*)

Tieh-mei enters again.

Granny: Did you find the knife-grinder?

Tieh-mei: I searched several streets but couldn't find him. I hurried back for fear those spies might discover that I was out.

Granny: You did right!

(*Enter Hou. He sends Cobbler away and knocks at the door.*)

Tieh-mei: Who's there?

Hou: Captain Hatoyama is coming to pay you a visit.

Tieh-mei: Granny!

Granny: If I am arrested, Tieh-mei, you must try your best to deliver the code to the Cypress Mountains.

Tieh-mei: Don't worry!

Hou: Open the door!

Granny: Go and open the door.

Tieh-mei: Yes. (*Opens the door.*)

(*Hatoyama enters and comes into the house. Hou follows and stands by.*)

Hatoyama: How are you, madam?

Granny: So you are Mr. Hatoyama?

Hatoyama: Yes, I'm Hatoyama.

Granny: Just a minute, please. I'll tidy up and go with you.

Hatoyama: Oh, that's not what I came for. Li Yu-ho said that he left something with you, madam.

Granny: Left what?

Hatoyama: The code.

Granny: What does he mean, child?

Hatoyama: It's a book.

Granny: A book?

Hatoyama: That's right.

Granny: Mr. Hatoyama.

(Sings "hsi pi yuan pan")

My family has always suffered from hunger and cold,

None of us three knows how to read.

What would we want with a book in our home?

Hatoyama (continues the singing):

Since Li Yu-ho has told me about that book,

I'll try to hide it and fool me?

Tieh-mei (continues the singing): *Let my dad come and find it,*

I'll trouble yourself?

Hatoyama: Now, now. If you give me that book I'll send Li Yu-ho straight home and make him a vice-section chief. I promise all of you wealth and fame.

Granny: Hum!

(Continues to sing)

I look upon wealth and fame as dust,

We poor people find coarse food very tasty.

Since you have taken such trouble to come for it—

(To Tieh-mei.) *Go and find it for him.*

(Tieh-mei goes into the inner room and brings out the almanac which she hands to Granny.)

Granny (to Hatoyama, continues to sing):

So that you will not have come for nothing.

(Hands the "book" to Hatoyama.)

Hatoyama: That's it. That must be it. An almanac? (Leafing through it.) I'll take it with me and study it. What about going to see your son, madam?

Granny: Very well! Look after the house, Tieh-mei.

Hatoyama: No! The girl must come too!

Tieh-mei: Let's go, granny!

(Sings "hsi pi san pan")

Filled with courage and strength like dad,

I have nothing to fear —

(Granny and Tieh-mei leave the house.)

(Hatoyama follows. Hou orders the spies to seal the door.)

Granny (continues the singing):

Revolutionaries can stand the collapse of heaven and earth!

(Granny and grand-daughter walk straight forward, then strike a dramatic pose.)

(Lights fade.)

(Curtain)

SCENE EIGHT

STRUGGLE ON THE EXECUTION GROUND

Night. A corner of the prison in the headquarters of the Japanese gendarmetic.

(As the curtain rises, Sergeant and Hou stand waiting. Enter Hatoyama.)

Hatoyama: It seems direct questioning won't get us the secret code. The hidden microphone?

Hou: Already installed.

Hatoyama: Good. We'll hear what they say when the old woman

meets her son. Perhaps we'll find out something this way.
Bring the old woman in.

Hou: Yes, sir. *(To offstage.)* Come along!

(Enter Granny.)

Hatoyama: Do you know this place, madam?

Granny: It's the gendarme headquarters.

Hatoyama: This is where your son will ascend to heaven! When a man has committed a crime and his mother refuses to save his life when she has it in her power, don't you think she is cruel?

Granny *(sternly, putting the vile enemy on trial):* What kind of talk is that! You've arrested my son for no reason. Now you want to kill him. You are the criminals, it's you who are cruel. You kill the Chinese, and you want to shift the blame on to the Chinese people, on to me, an old woman?

Hatoyama: All right! Go and see your son!

(Granny walks off resolutely. Hatoyama signs to Hou to follow her.)

Hatoyama: Take Li Yu-ho there.

Sergeant: Bring Li ... Yu-ho!...

(Dark change.)

(A corner of the execution ground: A high wall, a steep slope, a sturdy pine reaching to the sky. In the distance a high mountain pierces into the clouds.)

Li *(offstage, sings "erh huang tao pan"):*

At the gaoler's blood-thirsty cry...

(Enters and strikes a dramatic pose.)

I stride forth from my cell.

(Two Japanese gendarmes push him. With a strong sense of righteousness, Li stands chest out, undaunted. Then he performs a series of characteristic Peking opera dance movements: moving briskly sideways on both legs, backing a few steps on one leg, a pause; turning round on one leg and then swinging the other and striking a dramatic pose. He advances boldly, forcing the two Japanese gendarmes to retreat.)

(Li rubs his wounded chest, then places one foot on a rock and nurses his knee. He casts a contemptuous glance at his chains and fully displays his noble spirit.)

Li *(sings "hui lung"):*

Though heavy chains shackle me hand and foot,

They cannot fetter my spirit that storms the heavens.

(Feeling a sharp pain in his wounded legs, he backs a few steps on one leg, nurses his knees and finally stands on one leg in a dramatic pose.)

Li *(sings "yuan pan"):*

That villain Hatoyama used every torture to get the code,

My bones are broken, my flesh is torn,

But my will is firmer than ever.

Walking boldly to the execution ground, I look afar:

The red flag of revolution is raised on high,

The flames of resistance spread far and wide.

Japanese bandits, let's see how much longer you can rage!

Once the storm is past (changes to "man san yet") flowers will bloom,

New China will shine like the morning sun,

Red flags will fly all over the country.

This thought brightens my confidence

And my resolve strengthened.

(Changes to "yuan pan")

I have done very little for the Party,

I'm worried that the code hasn't got to the mountains.

Wang's only contact was with me,

The wretch can betray no one else;

My mother and daughter are as firm as steel.

Hatoyama, try and get the secret code!

You may ransack heaven and earth

But you will never find it.

Revolutionaries, fear nothing on earth,

They will for ever march forward.

(Enter Granny.)

Granny: Yu-ho!

Li (*looks back*): Mother!

Granny (*runs over to support Li, sings "erb huang san pan"*):

*Again I live through that day seventeen years ago,
And burn with hate for the foe of my class and country.
These ... Japanese devils, cruel and treacherous,
Have besien you black and blue,
My son, my son!*

Li: Don't grieve for me, mother!

Granny (*continues to sing*):

With such a fine son ... I shouldn't grieve.

Li: My good mother!

(*Sings "erb huang erb liu"*)

Brought up by the Party to be a man of steel,

I fight the foe and never give ground.

I'm not afraid

To have every bone in my body broken,

I'm not afraid

To be locked up until I wear through the floor of my cell.

It makes my heart bleed to see our country ravaged,

I burn with anger for my people's suffering.

However hard the road of revolution,

We must press on in the steps of the glorious dead.

My only regret if I die today

Is the "accomplish" I have not settled.

(*Gestures to indicate the secret code.*)

I long to soar like an eagle to the sky,

Borne on the wind above the mountain passes

To rescue our millions of suffering countrymen —

Then how gladly would I die for the revolution!

(*Enter Hou followed by two Japanese gendarmes.*)

Hou: Old woman, Captain Hatoyama wants to have a talk with you.

Granny (*to Li*): Son, I know what he is going to say.

Hou: Come on.

(*Granny goes out fearlessly, followed by the two Japanese gendarmes.*)

Hou: Bring Li Tieh-mei here!

(*Tieh-mei runs in.*)

Tieh-mei: Dad!

(*Exit Hou.*)

Tieh-mei (*sings "erb huang san pan"*):

*Day and night I've been longing to see you again,
And now you ... so battered and covered with blood....
Dear father!*

Li: You mustn't cry, child! (*Strokes Tieh-mei's hair lovingly, with determination.*) Be brave, daughter! (*Helps Tieh-mei to her feet, with feeling.*) My child!

(*Continues the singing*)

One thing I have wanted to tell you many times,

It's been hidden in my heart for seventeen years.

I....

Tieh-mei (*quickly stopping him*): Don't say it, dad, you are my own father. (*Kneels.*)

(*Sings "erb huang kuai pan"*)

Don't say it, father,

I know the bitter tale of these seventeen years.

(*Li helps Tieh-mei to her feet, his feelings like turbulent waves.*)

Li (*sings "erb huang yuan pan"*):

People say that family love outweighs all else,

But class love is greater yet, I know.

A proletarian fights all his life for the people's liberation.

Making a home wherever I am,

I have lived in poverty all these years.

The red lantern is my only possession,

I entrust it to your safe keeping.

Tieh-mei (*sings "erb huang kuai san yen"*):

Dad has given me a priceless treasure

To light my path forward for ever.

You have given me your integrity

To help me stand firm as a rock:

You have given me your wisdom

To help me see through the enemy's wiles;

You have given me your courage

To help me fight those brutes.

This red lantern is our heirloom.

Oh dad, the treasure you leave me is so vast,

That a thousand carts and ten thousand boats

Cannot hold it all.

I give you my word I will keep the lantern always safe.

Li (*sings "erh huang san pan"*):

As we follow wave in the great Yangtse River,

Our red lantern will be passed on from hand to hand.

(*To Tieh-mei.*)

If some day to home you return,

Find our relatives, make a living, clear that "account,"

(*Gestures to indicate the code.*)

I'll have no worries.

(*Japanese gendarmes enter pushing Granny. Enter Sergeant.*)

Sergeant: Captain Hatoyama gives you five more minutes to think it over. If you still refuse to give up the secret code, you will all be shot. (*Drags Tieh-mei away.*) Only five minutes left, girl. Give up the code and save the whole family. Understand? Speak up!

(*Firmly, Tieh-mei walks back to her dear ones.*)

Sergeant: Where is the code?

Tieh-mei: I — don't — know!

Sergeant: Shoot them all.

Gendarmes: Yes.

Li: No use baring your fangs! Tieh-mei, let's take your arms and go together.

(*"The Internationale" is played. Bravely and firmly, the three walk arm in arm up a slope with their heads high.*)
(*Enter Hatoyama.*)

Hatoyama: Wait! I give you one more minute to think it over.

Li (*with a spirit that shakes the universe*): Hatoyama, you can never kill all the Chinese people, all the Chinese Communists. You must think of the end in store for you scoundrels!

Hatoyama: Terrible! (*To Sergeant.*) Act according to plan! (*Exit.*)
Sergeant: Shoot them!

(*To the militant strains of "The Internationale," the three revolutionaries of three generations, heads high, walk up the slope, defying death. They go out.*)

(*Japanese gendarmes follow.*)

(*Silence. Offstage, Li shouts: "Down with Japanese imperialism!" "Long live the Chinese Communist Party!" The three of them shout with their arms raised: "Long live Chairman Mao!"*)

(*A volley of shots. Two Japanese gendarmes drag Tieh-mei in and throw her down.*)

Tieh-mei (*standing up, turns to call*): Dad! Granny!

(*Enter Hatoyama with Hou and Sergeant.*)

Hatoyama: Give me the code, Li Tieh-mei.

Hou and Sergeant: Speak up!

(*Tieh-mei glares at Hatoyama.*)

Hatoyama: Let her go!

Sergeant: Yes, sir. Get out!

(*Sergeant pushes Tieh-mei away. They go out, followed by the gendarmes.*)

Hou: Why did you let her go, sir?

Hatoyama: It's called using a long line to catch a big fish.

Hou: Right!

(*Lights fade.*)

(*Curtain*) 146

SCENE NINE

ADVANCING WAVE UPON WAVE

Immediately after the last scene. Dawn. Li's house, interior and exterior view.

(As the curtain rises, Tieh-mei enters the room, leans back against the door. Looking around, full of sorrow and hatred, she thinks of her martyred father and grandmother.)

Tieh-mei: Dad! Granny! (Rests her head on the table and sobs. A pause. Slowly rising, she sees the red lantern, hurries over and takes it.) Granny, dad, I know what you died for. I shall carry on the task you left unfinished and be the successor to the red lantern. I'm determined to deliver the code to the Cypress Mountains and avenge your bloody murder. Hatoyama, you may arrest me or release me at will, but you'll never get the secret code!

(Sings "hsi pi tao pan")

I burst with anger when I think of the foe!

(Changes to "kuai san yan")

Representing my rage I grind my teeth.

Using every trick to get the code,

Hatoyama has killed my granny and dad!

(Changes to "erh liu")

Biting my bate, chewing my rage,

I force them down my throat,

Let them sprout in my heart.

I'll never yield, I'll never retreat,

(Changes to "kuai pan")

No tears shall wet my cheeks,

Let them flow into my heart

To nourish the bursting seeds of hatred.

Flames of rage, ten leagues high,

Will burn away this reign of the forces of darkness.

I'm prepared: arrest me, release me,

Use your whips and lash, your locks and chains.

Break my bones, you will never get the code.

Just wait, you villain Hatoyama,

This is Tieh-mei's answer!

I'll go now! (Picks up the red lantern, ready to leave.)

(Hui-lien comes out of the inner room.)

Hui-lien: Tieh-mei!

Tieh-mei: Sister Hui-lien! (Puts down the lantern and bolts the door.)

Hui-lien: My mother has come to see you.

(Aunt Tien emerges from the inner room.)

Aunt Tien: Tieh-mei!

Tieh-mei: Auntie.... (Runs into her arms.)

Aunt Tien: Child, we have heard what happened to your dad and grandma. We'll see how much longer those beasts can ravage our land! There are spies outside, Tieh-mei, you mustn't leave by this door. Slip out through our house. Hurry, change jacket with Hui-lien.

Tieh-mei: No, auntie, I mustn't get you into trouble.

Aunt Tien: My child! (While helping Tieh-mei to change jacket with Hui-lien she sings "hsi pi san pan")

None but the poor help the poor,

We are two bitter gourds on the same vine;

We must save you from the tiger's jaws,

So that you can go forward on your course.

Tieh-mei: But what if something happens to you?

Aunt Tien: We are both working-class families. We have shared bitterness and hatred for many years. No matter how risky it is, I must see you safely away.

Tieh-mei (with gratitude): Auntie....

Aunt Tien: Hurry up, child!

Hui-lien: Be quick, Tieh-mei!

Tieh-mei: I shall never forget you, sister and auntie.

Aunt Tien: Go quickly.

(Picking up the red lantern, Tieh-mei goes into the inner room. Exit.)

Aunt Tien: Be very careful, Hui-lien.

(Aunt Tien goes into the inner room. Exit.)

(Hui-lien wraps Tieh-mei's scarf round her head, covering the lower part of her face. She steps out of the house with the basket and closes the door behind her. Exit.)

(Spies B and C emerge from behind an electric pole and trail her.)
(Lights fade.)

(Curtain)

SCENE TEN

AMBUSHING AND ANNIHILATING THE ENEMY

Immediately after the last scene. On the road leading to the Cypress Mountains.

(As the curtain rises, enter Knife-Grinder with two guerrillas dressed as peasants. Enter Tieh-mei. They meet.)

Tieh-mei: Uncle Knife-Grinder! *(Takes out the red lantern from the basket and holds it aloft.)*

Knife-Grinder: Tieh-mei! *(Turns to the guerrillas.)* Keep guard!

Tieh-mei: I've found you at last, uncle! My dad and granny....

Knife-Grinder: We know everything. Don't grieve, Tieh-mei.

Turn your sorrow into strength. We'll be avenged! Have you got the code with you?

Tieh-mei: Yes.

Knife-Grinder: That's fine.

Tieh-mei: Uncle, my neighbour Hui-lien helped me. She disguised herself as me and led the spies off after her. That's how I was able to get the code and bring it here.

Knife-Grinder: The enemy must be suspecting Hui-lien's family.

(To Guerrilla A.) Old Feng, help the Tien's move as quickly as possible.

Guerrilla A: Right! *(Exit.)*

(A police car siren is heard.)

Guerrilla B: The enemy's coming, Old Chao.

Knife-Grinder: You take Tieh-mei up the mountain. We'll deal with them.

(Guerrilla B leads Tieh-mei off.)

(Wang shouts offstage: "Halt!" Japanese gendarmes enter, with Hatoyama and Wang in the lead. Knife-Grinder blocks their way.)

(Hatoyama shouts: "Take him!" Knife-Grinder snatches Wang's pistol and kills a Japanese gendarme. Then he strikes Wang with his bench.)

(The guerrillas jump out of a grove. Dramatic pose.)

(On the crag a guerrilla kills a Japanese gendarme.)

(Hatoyama and Wang run off, Knife-Grinder and the guerrillas pursue them.)

(The guerrillas dash down from the crag and chase the enemy.)

(A guerrilla with a red-tasselled spear fights two Japanese gendarmes. They flee, followed by the guerrilla.)

(Knife-Grinder chases Wang. They lock in struggle.)

(Enter Hatoyama with Japanese gendarmes. Fighting at close quarters.)

(The guerrillas wipe out all the enemies, shooting down the traitor Wang and running Hatoyama through with a sword.)

(The ambush has been a great success. The guerrillas form a tableau of heroes, in a valiant dramatic pose.)

(Lights fade.)

(Curtain)

SCENE ELEVEN

FORWARD IN VICTORY

Immediately after the last scene. The Cypress Mountains.

(As the curtain rises, red flags flutter against a clear blue sky. The guerrilla leader walks down the hill slope. Knife-Grinder enters with

Tieh-mei. All the guerrillas enter. Solemnly, Tieh-mei hands the code to the guerrilla leader. Brandishing their rifles and swords, all rejoice in their victory. Tieh-mei holds aloft the red lantern while crimson light radiates. The curtain slowly falls.)

(The end)

Shachiapang

(May 1970 script)

Revised collectively by the Peking Opera Troupe of Peking

Characters

Kuo Chien-kuang	<i>company political instructor of the New Fourth Army</i>
Sister Ah-ching	<i>member of the Chinese Communist Party, underground Party worker</i>
Aunt Sha	<i>peasant activist in Shachiapang</i>
Cheng Chien-ming	<i>secretary of the Changshu County Committee of the Chinese Communist Party</i>
Yeh Szu-chung	<i>platoon leader of the New Fourth Army</i>
Squad Leader	<i>squad leader of the New Fourth Army</i>
Little Ling	<i>woman nurse of the New Fourth Army</i>
Young Wang	<i>soldier of the New Fourth Army</i>
Hsiao-hui	<i>soldier of the New Fourth Army</i>
Lin Ta-ken, Chang Sung-tao and other New Fourth Army men	
Sha Szu-lung	<i>son of Aunt Sha, Shachiapang militiaman and later soldier of the New Fourth Army</i>
Chao Ah-hsiang	<i>head of the market town of Shachiapang</i>
Wang Fu-ken	<i>Shachiapang militiaman</i>
Ah-fu	<i>revolutionary peasant of Shachiapang</i>
Other peasants, old and young, men and women, of Shachiapang	

Hu Chuan-kuei

commander of the puppet "Loyal and Just National Salvation Army"

Tiao Teh-yi

chief-of-staff of the puppet army

Adjutant Liu

adjutant of the puppet army

Tiao Hsiao-san

cousin of Tiao Teh-yi

Other puppet soldiers

Kuroda

colonel of the invading Japanese army

Tsou Yin-sheng

interpreter for the invading Japanese army

Several Japanese soldiers

SCENE ONE

MAKING CONTACT

During the War of Resistance Against Japan. Midnight. A highway held and patrolled by the Japanese in Changshu County, Kiangsu Province.

(*As the curtain rises, Szu-lung, breaking through clumps of shrubs, enters from behind a tree. He looks round, stumbles, performs the Peking opera dance movement "hsiao mao" — light forward tumbling; then looks round vigilantly and beckons to people offstage.*)

(*Enter Sister Ah-ching, followed by Chao and Fu-ken.*)

Sister Ah-ching (sings "hsi pi yao pan"*):

Party Secretary Cheng has sent word:

The wounded will be brought to our town tonight,

We are here to help them cross the blockade line. . . .

(*Szu-lung blows on a reed blade according to an agreed signal. No response. He starts to go down the road to look for the wounded men, but Sister Ah-ching promptly stops him.*)

Sister Ah-ching (continues singing):

Be on the alert against Japanese patrols.

**Hsi pi yao pan* and similar terms in the text such as *erb Huang tan yen*, *yuan pan*, *erb Huang yao pan*, *hsi pi yuan pan*, *lin shui* and *Kwai pan* are various styles of singing in Peking opera. Each has its own fixed 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.

(*She pulls Szu-lung and signals to Chao to take cover. Fu-ken suddenly notices Cheng coming in his direction. He hurriedly turns to Sister Ah-ching.*)

Fu-ken: Sister Ah-ching, here they are?

(*Enter Cheng.*)

Cheng: Sister Ah-ching! Comrade Chao!

Sister Ah-ching and Chao: Secretary Cheng!

Sister Ah-ching: Have all the wounded comrades come?

Cheng: They're all here. See, there's Instructor Kuo.

(*Kuo enters, strikes a dramatic pose. Yeh and Hsiao-hu enter in his wake.*)

Kuo (to Yeh): Stand guard! (*Turns to Cheng.*) Secretary Cheng.

Cheng: Let me introduce you. This is Political Instructor Kuo. This is the town head of Shachiapang, Chao Ah-hsiang. This is Sister Ah-ching, the Party branch secretary and liaison worker here. For cover, she runs the Spring Tea-house. Her husband is an underground messenger for the Party.

Sister Ah-ching and Chao: Instructor Kuo!

Kuo: Town Head Chao! Sister Ah-ching! (*Warmly shakes hands with them.*)

Cheng: Rest here in Shachiapang patiently and get well. If anything happens I'll get in touch with you. Let's cross the enemy line right now.

Kuo: Platoon Leader Yeh, go get the comrades.

Yeh: All right.

Hsiao-hu: Instructor! A Japanese patrol!

Kuo: Take cover!

(*The army men and people take cover at once.*)

(*A small Japanese imperialist patrol crosses the stage, fierce and cunning.*)

(*Szu-lung emerges from behind the tree, and skillfully performs the Peking opera dance movement "tan man tze" — somersault sideways. His eyes searching the way the Japanese patrol took. Then he turns and*

beckons to Sister Ab-ching. The crowds enter. Szu-lung, Chao and others help the wounded soldiers cross the enemy line. Kuo and Sister Ab-ching shake hands with Cheng in farewell.)

(Curtain)

SCENE TWO

EVACUATION

Some two weeks later. In front of Aunt Sha's house on the bank of Lake Yangcheng. Rows of willows. Rosy sky at sunrise.

(As the curtain rises, Aunt Sha is mending clothes. Ling is sorting out bandages and medicine. Wang is folding sacks.)

Ling: Young Wang! Come and let me change your dressing.
Wang: Change the dressing? No, I won't.
Ling: Why not?

Wang: Little Ling, it's so hard to get medicine. We should keep it for serious cases. My wound will heal soon enough.

Ling: It's true we don't have much left, but the mobile hospital will soon bring us more. Your wound may not be very serious, but it's not nothing, either.

Wang: I'm a light casualty.

Ling: Light casualty? Then why didn't the instructor allow you to go when he took the light casualties to help the peasants bring in the rice harvest?

(Wang can say nothing.)

Ling: Young Wang, come and have your dressing changed!

Wang: Nothing doing!

Ling: Orders from the instructor!

(Wang agrees reluctantly. He turns round and sees Aunt Sha.)

Wang and Ling: Aunt Sha!

Aunt Sha: Young Wang, you wounded comrades should do as the doctor and nurse say. Don't be pigheaded!

(Wang willingly lets Ling change his dressing.)

Ling: See, Aunt Sha doesn't like the way you carry on, either.
Wang: H'm! Aunt Sha's taken a fancy to you, so she always takes your part.

Aunt Sha: I take her part, you say. Well, yes, I do. The girl always talks sense and does what's right. That's why I like her.
Wang: All right. When we leave, we'll take Szu-lung along with us and leave Little Ling behind to keep you company. We'll give you a girl in exchange for a boy.

Aunt Sha: That'll be fine. I've had four sons, but never a daughter.

(Aunt Sha sits down. Ling takes a small stool and sits beside her.)

Ling: Aunt Sha, you often say you have four sons. But we have seen only Szu-lung, why?

Aunt Sha *(full of emotion, her heart overflowing with class hatred)*: That's all past and done with. Why bring it up again?

Ling: Aunt Sha, we all want to hear.

Wang: Yes, Aunt Sha, tell us about it, please.

Aunt Sha *(burning with hatred, unable to restrain herself from relating her bitter past, sings "erh huang san yen")*:
It's a long story....

In the dark days we were too poor to raise our children,

Of my four boys, two died of hunger and cold.

I had to get a usurious loan from the Tiao's in a year of famine,

To pay the debt, my third son had to work for them as a farmhand.

(Changes to "yuan pan")

A poisonous snake, that bloodsucker Tiao (Rises to her feet with increasing anger.) had a murderous heart,

He made my son toil day and night.

Brutally beaten, the boy died of a mortal wound.

Szu-lung, my fourth, has such a fiery temper and is fearless,

He charged into Tiao's house to have it out with them;

The bloodsucker accused him of breaking in at night for robbery,

*And had my poor sixteen-year-old thrown into prison.
Only when the New Fourth Army captured Shachiapang,
Was my son freed and could he see the light of day.
The Communist Party of China is like the bright sun!*

Ling: How true, Aunt Sha!

Aunt Sha (continues, singing "erb huang yao pai"):

Without the Party my whole family would have died long ago!

Wang: But we have the Communist Party, Aunt Sha, so we poor people are not afraid of them any more!

Aunt Sha: That's right!

(Enter Ah-fu with a bowl of glutinous rice cakes.)

Ah-fu: Aunt Sha!

Aunt Sha: Yes, Ah-fu?

Ah-fu: Ma told me to bring some rice cakes for the instructor.

Aunt Sha: I've already steamed some.

Ah-fu: Ma says this is just to show our love for our army men.

Aunt Sha: Well said! Put the cakes in this basket. I'll fry them for the comrades later.

Ah-fu: Young Wang, Aunt Li's waiting for you to bring her the sacks to fill with rice so she can hide the grain.

Wang (crowded from deep thought of Aunt Sha's bitter past, wants to settle accounts with Tiao): Aunt Sha, where is that bloodsucker Tiao you just mentioned?

Aunt Sha: Still thinking about that, eh? He's dead already. But he had a son. It's said he was studying in Japan a few years ago. We don't know where he is now.

Ling: Aunt Sha, Young Wang is never satisfied until he knows everything. (Turns to Wang.) Young Wang, Aunt Li is waiting for those sacks to hide the grain.

Wang: Oh, yes.

Ah-fu: Let's go together. (Exit with Wang.)

(Aunt Sha picks up a basket to go and wash clothes. Ling notices.)

Ling: Aunt Sha, washing clothes again! Let me do that.

Aunt Sha: The instructor's been helping with our harvesting all night. Why shouldn't I wash a few clothes for him?

Ling: Then let me go with you.

Aunt Sha: All right. Let's go. (Exit with Ling.)

(Kuo and Yeh enter in a boat, unload basket after basket of grain.)

Yeh: Take care, instructor.

Kuo: Don't worry. Platoon Leader Yeh! (Points to the baskets of grain.) Go and hide Aunt Sha's grain in the jar buried behind her house, quick.

Yeh: Right. (Carries the baskets to the back of the house.)

(Kuo picks up a broom and starts sweeping the courtyard. Looking at the beautiful landscape of the south after a night's work, he is full of feeling, longing for his comrades-in-arms and eager to return to the battlefield as soon as possible.)

Kuo (sings "hsi pi yuan pai"):

The glory of the morning is mirrored in Lake Yangcheng,

The reeds in full bloom, the paddy so sweet,

Neat rows of willows line the shore.

By their own hands, the working people

Have carved out a lovely landscape

In this southern region teeming with fish and rice.

Not one inch of our fair land will we surrender,

Nor will we tolerate the brutality of the Japanese invader.

I left the battlefield wounded

And came to Shachiapang to recuperate.

For a fortnight I've been thinking

Of my comrades (changes to "erb liu") and commanders,

(Changes to "liu shui")

And I wonder where they are.

(Changes to "kuai pai")

Our army men and the people stand ready

To crush the enemy's "mopping-up" campaign,

Longing for the day to raise our swords and kill the wolves.

*Day and night our wounded yearn to get fit for battle,
So we can return to the front soon!*

(Enter Aunt Sha with Ling.)

Ling: Instructor!

Aunt Sha: Instructor!

Kuo: Aunt Sha!

Ling: Instructor, Aunt Sha helped wash our clothes again.

Aunt Sha: Why mention it, lass? Isn't it only natural for me to wash a few clothes?

Kuo: Ha... ha....

Aunt Sha *(to Kuo)*: Are all the comrades back?

(Ling hangs up the laundry.)

Kuo: Yes, they're back. We've finished harvesting the rice. We've hidden your share for you.

Aunt Sha: That's fine. You must be tired.

Kuo: Not at all, Aunt Sha.

Aunt Sha: Come and have a rest. Look, instructor, here are some rice cakes Ah-fu brought you.

Kuo: The people here are so good to us!

(Enter Szu-lung with two fish and some crabs and shrimps in his hand.)

Szu-lung: Ma, I've caught two fish, and some crabs and shrimps, too.

Aunt Sha: Did you go fishing, Szu-lung, straight after work?

Szu-lung: Yes. To give the instructor something to go with his rice.

Kuo: Ha... ha....

Aunt Sha: Fine. Give them to me. I'll clean them.

Kuo: Let me do it.

Szu-lung: Don't bother, ma. Leave it to me. *(Goes into the house.)*

Kuo: Sit down, please, Aunt Sha.

(Yeh comes out from behind the house.)

Yeh: Instructor, several of our comrades have asked to rejoin their units. *(Hands him applications.)*

Kuo: How impatient they are! *(Reads the applications.)* Well, Platoon Leader Yeh, I think those who have recovered might leave first.

Yeh: Right.

Aunt Sha: Leave? Where would you go?

Kuo: To look for our units.

Aunt Sha: To look for your units? How can you!

(Sings "hsi pi yao pzu")

You comrades were wounded in battle,

So Shachiapang is your home;

If anyone doesn't look after you well,

Just tell me and I'll criticize him.

Yeh: Aunt Sha....

(Kuo stops him with a gesture.)

Kuo: Aunt Sha's asking for our opinion. Ah... Aunt Sha, there's a point I'd like to raise.

Aunt Sha: Raise a point with me? *(Candidly.)* Fine. Out with it.

Kuo: All right. Listen, Aunt Sha.

(Continues the singing)

The other day the comrades had a chat,

They all talked about you, Aunt Sha.

Aunt Sha *(seriously)*: What did they say?

Kuo *(continues singing)*:

Once their tongues began wagging

There was no stopping them....

Aunt Sha: They must have a lot of complaints.

Kuo *(continues singing)*:

Everyone raised his thumb and praised you.

(Kuo, Yeh and Ling chuckle.)

Aunt Sha: I haven't done anything worth talking about.

Kuo: Aunt Sha.

(Warmly, sings "hsi pi lin shui")

*You treat our comrades like your own sons,
Nurse us with the best care,*

*You never stop mending and washing our clothes,
And cook us three fine meals a day with fish and shrimps.
Our comrades say: If we stay here long
We'll be too fat and lazy to walk or climb,
Not to speak of fighting at the front.*

Aunt Sha (to Yeh and Ling): Look, what nonsense he's talking!

(Kuo, Yeh and Ling chuckle.)

Kuo (continues singing):

When the comrades have fully recovered —

Aunt Sha (continues the singing):

Even then (Affectionately) I won't let you go.

I want you to have three good meals a day

And sleep until the sun is in the west.

I want everyone of you to be healthy and strong, like an iron tower.

And then you'll mount your horses —

Kuo (continues the singing):

And gallop south to kill the enemy,

Clearing out all traitors and bandits

And driving out the Japanese pirates.

When the sun scatters the clouds

And a red flag hangs before every house,

We'll come back to see you, our revolutionary mother!

(Sister Ah-ching, Chao, Fu-ken and Ah-fu rush in. On hearing the noise, Szu-lung comes out of the house.)

Sister Ah-ching: Instructor!

Kuo: Sister Ah-ching.

Sister Ah-ching: The Japanese gangsters have started "mopping up." They're moving fast. The county Party committee wants you to hide in the marshes for a while. I've got a boat and provisions ready.

Kuo: Sister Ah-ching, Comrade Chao! Ask the militia to help people evacuate and rush to hide as much grain as possible. If there's any you can't hide right away, bring it along!

Sister Ah-ching and Chao: Right!

Sister Ah-ching: Don't worry about us, instructor. Go and take cover at the agreed spot. When the coast is clear, I'll go to get you. Aunt Sha, how about Szu-lung and Ah-fu taking the comrades there?

Aunt Sha: Good! (Goes into the house to take the rice cakes and rice crusts.)

Szu-lung: Where's the boat?

Ah-fu: At the northwest corner of the town.

Kuo: Platoon Leader Yeh, tell the comrades to assemble at the northwest corner.

Yeh: Right!

(Ling takes down the laundry and goes off with Yeh.)

Sister Ah-ching: Szu-lung, mind you keep under cover. Don't let anyone see your boat.

Szu-lung: Yes.

(Enter Aunt Sha with a basket.)

Aunt Sha: Take these rice crusts and cakes along with you.

(Hands the basket to Szu-lung.) There's no shelter in the marshes.

How can the wounded comrades stand it?

Kuo: Aunt Sha, we have Chairman Mao's wise leadership and the tradition of the Red Army men who crossed snow-covered mountains and swamps. No difficulty can stop us.

(Guns rumble in the distance.)

Sister Ah-ching: It's best to go now, instructor.

Kuo: Sister Ah-ching, Town Head Chao and Aunt Sha, you must be very careful too!

Sister Ah-ching, Aunt Sha and Chao: We will.

Kuo: Ah-fu, Szu-lung, let's go. (Exit with Szu-lung and Ah-fu.)

Sister Ah-ching (to Chao and Fu-ken): Do as Instructor Kuo said, quick!

Chao: I'll look after evacuating our people.

Fu-ken: I'll get some people and hide the rest of the grain.

Sister Ah-ching: Be quick!

Chao and Fu-ken: Right. (Go off.)

Sister Ah-ching: Aunt Sha, you'd better get your things ready too. I'll go and see to the comrades.

Aunt Sha: All right.

(*Sister Ah-ching goes up a slope. Aunt Sha removes the tea-set and enters the house.*)

(*Lights fade. The gunfire draws closer. Flames shoot up in the distance. Lights come up gradually. Sister Ah-ching and Chao help the elderly people and children and direct the masses along the evacuation route. Japanese troops shoot into the crowd. People rise in furious resistance. Fu-ken bravely kills a Japanese gangster and carries a wounded peasant on his back; Szu-lung seizes a rifle. They go off. Enter Tsou, interpreter for the Japanese troops. Enter Kuroda, the Japanese colonel, with his troops.*)

Tsou: Reporting! No New Fourth Army men here, nor their wounded.

Kuroda: Go find the "Loyal and Just National Salvation Army." Order them to catch all the sick and wounded New Fourth Army men.

Tsou: Yes, sir.

Kuroda: Get going!

(*Curtain*)

SCENE THREE

COLLABORATION

Three days later. Headquarters of the puppet "Loyal and Just National Salvation Army."

(*As the curtain rises, Tiao and Tsou are conferring in whispers.*)

Tiao: I'm sure there'll be no problem. This bandit chief is in a fix, caught between the New Fourth Army and the Imperial

Army. If he wants to have a good time, wining and dining, he'll have to attach himself to the Imperial Army.

Tsou: Attach himself to the Imperial Army? I don't think this Commander Hu has made up his mind to that yet. In his gang, what he says still goes.

Tiao: What he says goes? In a little while, it'll be what I say goes.

Tsou: You're really smart!

(*Enter Liu.*)

Liu: Reporting! The commander is here.

Tiao: Good.

(*Enter Hu, arrogant and fierce.*)

Hu (*sings "hsi pi san pan"*):

In troubled times heroes spring up everywhere,

Any man with a few guns can be a chief;

I get along by keeping in with three sides:

Chiang Kai-shek, the Japanese and secret societies.

Tiao: Let me introduce you. This is Hu Chuan-kuei, commander of the newly reorganized "Loyal and Just National Salvation Army." Commander, this is Mr. Tsou Yin-sheng, interpreter for Colonel Kuroda of the Japanese Imperial Army.

Hu: Finc. Sit down, sit down.

(*Hu shakes hands with Tsou nonchalantly.*)

Tiao: Commander, Mr. Tsou has come with a proposal from the Imperial Army.

Hu: Well, out with it.

Tsou: Commander Hu, last time Chief-of-Staff Tiao and I agreed that in this mopping-up campaign we'd co-operate in attacking the New Fourth Army. But we failed to wipe them out. The Imperial Army is not at all pleased with you.

Hu: So what? The New Fourth Army men have legs and they keep on the move. If the Imperial Army can't catch up with

them, how should I? Frankly, I'm not such a fool as to strike an egg on a rock. In this force, I'm the boss.

Fsoul: It's true you are the boss in this force, but the Imperial Army wants to be your boss.

Fiao: Commander, Colonel Kuroda wanted to destroy our troops. We should thank Mr. Tsou for helping us out.

Hu: Helping us out? What's the use of fine talk? What our troops need is money, guns and ammunition.

Fiao: They've got all that ready for us.

Fsoul: If we come to terms, the Imperial Army will station you in Shachiapang.

Fiao: That's a rich district, commander, with plenty of fish and rice.

Hu: Old Tiao, Shachiapang is a Communist-controlled area. And the New Fourth Army can make things hot for us there.

Fsoul: So can the Imperial Army, commander.

Fiao: Whoever sucks me is my mother, commander. With the Imperial Army to back us up, let's have a go at the Communists! Have you got the guts?

Hu: All right. That's settled then. *(Shakes hands with Tsou.)*

Fsoul: But there's a small condition.

Hu *(to Tiao, disphased)*: Why so many conditions?

Fsoul: The New Fourth Army has a number of sick and wounded soldiers hidden in Shachiapang. The Imperial Army wants Commander Hu to capture them without fail.

Fiao: That's easy. I'll see to it.

Hu: Since we are fighting the Communists together, that's nothing. Orderly!

(Liu and Hsiao-san enter.)

Liu and Hsiao-san: Here, sir.

Liu: Pass on my orders: March into Shachiapang this afternoon.

Liu and Hsiao-san: Yes, sir. *(Go off.)*

Fiao: Well, commander, now you've attached yourself to Chiang Kai-shek in the open and to the Japanese in secret. You can

take advantage of both and save the nation by a devious path.* You're really a hero of our time.

Hu: Open or secret, this is all thanks to you, the go-between. And you'll be going back to your old home. You can restore your family fortune and bring glory to your ancestors. I may be a dragon here, but I'll be no match for you, a snake in its old haunts.

Tsoul: You're both doing all right.

Tsoul, Liu and Tiao: Ha, ha, ha....

(Curtain)

SCENE FOUR

A BATTLE OF WITS

After a three-day "mopping-up" raid on the market town of Shachiapang, the Japanese troops have left. The Spring Tea-house by the roadside near the wharf. A table and two stools on either side of the stage. The Japanese troops have smashed some of the tables, stools and crockery and knocked the awning askew. Some broken bricks and tiles on the ground, among them the shop sign of the Spring Tea-house.

(As the curtain rises, enter Sister Ah-ching, helping the old and guiding the young.)

Sister Ah-ching: Mind your step.

Old Man: Thank you, Sister Ah-ching, for all your help on the way.

Sister Ah-ching: It was nothing, the least I should do.

Old Man: What a wreck they've made of the place!

*This refers to the dastardly practice of capitulating to Japan and fighting communism followed by the Kuomintang reactionaries during the War of Resistance Against Japan. The Kuomintang reactionaries directed part of their troops and government officials to surrender to the Japanese invaders and then, as puppet troops and officials, to join the Japanese troops in attacking the Liberated Areas, which were under the leadership of the Communist Party of China. This was what they cunningly named "saving the nation by a devious path."

(Another group of peasants enter.)

Peasants: Sister Ah-ching!

Sister Ah-ching: So you're back.

Peasants: Yes.

Old Man: Let's help clean the place up.

Sister Ah-ching: Don't bother. I can do it myself.

(Sister Ah-ching picks up the shop sign and puts it on a table. The others set the tables and stools to rights, remove the broken crockery, bricks and tiles and pitch up the awning.)

Young Woman: Sister Ah-ching, I must be going on home.

Old Man: Sister Ah-ching, we have to go, too.

Sister Ah-ching: Be careful, don't fall.

Old Woman: We're also going.

Sister Ah-ching (to a young girl): Give your mother a hand, won't you?

(The peasants go off.)

(Sister Ah-ching dusts the shop sign, holds it up for the audience to see the inscription and hangs it up, and then opens the cupboard for tea-sets.)

Sister Ah-ching (sings "hsi pi yao pan"):

The enemy raids lasted three whole days,

Bloodstains remain on broken walls.

All our neighbours who fled are coming back,

I must send a boat to fetch our wounded comrades.

(Aunt Sha and Szu-lung enter.)

Aunt Sha and Szu-lung: Sister Ah-ching!

Aunt Sha: I see you're back.

Sister Ah-ching: Yes, I'm back.

Szu-lung: Now that the Japanese have gone, we should bring the wounded comrades back.

Sister Ah-ching: Right, Szu-lung. Let's go straight away.

Szu-lung: Let's go.

(Voice offstage: "Hu Chuan-kuei's troops will soon enter the town!")

(People run in and tell Sister Ah-ching: "Hu Chuan-kuei is coming!")

They hurry off.)

(Chao and Fu-ken enter.)

Chao: Sister Ah-ching, Hu Chuan-kuei's troops will be here very soon.

Sister Ah-ching: Hu Chuan-kuei, eh? The Japanese have just left and he comes hot on their heels. How could he arrive so fast? (To Fu-ken.) Did you see his men?

Fu-ken: Yes. Scores of them.

Sister Ah-ching: Scores of them?

Fu-ken: They have Kuomintang insignia on their caps and the "Loyal and Just National Salvation Army" on their banner.

Sister Ah-ching (thinking): "Loyal and Just National Salvation Army"?... And Kuomintang insignia?...

Chao: They say Tiao Teh-yi is back, too.

Aunt Sha: Tiao Teh-yi is the son of the bloodsucker Tiao.

Sister Ah-ching (to Fu-ken): Go and have another look.

Fu-ken: Right. (Exit.)

Sister Ah-ching: Is Hu Chuan-kuei just passing through or has he come to stay? It's not clear. We shouldn't bring back the wounded comrades at this moment. We must find some way to send provisions to them.

Chao: I'll prepare some food.

Szu-lung: I'll get the boat ready.

Sister Ah-ching: Be vigilant!

Chao and Szu-lung: Yes.

(Szu-lung gives Aunt Sha a hand and they go off, followed by Chao.)

(Sister Ah-ching goes into the house.)

(Voice offstage: "Halt!")

(A woman cuts across the stage.)

(Voice offstage: "Halt!") Enter Hsiao-san in pursuit of a girl holding a bundle.)

Hsiao-san: Halt! We heroes are fighting the Japanese to save the country and we've driven the devils away for you. You ought to give us something in appreciation!

(*Hsiao-san snatches the girl's bundle.*)

Girl: What right have you to grab my things?

Hsiao-san: Grab things, did you say? Why, I even grab people!

(*Pounces on her.*)

Girl (*in the face of danger, shouts for help*): Sister Ah-ching!

(*Sister Ah-ching rushes out of the house and protects the girl.*)

Sister Ah-ching: Enough, enough. We're all neighbours here, so what's the fuss. Come and sit down. Have a cup of tea.

Hsiao-san: What are you trying to do? Get in my way?...

(*Enter Liu.*)

Liu: Tiao Hsiao-san, the commander will be here any minute. What are you doing here?

Sister Ah-ching: Why, it's Old Liu!

Liu (*preening himself*): Sister Ah-ching, I'm an adjutant now.

Sister Ah-ching: Oh, so you're now an adjutant. Congratulations.

Liu: It's been a long time since I saw you. How are you?

Sister Ah-ching: Very well, thank you.

Liu: We're among friends, Tiao Hsiao-san. What have you been up to?

Sister Ah-ching: That's true. I don't seem to know this brother. We've never met. He's having a little trouble with me here.

Liu: Tiao Hsiao-san, this is Sister Ah-ching. She once saved the commander's life. If he knew you'd kicked up a row here, do you think you could get away with it?

Hsiao-san: How was I to know? Sister Ah-ching, I have eyes, but can't see Mount Tai, while you have the heart of a statesman, big enough to hold a boat. I'm sure you won't let yourself sink to my level.

Sister Ah-ching (*having discovered that they are enemies, acts diplomatically with them*): That's all right. The first time strangers, the second time acquaintances. I'm not the sort to count on powerful connections to put somebody on the spot behind his back. Isn't that true, Adjutant Liu?

Liu: Sister Ah-ching is an honest sort.

Sister Ah-ching (*to the girl*): Go home now.

Girl: He's taken my bundle.

Sister Ah-ching: Your bundle? He surely doesn't want your bundle. (*To Hsiao-san.*) That was just joking, wasn't it? (*To Liu.*) Well?

Liu: Yes. (*To Hsiao-san.*) Find the right place if you want to joke.

(*Unwilling but helpless, Hsiao-san hands the bundle to Sister Ah-ching.*)

Sister Ah-ching (*hands it to the girl*): Take it and say thanks. Off you go home.

(*Exit the girl.*)

Liu: Tiao Hsiao-san, go and meet the commander and chief-of-staff. Go now!

Hsiao-san: See you later, Sister Ah-ching.

Sister Ah-ching: See you then. Come back later and have a cup of tea.

(*Exit Hsiao-san, glowering and disgruntled.*)

Liu: Sister Ah-ching, he is a cousin of our chief-of-staff. I hope you'll make allowances for him.

Sister Ah-ching: That's all right. Please sit down, Adjutant Liu. When the water boils I'll make you some tea. You're a rare guest. It's not often we have such company in our small tea-house.

(*Sister Ah-ching is about to go into the house when Liu calls her back.*)

Liu: Don't go to any trouble, Sister Ah-ching. I was sent in advance to have a look around. The commander will soon be here himself.

Sister Ah-ching: The commander?

Liu: Well, I mean Old Hu!

Sister Ah-ching: Ah, Old Hu is a commander now?

Liu: That's right. He's got lots of men and guns too. Quite different from what he was when he came here last. He's a big shot now! Times change. Bird guns have been replaced by artillery!

Sister Ah-ching: I see. (*Makes up her mind to find things out.*) Isn't that grand! Adjutant Liu, how time flies! You've been away quite some time. (*Watches Liu while wiping the table.*)

Liu: Yes, quite a while.

Sister Ah-ching (*wondering out loud*): You'll stay longer this time, won't you?

Liu: This time we've come to stay.

Sister Ah-ching: ... I see. (*Having found out they are to stay, simulates welcome.*) That'll be fine.

Liu: We'll be stationed in Shachiapang for good. Our headquarters will be housed in Chief-of-Staff Tiao's home. We've sent men to fix it up. The commander said he would drop in at your tea-house first.

(*Footsteps offstage.*)

Liu: The commander has come.

(*Liu hurries to meet the newcomers. Sister Ah-ching considers how to deal with them.*)

(*Hu, Tiao and Hsiao-san enter. Four puppet soldiers walk past the slope.*)

Hu: Well, Sister Ah-ching!

(*Hu takes off his cloak. Liu takes it and goes off.*)

Sister Ah-ching (*turns to greet him*): I hear you're a commander now. Congratulations!

Hu: How are you?

Sister Ah-ching: Very well, thank you. What good wind blows you back?

Hu: How's business? You must be doing well.

Sister Ah-ching: Not too bad, it all due to your kindness.

Hu: Ha, ha, ha....

Sister Ah-ching: Please take a seat, Commander Hu.

Hu: Thanks. Let me introduce you. This is my chief-of-staff, Tiao Tchi-yi, son of the late honourable Mr. Tiao, the wealthiest man in town.

(*Tiao scrutinizes Sister Ah-ching.*)

Sister Ah-ching (*senses that Tiao is a treacherous and cunning foe and so acts diplomatically*): Chief-of-staff, I have the honour of borrowing a piece of your worthy land to settle on and make a living. You are a big tree with deep roots. I'm looking forward to your help.

Hu: Yes, indeed, you must help her.

Tiao: You're being too polite.

(*Tiao takes off his cloak. Hsiao-san takes it and goes off.*)

Sister Ah-ching: Please sit down, chief-of-staff.

Hu: Where's your husband?

Sister Ah-ching: That wretch! We quarrelled and he cleared out.

Hu: He's such a restless fellow, he can't sit quietly at home. Where did he go?

Sister Ah-ching: Someone saw him trading in Shanghai. He said he wouldn't come back and see me till he'd made something of himself.

Hu: That's it! A real man must have such ambitions.

Sister Ah-ching: How can you stick up for him!

Hu: Sister Ah-ching, last time I escaped death in a great calamity, I owe my present position to that. I ought to really thank you.

Sister Ah-ching: It's all because you were born under a lucky star.

Look, here I chatter without offering you two gentlemen any tea. Sit down a while. I'll get you some tea. (*Goes into the house.*)

Tiao: You seem to know her very well, commander. Who is she?

Hu: You mean Sister Ah-ching?

(*Sings "hsü pi erh liu"*)

When I started raising troops,

I had barely a dozen men, half a dozen rifles.

(Changes to "liu shui")

Pursued by the Imperial Army, I fled hurry-scurry.

As luck would have it, Sister Ab-ching hid me in a water vat;

She went on serving the customers without turning a hair.

(Sister Ab-ching, kettle and cups in hand, listens carefully. Noticing that the enemies have seen her, she comes out of the house as if nothing happened.)

Hu (continues singing):

The Japanese were fooled and went away,

And so I escaped a great calamity. (Turns to Sister Ab-ching.)

I shall always be grateful to you for saving my life.

As a believer in brotherhood,

I must repay you some day.

Sister Ab-ching (deliberately bumbles herself before the enemies): Why make so much of a small thing, Commander Hu? The idea just came to me on the spur of the moment. You know, after it was all over, I was really scared.

(While pouring tea, Sister Ab-ching scrutinizes them.)

Sister Ab-ching: Have some tea, chief-of-staff. (Suddenly remembers.)

I forgot to bring cigarettes. I'll get some. (Goes into the house.)

Tiao (watching her as she goes away): Commander, I was born here, but I never saw this woman before.

Hu: She and her husband came here after the fighting started in Shanghai.* You were studying in Japan then. Of course you don't know her.

Tiao: She's no simple creature.

Hu: What's that, have you suspicions about her?

Tiao: Oh, no, no. Not if she's the commander's benefactor.

Hu: Come, come, the same Old Tiao.

Tiao: Ha, ha, ha!

(Sister Ab-ching comes out of the house bringing cigarettes, a box of matches and a kettle.)

*On August 13, 1937, the Japanese aggressors launched a major attack on Shanghai.

Sister Ab-ching: Chief-of-staff, have one of these poor cigarettes.

(Tiao takes a cigarette that Sister Ab-ching offers him. As Sister Ab-ching is about to light it, he declines and lights it with his lighter.)

Sister Ab-ching: Commander Hu, please have a cigarette.

(Hu takes a cigarette. Sister Ab-ching lights it.)

Tiao (watching Sister Ab-ching from behind her, sings "fan hsi pi yao pan"):

This woman is quite out of the ordinary.

Sister Ab-ching (continues the singing):

What dirty tricks is Tiao Teh-yi up to?

Hu (sings "hsi pi yao pan"):

This fellow Tiao simply gives me no face.

Sister Ab-ching (continues the singing):

This silly fool is useful for keeping off the wind.

Tiao (thinks a while, then opens his cigarette-case and offers Sister Ab-ching a cigarette): Have a smoke?

(Sister Ab-ching declines with a wave of her hand.)

Hu: What's the idea? She doesn't smoke.

Tiao (continues the singing):

She's neither bumble nor pushy.

Sister Ab-ching (sings "hsi pi liu shui"):

He's both sinister and crafty.

Hu (sings "hsi pi yao pan"):

What can Tiao Teh-yi be driving at?

Sister Ab-ching (sings "hsi pi liu shui"):

Whom are they working for, Chiang or Wang?*

Tiao (sings "hsi pi yao pan"):

I'll sound her out in a roundabout way.

Sister Ab-ching (continues the singing):

I must watch his every move and not fall into his trap.

*Chiang Kai-shek was then the ringleader of the capitulationists hiding in the anti-Japanese ranks, while Wang Ching-wei, an arch traitor, openly surrendered to the Japanese.

(Sister Ah-ching turns to enter the house. Tiao calls after her.)

Tiao: Sister Ah-ching!

(Sings "hsí pi líu shí")

I've just heard about you from the commander,

Sister Ah-ching, you are out of the common run.

I admire your coolness, cleverness

And the courage you had to fool the Japanese;

Unless you are truly patriotic,

You wouldn't have risked your life for another without fear.

Sister Ah-ching (continues the singing):

Please don't praise me so, chief-of-staff,

Risking my life for another is a compliment I hardly deserve.

I keep a tea-house and hope for good business,

So I must observe the code of the brotherhood;

The commander was a frequent customer,

A big tree, and I wanted to enjoy its shade.

What's more, he was born lucky

So that catastrophe turned into fortune.

Tiao (continues the singing):

The New Fourth Army stayed here a long time,

That's a big tree with fine shade,

You had plenty of dealings with them,

I'm sure you served them with special care.

Sister Ah-ching (continues the singing):

My store is built for business,

My kettle doesn't ask where the water comes from,

My tables are used by travellers from everywhere;

Whoever comes here is a customer

And I have to be pleasant to him;

I greet all comers with a smile,

And once out of sight, out of mind.

When the customer leaves, the tea grows cold —

(Sister Ah-ching throws out the tea remaining in Tiao's cup and Tiao is taken aback.)

Sister Ah-ching (continues singing):

There is no question of giving anyone special care.

Hu: Ha, ha, ha....

Tiao: Ha, ha, ha.... Sister Ah-ching is just the right person to run a tea-house. However much you may say, nothing ever leaks out. My compliments to you!

Sister Ah-ching: What does he mean, Commander Hu?

Hu: He's like that, a queer bird. Never mind what he says, Sister Ah-ching.

Sister Ah-ching: It's all right with me. (Takes the kettle and goes into the house.)

Hu: Old Tiao, Sister Ah-ching once saved my life. When it comes to the question of face, we must let things ride easy. If you kept bombarding her with questions like that, how can I save face? What are you up to, anyway?

Tiao: Don't misunderstand, commander. She's a shrewd, fearless and level-headed woman. Since we intend to stay on here to save the country by a devious path, she could be very useful to us. But we still don't know whether she's for us or not.

Hu: Sister Ah-ching? She's for us.

Tiao: Then let's ask her for the whereabouts of the New Fourth Army and its wounded. She's bound to know. But she might not say, even though she knows.

Hu: I'll handle it. You'd only get snubbed.

Tiao: That's true. You have great influence with her.

Hu: Ha, ha, ha....

(Sister Ah-ching warily but calmly comes out of the house with a plate of melon-seeds.)

Sister Ah-ching: Commander Hu, chief-of-staff, try some melon-seeds.

Hu: Thanks.... (Drinks tea.)

Sister Ah-ching: ... The full flavour of the tea is coming out now.

Hu: That's right. The full flavour. Sister Ah-ching, there's something I'd like to ask you.

Sister Ah-ching: Well, if it's something I know....

Hu: It's about the New Fourth Army....

Sister Ah-ching: The New Fourth Army? Oh, of course.
(Sings "hsi pi yao pan")

You don't have to ask, commander,

Many New Fourth Army men were stationed here.

Hu: Stationed here, eh?

Sister Ah-ching: Yes.

Hu: Any wounded?

Sister Ah-ching: Yes.

(Continues, singing "hsi pi lin shui")

There were a few wounded men,

Some light cases, some serious.

Hu: Where did they stay?

Sister Ah-ching (continues singing):

Here in our town,

Billeted in each household;

They also came to my small tea-house

To drink tea, fetch hot water or have a wash.

Hu (to Tiao): Well?

Tiao: Where are they now?

Sister Ah-ching: Now?

(Continues singing)

Once the order came to muster

They all set out in mighty formation.

Hu: The wounded, too?

Sister Ah-ching: The wounded?

(Continues, singing "hsi pi san pan")

The wounded, too, vanished without a trace,

Only heaven knows where to find them.

Tiao: All gone?

Sister Ah-ching: All gone. If they hadn't they would surely have been found by the Japanese who combed the town for three whole days in a "mopping-up" operation.

Tiao: The Japanese don't know this place, they blunder blindly. Nothing is easier than to hide a few men in a big place like Shachiapang. Take the case of Commander Hu. Didn't you hide him in your water vat right under the noses of the Japanese?

Sister Ah-ching: Oh, I suppose Chief-of-Staff Tiao means that I am hiding the wounded men of the New Fourth Army. Really, when you listen to someone talk, you must judge by his tone; when you listen to drums and gongs, you must catch the rhythm. If that's the case, I shouldn't have saved you, Commander Hu, for it's become a handle for gossip.

Hu: Now, Sister Ah-ching, don't...

Sister Ah-ching: No...

Hu: Oh, don't...

Sister Ah-ching: No, no, no! Today, before your eyes, Commander Hu, have your men search my small tea-house inside and out. Otherwise I'll be under suspicion and hard put to it. (Throws the duster on a table, flicks her apron, and sits down with her arms folded, head erect and looking angry to bit back at the enemy.)

Hu: Now see what you've done, Old Tiao.

Tiao: I was only joking. Why take it so seriously?

Hu: That's right, he was only joking.

Sister Ah-ching: How am I to bear the consequences of such jokes, Commander Hu? (Goes into the house.)

Tiao (watches the marshes on the other side of the lake, then turns to Hu): Commander, the wounded men of the New Fourth Army haven't gone far. They're about.

Hu: Where are they?

Tiao: Look! (Points to the marshes.) Most likely they are in the reed marshes there.

Hu: In the reed marshes? (Suddenly enlightened.) Right. Orderly! (Lin and Hsiao-ten enter.)

Hu: Go and search the reed marshes!

Tiao: Hold on a minute. We can't make the search, commander. You are not a local man, you're not familiar with the terrain. The marsh area is large and complicated. If we go in blindly, it would be like fishing a needle out of the ocean. Besides, they are hidden while we're in the open. They'd just pick us off. If we want to do the job for the Imperial Army, that's no way to go about it. We'd be the losers.

Hu: What do you suggest then?
Tiao: I'll make them come out themselves.
Hu: You're raving in broad daylight. Why should they come out by themselves?
Tiao: I can make them do it. Orderly!
Liu and Hsiao-san: Here!
Tiao: Summon all people to the Spring Tea-house. I'll give them a talk.

Liu and Hsiao-san: Yes, sir! (*Go off.*)
Hu: Why are you sending for them?
Tiao: I want them to go to Lake Yangcheng to catch fish and crabs.
Hu: Catch fish and crabs? What's the big idea?
Tiao: We'll put some of our men in civilian clothes in every boat. Seeing people fishing in the lake, the New Fourth Army men will think the coast is clear and they'll come out. Then we'll fire at them from all boats. And then....

Hu: You're marvellous, Old Tiao! Ha, ha, ha....

(*Offstage, people's voices draw nearer. Liu and Hsiao-san enter.*)

Liu and Hsiao-san: Reporting! All present.
Tiao: Good, I'll talk to them.

(*Voices of protest offstage.*)

Liu and Hsiao-san: Stand in order!... Hey, stand in order!
Hsiao-san: The chief-of-staff is going to speak to you.
Tiao: Fellow countrymen! We are the "Loyal and Just National Salvation Army," a unit fighting against the Japanese. Now, we've come here. We know you're too poor to give us much of a welcome. That's not your fault. But we'd like you to catch some fish and crabs in the lake. We'll pay you the market price.

(*Voices of protest offstage. In-ken: "No, officer! We'd be killed if we ran into Japanese motorboats!"*....)

Hsiao-san: Quiet, there!

Tiao: Don't worry. We'll put three of our men in each boat to protect you.

(*Voices of protest offstage: "No, we're not going! We don't dare go!"*....)

Hu: Damn it! Who dares to refuse? I'll shoot anyone who refuses to go!

(*Hu, Tiao, Liu and Hsiao-san go off.*)

(*Sister Ah-ching hurries out of the house.*)

Sister Ah-ching (*sings "hsi pi san pan"*):

Tiao Teh-yi, that dirty scoundrel,

Poisonous snake, vicious wolf!

He is setting a trap

And our comrades may be fooled.

Once the fishing boats row out,

There's going to be trouble.

(*Voices of protest offstage.*)

Sister Ah-ching (*continues singing*):

If our people refuse to go,

There will be bloodshed and death;

How I wish I had wings to fly to the marshes!

I'm burning to find a way out.

(*Hsiao-san shouts offstage: "You won't go? Then I'll shoot!"*)

Sister Ah-ching: Shoot?

(*Sings "hsi pi liu shui"*)

If a shot rings out here,

It'll be a warning to the marshes;

Knowing something has happened in the town,

*Our comrades will hide deep in the reeds. (*Leans forward to watch,**

notices a broken brick and a straw hat and hits upon an idea.)

Steady on, and be calm,

A trick will get the enemy to open fire.

(*Sister Ah-ching picks up the broken brick at the foot of the wall, covers it with the straw hat and hurls them into the lake, then hurries into the house.*)

(Hsiao-san runs in.)

Hsiao-san: Someone's jumped into the water!

(Hu and Liu rush in.)

(Liu and Hu open fire. Hearing the shots, Tiao rushes in.)

Tiao: Stop!... Good Heavens! Stop shooting!

(Sister Ab-ching approaches the threshold to watch.)

Hu: Why?

Tiao: Do you expect the New Fourth Army men to come out after hearing all this firing?

Hu: Why didn't you say it sooner? Tiao Hsiao-san!

Hsiao-san: Here!

Hu: Arrest those who stirred up the trouble!

Tiao: Adjutant Liu!

Liu: Here!

Tiao: Detain all the boats! I'll starve them out.

(Hu and Tiao go off, followed by Liu and Hsiao-san.)

(Sister Ab-ching comes out of the door, deep in thought, deliberating what should be the next step in the fight. A dramatic pose.)

(Curtain)

SCENE FIVE

HOLDING OUT

Immediately after the previous scene. In the marshes. The sky is dark, a storm is brewing.

(As the curtain rises, Kuo and some soldiers are gazing towards Shachiapang. Enter a soldier.)

Soldier: Reporting! No new enemy movements after the shots.

Kuo: Keep on watching in the direction of Shachiapang.

Soldier: Right. *(Exit.)*

Kuo: Comrades, mend the reed-sheds first and move the seriously wounded in. Tell Platoon Leader Yeh I'm going to the outpost to have a look.

All: Right!

(Exit Kuo.)

Lin: Comrades! What was that shooting from Shachiapang?

A Soldier: It means there are enemy troops there, either Japanese or traitors.

Hsiao-hu: Then our people there are in for a hard time again.

Chang: If the enemy is still in Shachiapang, we'll have to stay where we are for the time being. But we've run out of food and medicine. This is quite a problem.

(Kuo enters, observes the mood of the soldiers.)

Hsiao-hu: Why did we come here anyway? Much better if we'd stayed in Shachiapang to fight the enemy!

Other Soldiers: That's right.

Squad Leader: That would have been downright foolhardy. If we want to fight, we'll have to wait for orders. Hasn't the instructor told us to mend reed-sheds? Come on, let's do that first.

All: Let's go and mend the reed-sheds. *(Go off.)*

(Kuo gazes at the soldiers going off, turns back, lost in thought.)

Kuo *(sings "erb huang tao pan"):*

Shots from the opposite shore ring through the marshes....

(Changes to "hui lung")

For several days, we've been watching the changing situation

And trying to figure out what's going on;

The tide in my heart rises and falls like the Yangtze.

(Changes to "man san yen")

In the distance, Shachiapang is lost in mist and clouds.

Why are there no boats sailing the lake?

Why hasn't Sister Ab-ching come to see us?

There seems to be much behind all this.

*Chiang Kai-shek, Wang Ching-wei and the Japanese
Have been making secret deals for a long time.*

The people of Shachiapang are bound to face disaster.

(Changes to "kenai san yen")

Our fighters are ready to risk leaving the marshes to kill the enemy,

One by one they've expressed their resolve to fight.

Their feelings are easy to understand—

Class hatred and national wrath burn in their hearts.

I must try to curb their impatience,

Get them to think of the overall situation,

Watch the enemy moves and wait for orders,

Gripping tight their guns.

(Changes to "yuan pan")

Chairman Mao and the Party Central Committee guide us forward;

Encouraged, we are keeping up the fight around this lake town.

We must be patient and hold out among the reeds,

(Changes to "tuo pan")

Take the initiative and be flexible,

So we can defeat a stronger foe.

Rivers, lakes and estuaries are good battlegrounds,

This region south of the Yangtze is a natural granary.

Do not say the marshes are locked in dense mist and clouds,

Nothing can block out the radiance of (changes to free rhythm) the red sun.

(Hsiao-hu shouts offstage: "Instructor!") Runs in.)

Isiao-hu: Young Wang has fainted!

(Enter Squad Leader, carrying Wang on his back, with Yeh, Ling and other soldiers following.)

Li: Young Wang! Young Wang. . .

uo: Little Ling, quick, take a look at his wound and see if it's any worse.

ing: Instructor, I've just looked at it. It's a little worse but not too serious. His trouble is a high fever from malaria, and he's weak from hunger.

uo: Has he had any medicine?

Ling: We've run out of quinine.

Kuo: How are the seriously wounded?

Ling: A little worse. And the medicine is running out.

Yeh: Instructor, medicine and food are a big problem.

Kuo: Well, we must find a way out.

All: Young Wang, do you feel any better?

Wang: Look, comrades, there's nothing wrong with me. *(Tries to walk a few steps, staggering.)*

Squad Leader: Young Wang, you're hungry. I've a nice cake here. Take it.

Wang: No!

All: Eat it, Young Wang.

Wang (deeply moved): Comrades, our instructor has given his ration to the badly wounded. You take it, instructor!

Kuo: Young Wang! *(Waves it away and, with warm class feelings, urges Wang to eat.)* Comrades, though medicine and food are a big problem, I'm sure the local Party organization will try in every way to help us, and so will the people here. But it seems that right now the Party and the people have difficulties, so they can't come to our help straight away. What are we to do? We are fighters trained in the old Red Army tradition. Are we to be daunted by a little hardship?

All: No, we're not!

Squad Leader: On the Long March our Red Army men climbed snow-capped mountains and crossed swamps, overcoming every kind of difficulty. We can hold out just as they did.

Other Soldiers: That's the spirit.

Kuo: Right!

(Chug of a motorboat. Enter a soldier.)

Soldier: Reporting! We've spotted a motorboat on the lake.

Kuo: Oh! Keep it under observation!

(Exit the soldier.)

Kuo: Platoon Leader Yeh, take two comrades with you to guard the outpost.

Yeh: Right! Come with me!

(Yeh, Chang and a soldier go off.)

Kuo: You two, go and take care of the seriously wounded.

Squad Leader and Ling: Right! (Go off.)

Kuo: Comrades!

All: Here!

Kuo: Get ready for battle!

All: Right!

(All gaze in the direction of the motorboat. The sound of its engine grows fainter.)

(Yeh, Chang and a soldier enter.)

Yeh: Instructor! The motorboat's heading for Shachiapang.

Kuo: Judging from what's happened, the Japanese must have withdrawn. A moment ago there were pistol shots in Shachiapang. Now a motorboat on the lake...

Yeh: Only the Japanese have motorboats.

Kuo: My idea is to send two comrades across the lake to scout.

Yeh: Right!

All: Let me go! I'll go!

Kuo: Lin Taken and Chang Sung-tao, you two take a boat and row over. Go to see Sha Szu-lung or Ah-fu. Don't call on Sister Ah-ching, she must be in a tough spot herself. After you get information about the enemy, try to find some medicinal herbs. Be careful when you enter the town and don't let anybody spot you on your way back.

(Sings "hsi pi erh liu")

The two of you row to the opposite shore in disguise,

Moor your boat under a tree west of the town.

Get some herbs for the sick and wounded,

And come back with information about the enemy,

All the comrades have full confidence in your success,

And look forward to the triumphant return of our scouts.

(Changes to "liu shui")

Once we are clear about the enemy situation,

Our judgment will be sound.

Then the initiative will be in our hands;

We'll be free to advance, withdraw, attack or take cover,

And tackle the enemy with flexibility.

Our wounds healed, we'll rejoin our units and ask for action,

And swing eastwards to wipe out the enemy forces.

With battle drums rumbling and the red flag unfurled,

We'll recapture the region south of the Yangtze at one stroke.

Lin and Chang: We'll accomplish our mission without fail.

Kuo: Go and get ready.

Lin and Chang: Right!

(Lin and Chang go off.)

(Squad Leader shouts offstage: "Instructor!" Some underground stems of reeds and seeds of a wild water plant in hand, he runs in. Ling and a soldier follow.)

Squad Leader: Look, instructor! Underground stems of reeds and these water plant seeds, aren't they edible?

Kuo: Yes, they are! Comrades, when all of us rack our brains to find ways and means we can overcome difficulties, however great! Chairman Mao has taught us: "Frequently a favourable situation recurs and the initiative is regained as a result of 'holding out a little longer.'" Comrades!

(Sings "hsi pi san pai")

No difficulties can daunt heroes,

The Red Army's tradition is passed on from generation to generation.

Chairman Mao's teachings are imprinted in our minds,

Persevering in the struggle, we will seize victory tomorrow.

Comrades! (Jumps onto an earthen terrace.) These marshes are the front, our battlefield. We must wait for orders from above, and hold out till victory.

All: Yes, we must wait for orders, fear no difficulties and hold out till victory.

(A sudden rainstorm.)

Hsiao-hu: What a big rainstorm!

Kuo (*inspires the soldiers' fighting morale heroically and, in powerful tones, sings "suo na hui pi tao pan"*):

We must be like the pine on the summit of Mount Tai!

(*Lightning and thunder. Kuo jumps off the earthen terrace and joins the soldiers in fighting against the storm.*)

ALL (*sing in chorus while dancing*):

We must be like the pine on the summit of Mount Tai,

Standing tall and proud against the sky.

No hurricane can blow it down,

No thunderbolt can split it asunder;

The fiery summer sun cannot wither it,

It grows greener and fresher in winter's snow and ice.

That pine, scarred and ravaged, has stood the hardest trials

And become stronger, tougher and more vigorous than ever,

Its branches as of iron, its trunk as of bronze.

Everyone admires its noble qualities.

Let us eighteen sick and wounded soldiers

Stand as firm as eighteen pines!

(*The soldiers stand in the teeth of the storm, steady and firm, forming a tableau of heroes.*)

(*Curtain*)

SCENE SIX

A RESCUE PLAN

The next day. The Spring Tea-house. A storm has just passed, but the sky is still dark and lowering.

(*As the curtain rises, there is nobody outside the house. The clatter of mah-jong tiles being shuffled can be heard indoors now and then.*)

(*Sister Ah-ching comes out of the house.*)

(*Enter a young man.*)

Young Man: Sister Ah-ching, were you looking for me?

Sister Ah-ching: Are Town Head Chao and Szu-lung back yet?

Young Man: I haven't seen them.

Sister Ah-ching: If Szu-lung is back, ask him to come here.

Young Man: All right. (*Exit.*)

(*Enter Liu.*)

Sister Ah-ching: Adjutant Liu.

Liu: Sister Ah-ching, is Chief-of-Staff Tiao inside?

Sister Ah-ching: Yes, he's there watching the game.

Liu: I see.

(*Liu walks straight inside. After thinking for a moment, Sister Ah-ching follows him briskly.*)

(*Liu and Tiao come out of the house.*)

Tiao: What is it?

Liu: The interpreter, Mr. Tsou, is looking for you.

Tiao: Oh!

Liu: The Imperial Army has phoned to ask about the sick and wounded of the New Fourth Army.

Tiao: What slave-drivers! All those people we've seized say they know nothing. What a hard job it is to find those sick and wounded men!

Liu: I think that fellow Wang Fu-ken...

Tiao: Wang Fu-ken?

Liu: The one who kicked up the row the other day.

Tiao: That's right! Let's work him over.

Liu: You'd better hurry. The interpreter, Mr. Tsou, is leaving right away. The motorboat is waiting for him.

Tiao: Hey, you'd stay here and keep your eyes open. I'll be right back.

Liu: Chief-of-staff, I'd better keep out of the way. The commander has kept losing his temper with me these past few days. And he's having no luck at mah-jong today, so he'll make things hot for me again....

Tiao: You think it's you he's angry at? I know better. You can count on me!

Liu (*obsequiously*): Right! I'm at your service, chief-of-staff!

Tiao: Go inside and see if he wants anything.

Liu: Yes, sir.

(Exit Tiao. Liu goes inside.)

(Sister Ah-ching comes out and scans the sky and the lake, deep in thought.)

Sister Ah-ching: Tiao Teh-yi keeps running about, and Hu Chuan-kuei is playing mah-jong inside. I can't go out or leave the place. Old Chao and Szu-lung took food to the comrades and aren't back yet. This is the fifth day our comrades have been in the marshes. What can I do to get them out of danger?

(Eggedress in thought, sings "erb buang man san yen")

The wind is howling, dark clouds hang low in the sky,

And I'm restless with anxiety.

Our men have run out of food and medicine, and we've lost touch;

How they have suffered in the marshes in the violent storm!

(Changes to "kenai san yen")

The eighteen men are precious to the revolution,

They are our flesh and blood.

As a liaison worker I now have a heavy task,

Secretary Cheng stressed this again and again on parting.

In the face of danger, how can I be at a loss

After all these years of nurturing by the Party!

Last night Town Head Chao and Szu-lung took food to the marshes,

What can be keeping them so long?

I should have gone myself to see our comrades,

But I'm spied on here and can't leave;

Tiao Teh-yi has posted guards and seized the boats.

What's to be done? What can be done?

What a trying situation!...

(The strains of "The East Is Red" seem to ring in her ears and she is filled with confidence.)

Sister Ah-ching (*continues singing*):

Chairman Mao!

With your teachings and the wisdom of the masses,

I can certainly meet this test and beat the enemy.

(Enter Aunt Sha with Szu-lung.)

Szu-lung and Aunt Sha: Sister Ah-ching.

Sister Ah-ching (*startled*): Szu-lung, so you're back. Did you get the food to them?

Szu-lung: No. Town Head Chao and I hadn't rowed far last night when we were spotted by the enemy. We jumped into the water and got away, but they seized our boat.

Sister Ah-ching: Where's Town Head Chao?

Szu-lung: In bed with a high fever. Last night when we got into the water, he had an attack of malaria. And he has a bad cold. So he sent me to report to you.

Aunt Sha: Sister Ah-ching, what do you think we ought to do?

Sister Ah-ching: We must get hold of a boat somehow and send them some food.

Szu-lung: Suppose I try to make off with a boat tonight....

Sister Ah-ching (*bearing steps approaching, quickly stops Szu-lung, judging from the footsteps it is Liu coming*): Here comes Adjutant Liu. Let Szu-lung pretend to be ill. Then we'll ask him for

a boat to send Szu-lung to the county town for treatment.

(Szu-lung leans over a table as if he were ill. Liu comes out of the house.)

Sister Ah-ching: Adjutant Liu.

Liu: Sister Ah-ching. (*Sees Szu-lung*) Hey, who's that?

Sister Ah-ching: Aunt Sha's son.

Liu: What's he doing here?

Sister Ah-ching: He's ill.

Aunt Sha: The lad's sick, Adjutant Liu. We hope you'll lend us a boat to take him to the county town to see a doctor.

Liu: Lend you a boat? Out of the question.

Aunt Sha: Sister Ah-ching, please put in a good word for me.

Sister Ah-ching: Yes, Adjutant Liu, see how sick the lad is! We don't have a doctor here. Please do us this small favour.

Liu: It's not that I don't want to help, Sister Ah-ching, but it's not in my power. There are plenty of boats over there, but they're not to be touched. That's Chief-of-Staff Tiao's order. You'd better let it be, Sister Ah-ching, or you'll find yourself in trouble.

Sister Ah-ching: Poor boy, he's in a bad way.

(A roving doctor's bell rings offstage. A puppet soldier shouts:

"Halt! Who goes there?")

(Cheng replies offstage: "I'm a doctor.")

(Sister Ah-ching and Aunt Sha are overjoyed, but look calm.)

Aunt Sha: Ah! A doctor's come!

Sister Ah-ching: What a piece of luck! He'll be able to cure the boy. *(Calls towards offstage.)* Don't let the doctor go! *(To Liu.)* Adjutant Liu, please let the doctor examine the lad.

Liu: No, it can't be done.

Aunt Sha: Adjutant Liu, since you won't lend us a boat, at least allow the doctor to examine my boy!

Liu: It can't be done!

Sister Ah-ching: But, Adjutant Liu, since the doctor's already here, must we really send him away? Please let him examine the boy!

Liu: You know very well, Sister Ah-ching, that I wouldn't be able to account for this to Chief-of-Staff Tiao. He's given explicit orders that no stranger is to come here.

Sister Ah-ching: Is this so important? Even Commander Hu himself would grant us this small favour, let alone the chief-of-staff.

Liu: Very well, the commander is inside. Please go and ask him.

Sister Ah-ching: Do we have to trouble him about such a small thing?

Liu: But it's not in my power to decide.

(Hu comes out of the house.)

Hu: What's the matter?

Liu: Commander! A doctor has come. Sister Ah-ching wants us to let him examine this lad.

Hu: Examine this lad?

Sister Ah-ching: It's like this. The boy is sick, and a doctor happens to be passing by. So I put in a word and suggested that he should examine the lad. Adjutant Liu said you wouldn't mind granting us this favour, but that it would put you in an awkward position if Chief-of-Staff Tiao came to know of it. After that, I didn't dare ask you.

Hu (to Liu): If Chief-of-Staff Tiao breaks wind, does it smell sweet? Don't treat an utterly worthless thing like an order from on high!

Sister Ah-ching: Actually Adjutant Liu's not to blame. He told me you were a generous, kind-hearted man. I was afraid that it might be unpleasant for you, commander, if Chief-of-Staff Tiao were to take the matter seriously. So, we'd better let the doctor....

Hu: Examine the lad!

Liu: Yes, sir! *(Towards offstage.)* Hey! Please come over here, doctor!

Sister Ah-ching: Thank you, commander, on behalf of the boy.

Aunt Sha: Thank you, commander.

(Enter Cheng.)

Sister Ah-ching and Aunt Sha: Doctor!

Cheng: How are you all?

Sister Ah-ching and Aunt Sha: Very well, thank you.

Aunt Sha: Please come here and feel his pulse, doctor.

Cheng: All right.

(Cheng comes face to face with Hu. Hu studies him. Cheng behaves with great composure.)

Sister Ah-ching (to divert Hu's attention): How's your luck now, Commander Hu?

Hu: Terrible. I didn't win a single game in four rounds. That's why I came out to take a walk.

Sister Ah-ching: After this rest, you'll be able to turn the tables on them. When you go back, I'm sure you'll win three games in a row with a full house.

Hu: Good! Since you've wished me luck, I'll stand you a treat if I win.

Sister Ah-ching: Then I'm certain you'll have to stand me a treat. Now go inside. They're all waiting for you to win the game!

Hu: Oh, ha, ha, ha... (*Goes into the house.*)

Liu (to Cheng): Where are you from?

Cheng (calmly): From Changshu county town. My family has practised medicine there for three generations.

Liu: Got your identification papers?

Cheng: Yes.

Liu: Let's have a look.

(*Cheng produces his identification papers and hands them to Liu.*)
(*Sister Ah-ching brings over two cups of tea.*)

Sister Ah-ching: Adjutant Liu, you and your men have really had a tiring job the past few days: guards posted along the lake shore, boats seized, and people not allowed to go out fishing. What's really happened?

Liu: Nothing, really. It's just that New Fourth Army men are said to be in the marshes...

Sister Ah-ching: New Fourth Army men? Then why don't you send troops to track them down?

Liu: The chief-of-staff says the marshes are too big. We'd never find them. But let's change the subject. (*Turns to Cheng.*)
Hurry up!

Sister Ah-ching: Doctor, the lad is suffering from...

Cheng: I know my patient's symptoms and the cause of the trouble without being told. If what I say tallies with the facts, take the medicine I prescribe. If not, I'll not ask you for a single cent.

Liu: Now then, don't boast. We'll soon see how good you are.

Cheng: This illness is owing to some obstruction in the stomach. The patient must feel a stifling sensation.

Liu: Wait a moment. (*To Aunt Sha.*) Does that fit?

Aunt Sha: Yes, just now he complained of a tightness in the chest. Liu: So he does know his job.

Cheng: Let me see your tongue. (*Examines Szu-lung's tongue.*) There's a hot humour in the stomach. Not eating properly, lacks nourishment.

Aunt Sha: That's right, lacking food.

Cheng: The liver is encumbered. That's liable to make him restive.

Aunt Sha: Yes, very restive.

Liu: Just a bit under the weather, that's nothing to fret about.

Cheng: Don't worry. I'll make out a prescription. I guarantee one dose will set him right.

(*Liu fixes his eyes upon Cheng. Sister Ah-ching and Aunt Sha look anxious. After thinking for a moment, Sister Ah-ching goes into the house.*)

Cheng (sings "hui pi erh liu"):

Don't worry! The case isn't serious;

Composure leads to ease of mind.

Let someone take good care of him at home....

(*Sister Ah-ching returns.*)

Sister Ah-ching: What are you looking at, Adjutant Liu?

Liu: I'm interested in medicine. (*To Cheng.*) Be quick with your prescription.

Cheng: It's ready.

(*Continues singing*)

One dose of medicine will put him right.

Liu: Give that to me! (*Takes the prescription.*)

Cheng: Well, well.

(*A puppet soldier comes out of the house.*)

Puppet Soldier: Adjutant Liu, the commander wants you. (*Exit.*)

Liu: Right! (*Puts the prescription on the table.*) Sister Ah-ching, please keep an eye on things here for me. I'll be back in no time.

Sister Ah-ching: All right.

(*Liu goes into the house. Sister Ah-ching hurriedly signals to Szu-lung and Aunt Sha to keep a look-out. Cheng and Sister Ah-ching confer in whisper.*)

Sister Ah-ching: Quite a few people here have been arrested. Cheng: I see. From the information we have, Hu Chuan-kuei has gone over to the Japanese invaders body and soul.

Sister Ah-ching: What's to be done then?

Cheng: We must remove this nail. Our main force will be here very soon.

Sister Ah-ching: Good.

Cheng: Find out the disposition of the enemy forces. I'll send for the information in a couple of days.

Sister Ah-ching: What about those sick and wounded comrades?

Cheng: Move them at once to Red Stone Village.

Sister Ah-ching: All right.

(*Szu-lung coughs as a signal. Liu comes out of the house.*)

Liu: Sister Ah-ching, the commander has won the game and says you've asked him to stand you a treat, so I'm to go shopping for him.

Sister Ah-ching: That's fine.

Liu (*to Cheng*): Hey, why are you still here?

Cheng (*packing his medical kit*): I'm going now. Mind he takes that medicine promptly, not later than this evening.

Liu: Get going, hurry up!

Cheng: All right, I'm leaving.

Aunt Sha: Doctor, the sky's overcast and the road is slippery. Be careful!

Sister Ah-ching: Yes, do be careful! The road's rough.

Cheng: Don't worry about me. Take good care of the patient.

Liu: Off with you, hurry up!

(*Exit Cheng, followed by Liu.*)

Sister Ah-ching: The county Party committee wants us to move the comrades to Red Stone Village. We've got to get a boat.

Szu-lung: I have an idea.

Aunt Sha: What is it?

Szu-lung: I'll slip away into the water, cut the moorings of a boat and push it out. I won't use a pole or oars. The boat will be empty, and it won't make much noise. If I can push it out half a li, it will disappear into the mist on the lake. As things stand now, that's the only way.

Aunt Sha: He's a good swimmer, Sister Ah-ching. Let him go.

Sister Ah-ching: That's all we can do now. Take that path, Szu-lung, and find a quiet spot to slip into the water. But you must be very careful.

Szu-lung: Sister Ah-ching!

(*Sings "hsi pi kuai pan"*)

A good swimmer since childhood,

I dare to ride the highest waves.

Across the lake, I'll meet the comrades —

Ma! Sister Ah-ching!

Please set your minds at ease!

(*Szu-lung and Aunt Sha go off. Enter Ah-fu.*)

Ah-fu: Sister Ah-ching!

Sister Ah-ching (*surprised, turns round*): Anything important, Ah-fu?

Ah-fu: Last night the instructor sent Lin Ta-ken and Chang Sung-tao to my house.

Sister Ah-ching: What did they want?

Ah-fu: Information about Hu Chuan-kuei, and medicinal herbs.

When they'd got those, they left.

Sister Ah-ching: Didn't you find them any food?

Ah-fu: Yes, I did. They took it with them.

Sister Ah-ching: That's good. You can go back now.

Ah-fu: Right! (*Exit.*)

(*Sister Ah-ching looks across the lake.*)

Sister Ah-ching (*sings "hsi pi san pan"*):

The boat is disappearing through the mist,

I'm sure the comrades will reach Red Stone Village.

(*Sister Ah-ching goes into the house. Enter Lin.*)

Liu: Sister Ah-ching, here are my purchases. (Follows her into the house.)

(Tiao and Hsiao-san enter. Liu returns.)

Liu: Chief-of-staff, where's the interpreter, Mr. Tsou?

Tiao: He's gone. Adjutant Liu, the commander is getting married.

Liu: Getting married? Who's the bride-to-be?

Tiao: Mr. Tsou's sister.

Liu: Needless to say, chief-of-staff is the go-between.

Tiao: Say, I've got a good job for you, a trip to the Changshu county town to buy something for the wedding.

Liu (most grateful): Very good, sir. Thank you, chief-of-staff!

(Tiao, thoughtful, walks up a slope on the shore and looks across the lake through binoculars.)

Tiao (suddenly shouts out): Hey! There seems to be a boat on the lake.

Liu (astonished): A boat! There's been a strong wind all day. Maybe it snapped the moorings, so an empty boat has drifted out.

Tiao: No, that can't be it. An empty boat with a broken rope would drift with the wind and the current towards the shore. How can it go out against them? Someone must be in the water pushing it.

Liu: Someone in the water?

Tiao: Get a few men and give chase!

Liu: Yes, sir.

(Curtain)

SCENE SEVEN

DENOUNCING THE ENEMY

Shortly after the previous scene. A hall in Tiao's house.

(As the curtain rises, Liu and Hsiao-san, offstage, are torturing people and shouting: "Out with it, quick! Speak up!")

(Hu, in a temper, gulps down some wine. Tiao staggers in with a leather whip, ferocious and upset, his tunic unbuttoned at the neck and the sleeves rolled up.)

Tiao (declains): The New Fourth Army men have moved out of the marshes safely.

Hu (declains): How am I to cope with this high-handed pressure from the Imperial Army?

(The torturers can be heard conducting an interrogation offstage.)

Tiao (declains): We've seized some riff-raff to find out who the Communists are.

Hu (declains): Hours of questioning, and we've got nothing out of them! Has anyone confessed?

(Liu and Hsiao-san answer offstage: "No one.")

Hu: Say, Old Tiao, why not shoot a few of them?

Tiao: Yes, I'm wondering whom to start with. Orderly, bring in Wang Fu-ken!

(Liu and Hsiao-san answer offstage: "Yes, sir.")

(Liu and Hsiao-san drag in Fu-ken.)

Hu: Speak up! Where have the wounded New Fourth Army men gone?

Tiao: We'll set you free when you tell us who the Communists are in the town.

(Fu-ken furiously points at Hu and Tiao. The two step back in panic.)

Fu-ken: You traitors and stooges riding roughshod over the people!

Hu: Orderly! Have him shot for the other riff-raff to see!

Fu-ken: Traitors! Stooges! Down with Japanese imperialism! Down with traitors and stooges!...

(Fu-ken is taken off.)

(Fu-ken shouts offstage: "Long live the Chinese Communist Party!" "Long live Chairman Mao!")

(A volley of shots.)

(Liu and Hsiao-san yell offstage: "Did you people see? You'll be shot like him if you don't speak up! Speak up! Quick!")

Tiao: Tiao Hsiao-san, have that old gaffer Liu shot too. His son is in the New Fourth Army.

(Offstage Hsiao-san yells: "Old gaffer Liu, step forward!")

(Loud shouts offstage: "Down with all traitors!" The masses angrily shout slogans.)

(A volley of shots.)

Hu: Orderly!

(Enter Hsiao-san.)

Hu: Have that old woman Sha shot too!

Tiao: Wait! Lock her up!

Hsiao-san: Yes, sir! (Exit.)

Tiao: We just can't shoot that old woman, commander. The Imperial Army wants her confession, not her life. By sparing her, we'll be able to find out who the Communist working behind the scenes is.

Hu: Communist? We wouldn't know him even if he were sitting right in front of us!

Tiao: Commander, there is one very suspicious person.

Hu: Who's that?

Tiao: Where did Adjutant Liu start shooting so rashly that day? Where did we lose one of the boats we'd seized? Both happened near the Spring Tea-house!

Hu: You mean to say...

Tiao: Sister Ah-ching!

Hu:

Tiao: It's very suspicious.

Hu: What do you mean? Arrest her?

Tiao: Oh, no, no! She saved your life, commander. Haven't you sent for her?

Hu: I invited her to help me with my wedding.

Tiao: Let's ask her a few questions when she comes.

Hu: Questions? What questions? — "Are you a Communist?"

Tiao: Certainly not. (Whispers in Hu's ear.) How about that?

Hu: All right, as you like. Orderly!

(Enter a puppet soldier.)

Hu: When Sister Ah-ching comes, report immediately!

Puppet Soldier: Yes, sir. (Exit.)

(Hu and Tiao go off.)

(A puppet soldier reports offstage: "Sister Ah-ching is here.")

(Sister Ah-ching enters, inspects the surroundings.)

Sister Ah-ching (sings "hui pi san pan"):

The New Fourth Army is marching back east to smash the "mopping up,"

The sun will soon shine again over Shachiapang.

Hu Chuai-kwei has sold out to the Japanese

And is wreaking havoc on our people.

(Changes to "liu shui")

This debt of blood must be kept in mind.

On instructions we've reconnoitred

All enemy positions except this headquarters,

Now I have a chance to enter the tiger's den

To see what's going on here....

(Hu and Tiao enter, tiily and neat.)

Hu: Sister Ah-ching!

Sister Ah-ching: Commander Hu! Chief-of-staff!

(Continues to sing, changing to "san pan")

Congratulations, commander, on your coming wedding!

Hu: So you know everything?

Tiao: You're well informed indeed.

Sister Ah-ching: Why, the whole town is agog with the news.

Adjutant Liu has told every family to send "voluntary" gifts.

Tiao: Well, sit down. Teal

(A puppet soldier brings tea in. Exit.)

Sister Ah-ching: Commander, they say the bride is very pretty.
Hu: Oh! You've heard that too?

Sister Ah-ching: Of course I have. She's a well-known beauty in the county town of Changshu, with an excellent character, very talented, and unusually good-looking. A girl in a hundred!
Hu: Ha, ha, ha... Sister Ah-ching, you put things well. I sent for you today to ask you to help with the wedding. You must come and lend a hand on that day!

Sister Ah-ching: Of course. That's the least I should do. I'll come early in the morning. I think I can handle such things as making tea and waiting on the guests....

Hu: No, no! I wouldn't think of troubling you with such chores. But when the bride arrives in her sedan-chair, I hope you'll see to it that we do things right and don't bungle the business.

Sister Ah-ching: Right you are! As soon as she arrives, you leave everything to me. I'll see that she observes all the proprieties, so that none of your relatives or friends can find fault with her. Don't you worry, commander.

Hu: Fine. She has a whole pack of fault-finding relatives. But with you here to help, I won't worry.

Sister Ah-ching: Where's the bridal chamber?

Hu: In the back court. When everything is ready tomorrow, I'll ask you over again to have a look.

Sister Ah-ching: Good, I'll certainly come.

Hu: Come early.

Tiao (bangs the table with a cigarette tin and asks sternly): Has that old woman Sha owned up?

(Lin and Hsiao-san answer offstage: "No, not yet.")

Tiao: Bring her in!

Sister Ah-ching: You're busy, commander, so I'd better go. I don't want to be in the way.

(Sister Ah-ching turns to go. Tiao stops her.)

Tiao: Sister Ah-ching, you can stay while we get on with our business.

Hu: Yes, stay a little longer, since the chief-of-staff asks you.
Sister Ah-ching: All right. (To Hu.) Then I'll stay for a bit.

(Sister Ah-ching ponders a little, self-assured, walks calmly to the table and sits at it with perfect composure.)

Tiao: Bring her in!

Aunt Sha (offstage, sings "hsi pi tao pan"):

I'm so thankful our men are out of danger....

(Enter Aunt Sha.)

(Sister Ah-ching, Tiao and Hu look at her with different feelings and expressions.)

(Lin and Hsiao-san enter.)

Aunt Sha (sings "hsi pi san pan"):

Even if they break my bones, I wouldn't care!

Shoulders back, I face the foe — (Startled to see Sister Ah-ching sitting there.)

What's Sister Ah-ching doing here? (Thinks for a moment and the truth dawns on her.)

It's most likely the enemy's putting her to test.

I must protect her and face everything myself!

Hu: Well, old woman, are you going to speak or not?

Aunt Sha: What do you want me to say?

Hu: Did your son row the New Fourth Army men out of the marshes?

Aunt Sha: I don't know.

Hu: Where is he now?

Aunt Sha: I don't know.

Hu: Who got you and your son to do this? Who was behind it?

Aunt Sha: I don't know.

Hu: Damn you! "I don't know." "I don't know." I'll teach you to say you don't know.

(Before he can lash her with a whip, Tiao intervenes.)

Tiao: Hold on, commander. Sit down, sit down. Ho, ho, ho....

Old lady, you've been wronged. Well, sit down and listen to me.

(Sings "hsi pi yao pan")
 Don't be so stubborn, old lady,
 Let me put it to you straight;
 You're old and never leave the town,
 How could you have made such a cunning scheme?
 You must have acted at someone's bidding,
 She pulled the strings, while you played on stage.
 Look how you've been tortured,
 Yet she just sits back and looks on indifferently.
 Just tell me who she is,
 And I guarantee you'll never be short of firewood or rice.
 Do you understand, eh?

(Aunt Sha remains silent with her head high.)

Tiao: Sister Ah-ching, won't you try to persuade her?
 Sister Ah-ching: Me?

Tiao: Yes. You're neighbours. Why not make her see reason?
 (To Hu.) Right?

Hu: Right. Sister Ah-ching, please reason with her.
 Sister Ah-ching: All right. Since Chief-of-Staff Tiao thinks so highly of me, I'll try. But I know this old lady's character. I don't expect anything better than a rebuff. (Goes over to Aunt Sha, planning while walking; folds her arms on her chest as she stops near Aunt Sha.) Aunt Sha, the chief-of-staff says your son has sent a boat to the New Fourth Army men. Is that true?

(Aunt Sha stares angrily at the three.)

Sister Ah-ching: Aunt Sha, he's your only son. How could you bear to part with him?

Aunt Sha: The boy's grown up. He's free to choose his own way.

Hu: Tell me, has the New Fourth Army done you any good?

Aunt Sha: Well, I'll tell you.

(Angrily denounces the enemy, singing "erh huang yuan pan")
 On August 13, the Japanese attacked Shanghai,
 And the land south of the Yangtze was overrun by the aggressor;

Our people were plunged into a bloodbath, corpses piled up high,
 Flames scorched the dear earth far and wide.
 Led by the Communist Party, the New Fourth Army has resisted Japan;

Braving hardships, it marched east, deep into the enemy's rear,
 And liberated villages and towns.
 Where the red flag flies, people sing as they see the sun again.
 You call yourselves the "Loyal and Just National Salvation Army,"
 Then why haven't you fired a single shot at the Japanese invaders?
 Tell me, which country do you want to save?
 Why not save China, why collaborate with the Japanese?
 Why insist on fighting the Communists?
 To whom are you loyal and just?
 You are stooges of the enemy, a bunch of traitors,
 Without shame or conscience!

Hu: Shut up!

Liu and Hsiao-san: Nonsense!

Aunt Sha (continues singing):

I dare you to justify yourselves and tell people the truth,
 Then you can cut me to pieces for all I care!
 The day will come when Shachiapang is free,
 And we will see how you traitors (changes to free rhythm) meet your end!

Hu: Take her out! Have her shot!

Liu and Hsiao-san: Come on!

(Tiao immediately motions to Hsiao-san not to carry out the order.
 Hsiao-san takes the hint.)

(Aunt Sha walks off, head high; followed by Liu and Hsiao-san.)

Sister Ah-ching: Commander Hu!

Tiao: Wait a minute. Sister Ah-ching has something to say.

Sister Ah-ching (rises calmly, and casually): ... It's time I left.

(Tiao and Hu register disappointment.)

Sister Ah-ching: It's not for the likes of me to meddle in your official business.

Hu: Oh, no, we'd like to hear what you have to say.

Tiao: That's right. The commander wants to have the old lady shot. As a neighbour of hers, how can you bear to see her die without trying to save her?

Sister Ah-ching: Others will come to save her.

Hu: What others?

Sister Ah-ching: Well, if her son Szu-lung took a boat to the New Fourth Army men, he's bound to save his mother. What's more, the New Fourth Army men will surely come to rescue her.

Hu: If I have her shot now, what can they do for her?

Sister Ah-ching: Exactly. If you have her shot now, no one will come. If no one comes, you won't catch anyone.

Hu: Ah, you mean we should keep this woman as bait for bigger fish?

Tiao: So you think we'd better not shoot her?

Sister Ah-ching: You are the man with the gun. It's for you to decide. I was just thinking for the commander's benefit.

Hu: Quite right.

Tiao: Good. Sister Ah-ching is really on our side. All right. We'll set that old lady free at once. Will you please take her home?

Sister Ah-ching: Of course I will, chief-of-staff, since you have so much trust in me.

Tiao: Good. Orderly! Set the old woman free.

(*Liu offstage: "Right. Come on!"*)

(*Enter Aunt Sha, followed by Liu.*)

Aunt Sha: Put me to death at once. None of your dirty tricks!

Hu: Old woman, we're setting you free. You should have some sense.

Tiao: You're free now, old lady. Sister Ah-ching, won't you see her home?

Sister Ah-ching: Aunt Sha, let's go.

(*Exit Aunt Sha, followed by Sister Ah-ching.*)

Tiao (*to Liu*): Follow them and listen to what they talk about.

Liu: Right. (*Exit.*)

Hu: Old Tiao, what tricks are you up to?
Tiao: If they start whispering together, it'll prove that they're in collusion. Then we'll arrest them at once and question them both.

(*Liu offstage: "Reporting!" Hurries in.*)

Liu: Reporting! Chief-of-staff, they've come to blows!

Tiao: Who?

Liu: That old woman Sha and Sister Ah-ching.

Hu: Put the old woman in jail again.

Liu: Right! (*Exit.*)

(*Enter Sister Ah-ching, her hair slightly in disorder and one shoe half off.*)

Sister Ah-ching: O my! What a fierce old woman! As soon as we were outside, she threw herself on me and started calling names — "traitor," "stooge" and the like. Look at me! My clothes torn. (*Sits down.*) My mouth bleeding. Just look! (*Puts on her shoe.*)

Hu: Old Tiao, don't think you're so clever. Are you convinced now? Sister Ah-ching, I hope it's not serious? My wedding.... Sister Ah-ching: I'll see to your wedding all right. My, that old creature's out of her mind, imagining she could get the better of me. She's no match for me. I soon put her in her place.

Tiao: I hope you aren't suspicious, Sister Ah-ching?

Sister Ah-ching: Humph! If I were that suspicious, I'd take good care to steer clear of suspicious types.

(*Sister Ah-ching dusts her shoes with a handkerchief and sits back, head erect. Hu stares at Tiao who looks crestfallen.*)

(*Curtain*)

SCENE EIGHT

TO THE ATTACK

Three days later, before dawn. In the fields.

(As the curtain rises, Szu-lung and Yeh enter. After scouting around, they go off.)

Kuo *(offstage, sings "hsi pi tao pan")*:

*The moon lights our road to battle,
Breezes cool us on our way....*

(Enter Kuo. With one hand on his pistol, he strikes a dramatic pose, brave and forceful, and looks round with bright eyes. Then he turns round, waves towards offstage and strikes a dramatic pose, sideways. Soldiers of the commando platoon enter.)

Kuo *(sings "hsi pi yuan pan")*:

*We cross rivers and hills,
And march past slumbering villages.
Our detachment has cast a net*

To wipe out the Japanese and the traitorous bandit gang.

The commando platoon has just been organized,

(Changes to "kuai pan")

Advancing rapidly, we'll spring a surprise attack on Shachiapang.

Like a sharp dagger thrusting into the enemy's heart,

We will take him unawares.

His whole line will be thrown into confusion,

Like an ant-hill flooded with hot water (changes to free rhythm) or a beehive set on fire!

(Szu-lung and Yeh enter.)

Yeh: An enemy patrol

Hsiao-hu: Let's finish them off!

Kuo *(stops Hsiao-hu and gives order)*: Take cover!

(They take cover.)

(A patrol of puppet soldiers crosses the stage.)

(Szu-lung and Yeh stand up, look round and then wave their hands.

Kuo and others jump out from behind a mound in a "bu tiao"—cart wheel—style.)

Kuo: Platoon Leader Yeh and Sha Szu-lung!

Szu-lung and Yeh: Here.

Kuo: Look! *(Performs the Peking opera dance movements "kua tui" and "ji tui"—poses on one leg and then strides forward, then kicks one leg up and turns—and strikes a dramatic pose, sideways.)* Shachiapang is in front of us. You two go reconnoitre!

Szu-lung and Yeh: Right. *(Go off.)*

Kuo: Forward march!

(Soldiers of the commando platoon straighten their uniforms.)

Kuo *(sings "hsi pi kuai pan")*:

The blockade line is dotted with sentries and pillboxes,

To us they are nothing but paper fortresses.

We've sighted Shachiapang (changes to free rhythm) in the distance,

There we'll destroy the bandits' den and capture their chieftain.

(Kuo performs the Peking opera dance movements "sao tang tui" and "hsuan tzu"—squats on one leg and makes a complete circle with the other leg extended, then jumps into the air and makes a complete turn in a horizontal position. He and the others form a tableau of marching soldiers.)

(Curtain)

SCENE NINE

BREAKING THROUGH

Immediately after the previous scene. Outside the back courtyard of Tiao's house.

(As the curtain rises, a puppet soldier is on sentry duty.)

Puppet Soldier: The commander has invited the Japanese to his wedding, so he's ordered more of us to stand sentry. Ah! Just my rotten luck!

(Yeh and others enter, capture the puppet soldier and drag him away.)

(Kuo and Sister Ab-ching enter, followed by soldiers of the commando platoon and militiamen.)

Sister Ab-ching: Instructor, go over this wall and you'll be in Tiao Teh-yi's back courtyard!

(Sings "hsi pi kwei pan")

The enemy disposition remains unchanged,

As shown on the map we sent you.

Their main force is posted east and west of the town,

With only one squad left at the gate to the house.

The militia has just cut their telephone line,

So they can't call up reinforcements from their flanks.

The men inside are having a wedding feast,

Playing drinking games and acting like rondsies;

Climb over this wall, push into the courtyard,

And you'll wipe out all these monsters (changes to free rhythm) at one stroke!

Kuo: Sha Szu-lung!

(Sings "hsi pi san pan")

You lead the assault group to the gate

And wipe out the enemy guards!

(Szu-lung leads off two soldiers.)

Kuo *(continues singing, to Sister Ab-ching):*

You go to the end of the town to meet our main force....

(Sister Ab-ching leads off the militia.)

(Kuo vaults up onto the wall, looks round and waves back. Then he somersaults off the wall.)

(The soldiers somersault over the wall.)

(Curtain)

SCENE TEN

WIPING OUT THE ENEMY

Immediately after the previous scene. Tiao's courtyard.

(As the curtain rises, Kuroda, Hu and Tiao enter, followed by two Japanese soldiers. Tsou enters from the opposite direction.)

Tsou: The motorboat is ready!

Kuroda: The telephone line has been cut. The situation's not good. Be careful!

(Gunfire.)

Kuroda: Where's the firing?

Hu: I don't know.

(Enter a puppet soldier.)

Puppet Soldier: Reporting! The New Fourth Army's in the back courtyard!

Kuroda: Delay them, block them! *(Dashes off in panic.)*

(Fighting. Soldiers of the commando platoon wipe out the Japanese and puppet troops. Kuo accurately picks off one enemy soldier after another. Finally, he stands with Kuroda under his foot in a dramatic pose.)

(Soldiers of the commando platoon cross the stage with captured enemy soldiers.)

(Enter Cheng with soldiers from the main force.)

(Sister Ab-ching and Chao enter with the militia.)

(Kuo enters, shakes hands with Cheng and Sister Ab-ching and others.)

(New Fourth Army soldiers enter, with Kuroda, Tsou, Hu and Tiao under arrest.)

(Enter Aunt Sha, supported by Szu-lung.)

(Crowds enter, including people who have just been freed from prison.)

(On seeing Hu, Tiao and others, those just set free raise their shackles in anger to strike them, but are stopped by Kuo.)

Kuo: Fellow countrymen! We'll hand these traitors over to the Anti-Japanese Democratic Government for trial!

Sister Ah-ching: Right! We'll surely put them on public trial!

Hu: You are....

Sister Ah-ching: I'm a member of the Chinese Communist Party!

You Japanese imperialists! You traitors!

Kuo: Take them away!

(Hu, Tiao, Kureda and Tsou hang their heads in dismay and are led off.)

(Kuo, Sister Ah-ching and others meet Aunt Sha. The people of Shaktiapang, under the leadership of Chairman Mao and the Communist Party of China, are rid of the Japanese and puppet troops and once more see the light of day.)

(Final curtain)

"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 ports. All theatrical troupes should take this as the standard version when they present the opera.

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

CAST

Yang Tzu-jung	scout platoon leader of the Chinese People's Liberation Army (PLA)
Shao Chien-po	PLA regimental chief of staff
Li Yung-chi	railway worker
Chang Pao	hunter's daughter
Shen Teh-hua	PLA scout platoon deputy leader
Medical Orderly	PLA girl medical orderly
Young Kuo	PLA guard
Chung Chih-cheng	PLA soldier
Lu Hung-yeh	PLA soldier

This translation is based on the text published in *Hongqi*, No. 11, 1969. The 1967 stage version of the opera appeared under the title of *Taking the Bandits' Stronghold* in *Chinese Literature*, No. 8, 1967.

Lo Chang-chiang
Other soldiers
Hunter Chang
Mother Li
Chang Ta-shan
Li Yung-chi's wife
Other villagers

PLA soldier

Chang Pao's father
Li Yung-chi's mother
railway worker

Vulture
bandit chieftain of Tiger Mountain, leader of Kuomintang's
"Fifth Peace Preservation Brigade of the Eastern Hailings-
kiang Region"
liaison adjutant under Horse Chueh Hui, bandit chieftain of
Breast Mountain

Luan Ping
Bandit Chief of Staff
Bandit Chief Adjutant
Bandit Captain
"Terribles" and other bandits

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.

(Yung 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 knock off the snow from their capes.)

Shao: You must be tired, comrades?

Soldiers: Not at all.

Shao: Good. Comrades Yang Tzu-jung and Shen Tch-hua are scouting up ahead. We've arranged to meet them here. The regiment Party Committee sent us as a pursuit detachment into this snowy forest in accordance with Chairman Mao's directive "Build stable base areas in the northeast." 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 die-hard gang have hidden themselves deep in the mountains. We've been drudging through the snow for days, but there's still no sign of them. We must display our style of continuous fighting. (Decisively) "Be resolute, fear 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.

(The two enter and salute.)

Yang: Report!

Shao: Comrade Tzu-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 mute, 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 "hsi pi yao 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.

(Charges to "kuai pan")

Vulture, vicious and cruel, has committed monstrous crimes.

After their pillage they fled to Chiapi Valley,

I think 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 Tzu-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-ychi!

Lu: Here!

Shao: And do some more scouting.

Yang: Right.

Shao: Be off now.

(Dramatic pose.)

(Curtain)

*Hsi pi yao pan and other similar terms found in the text such as *kuai pan*, *hsi pi*, *kuai pan*, *erb huang nan pan*, *erb huang erb lin*, *lin thui* and *hui lung*, are various styles of singing in Peking opera. Each has its own fixed 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 lie in the gully.

(The routed bandit gang of the Kuomintang "Fifth Peace Preservation Brigade" is retreating to its lair. Passing by Chiapi Valley, Vulture, the bandit chieftain, 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 foul its own hole."

Vulture: Who cares? Chief of Staff, go and grab me some of those paupers. We'll put them to work building fortifications. Men and women — both of them.

Bandit Chief of Staff (takes hint): Yes, sir.

(He leaves with the bandit gang for the village. The adjutant starts to go too, but Vulture stops him.)

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

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

Vulture: The first thing we'll do when we get back to Tiger Mountain is expand our forces.

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

Vulture: I hear Commissioner Hou 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 Luan Ping are sworn brothers. That map won't fly away.

Vulture: You know, openly the Americans are pretending to be working for peace talks between the Kuomintang and the Communists, but actually they help Chiang Kai-shek on the sly, transporting soldiers north for him. I hear Chiang Kai-shek has turned up in Shenyang, taking personal charge of 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. First it was Marshal Chang, then the Manchoukuo 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 snuggles 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 "hsi pi hsiao tao pan"):

Flames leap to the sky and people shout,

(Changes to "kuai 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 pulled 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! *(Flings herself to cover him and falls dead.)*

(Vulture and the other bandits exit.)

Yung-chi *(heart-broken and enraged, gazes at his wife):* Baby's ma . . . baby's ma . . .

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

Yung-chi *(sings "hsi pi kuai pan"):*

Disaster comes like a bolt from the blue,

Fire burns in my breast;

I swear that I shall avenge—

You Vulture!

I'll back you to pieces for this blood debt.

(He starts to go for Vulture. Bandits swarm 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 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 is clearing the table. Hunter Chang is looking 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, and 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, Chung 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 san pan")*:

*We've been closely 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: Right. *(Sings.)*

We'll call on the hunter again for help to solve our problem.

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 Chung! Stand guard.

Chung: Right. *(Exit.)*

Yang *(walks 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. Wasn't I the one who brought you home that day?

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

Yang *(has observed and guessed the truth but doesn't let on)*: What a clever child!

trader.

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: Ah, I see.

Chang: You're a trader, but today you're 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 *(septically)*: 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 wooden 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 Vulture and his gang are left. They've buried themselves deep in this mountain forest, but we're going to wipe them out too, and soon.

Chang (*bitterly*): That Vulture!...

Yang: Old Chang, 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 seizes the axe*):

Yang: Go ahead, Old Chang, tell us about it.

Chang (*not wanting to mention the painful past*): It happened eight years ago, why talk about it? (*Puts down the axe.*)

Pao (*bursts out*): Dad!...

Chang (*startled and then bitterly*): Pao, how could you....

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

Pao: I will, uncle, I will. (*Sings "fan erh huang tao pai"*)

Disaster struck one snowy night eight years ago,

(*Switches to "kuai san yen"*)

Vulture killed my grandma and carried off my mum and dad;

Uncle Ta-shan in Chiapei Valley took me in,

My dad escaped and came back,

But my mum threw herself off a cliff and died.

Oh, dear mum!

In the mountains we hide;

Afraid I'd fall into those devils' hands,

Dad dressed me as a boy and said I was mute.

(*Changes to "yuan pai"*)

We banded in the mountains during the day,

At night we thought of grandma and mum;

(*Changes to "to pai"*)

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 out 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 "hsi pi yuan pai"*):

Pao's tales of the bandits' crimes

Brimming with blood and tears,

Rouse me to the utmost rage.

Oppressed people everywhere have blood accounts

To settle with their oppressors.

They want vengeance,

An eye for an eye and blood for blood!

(*Switches to "hui shui"*)

Destroy Vulture, and win liberation for the people,

Rise as masters and greet the sun in these deep mountains.

Follow the saviour the Communist Party,

And bring the land a new life,

Like our old home in Shantung,

Good days will be here for ever.

Chang (*with emotion*): Old Yang!

(*Chang sits down with Yang. Pao fondly hands Yang a bowl of water which he drains.*)

Chang: You've said what's in my heart, Old Yang. But beating

Vulture won't be easy. His Tiger Mountain stronghold is

protected by nine groups of twenty-seven forts. He can attack,

he can defend, and he can slip away. Nobody can touch him.

Yang: I see. They say it's very hard to get to the top of the

mountain.

Chang: Exactly. There's only one path up front, and it's very steep. Besides it's very carefully watched. How can anyone get up there?

Yang: Then how did you manage to make good your getaway that time?

Chang: There's a dangerous trail down the back of the mountain with steep cliffs and crags. No one dares to use that trail, so it's unguarded. Eight years ago, that's where I came down. If I hadn't been lucky enough to fall on a tree branch, I'd have been dashed to pieces.

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. Ha, ha, ha! You mustn't blame me for taking you as a stranger. A man and a woman were here a while ago. He obviously was a bandit, but he said he was from the PLA.

Pao: My 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 seat.*)

Chang (*stands up*): The woman must be Luan Ping's wife.

Howling Wolf had a big row with her over some map or other.

Pao: A Contacts Map.

Chang: That's right.

Yang: Contacts Map?

(*Chang enters and comes into the cabin.*)

Chung: Platoon leader, Old Shen and Lu are back.

(*Shen and Lu enter. They go into the cabin.*)

Shen: Old Yang, in the forest northeast of here we found the body of a woman with a blood-stained glove lying beside her. (*Gives glove to Yang.*)

Lu: There was a strong blizzard and the snow had already blotted out any footprints. We couldn't tell where the murderer had gone.

Yang: Have you seen this glove before, Old Chang?

Chang (*examines glove*): Yes. It belongs to Howling Wolf.

Yang (*coming to a conclusion*): He must have killed her and snatched the Contacts Map. This is a complicated business, comrades, and that Luan Ping we caught is mixed up with the case. Lu Hung-yeh!

Lu: Here.

Yang: We are going after the murderer. You report back to the chief of staff and tell him I suggest we interrogate Luan Ping and dig out the story of the Contacts Map.

Lu: Right. (*Goes 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.

(*Yang unites his ration bag and hands it to Chang. Shen unties his and gives it to Pao.*)

Chang: Old Yang!

Shen: Please accept it.

Pao (*moved*): Uncles....

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

Chang: Where are you going, Old Yang?

Yang: After Howling Wolf.

Chang: You can't get him. He's sure to be heading for Tiger Mountain. That trail has always been hard to follow, and a stranger could lose himself in this snowstorm. Come, Pao and I will show you the way.

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

Chang: Let's go.

(*Dramatic pose.*)

(*Curtain*)

SCENE FOUR

DRAWING UP A PLAN

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

Shao (*with composure sings "erh huang tao pan"*):

*Icy 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 "lui lung"*)

Snowflakes dance in a hazy mist,

The mountains are mantled in silver;

What a magnificent scene of the north!

(*He closes the door, changes to "erh huang man pan"*)

Beautiful our land, majestic and grand,

How can we let ravening 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 fight north and south

And plant the red flag all over our country.

Let the Yanks and Chiang gang up,

Prating about peace while making attacks,

Fighting openly and sniping in the dark.

Let them resort to a hundred tricks,

With justice in our hands, class hatred in our hearts,

One against ten, we'll still wipe them out.

(*Yang enters.*)

Yang: Report!

Shao (*recognizes his voice*): Old Yang!

(*Yang goes into room. Shao rushes to greet him.*)

Shao: Did you catch the murderer?

Yang: We got him. We found this letter and this map concealed in his clothes. (*Hands them over.*)

Shao: Well done!

Yang: The trails in these parts are hard to find. Luckily, Hunter Chang acted as our guide. The murderer passed himself off as one of our PLA scouts, but the hunter exposed him. He admitted that he's a Tiger Mountain man named Li Chung-hao, better known as Howling Wolf.

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. (*Hands Shao a sketch map.*) 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: Hm. Obviously a lie. Have you made arrangements for the hunter and his daughter?

Yang: We left them our grain rations. They're planning to move to Chiapi Valley.

Shao: Good. (*Looks at map and letter.*) I say, Old Yang, Luan Ping never said anything about this map.

Yang: No, he never. 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: Luan Ping has been brought here. We'll question him right away and find out all about the Contacts Map.

Yang: I'll get Luan Ping. (*Turns to go.*)

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

Yang: All right.

(*Shao goes into inner room.*)

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

Young Chang: Here.

Yang: Bring Luan Ping.

Young Chang: Right.

(Young Kuo brings Luan Ping into the room. Luan Ping sees Yang and wants to come over to greet him. Yang waves him to a chair. Luan sits down.)

Yang: Luan Ping.

Luan: Yes, sir.

Yang: How are you getting on with your confession?

Luan: I want to come clean. I'm owing up to everything I know.

Yang: There's something you haven't mentioned yet.

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

Yang (suddenly): What about that map?

Luan: Map?

Yang: The Contacts Map.

Luan (startled): Oh! (Pretending to be calm.) Ah, let me think....

(Strikes a thoughtful pose.) Ah, yes, yes, I remember now. They say Horse Cudgel Hsu had a map of secret contacts.

Yang: They say?

Luan: Don't misunderstand, officer. Horse Cudgel Hsu considered that map precious. I never had a chance of setting my eyes on it.

Yang: Luan Ping, you ought to understand our policy.

Luan: I do, I do. Leniency to those who confess; severity to those who resist.

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

Luan: 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.

(Luan pretends to be helpless.)

Yang (with sudden fury): Take him out!

Kuo: Get out!

Luan (leaning against the chair, panic-stricken): No, no. I... (Slaps 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 Hsu's secret contacts all over the northeast, 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. (Bows.)

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

Luan: 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 Hsu were only friends on the surface, so I had very few dealings with him. Last year, Vulture invited me to a Hundred Chickens Feast to celebrate his birthday, but I didn't go.

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

Luan: Yes, yes.

Yang: Take him away.

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

(Shao comes out from other room.)

Yang: He's a crafty one.

Shao (humorously): 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: Umm.

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-bua 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: You're behind this, I suppose?

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 Mutanchiang area. Vulture can't get away. But he's a wily 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 despise our enemy, but tactically we should take him seriously. Comrade Teh-hua, please call another democratic meeting of the comrades and talk it over again, 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 question Howling Wolf 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 "hsi pi kuai san yen")*:

We've had the enemy sized up in the last few days,

We've analysed carefully and pondered over our plan.

Tiger Mountain has a system of bunkers and tunnels,

So the better course is 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.

Why should we choose for this critical task? — (Thinks.)

(Changes to "yuan pan")

Yang has all the qualifications to shoulder this load.

Born of a hired-hand peasant family,

From childhood he struggled on the brink of death;

Earning with hatred, he found his salvation

In the Communist Party and took the revolutionary road.

(Switches to "erb liu")

He joined the army, vowing to uproot exploitation,

A veteran in battle, he's distinguished himself many times.

By wits, he blew up many an enemy fort,

He's entered enemy territory, killed traitors

And rescued many comrades and villagers.

He's fought many a battle with bandits here in the forest,

Caught Luan Ping and Hu Piao and took Howling Wolf as well.

If I send him on this dangerous mission alone,

I'm sure, with his heart red as fire,

A will strong as steel,

He'll surely overcome Vulture.

(Shen Teh-hua enters. Goes into the room.)

Shen: Chief of Staff.

Shao: How did your meeting go, Comrade Teh-hua?

Shen: We analysed 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....

Shao: You're right. Come, let's talk it over.

(Yang enters and goes into the room. Shao scrutinizes him. Shen looks on in surprise.)

Yang: Hu Piao is here to present the map. *(Waves his hand in bandit greeting.)*

Shao: You 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 every lunar year. He gives himself a feast of chickens extorted 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, put me on this job.

Shen: The comrades also propose Old Yang for the mission.

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 stronghold. Are you sure you can do it?

Yang: There're three things in my favour.

Shao: The first?

Yang: Horse Cudgel Hsu and his Breast Mountain gang have just been defeated. I can go there as his adjutant Hu Piao who is in our hands and Vulture has never seen him. I've learned the bandit argot and won't be found out.

Shao: And the second?

Yang: If I present Vulture with the Contacts Map as 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 and Chairman Mao.

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 "hsi pi yuan 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 freshet of endless happiness for the people.

(Switches to "erb liu")

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.

(Changes to "kenai pan")

Like the Foolish Old Man who removed the mountains,

I shall break through every obstacle;

The flames that blaze in my red heart

Shall forge a sharp blade to kill the foe.

Shao: Good. You can take Horse Cudgel Hsu'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 Chiapi 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 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 (grabs Yang's arms, very stirred. After a pause): Be bold but cautious, Comrade Tzu-jung. (Sings "hsi pi kenai pan")

*I'm confident you can fulfil this important mission,
Everything depends on this all-important task.
We'll call a Party committee meeting to approve the plan,
With collective wisdom we'll defeat the enemy.*

(Yang and Shao clasp hands tightly in a dramatic pose.)

(Curtain)

SCENE FIVE

UP THE MOUNTAIN

A few days after the previous scene. In the foothills of Tiger Mountain. A deep snowy forest. Tall, straight pines reach to the sky. Sunshine filters down through the trees.

Yang (sings offstage vigorously "erb Huang tao pan"):

I press through the snowy forest, spirit soaring!

(Yang enters in disguise. He spurs his horse onwards. He executes dances 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 "hui lung")

To proclaim my determination the mountains I staunchly face.

(Switches to "man yuan pan")

Let the red flag fly all over the world,

Be there seas of fire and a forest of knives, I'll charge ahead.

How I wish I could order the snow to melt,

(Changes to "san pan")

And welcome in spring to change the world of men.

(Switches to "hsi pi kuai pan")

The Party gives me wisdom and courage,

Risks and hardships are as naught;

To wipe out the bandits I must dress as a bandit,

And pierce into their stronghold like a dagger.

*I'll bury Vulture in these hills, I swear,
Shake the heights with my will.*

With my courage the valleys fill,

At the Hundred Chickens Feast my comrades and I

Will make a shambles of the bandits' lair.

(A tiger roars in the distance. The horse is startled, stumbles. Yang reins in, makes it rear, turns and halts it. Leaps from the horse. The tiger's roar draws nearer. Yang quickly leads his horse off. Re-enters, throws off his overcoat, pulls out pistol and fires at tiger. The beast screams and falls dead. Other shots are heard in the distance.)

Yang (immediately alerted): Shooting! The bandits are coming down the mountain. (Calmly) I've just killed one beast, and now a whole pack is here. I'll see that you go the same way.

(Bandit Chief of Staff shouts offstage: "Halt!" He enters with a gang of bandits. Yang puts on his overcoat, walks forward boldly and gives a bandit salute.)

*Bandit Chief of Staff: What road do mushrooms travel? What's the price?**

(Yang, head high, does not reply.)

Bandit A (seeing the tiger Yang has killed cries in fear): A tiger, tiger!

(The other bandits hastily draw back.)

Yang (laughs): Brave, aren't you? That tiger is dead.

Bandit A (looks at the beast cautiously): A beautiful shot. Right through the head.

Bandit Chief of Staff: Did you kill it?

Yang: It got in the way of my bullet.

Bandit Chief of Staff: Quite a man. Which mountain are you from? What are you doing here?

Yang (taking the initiative): I suppose you fellows are from Tiger Mountain?

*Bandit argot.

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 mountains? You're not a *liutzu*. You're a *kungtzu*.*

Yang: If I were a *kungtzu*, would I dare come barging into Tiger Mountain?

Bandit Chief of Staff (threateningly): *Moba? Moba?**

(Yang, his mind made up, does not reply.)

Bandits: Speak up.

Yang (laughingly): I'm not saying anything till I see Brigadier Tsui.

Bandit Chief of Staff (helplessly): All right, then, let's go. Where's your gun?

Yang: Don't be scared. (Tosses his pistol to Bandit A. Points at the tiger and his horse.)

Bandit Chief of Staff: Carry the tiger. Lead the horse.

The Bandits: Yes!

(Yang in a dramatic pose. Then resolutely, calmly and courageously he strides ahead.)

(Curtain)

SCENE SIX

INTO THE BANDITS' LAIR

Immediately after the previous scene. The interior of Tiger Hall. A gloomy cave lit by several lamps.

(Vulture sits on a chair, his lieutenants — the "Eight Terribles," stand on either side in a disorderly fashion. Other bandits stand on the left rear side of the hall. Vulture signals to Bandit Chief of Staff to summon the new-comer.)

*Bandit argot.

Bandit Chief of Staff: Chief's order, bring *liutzu* in.
Bandits: Bring *liutzu* in!

(Yang enters, head high.)

Yang (sings "Kai pi kuai pan"):

Though I've come alone to the tiger's den,
Millions of class brothers are by my side;
Let Vulture show flames ten thousand leagues high,
For the people I'll fearlessly take this monster on.

(Advances and gives a bandit salute.)

Vulture (suddenly): The god of the heavens shields the earthly tiger.*

Yang: Precious pagoda represses the river spite.*

Terribles: *Moba? Moba?*

Yang: Speak exactly at the stroke of noon. No one has a home.*

Vulture: Why is your face so red?*

Yang: My spirits are flourishing.*

Vulture: Why so yellow again?*

(The bandits press closer, sword and gun in hand.)

Yang (calmly): I smeared it with wax to ward off the cold.*

(Vulture shoots out an oil lamp with his automatic. Yang takes a pistol from Bandit Chief of Staff. With one shot he knocks out two oil lamps. The bandits whisper among themselves and are stopped by the Terribles.)

Vulture: According to you, you're one of Brigadier Hsu's men?

Yang: I am his cavalry adjutant, Hu Piao.

Vulture: Hu Piao? Since you are Brigadier Hsu's man, let me ask you — when 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?

*Bandit argot.

Yang: It has a curly coat and a black mane.

Vulture: What kind of sword has he?

Yang: A Japanese officer's sabre.

Vulture: Who gave it to him?

Yang: The Japanese Imperial Army.

Vulture: Where was it presented?

Yang: At Wuholou in the city of Mutanchiang.

Vulture (*pauses*): If you really are Brigadier Hsu's cavalry adjutant, why did I see only Adjutant Luan Ping and not you at the last meeting called by Commissioner Hou?

Yang: I didn't rate very high with Brigadier Hsu. How could I compare with someone like Luan Ping? He was the one who went to all the important functions.

Vulture: Why have you come to Tiger Mountain?

Yang: I want to join you, Brigadier, and rise in the world. This is the first time I've crossed your threshold, but none of you big brothers seem to trust me. You aren't playing the game of our brotherhood, are you?

Vulture (*laughs*): We have to think of our stronghold's safety.

Terribles: Ha, ha, ha, ha!

Vulture: When did the Breast 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. After Breast Mountain was taken, I was hiding out in White Pines Dale for a while.

Vulture: White Pines Dale?

Yang: In the home of Luan Ping's uncle.

Vulture: Did you see Luan Ping?

Yang: Yes.

Vulture: And Howling Wolf?

Yang: Howling Wolf?

Vulture: Uh.

Yang: I don't know about him.

Vulture: Hu Piao, you are here but why isn't Luan Ping with you?

Yang: Luan Ping?

Vulture: That's right.

Yang: Ah, say no more about him.

Vulture: What do you mean?

Yang (*looks meaningfully at other bandits*): Well....

(*Vulture signals and all the bandits except the Terribles leave.*)

Vulture: Hu Piao, what's the matter with Luan Ping?

Yang: It's a long story. (*Sings "hsí pi biao tao pan"*)
Just talking about him enrages me....

Vulture: What did he do?

Yang (*sings, changing to "hsí pi yuan pan"*):

He cares nothing for the code of our brotherhood.

Vulture: How did he go back on our code?

Yang (*sings*): *We were lucky to get away when Breast Mountain fell, I urged him to come with me and join your brigade on Tiger Mountain.*

(*The Terribles look at each other with satisfaction.*)

Vulture: Is he coming?

Yang (*sings*): *Every man is free to make his own choice,*

But he shouldn't have —

He shouldn't have said such awful things about friends.

Vulture: What did he say?

Yang: He said....

Vulture: What?

Yang: Well....

Vulture (*impatiently*): Out with it, Old Hu, be quick.

Yang: He said — (*sings*) *Vulture has to take Commissioner Hou's —*

Vulture: What?

Yang (*sings*): *Orders.*

Vulture (*leaps to his feet in anger*): Ah! What! I take orders from him!

Terribles: Rubbish, who does he think he is?

Yang: That wasn't all he said.

Terribles: What else?

Yang (*sings*): *The Eight Terribles are a pack of worthless rats.*

Terribles (*enraged and shouting*): What! That son of a bitch.

Yang (sings, switching to "hsi pi lin shui"):
*He said he's a phoenix who wants a high branch to perch on,
 That Commissioner Hou is a big tree and his roots are deep.*
 Terribles: To hell with him.
 Yang (sings): *As we were speaking he produced a map —*
 Vulture: Map?
 Yang (sings): *A whole roll.*
 (Vulture dances around Yang consulting the map.)
 Yang (switches to "hsi pi yao pai" as he continues singing):
He was intending to take it to Commissioner Hou to earn a promotion.
 Vulture: Was it the Contacts Map?
 Yang: Yes, the secret Contacts Map.
 Vulture (worried): Then he's given it to Commissioner Hou?
 Yang: Don't be impatient. (Continues singing with a satirical smile on his face)
Pleased with himself, he grinned all over.
 Vulture: So!
 Yang (sings): *And brought out from the inside room,
 (Switches to "hsi pi lin shui")
 A jar of wine.
 I filled him eight bowls, one after the other,
 Luan Ping got so drunk he couldn't see.*
 Terribles: Haha ... he got drunk.
 Yang: So taking my chance while he was dead drunk, I....
 Vulture: Oh.
 Yang: I....
 Vulture: Killed the dog?
 Yang: I couldn't do that. We've been pals for years.
 Vulture: Oh, oh.... (Changing his tone.) Of course, of course.
 Friendship is important! Friendship is important! Go on,
 Old Hu, go on.
 Yang: He had his plans, but I had ideas of my own.
 Vulture: What did you do?
 Yang: I....
 Vulture: Yes?

Yang (sings): *I changed tunics with him while he was drunk,
 Then jumped on the black-maned horse, and through
 The snowstorm galloped directly to Tiger Mountain.*
 Vulture: You mean you've got the map, Old Hu?
 Yang (laughs lightly. Changing to "hsi pi kenai pan," sings):
*Look, oh Brigadier Tsai,
 This map here I present to you. (Holds up the map.)*
 (Standing high and looking down at the bandits, Yang holds out the map
 as Vulture respectfully flips the dust from his sleeves and takes it. He
 examines it avidly while the Terribles crowd around.)
 Vulture (sings "hsi pi san pan"):
*The map I've thought of day and night,
 Today is in my hands.
 (In wild joy) Ha! Ha! Ha! Ha!*
 Terribles: You're a marvel, Old Hu, quite a man.
 Yang (meaningfully): With the map in our possession, Brigadier,
 the Mutanchiang area is ours.
 Vulture: Right. Well said. When the Kuomintang army returns,
 I'll be a commanding general. And I'll make the rest of you
 brigadiers and division commanders.
 Terribles: We rely on your beneficence, Chief. (Laugh wildly.)
 (Yang laughs satirically.)
 Vulture: Because of what you've done for Tiger Mountain, Old
 Hu, I proclaim you Old Ninth.
 Yang: Thank you, Chief.
 Vulture: We belong to the Kuomintang army, you should have a
 proper rank. I appoint you full colonel and deputy regimental
 commander in the Fifth Peace Preservation Brigade of the
 Eastern Heilungkiang Region.
 Yang (going up the steps): Thank you, Chief, for your pro-
 motion. (To Terribles) I shall look to you brothers for
 guidance.
 Terribles: You shouldn't be so modest.

Bandit Chief of Staff: Bring wine!

Terribles: Hey, bring wine!

(*Bandits enter with wine for all.*)

Bandit Chief of Staff: Drink, everyone. Drink to congratulate Old Ninth.

Terribles: Congratulations, Old Ninth.

Vulture: For delivering the Contacts Map and winning his spurs!

Yang (*sings with vigour "hui pi kuai erb lia"*):

To their congratulatory toast I drink my fill,

I shall not rest until my mission is fulfilled.

The day is yet to come for me to show my skill,

To write history I'll willingly shed my blood.

(*With a triumphant smile, he drains his bowl.*)

Yang (*boldly*): Ha.... ha.... ha.... ha!

(*Curtain*)

SCENE SEVEN

AROUSING THE MASSES

Chiapi Valley. Home of Li Yung-chi, both inside and out. Noon. A snowstorm is raging.

Mother Li (*sings "erb huang yao pan"*):

I'm ill and unwell, our grain is gone,

I call my son, but there is no reply.

Oh, the hatred of us poor, this debt of blood,

When will it ever be redeemed?

(*Chang Ta-shan enters.*)

Ta-shan: Aunt.

Mother Li: It's Ta-shan!

(*Ta-shan comes into the house.*)

Ta-shan: Are you feeling any better today, Aunt?

Mother Li: I was dizzyier than ever when I got up this morning.

Ta-shan: Aunt, here are some tubers.... (*Hands over the tubers.*)

Mother Li (*stopping him*): Oh, Ta-shan you shouldn't....

Ta-shan: Aunt, Yung-chi is away but you have us neighbours.

(*Ta-shan sets water to boil on the stove. Mother Li takes tubers into the inner room. Yung-chi, his chin stubby, and clothes torn, pushes open the door and comes into house.*)

Ta-shan (*surprised*): Yung-chi!

Yung-chi: Ta-shan!

(*Mother Li emerges from inner room.*)

Yung-chi: Ma!

Mother Li: Yung-chi! (*Sings "erb huang san pan"*)

Can I be dreaming that you've returned?

It pains me to see you so battered and bruised;

How did you escape

(*Switches to "erb huang erb lia"*)

From the tiger's den?

Yung-chi (*sings*): I jumped down a cliff at the back of the mountain and got away.

Mother Li (*sings*): I'm overjoyed to see you home but I grieve

For my daughter-in-law and grandson.

Yung-chi (*sings "erb huang tao pan"*):

The many crimes to be avenged are all

Engraved upon my heart.

The fury in my breast bursts into flame,

Some day I'll knife our foe to death.

(*Voices offstage cry: "Soldiers are entering the village!" PLA fighters shouting: "Don't go away, neighbours, we are your own people!"*)

Ta-shan: Another raid by Vulture?

Yung-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: You'd better hide yourself, son, do.

Yung-chi: Hide? Where can I hide, mother? It's better to fight it out. It's me or them now. I break even if I take one of them, and two better still.

Mother Li: Yung-chi, you....

(*Chung and Lu enter.*)

Lu (*knocks at door*): Anybody home?

Yung-chi: Yes. We're not all dead yet.

Lu: Neighbours!

Chung: Aunt!

(*Yung-chi wrenches the door open. Chung and Lu enter. Chung closes the door behind him. Mother Li is alarmed. She moves closer to Yung-chi protectively.*)

Lu: Don't be afraid, aunt. We're....

Yung-chi: Come to the point.

Lu (*to Yung-chi*): Neighbours, we're the Chinese People's Liberation Army.

Yung-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 life....

Mother Li: Yung-chi!

Chung: Neighbours, we are the worker and peasant soldiers. We protect the people.

Yung-chi: That's what you say.

(*Mother Li disappears.*)

Yung-chi: Ma!

Lu (*to Chung*): Aunt's not feeling well. We'll get our medic to come.

Chung: Right.

Yung-chi: Who are you trying to fool! (*Supports his mother into inner room.*)

(*Chung signals to Lu. They go out together, closing the door.*)

(*Shao and Young Kuo enter.*)

Chung: Chief of Staff!

Shao: How are things going?

Lu: An old woman is sick inside.

Shao: Send for our medic. Tell her to bring some grain.

Lu: Right. (*Exit.*)

Chung: It's really tough to do mass work here.

Shao: The villagers here don't understand us. They've been fooled before. Don't you remember — Howling Wolf tried to pass himself off as one of our scouts?

Chung: I know that.

Shao: If we don't arouse the masses, Young Chung, we won't be able to get a firm foothold and wipe out Vulture. On the other hand, unless we destroy the bandits, the masses won't be really aroused.

Chung (*smiles*): I realize that.

Shao: Go and tell our men, 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 get things moving here by action.

Chung: Right. (*Turns to leave.*)

Shao: By the way, find out if Hunter Chang has arrived.

Chung: Right. (*Exit.*)

(*Medical Orderly enters.*)

Medical Orderly: Chief of Staff! (*Hands him a sack of grain.*)

Where's the patient?

Shao (*points to house*): There.

Medical Orderly (*knocks at 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....

Yung-chi: What do I fear? I can fight it out with them with this.
(Stabs dagger into table.)

Mother Li (very upset): Yung-chi, I beg you. (Faints.)

Yung-chi (supporting her hastily): Mal Mal

(Shao forces open the door. Goes in with Medical Orderly and Kuo.
Protecting his mother, Yung-chi glares at Shao.)

Shao: Give her first-aid, quick!
Medical Orderly: Yes.

(Shao slips off his coat and wraps it around Mother Li. Medical Orderly helps her into inner room, followed by Kuo 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.)

Yung-chi (discovering pot of gruel, deeply moved, pensively): The People's Liberation Army? (Sings "erb huang san yen")
These 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's happened today is certainly very strange.

Can the saviours we've longed for have really arrived?

Mother Li (offstage): Water.

(Yung-chi fills a bowl with gruel. Kuo emerges and takes it in. Shao comes out.)

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.
My father worked in Tsinan but after the April 12 coup, he was killed by Chiang Kai-shek in a strike....

Shao (engaged and in sympathy): Oh!... (Warmly) 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're all one big family.

Yung-chi (looks Shao over carefully): Whose troops are you anyhow?
What are you doing here in these mountain forests?

Shao (fondly): Neighbour! (Sings "erb huang yun pan")

We're the worker and peasant soldier, 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 the red flag goes dark clouds disperse,

Liberated people overthrow the landlords,

The people's army shares the people's hardships,

We've come to sweep clean Tiger Mountain.

Yung-chi (his feelings bursting out like spring thunder, sings "erb 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 bandits and saving the poor —

Here before us our own army!

(With feeling, switching to "yun pan")

Our own army,

I shouldn't have confounded right and wrong,

I shouldn't have taken friend for foe.

I am ashamed beyond words.

(Pushes down the dagger stabbed into the table.)

For thirty years I've been sweating like a slave.

Feeling these lashes and bruises I can hardly suppress my rage,

I struggle in a bottomless pit.

We have untold misery and wrath to pour out,

Those bandits we all hate to the core.

Yung-chi: If we have guns, there isn't a man in Chiapi Valley who couldn't bring down two or three of those bandits.

Shao: You'll have your weapons. But none of you have any 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 timber. 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 Vulture, you'll be all the stronger.

Yung-chi: When can we start repairing the railway?

Shao: We can start right now. Let's all 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 grasps Shao's hand*): We really are all one family, commander. (*Sings "erh buang to pan"*)

*We mountain folk mean what we say,
Our words are straight, our hearts are true,
To seize a dragon we'll go with you —*

Villagers (*join in chorus*): Under the sea,
Yung-chi (*sings*): To catch a tiger —
Villagers (*in chorus*): We'll follow you up the heights.
Yung-chi (*sings*): With the thunders of spring the earth will shake!

Then Vulture —
Villagers and Soldiers (*sing in chorus "erh buang san pan"*):
Your days are numbered.

(*The army and civilians form a tableau of heroes, mighty and splendid.*)

(*Curtain*)

*Some said our days of suffering would go on and on.
Who would have believed an iron tree could blossom,
That we would at last live to see this day.
(Changes to "to pan")*

*I'll go with the Party to drive out those beasts,
We'll later 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.*

(*Shao grasps Yung-chi's hand. Lu calls offstage: "Chief of Staff! Enters."*)

Lu: 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 Soldier: Grandpa, we don't use such terms, call him commander.

Shao: Call me "comrade."

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 Pao's uncle Ta-shan, here.

Shao (*pats Pao on the shoulder*): Good girl.

Yung-chi: Old Brother Chang.

Chang: Ah, Yung-chi, our saviours are here at last.

Ta-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 Muranchiang area has been liberated.

Villagers: Wonderful

Shao: Vulture has no place to flee now.

Ta-shan: Let's destroy his nest.

Yung-chi: Give us guns, commander.

Villagers: Yes, give us guns, please.

SCENE EIGHT

SENDING OUT INFORMATION

Dawn. A clearing on top of Tiger Mountain. Crag and forts are visible against undulating hills covered with snow in the distance. On right is a road leading to the foot of the mountain.

Vulture: Is this where Old Ninth usually does his exercises?

Bandit Chief of Staff: Yes.

Vulture: Where else 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: He's one of us, isn't he? Why not show him how strong we are?

Vulture: I don't like the look of things. There's a lot of activity down below, and Howling Wolf still hasn't returned. None of us ever 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.)

Yang *(offstage sings "erb huang tau pan"):*

Hacking through thorns and thistles,

I battle in the heart of the enemy. (Enters.)

(Changes to "hui lung")

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 "erb huang man pan")

The Party places great hopes on me, Comrades at the Party committee meeting offer weighty advice, Their many exhortations give me strength, Their flaming hearts warm my breast.

(Changes to "kenai san yen")

I must never forget to be bold yet cautious,

And succeed through courage and wit.

The Party's every word is victory's guarantee,

Also Tsetung Thought is eternally glorious.

(Changes to "yuan pan")

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....

(Notices something.)

Why have the guards suddenly been increased?

Something's up.

This message —

If I don'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 mountain be tall?

Standing in the cold and melting

The ice and snow, I've the morning sun in my heart.

(The sun rises filling the sky with red clouds which tinge the sharp crags.)

(Offstage voices: "Hurry up." "I'm coming.")

(Alert, Yang removes his coat and pretends to do traditional exercises. Two bandit guards walk by pretending to be on patrol. They hail him.)

Bandit Guards: Good morning, Old Ninth!
Yang: Morning.

(Bandit guards go off, Yang ends his exercises. Shots ring out.)

Yang: Shooting!

(Shouts in the distance: "Charge!" "Kill!" Nearer voices cry: "The Communists are coming!") The shooting increases.)

Yang: What? Can the comrades be here? (Thinks, comes to swift decision.) No, not at this moment. The comrades wouldn't have come before Chief of Staff received my message.

(The shooting becomes more intensive and shouts draw nearer.)

Yang: That shooting sounds fishy, too. That's another test. I'll reply to their trick with one of my own and get 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 of Staff enter stealthily. Bandit Chief Adjutant comes forward.)

Vulture: Just a minute, Old Ninth.
Yang (shouts to bandits offstage): Stay where you are.
Bandit Chief of Staff (in same direction): Stop shooting.

(Bandits shout acknowledgement of order.)

Yang (to Vulture): What's the matter?

Vulture: It's a manoeuvre I ordered.

Yang: I'd have fired this clip and got a few of them, if you hadn't stopped me.

(Vulture laughs uproariously.)

Yang: Why didn't you tell me you were arranging this manoeuvre, Chief? You....

Vulture: Don't let it bother you, Old Ninth. I didn't tell anybody about it. If you don't believe me, ask him. (Points at Bandit Chief Adjutant.)

Bandit Chief Adjutant (pretentiously): Why, I thought the Communists 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. (Laughs.)

(Bandit Captain, offstage: "Get a move on!" Enters, escorting another bandit who falls to the ground.)

Bandit Captain: This fellow bumped into the wall outside, Chief.

Vulture: What!

Bandit A (trembling): We went down, under orders. Far off, we saw the narrow-gauge train running again. But before we got to Chiapi Valley, we ran into some Communist soldiers.

Vulture: Chiapi Valley, eh? (Suspiciously) And you're the only one who got away?

Bandit A: Yes.

Bandit Chief Adjutant: Nine out of ten you were captured by the Communists and they let you go.

Bandit A: No, no.

Vulture (draws his gun and points it at Bandit A): You bastard!

Yang (intervenes): Why got excited, Chief? If he really had been a prisoner of the Communists he wouldn't dare come back.
Bandit Chief of Staff: That's right. Everyone knows how Chief hates any man who lets the Communists capture him.

Vulture: Humph.

Yang (to Bandit A): Get out of here. Can't you see you're making Chief angry?

Bandit Chief of Staff (kicks Bandit A): Beat it.

Bandit A (softly, as he goes out): Old Ninth is a good man.

Bandit Chief of Staff (to Bandit Captain): Give the order — tighten all defences.

Bandit Captain: Yes, sir. (Exit.)

Vulture (dejectedly): Ehl

Bandit Chief of Staff: I'll send some men down on a raid, Chief. That will be something to celebrate at the Hundred Chickens Feast.

Vulture: Not a bad idea, but you must be very careful this time.

Bandit Chief of Staff: Very well. (Exit.)

Yang: We've nothing to worry about, with the defences we've got on Tiger Mountain. But we shouldn't just sit here and wait for them to come after us.

Vulture: What do you think we should do?

Yang: We ought to practise charging —

Vulture: Oh!

Yang: And get our soldiers into top shape.

Vulture: Well.

Yang: Then, after the Hundred Chickens Feast, we'll roll down into Chiapi Valley.

Vulture (grabs Yang's hand): You're smart. Take command, Old Ninth. Put the men through some charging drill.

Yang: Right.

(Vulture laughs and exit with Bandit Chief Adjutant.)

Yang (softly, contemptuously): That dumb cluck. (Sings "hsi pi bua erb liu")

A fool and cheat, who plays another trick,

It gives me my chance down the mountain.

Comrade Teh-bua,

To fetch the message, we count on you,

When the time comes to rout the bandits

At the feast, victory song we'll sing.

(Throws open his coat in a dramatic pose.)

(Curtain)

SCENE NINE

OFF TO THE ATTACK

Morning. The day before lunar New Year's Eve. The scene is the clearing outside Yung-chi's house. A couplet written on red paper is pasted on the palisade gate. The joy of emancipation is everywhere.

(As the curtain rises the whistle of the narrow-gauge train is heard.)
(Smiling villagers, with sacks of grain on their backs, watch as the train sets out again, then they are off. A villager puts down the sack of grain he carries for Yung-chi's mother.)

Mother Li (sings "hsi pi liu shui"): Soldiers and people are one family, Happiness fills our mountain village.

A good snow falls, everyone smiles,
Dividing food and clothing, we celebrate liberation.

(Shao enters.)

Shao: Aunt!

Mother Li: Commander!

Shao: Have you got enough food and things for the New Year?

Mother Li: Plenty. Who would have dreamed that Chiapi Valley could have such a good New Year? If you PLA boys hadn't come, I don't know what we'd have done.

Shao: The best is yet to come.

Mother Li: We owe it all to the Communist Party and Chairman Mao.

(Shao puts the sack of grain on his back, ready to carry it in for Yung-chi's mother. Offstage, Yung-chi is drilling the militia.)

Yung-chi (offstage): One, two, three, four!

Militiamen (offstage): One, two, three, four!

Mother Li: Those militiamen are full of pep. But the ones who will have to stay behind to guard the village are grumbling, especially Pao. She just won't hear of it.

Shao: Oh, that girl....

(Offstage, the militiamen shout: "Charge, charge, charge!")

(Shao and Mother Li go off, talking.)

(Offstage, the drilling militiamen cry again: "Target straight ahead. Charge, charge, charge!")

(Pao backs in, with her eyes still on the drilling militia.)

Pao (sings "erb huang hiao tao pan"):

Listen to the lusty shouts over the drill ground

(Changes to "hui lung")

Where they are busy training,

Full of fight to smash the enemy.

I'm so anxious to join them

That my heart's afire.

(Changes to "yuan pan")

How I long for the day

When the bandits are slain and a blood debt repaid.

With deep hatred, morning and evening

I sharpen my sword and oil my gun.

On the high cliff the blizzard may blow,

Storm the tiger's den — that I dare.

Why then pick on me to guard the village?

(Changes to "to pan")

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 Orderly enters.)

Medical Orderly: Pao!

Pao: Sister, put in a word for me. Let's go and see our Chief of Staff.

(Pao rushes Medical Orderly along. Shao comes out from Yung-chi's house.)

Shao: Hey, what are you two talking about?

(Yung-chi enters.)

Pao: Uncle, let me go.

Shao: Well, the militia have got 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 she can help me look after the wounded. Do let her go.

Yung-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, eh!

Yung-chi: Let it be so.

Shao: So you are all of one mind. All right, then. It's settled.

Pao: Hurray! (Exit, leaping for joy, followed by Medical Orderly.)

Yung-chi: Commander, the prisoners Luan Ping and Howling Wolf have been taken away. It looks like we're about to attack Tiger Mountain, eh?

Shao: Impatient, aren't you?

(Yung-chi grins.)

Shao: How long should it take us to reach the back path of the mountain at the rate we ski now?

Yung-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.

Yung-chi: I'll see to that! (Exit.)

(Chung and Lu enter.)

Lu: Chief of Staff, why should we be marking time here? The comrades can all ski as fast as required....

Chung: And the militia has been organized.

Lu: And we've been sent reinforcements....

Chung: I think we ought to set out immediately. I'm sure we can win.

Shao: Comrades, we should guard against impetuosity at critical moments. (*Sings "hsi pi san pan"*)
Wait patiently for orders —

Chung: Right. (*Exit with Lu.*)

Shao (*sings and changes to "hsi pi yan pan"*):

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 "kuai pan"*)

I've another idea. We mustn't miss

Our chance at the Hundred Chickens Feast.

Yung-chi says there's a dangerous

Trail up the back of the mountain,

Surprise and courage will carry us

Charging into Tiger Hall.

(*Lo shouts and enters.*)

Lo: Shen is back, Chief of Staff.

(*Shen enters.*)

Shao (*hurries forward*): Comrade Teh-hua.

Shen (*hands the message over, panting*): I'm not late, am I?

Shao (*takes it*): No, go and get some rest.

(*Exit Shen supported by Lo.*)

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*) Good Old Yang! Hero! 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, 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 Mountain, that'll be dangerous for Comrade Yang, 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 rail is struck, the call to fall in.*)

Shao: Comrade Ta-shan, you and Hunter Chang take over the defence of the village.

Ta-shan: Right.

(*Soldiers, militia and villagers enter.*)

Shao: Comrades! (*Sings "hsi pi san pan"*)

The situation has suddenly changed,

Our task is pressing,

Every second counts.

To arms, comrades,

Let's fly forward.

Forward march!

(*Dark change.*)

(*A snowstorm. Soldiers and militia with Yang-chi as their guide set out quickly, braving wind and snow.*)

(*At the foot of a cliff, they remove their skis. One soldier starts climbing and slips; two others mount, carrying ropes. One of them slips and tries again. They lower the ropes when they reach the top. Shao and his men grasp the ropes and follow.*)

(*When the soldiers descend a slope, some roll down, others leap. They press onward quickly and boldly.*)

(*Curtain*)

SCENE TEN

CONVERGING ON HUNDRED CHICKENS FEAST

Lunar New Year's Eve. In Tiger Hall.

(The curtain rises amid shouting: "Bring 'lungh' 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. Ho, ho....

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 (nears): So you've been with Commissioner Hou.

Luan: Yes.

Vulture: Summon Old Ninth!

Bandit: Old Ninth, you are wanted.

(Yang enters, an Officer of the Day 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.

Seizing the enemy's weakness, 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 — a regimental commander? (Laughs.)

(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 (sternly): Me mistaken or you the one who's 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 Chief. What business brings you here?

Luan (turns away from Yang): Chief, listen to me....

Yang: Cut it out. Today is 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 Chief's forces.

Vulture: Oh!

Yang: Then why did you go seeking an appointment from Commissioner Hou?

(Luan gets confused, stumbles.)

Yang: Why has the commissioner sent you here? The truth, now!

Terribles: Out with it and quick! Why have you come?

Luan: I'm not from Commissioner Hou.

Bandit Chief of Saff: That's not what the bastard said a moment ago. He certainly changes his tune fast. Quite a bird.

(The bandits laugh uproariously.)

Luan: Stop laughing! You've been fooled. He is not Hu Piao. He's a Communist armyman!

(Terribles draw their guns and point them at Yang.)

Yang (*calmly*): Ha, ha, ha! Well, so I'm a Communist armyman, since you say so. Now tell Chief and big brothers here more about this Communist armyman.

Vulture: That's right. You say he is not Hu Piao but a Communist armyman. How did you come to know him?

Luan (*stammers*): He... he... he....

Bandits: Hch.

Luan: He....

Yang: All this fellow can do is stammer and contradict himself. He's up to some trick, Chief.

Bandit Chief of Staff: I bet he was caught by the Communists, and then released.

Luan: No... no....

Yang: Did the Communists set you free? Or did they send you here?

Terribles: Speak!

Luan: I....

Bandit Chief Adjutant: The Communists sent you, didn't they?

Terribles: Speak. Be quick!

(*Luan stares, tongue-tied.*)

Yang: Chief, our defences on Tiger Mountain are absolutely watertight, and the Communists can't get in. But now this fellow has come. There's something fishy about this.

Luan (*hastily*): There isn't. I swear!

Yang: Luan Ping! (*Sings "hsí pi kuai pan"*)

Capricious, sinister fellow,

Your evasiveness surely conceals tricks.

To our fortress you came, leaving your tracks

In the snow for the Communists to follow.

(*Walks to the steps and calls.*)

Captain —

(*Bandit Captain comes forward.*)

Bandit Captain: Here.

Yang (*sings*): *Double the guard and keep a close watch,*

Let no one off duty without my order.

Vulture: Right. Without Old Ninth's order, no one is to leave his post.

Bandit Captain: Yes, sir. (*Exit.*)

(*Terribles nod approvingly.*)

Vulture (*comes down from his seat, grasps 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.

Luan: He's not Hu Piao, Chief. He's really a Communist armyman.

Yang: What a snake you are, Luan Ping! (*Walks down the steps.*)

You're trying to do me in by Chief's hands. Too bad I didn't bump you off when we had drinks at White Pines Dale.

Terribles: That's right.

Yang: Chief, I've never let myself be pushed around by little men. For your sake, I've offended this mad dog so he's attacking me viciously. If you believe that I'm a Communist army-

man, then finish me off at once. If you believe that I'm Hu Piao, then permit me to leave this mountain. It's either him or me; keep him or keep me. You decide as you please, Chief. (*Removes his sash and tosses it onto the ground.*)

(*Vulture dumbfounded.*)

Bandits: You mustn't leave, Old Ninth, you mustn't leave.

Terribles: Old Ninth mustn't leave, Chief.

Bandit Chief of Staff (*picks up the sash 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 will treat you right. (*Laughs.*)

(*Bandit Chief of Staff takes the sash from Vulture and 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 seat.*)

Luan: Chief! (*Prostrates himself before Yang.*) Brother Hu Piaol

(*Yang ignores him.*)

Luan (*snaps his own face*): I'm trash, I'm worthless, I ought to be hanged!

Yang (*stents to the assembled bandits*): The hour has come. Let everyone congratulate Chief on his birthday.

Bandits: Get ready, everybody. Congratulate Chief on his birthday!

Bandit Chief of Staff: It's your fiftieth birthday today, Chief. You mustn't let this cur spoil everything.

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: Big brothers, Brother Hu Piao, Chief....

(*Luan kneels down before Vulture.*)

Vulture (*laughs ominously*): Hal Hal Hal...

Luan: Chief, spare me!...

(*Vulture waves his hand.*)

Terribles: Kill him!

Luan: Chief, spare me!...

Bandit Chief Adjutant: Take him away.

Yang: I'll do it. (*Seizes Luan, who is paralysed with fright.*)

Luan: Old Ninth!

Yang (*sings "hui pi kuai pan"*):

You've robbed and killed for dozens of years,

Your bloody hands have committed towering crimes.

To avenge the people, in the nation's name,

I sentence you to death.

(*Drags him out. Shots are heard. Yang re-enters.*)

Yang: Everything is ready for the celebration. Allow us to offer our respects, Chief.

Vulture: You're Officer of the Day, Old Ninth. You take over.

Yang: Brothers!

Terribles: Here.

Yang: Light the lamps in the hall, burn pine torches outside.

Let's offer our best wishes for Chief's birthday.

(*Bandit Captain enters.*)

Bandit Captain: Yes, sir. It's time for the celebration. (*Exit.*)

Terribles: Best wishes to you, Chief.

(*Terribles and other bandits bow to Vulture.*)

Yang (*jumps on a stump*): Brothers, let's eat and drink our fill. Get good and drunk.

Bandits: Right. We'll get good and drunk.

Yang: Please be seated at the table, Chief.

Vulture: After you, brothers.

Yang: It's your fiftieth birthday, Chief. You must be seated first.

Terribles: Yes, yes. You must be seated first, Chief.

Vulture: All right. Let's go. (*Beside himself with elation.*) Hal Hal Hal

(*Vulture leaves for adjoining cave room. Bandits file in after him and begin feasting. Bandit Captain enters.*)

Yang (*steps down the stump*): Captain!

Bandit Captain: Here.

Yang: Call in the brothers on guard and let them drink their fill.

Bandit Captain: Yes, sir. (*Exit.*)

(*Bandits can be heard playing rowdy drinking games in adjoining cave room.*)

(*Yang returns to the stump and looks around.*)

Yang (*sings "hui pi kuai erb liu"*):

The mountain is a blaze of lights on New Year's Eve,

(*Walks down the stump.*)

This is the signal to our troops.

*The Hundred Chickens Feast has started as planned,
The bandits are drunk and befuddled.*

*I hope the comrades will come quickly
And smash this den of stubborn enemies.*

*How time drags, when I'm impatient,
Why haven't the comrades gone into action?*

I long to go out and have a look.

(Controls himself. Changes to "yao pan")

But I must keep calm at this critical moment and block this secret tunnel.

(Points at the spot below Vulture's armchair.)

(Vulture, Bandit Chief of Staff and others enter drunk, staggering.)

*Vulture: Why don't you join the feast, Old Ninth? Everyone
wants to drink to your health.*

*Yang: Today's your fiftieth birthday. It's your health we should
be drinking to. Fill the Chief's bowl.*

(Everyone drinks.)

*(Shots are heard. Bandits throw down their bowls. Terrible B,
wounded, enters running.)*

*Terrible B: The Communists have sealed off the entrance to Tiger
Hall with machine-guns.*

Vulture: Let's get out, brothers. Hurry!

Bandits: Charge! Charge!

(PLA men, offstage, yell: "Lay down your guns or die!")

*Vulture: Into the tunnel with me, Old Ninth, quick. (Pushes over
the armchair, but Yang shoves him aside.)*

Yang: You're not getting away!

(PLA men charge in shouting: "Lay down your guns or die!")

Vulture (to Yang): What! You're....

Yang: 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 Vulture alive. (Runs to pursue Vulture.)*

Shen: Charge, comrades!

(PLA men follow.)

*(Shen fights with a Terrible. Bandit Chief of Staff enters and raises
his pistol and fires at Shen, who dodges. Bullet hits the Terrible and
kills him.)*

*(Lo rushes in after another Terrible. They fight. Pao pursues a
bandit. They wrestle. She subdues him. She and Lo lead prisoners
off.)*

*(Yung-chi, Medical Orderly, soldiers and militia, with villagers the
bandits had been holding captive, walk across stage and are off.)*

*(Bandit Captain enters, running. Yung-chi shoots him dead. Another
bandit runs in and is captured by Yung-chi.)*

*(Vulture enters, followed by two bandits, fleeing wildly. Yang pursues
them and shoots the two bandits dead. He and Vulture lock in struggle.)*

*(Chung and soldiers chase on Bandit Chief Adjutant and bandits. They
fight.)*

(Yang grabs a gun and kills several bandits.)

(Shao, Shen, Yung-chi, Medical Orderly, Young Kuo and militia enter.

They capture Vulture and all the bandits.)

(Pao, raging, wants to stab Vulture. Medical Orderly holds her back.)

Shao (pumps Yang's hand, very moved): Old Yang!

Yang: Chief of Staff!

*(Shao introduces Yung-chi to Yang. The two warmly clasp hands.
Dramatic pose.)*

(Final curtain)

On the Docks

CHARACTERS

Fang Hai-chen	36, woman, secretary of the Communist Party branch of Brigade Five of the dockers
Chau Chen-shan	43, man, chief of Brigade Five, member of Party branch committee
Kao Chih-yang	45, man, a section chief of Brigade Five, member of Party branch committee
Han Hsiao-chiang	21, man, docker
Wing Ke-chien	22, man, docker, member of the Communist Youth League
Tao	21, man, docker
Chang	23, man, docker, member of the Communist Youth League
Huang	21, woman, pull-truck driver, member of the Communist Youth League
Ma Hung-liang	66, man, retired docker
Chien Shou-wei	55, man, warehouse keeper
Liu	23, man, docker of Brigade Nine
Men and women dockers	

PROLOGUE

The curtain parts to reveal a portrait of Chairman Mao and one of his quotations hanging on the inner curtain. Fang Hai-chen and Kao Chih-yang, each carrying a little red book of *Quotations From Chairman Mao Tse-tung*, enter with dockers and form ranks.

Fang: First let us respectfully wish our great leader Chairman Mao a long life.

Dockers: Long live Chairman Mao!

Fang: And let us respectfully wish good health to Vice-Chairman Lin Piao, Chairman Mao's close comrade-in-arms.

Dockers: Good health to Vice-Chairman Lin Piao!

Fang: Chairman Mao teaches us —

Dockers (*recite*): "It will take a fairly long period of time to decide the issue in the ideological struggle between socialism and capitalism in our country. The reason is that the influence of the bourgeoisie and of the intellectuals who come from the old society will remain in our country for a long time to come, and so will their class ideology. If this is not sufficiently understood, or is not understood at all, the gravest mistakes will be made and the necessity of waging the struggle in the ideological field will be ignored."

To the strains of *Sailing the Seas Depend on the Helmsman*, the outer curtain closes.

SCENE ONE

A RUSH SHIPMENT

Time: Early summer, 1963. Noon.

Place: A dock on the Huangpu River, in Shanghai.

The long blast of a steam whistle. To the strains of militant music, the curtain rises. Directed by Kao Chih-yang, dockers are loading a ship. Cranes are in operation, carts shuttle to and fro. A scene of bustling activity.

On one crane hangs "Long Live the General Line for Socialist Construction." The Customs House clock strikes, its notes spreading far....

(*Dockers come off the ship, one after another. Kao blows his whistle. Offstage, someone shouts: "Take a break, comrades." Kao looks, stirred, at the scene around him.*)

Kao: Shanghai certainly is — (*Sings.*)

A port that never sleeps.

Thousands of ships come and go,

Our dockers move grain in

Millions of jin with

Their left hands, while their right

Shift steel by the ton.

Neither mountains nor seas can block

Our revolutionary fervour,

We send our sincere friendship

To all parts of the globe.

(*Ting Ke-chien shouts offstage: "Section Chief Kao." Enters.*)

Ting (*excitedly*): At our pre-shift meeting today, Comrade Fang our Party secretary spoke to us about the importance of this shipment. We all put on speed, and now there are only three thousand sacks of rice left to be loaded.

Kao: Good.

Ting: But some of our comrades are complaining.

Kao: Oh? What's the trouble?

Ting: They say they don't like easy jobs. They say we should add another two thousand and they'll get them aboard without even breathing hard. Since it's to support our Asian, African and Latin American brothers, they say, we ought to do it in style.

Kao: Hey. That's the kind of talk I like to hear. Tell the men to rest well during the break and get ready for a bigger battle.

Ting: Right.

Kao: I'm going to the brigade chief to ask for another assignment. (*Exits.*)

(*Ting is about to leave when Tao rushes on.*)

Tao: Have we got the new job yet?

(*Han enters, pushing an empty cart.*)

Han: Come on, Tao, it's break time. (*Swings an imaginary ping-pong bat.*) I'll take you on.

Ting: Wait till we go off shift.

Han: Why?

Ting: We must get ready. The chief's gone to ask for a new assignment.

Han: A new one, eh?... We'll pitch right into it.

Ting: Right. The best comrades are the ones who look for the hardest jobs.

Tao: You've got to match your words with deeds, Han. Don't let your old ineptness act up again.

Han: What do you mean? I wasn't a bit lax today.

Ting (*encouragingly*): You were fine during the first half of the shift. I'm sure you'll keep on that way. I'll go and get the others ready. *Come over after your break. (Exits.)*

Han: Now there's a man who's fair.

Tao: All right. We'll see how good you are during the second half of the shift.

Han: You'll see how good I am?

Tao: Let's compete. What about it?

Han (*reluctantly*): All right.

Tao: Let's go.

(*Liu enters carrying several long-handled dustpans on his shoulder.*)

Liu: Is it break time yet, Han?

Han: What are you doing with those dustpans?

Liu: Cleaning up our worksite. We're loading fibreglass today.

Tao: Brigade Nine gets all the fragile jobs.

Liu: That's right. (*Jestingly*) How about it, Han? Want to play with some more fibreglass?

Han: Not me. The other day I grabbed a handful of that stuff and it stuck into my flesh. The fibres were so fine I couldn't get them out.

Tao: Who told you to fool around? Serves you right. Lucky you didn't swallow any. If it got into your intestines, you'd — (*Closes eyes and staggers back. Liu hastily supports him. Both laugh.*)

(*The sky darkens. Thunder is heard.*)

Liu: Thunder. Let's go.

Han and Tao: Let's go. (*All three exit.*)

(*Thunder rumbles in the distance.*)

Fang (*singing offstage*): *We've got to rush this loading job, (Enters.)*

The foreign freighter is leaving ahead of time.

Thunder rumbles.

Dark clouds are piling in the sky,

A storm will hit our seaport soon.

We must get the rice aboard on time

And speed the wheat into the warehouse.

I'll talk this over with Old Chao,

We'll organize and fight the problem through.

Kao and Chao (*offstage*): Comrade Fang. (*They enter.*)

Kao: You've come just at the right time, Fang.

Chao (*pointing at Kao*): He's sticking to me like glue.

Fang: Old Chao, I think he's....

Kao: When you put out the call today, our men really pitched in. It looks like there won't be enough for us to do in the second half of the shift.

Fang: Your appetite seems to be getting bigger and bigger.

Chao: If you increase the assignment again, it will upset my whole plan.

Fang: Plans must be appropriately adjusted.

Chao (*startled*): Oh!

Fang: The district chief just came down with new orders. The rice going to Africa has to be loaded on lighters today and be put on the foreign freighter in Wusung bay. It'll be sailing tomorrow morning.

Chao: But that's two days ahead of time.

(Thunder. Ting and Tao enter.)

Fang: Listen to that thunder. It's going to rain any minute. There are two thousand sacks of wheat here. We've got to get them into the warehouse, fast.

Kao (*seizing the opportunity*): Old Chao, give us the job.

(Chien Shou-wei enters.)

Chien: Brigade chief.

Chao: What's up, Chien?

Chien: All that wheat out in the open, and no telling when it's to be shipped abroad. If it gets soaked in the rain, don't blame me. I'm only the warehouse keeper. I can't be responsible.

Kao (*cheerfully*): We'll move it inside.

Chien (*with a false smile*): You always step forward in a pinch, Section Chief Kao. (*Sticks up a thumb.*) Good man.

Kao: I just do my duty to the revolution.

Fang: We'll take care of moving the wheat. Go back to the warehouse and make room for it.

Chien: Fine, fine.... (*Exits.*)

Kao (*forcefully to Chao*): Then it's all settled.

Chao: Your section still has three thousand sacks of rice to load. If you have to move these two thousand sacks of wheat as well, won't it be too much?

(Thunder.)

Kao: Nothing to it. If the sky falls, we'll prop it up.

Ting and Tao: That's right. If the sky falls, we'll prop it up.

Fang: It's really going to pour. We'll have to get the rice loaded and wheat into the warehouse at the same time.

Chao: We haven't enough men for that.

Fang: The leadership has asked the comrades in the office to come and help.

Kao: The leadership thinks of everything. That will make it surer.

Chao: If too many people come, there won't be enough machinery for them to use.

Kao: Give it all to the office comrades who'll be loading the rice. Chao: What about you fellows?

Kao: We'll tote the two thousand sacks of wheat on our shoulders. Chao: And where do you expect to get an approval for that?

Kao (*to Fang*): Didn't you say our Chinese working class will support the world revolution even if it means climbing mountains of knives and going through seas of fire? Why make such a fuss over carrying a few sacks of grain?

Ting and Tao: That's right. We can tote them.

Chao: Are you sure you can manage?

Ting: Our backs are strong and our legs are steady.

Tao: We're tough and energetic.

Ting and Tao: No question about it.

Chao (*to Fang*): What do you think?

Fang: This is a special situation that only happens once in a great while. These young fellows have never toted loads, and we haven't done that kind of work in a long time. It will be good for all of us to toughen up.

Chao (*half convinced*): All right, then.

Kao (*delightedly*): Call the whole section together.

(*Ting and Tao assent and go off.*)

Fang: They're all behind you, Old Chao. You can make your guarantee to the district head boldly. I'll work with their shift.

Chao: Good. (*Exits.*)

Fang (*to Kao*): This is a rush job, but make sure the men get a few breaks.

Kao: Right.

Ting (*offstage*): The whole section, assemble!

(*Dockers enter, form ranks in high spirits. Lightning and thunder.*)

Kao: We're letting our comrades from the office use the machinery to load rice. We'll carry the wheat on our shoulders.

Dockers: Of course.

Fang: Comrades, this wheat is going abroad to aid our brothers in Asia, Africa and Latin America. Every sack will play a part

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in the struggle against imperialism. The tenser the situation and the busier we are, the more we must remember Chairman Mao's injunction: "Be resolute, fear no sacrifice and surmount every difficulty to win victory."

Dockers: We guarantee no torn sacks will go into the warehouse and no spilled grain will be put on board ship.

Fang (*sings*): *The comrades, full of vigour, step forward*

To be first to carry heavy loads;

Bold in spirit, bodies strong, toting

Thousands of sacks on iron shoulders;

Guarantee quality, prepare to fight,

Finish the job and beat the rain.

Dockers: Let's go, let's go. (*Sing.*)

Finish the job before it rains.

Fang: Let's go. (*Exits.*)

Dockers: "Be resolute, fear no sacrifice and surmount every difficulty to win victory." (*Reciting quotations from Chairman*

Mao Tse-tung, they exit boldly.)

(*Curtain*)

SCENE TWO

A SACK IS SPILLED

Time: The same afternoon, about 2 p.m.

Place: A corner of the dock near the loading zone. There is a booth for smoking, a bucket of tea, and bottles of soda water.

A conspicuous slogan reads: Workers of All Countries, Unite!

(*As the curtain rises, Ma Hung-liang enters, dusty, a big straw hat in his hand, some luggage on his back. He is beaming happily.*)

Ma (*sings*): *Although I've retired and left Shanghai,*

I can't forget my days on the docks.

Six years have passed by in a flash,

Today I've come again to see my daughter.

I how fine the docks look,

With machinery lining the waterfront;

Those great cranes — really terrific,

Lifting tons of steel, light as a feather.

The Big Leap Forward has changed the docks,

Tours of joy spring to my eyes.

(*Han enters, takes a drink of soda water. Suddenly notices Ma.*)

Han: Aren't you old Master Ma?

Ma: Who are you, young fellow?

Han: Don't you remember me? I'm Han Hsiao-chiang.

Ma: Aiy! Old Han's boy. When did you start working here?

Han: Several months ago.

Ma: The docks are mechanized and you boys are taking over. I know everything's all right, now.

Han: Mm....

Ma (*excitedly*): You've shot up overnight. When I left here, you were only this high. (*Gestures.*)

Han: I was still in junior middle school.

Ma: So you were. That night of the National Day celebration, when I brought you to the docks to watch the fireworks, I kept worrying that I'd lose you in the crowd.

Han (*reminiscently*): It was the first time I'd ever watched fireworks from the docks. People jammed the river bank. The docks were all lit up. Coloured fireworks burst in the sky. Rows of steamers rode on the river.

Ma: I can see you've had some book learning. You talk real literary.

Han: Naturally. I'm a senior middle-school graduate.

Ma: A senior middle-school graduate, you're not a kid any more.

Han (*excitedly*): The year I started senior middle school, I came again to the docks to watch the fireworks the night of National Day. I made up my mind that I'd become a sailor in New China's merchant marine and pilot a made-in-China ocean liner through wind and wave, that I'd ride the bounding main and sail all over the world....

Ma: Sail all over the world?

Han: To win glory for our country. But I failed my college entrance exams and hung around the house for six months. Later on I was given a job here as a docker. (*A bit ashamed*) I never thought it would be in this place that I'd meet you again.

Ma: You don't want to be a docker?

Han: All I'm saying is my highest ideal hasn't been fulfilled.

Ma: If that's how you feel, you ought to talk it over with Hai-chen....

Han: She's discussed the matter with me several times.

Ma: What does she think?

Han: She says we never had educated dockers until my generation.

Ma: That's right.

Han: Oh, she's concerned about me, all right, but she hasn't solved my problem.

Ma: Problem? Your ideas are different than mine. Look at this port of ours. (*Sings.*)

*Making progress every day,
The workers are masters and full of drive.*

*Broad and bright is the dockers' future.... (Painting at this and that,
he leads Han towards the waterfront.)*

(*Fang enters.*)

Fang (*sings*): *How is the loading coming on?
I'm going to the lighter to find out.*

Fang (*in pleased surprise*): Old Master Ma!

Ma: Hai-chen!

Fang: When did you arrive?

Ma: Just now.

Fang: We've missed you.

Ma: Out in the country, I think of you comrades all the time.

Fang: Have you seen your daughter?

Ma: Not yet. I just had to come to the docks first.

Han: We're in the middle of a rush job, Master Ma. I've got to go now.

Fang: Rest a while longer, Han. This is the first time you've carried loads on your shoulders. Don't strain yourself.

Han: I'm all right. I can manage.

Fang: Concentrate on what you're doing. Don't pull any back muscles or sprain a leg.

Han: Right. Come to our house when you have time, Master

Ma. (*Trots off.*)

Ma (*happily stirred*): These young fellows have plenty of energy. I wouldn't mind toting a few sacks myself.

Fang: It's six years since you went back to the country. You're healthier than ever.

Ma: Thanks to the Party and Chairman Mao.

Fang: Right. How are things in the country?

Ma: Our commune is splitting the mountains and channelling in water. We're building fertile fields in a big way. We've had a bumper wheat harvest this year. Our paddy is doing fine, too.

Fang: The countryside is certainly in great shape.

Ma: You've also made big changes here on the docks. Even an old docker like me can't recognize the place.

Fang (*sings*): *The revolution is developing fast,
Militantly, we shoulder heavy loads.*

*Full sets of equipment are no sooner shipped,
Then grain and cloth must be put aboard.*

Our industry and agriculture, spurring ahead,

Bring a large boost to our export trade.

New hands and veterans work day and night,

Loading and unloading ten thousand ships.

Ma: Excellent. Our country indeed has friends all over the world. Fang: Ships come and go on the river. We trade with over a hundred different countries and regions.

Ma: You have a lot of responsibilities, Hai-chen, and our ranks have expanded. For a girl who started work as a coal shoveller, you've got a heavy burden to shoulder.

Fang: If it weren't for the leadership of the Party and the help of our comrades, these shoulders of mine would have broken down long ago.

Ma (*laughs*): What are Kao and the others doing?
Fang: Moving wheat.

(*A horn blows. A train of carts, laden with sacks of rice, backs on to the stage.*)

Ma: Is that the wheat?
Fang: No, it's rice for Africa.
Ma (*excitedly*): Export rice? Some of it may be from my commune.
(*Hung enters with a kettle.*)

Fang: What's happening with your train, Hung?
Hung: I've got to put some water in the radiator.
Fang: Why are you stopping here?
Hung: They're loading complete sets of equipment up ahead. The dock is full of trucks. I got out of their way to give them room. I'm detouring around from here. (*Remembers.*) Oh, the brigade chief wants to see you.
Fang: Where?
Hung: On the lighter.
Fang: That's just where I was heading.

(*Hung goes off.*)

Fang: The wheat is nearly all moved into the warehouse. I'd better get down there and see how they're doing, loading the rice.

Ma: You're busy. Go ahead.

Fang: You've come just at the right time, Master Ma. There's something I want to discuss with you.

Ma: What is it? Speak up.

Fang: It will take a little time to explain. How about this? (*Picks up Ma's luggage.*) First, I'll see you to the office of the Party branch. Later, when the shift is over, we'll have a long talk.

Ma (*pulls the luggage from her*): You've got things to do. Go ahead and do them. I'll chat with old friends and wander around the docks. I'll look you up later on.

Fang: All right. Be careful.
Ma: Don't worry. I'm an old docker. (*Laughs.*)

(*Both exit in opposite directions. Chien enters.*)

Chien (*carrying a long-handled dustpan, talking to himself*): That young fellow from Brigade Nine did me a good turn. He left this new pan by the rubbish bin. Just what I needed. (*Gesticulates, unaware that he is dumping out the fibreglass that was in the pan.*) Saves me the trouble of writing a request slip, stamping it and going all the way over to the supply section.

(*Voices off-stage shout: "Faster. Step on the gas!"*)

Chien (*taps the pan a few times against a capstan*): Those young fellows are racing each other, carrying big sacks. Where do they get the energy?

Tao (*off-stage*): You're falling behind, Han.

Han (*off-stage*): I'll catch up, never fear.

Chien: Han, Han! (*Waves his hand.*) Don't run. Come over here.

(*Han enters, a sack of wheat on his shoulder.*)

Han: What do you want?

Chien: Why do you run like that? Do you want to kill yourself?

Han: They're running and I'm competing with them.

Chien: Toting a big sack isn't playing basketball. Look how you're sweating. (*Helps Han to put down his sack on the top of the rice sacks on the train cart.*) What are you competing for? They're big husky fellows who are used to this kind of work. You're the frail intellectual type.

Han: I ... I'm supporting Asia, Africa and Latin America....

Chien: Supporting, supporting. Well ... hmm! Better rest a while. After all, what difference will it make if you bring a sack or two less? (*Takes out a ticket.*) I just met my son over in Brigade Nine. Here's the film ticket you asked him to buy.

Han: *Braving the waves*, isn't it? (*Puts the ticket in his identification book.*) Wonderful.

Chien: Both of you wanted to be seamen, didn't you? Two minds with the same ideal.

Han: We graduated together, and took the entrance exams together....

Chien: How fine it would have been if you could have got into the Sea Transport Academy together. One day you would have been first mates, and then captains. White uniforms, visored caps, black leather shoes, shiny gold insignia and epaulets....

Han (*disdainfully*): That isn't what attracted me.

Chien: I know. You only wanted to be a seaman.

Han: That's right. (*Dreamily*) To take my turn at the wheel of a new Chinese steamer, to bring the friendship of our people to the ports of Asia, Africa and Latin America. There, the people would present us with flowers and applaud. It would be glorious.

Chien: A high ideal. But today.... (*Sighs*.) And that son of mine. A failure. A mere docker. He's made me lose face.... I just lectured him again. I said he must put in another request to be transferred away from these docks.

Han: Leave the docks?

Chien: Everybody looked down on dockers before liberation.

"Stinking coolies" they were called. Very menial workers.

Han: Oh.

Chien: (*glancing towards the warehouse*): That wheat's nearly all in.

(*Taking up the dustpan*) I've got to clean up after the dockers and sweep the warehouse. (*Sighs, starts to leave, then turns back.*) Don't forget. The film starts at three-fifteen. (*Exits.*)

Han (*depressed, steps forward. His sack drops from the cart. Sings*):

Master Chien has really upset me,

A middle school graduate has become docker,

To be a seaman has proved only a dream,

I can't go out and earn glory for our country.

Identification book, when will you become a seaman's ticket?

(*Puts book in his pocket.*)

(*The Customs House clock strikes two.*)

Han: Nearly time to knock off. (*Sees that his sack has fallen and that some of the grain has spilled. Startled.*) Aiya! I've spilled some wheat. (*Hastily scoops wheat and crams it back into sack. Re-ties the opened corner. Tries to lift sack, but it is too heavy. Thunder rumbles. Looks up worriedly at sky. Gets an idea. Pulls a rice sack from top of train cart on to his shoulder and goes off.*)

(*Hung enters carrying kettle. Sees wheat sack.*)

Hung (*surprised*): How did that rice sack fall off? The faster I try to work, the more trouble I get into. (*Looks off, shouts.*) Tao, Tao.

(*Tao, offstage, calls a reply, enters, carrying a sack.*)

Hung: Come over here and give me a hand. I've got to get this sack of rice back on the cart.

Tao (*rests his sack of wheat on a capstan*): Is this the rice that's going on the lighter to Wusung for loading on the foreign steamer? How did that sack roll off?

Hung: Some careless devil must have bumped it.

(*The two lift the sack of wheat to the cart. Hung goes out, and the train cart rolls off. Han enters quickly.*)

Tao: Han.

Han: Is that you?

Tao: We haven't had our after-shift meeting yet. Where are you going?

Han: Me? Oh, I've something to do.

Tao: What is it?

Han: Ask the section chief to excuse me. I can't go to the meeting today.

Tao: Why not?

Han: I'm going to the movies.

Tao: To the movies?

Han: They're showing *Braving the Waves*. It's about merchant marine scamen.

Tao: So you want me to get you excused to see a movie. Not me, mister pilot.

Han (*pleading*): It's a rare chance. Be a pal and ask for me.

Tao: What time is the show?

Han: Three-fifteen.

Tao: You've still got plenty of time.

Han: I must have a bath first, and eat.

Tao: You are a nuisance. All right, but this is the last time.

Han (*happily*): Thanks a lot. (*Turns to go.*)

Tao: Not so fast. Lend me a hand with this bag.

Han: All right. (*Helps Tao to swing the sack on to his shoulder, then both exit separately.*)

(*Thunder rumbles, the sky darkens. Kao enters.*)

Kao (*sings*): *We carried the wheat upon our shoulders,*

Rushing it in to beat the rain, although

My back is sweat-drenched my heart's at ease,

I must check on the work at the waterfront.

(*Lightning flashes. In the glare, Kao notices the wheat on the ground.*)

Kao: Aiy! Wheat. (*Startled.*) Someone has spilled his load.

(*Agitated*) This is bad. An accident! (*Sings.*)

I'm angry and worried and ill at ease,

Seeing this wheat upon the ground,

Our export standards are the highest,

*We can't let spilled sacks to pass from our hands. (*Sweeps up the wheat, calls.*)*

Hey, Ting.

(*Ting enters. Rain comes pouring down. Thunder crashes.*)

Kao: Notify the whole section. We're meeting immediately.

Ting: Right.

(*Curtain*)

SCENE THREE

THE INVESTIGATION

Enter: Immediately following the previous scene. The rain has stopped and the area cleared.

Enter: A small park near the waterfront. Before a fence stands a large signboard with this quotation from Chairman Mao: "We the Chinese nation have the spirit to fight the enemy to the last drop of our blood, the determination to recover our lost territory by our own efforts, and the ability to stand on our own feet in the family of nations."

Enter: *in the curtain rises, Han enters quickly. He has bathed and changed clothes.*

Han (*sings*): *On coming off shift I'm a soaring gull,*

A horse that has slipped its tether,

Rushing to the canteen after leaving the bath,

This ticket brings me my dream of "Braving the Waves."

(*Chien enters, carrying a lunch box.*)

Chien: Still here?

Han: I'm going as soon as I've had something to eat.

Chien: What about your daily after-shift meeting?

Han: I've asked to be excused.

Chien: The eight hours today are hard enough, eh?

Han (*shrugging his shoulders and flexing his wrist*): You can say that again.

Chien: Your section chief likes to show off. He doesn't use the machinery but makes you fellows carry the loads on your shoulders. Who can stand such heavy work?

Han (*agreeing*): That Old Kao of ours really is....

Chien: Anyhow, when your eight hours are up, you're free. Don't waste time. Eat, and go off to your movies.

Han (*gratefully*): You're very good, Master Chien. (*Runs off.*)

Chien (*to himself*): You should have known me in the old days....

That's when I was really "good." As a warehouse keeper I could take home anything in it I liked. But since liberation,

even when the Huangpu River is at flood tide I can't take so much as a drop of water. Good? What's so good about me now?

(*Ting, Tao and Chang enter, talking.*)

Chang: Fine, fine. A beautiful mess.

Tao: Don't get excited.

Chien (*sides up to them*): What's wrong?

Chang: Someone in our section has spilled a sack.

Chien: Is that all? "If you walk frequently by the river, you're bound to get your shoes wet."

Tao: How can we export wheat that's been spilled?

Ting: Whether for home consumption or for abroad, we have to guarantee quality.

Chien: Right, right. Everyone knows your section holds the red banner for the district.

Tao: What if we do?

Chien: Now the red banner section has had an accident. The effect will be bad. If the sack that's been spilled can't be found, not only will your section lose its red banner. I, the warehouse keeper, will have to suffer as well.

Ting (*impatiently*): Our section will be responsible for its own blunders.

Chang: Right. We'll definitely find that sack.

Chien: You're determined. That's good. But how are you going to find it among all the thousands of others?

Ting: We can move mountains and fill in the seas. As long as everybody pitches in, we're sure to find it.

Chien: Fine. You're determined. But it's easier said than done, young fellow.

Ting: We dockers don't make empty boasts.

Chien: Of course, of course. (*Sighs.*) Even the red banner section has had an accident. People will say....

Tao: Say what?

Chien: They'll say people like our dockers can't run the docks. (*Goes out.*)

Tao: Damn!

Chang: Don't start getting down in the dumps.

Tao: Who's down in the dumps? Didn't you hear what Chien said?

(*Kao enters.*)

Ting (*thoughtfully*): People always speak according to their class. Did you fellows get the implication?

Kao: Implication in what?

Tao: In what Chien just said about the spilled grain.

Kao: What did he say?

Chang: He said: "If you walk frequently by the river, you're bound to get your shoes wet."

Kao: Ah.

Tao: He also said: "Now the red banner section has had an accident. The effect will be bad."

Kao: Hm.

Tao: He also asked how are we going to find that sack.

Kao: Chairman Mao says: "What really counts in the world is conscientiousness, and the Communist Party is most particular about being conscientious." We'll check the sacks one by one.

Ting: Chien said: "Fine. You're determined. But it's easier said than done."

Kao: Oh? (*Alertly*) What else did he say?

Ting (*angrily*): He said: "Our dockers can't run the docks."

Kao (*grinned*): He did, eh?

Ting: Let's get at those sacks in the warehouse.

Kao: Go ahead.

(*Ting, Tao, Chang go off.*)

Kao: "Our dockers can't run the docks." (*His fury rises.*) "Our dockers can't run the docks." (*Sings.*)

I tossed stone raises a thousand ripples,

My heart is turbulent at the Huangpu.

I am reminded of the past.

Huangpu,

*Centuries of your flowing waters
 Can't wash all the hatred from our hearts.
 Before liberation battleships and freighters
 Flying the stars and stripes, anchored haughtily,
 Bringing weary dock workers only
 Tears of blood and aching wounds.
 Then the cannon of the PLA
 Dispersed the clouds that hid the sun,
 And a powerful hand grasped the revolutionary seal,
 The Party calling on the dockers to show their strength.
 A great golden bridge rose from the rubble,
 Boats and steamers sailed in all directions,
 Dockers maintain the highest standards, loading and unloading,
 Heroic Shanghai harbour wins glory for our land.
 China's sneers and insinuations over the spilled sack
 Are like daggers in my heart.
 Our comrades feel badly about the accident,
 It'll be letting down our people and our Party
 Unless we find that sack.
 And find it we will,
 Though it be harder than locating
 A needle at the bottom of the sea.*

(Han enters.)

Han: So here you are. Your wife was looking for you. She says your kid is sick and has been sent to the hospital. She wants you to come home right away.

Kao: What? The kid's sick? (Thinks.) I can't go yet. That sack hasn't been found.

Han: All right. I'm off. (Turns to go.)

Kao: Han.

Han (halts): What is it?

Kao: Why didn't you come to our after-shift meeting?

Han: I'm in a hurry to go to the movies.

Kao: Do you think it's right to miss a meeting because of a film?

Han: I told Tao to ask that I be excused.

Kao: As a worker, you have to think about the collective interest, Han.

Han (stammers): Who says I don't?...

Kao: Our section has had an accident.

Han (startled): Oh? What happened?

Kao: Someone spilled a sack of grain.

Han (unbelievably): Is that all?

Kao: Everyone's very worried about it.

Han: But why?

Kao: What are you saying?

Han: Spilling a sack of grain. That's a small thing....

Kao: You've forgotten we guarantee the quality of everything that goes out of here.

Han: I couldn't forget even if I wanted to. It's dinned in our ears all day long: "A torn sack can't be put on board ship, a sack that's been spilled can't go into the warehouse." That's all we do around here — load and unload, shift and move....

Kao: Why not? What's wrong with that?

Han: Loading, unloading, shifting, moving — what's so special about it?

Kao (patiently): You shouldn't talk like that. Everything you eat and wear and use — how does it get here? And Shanghai's products are sent all over the country. None of this could happen if it weren't for our loading, unloading, shifting and moving.

Han: Everyone understands those generalities. You needn't preach. (Looks at his film ticket.) Excuse me. It's almost time. We got to go.

Kao (taps him): Do you know who spilled the sack?

Han (stammers): It was your idea that we tote them. Don't ask me.

Kao: What are you saying?

Han: I'm saying that my shift is finished for the day. (Starts to walk away.)

Kao: Wait. Let's talk it over.

Han: I've no time. We'll talk tomorrow.

Kao: Where are you going?

Han (shouts): To the movies.

Kao: How can you do that? We still haven't found the spilled sack.
Han: When my eight hours are up, I'm free.

Kao: Han!

Han: What about it?

Kao: You....

Han: Well?

Kao: The way you talk ... you don't sound like one of our working class.

Han: Me? The son of a docker, a boy who grew up under the red flag — I don't sound like a member of the working class? Are you claiming I sound like a capitalist?

Kao: Bilge. We're workers.

Han: Workers? (*Contemptuously*) Men who load and unload?

Kao: What's wrong with loading and unloading?

Han: We're just menials.

Kao (*unable to suppress himself*): Anyone who thinks like that can never make a good docker.

Han: Who wants to be a docker? I'm going to the brigade chief and ask for a transfer. (*Rushes off.*)

Kao (*calls after him*): Han. Han. (*Sings.*)

The gale whips up the waves,

One wilder than the other.

No clue to the spilled sack and now

Han crops up with another problem.

I'll won't say a word about the sack,

I'll only fences and evades.

Han's irritation,

Chien's innuendoes,

Are certainly worth thinking about,

Can there be something behind them?

Fang's at the waterfront, I'll report to her,

We must analyse and work out our next steps.

(*Curtain.*)

SCENE FOUR

TRACKING DOWN THE SOURCE

Immediately after the previous scene.

Office of the Communist Party branch of the dockers brigade. High on the wall runs the slogan: "Hold aloft the great red banner of Mao Tse-tung's leadership and boldly advance." A picture of Chairman Mao hangs on the wall. Notices from Chairman Mao are posted on either side of the picture. A sign reads: "Political work is the life-blood of all economic work." The motto reads: "The people, and the people alone, are the motive force in the making of world history." Furnishings consist of desks and chairs and a table for office use. A carrying pole leans upright in a corner.

The curtain rises, Fang, deep in thought, enters, carrying a shoulder cloth.

Fang (sings): This accident deserves attention,

It's a sack to find and an ideological

Problem to solve; I've asked

Who to come for a detailed talk....

Kao enters, carrying a bag.

Fang (sings): I'm quite upset that we can't find the sack. (Puts bag on

his desk. To Fang)

Here's the wheat I swept up.

Fang: I've been thinking. Could the spilled sack have been....

Kao enters hurriedly.

Fang: Ah, yes, Kao, what have you been saying to young Han?

Kao: We've been trying to locate the spilled sack. Every time I

asked him a question, he snapped back at me.

Fang: That boy is a real headache. You've spent a lot of effort

on him. Let's just transfer him out and get someone good to

take his place.

Fang: Transfer him?

Kao: I don't agree.

Fang: You don't? Wait till you see this. (Hands Kao a sheet of

paper. Sings.)

Han has sent in this request.

Kao: Oh, a request for a transfer.

Chao (sings): *Transferring him will save us trouble.*

Kao (hands back the request. Sings): *We can't cast a class brother away.*

Fang (sings): *Kao's words are worth considering.*

Chao (sings): *That boy Han has many shortcomings.*

Fang (sings): *All the more reason we should help him to progress.*

Chao (sings): *He's been complaining ever since he's come to the docks.*

Kao (sings): *But he works with a will when he's on the job.*

Chao (sings): *He's been very moody these last few days.*

Kao (sings): *He's probably been listening to provoking talk.*

Chao: Oh. Who's been provoking him?

Kao: Don't you think a man like Chien has an influence on him?

Chao (simplifies): Chien? He's always shooting off his mouth. But he's been much better ever since I gave him a good hawling out last year. He knows this field and he does his work pretty well.

Kao: You shouldn't look only at the work side, comrade.

Chao: I'm a brigade chief. How can I disregard the work side?

Kao: Read that. (*Points to the quotation from Chairman Mao's Teaching, which is pasted on the wall.*) Chairman Mao teaches us that "political work is the life-blood of all economic work."

Fang: Kao's right, Chao. Last September, the Party held its Tenth Plenary Session of the Eighth Central Committee.

We've all studied the communiqué the session issued. We ought to use a class outlook to analyse the rumours floating around.

Chao: But...

Fang: We must never forget what the communiqué said: Classes and class struggle continue throughout the transition period from socialism to communism, and the influence of the bourgeoisie and the force of habits of the old society also remain. The minds of people like Chien are crammed with bourgeois ideas. You can't change them just by criticizing them once or twice.

Chao: What's wrong with him, anyhow?

Fang (taps her head): His problem is here. We dockers have become the masters and are running the docks. Do you think he's happy about it? He was very dissatisfied when his son failed his college entrance exams and was assigned here as a docker. Chien is full of complaints. He is bound to voice them and influence others. We must be vigilant.

Chao: True. We must be vigilant. But what's all this got to do with the spilled sack?

Fang: Every blade of grass has its roots. Behind every word is a thought.... The situation isn't clear yet. We can't come to any conclusion. We'll have a meeting of the branch Party committee soon.

Chao: Good.

Fang: We'll go over the whole thing thoroughly and see whether we can't get to the bottom of it.

Kao: Good. I've had my say. Now I'm off to the warehouse.

Fang: Someone is taking charge of searching for the sack, Kao. You'd better go to the hospital and see your kid.

Kao: They're looking after him there. They can do much more for him than I can. Anyhow, I can't go till we've tracked down this accident. (*Exits.*)

Fang (calls after him): Kao, Kao.

Chao: Kao, Kao. (*Pursues him a few steps, then turns back to Fang.*) I wish I could take my heart out and show Kao what's really in it. His section is the red banner holder for the whole district and they're on an important assignment. How can we let Young Han give us more trouble...

Fang: You know Kao well enough. He won't give a problem to others just because it's troublesome. A red banner section has to meet the test of wind and wave to be really worthy of the name.

The telephone rings.

Fang (picks it up): Party branch office. Yes, he's here. For you, ²²Chao. ²³

Chao (*takes the phone*): Chao speaking. All right. I'll be right over. (*Puts down the phone.*) The district chief wants to see me. We'll go on with this later.

Fang: Tell him about the spilled sack.

Chao: Right. (*Sighs.*) It's bad enough being so busy. (*Hands Han's request for a transfer over to Fang.*) Why must we have ideological problems as well? (*Hurriedly goes out.*)

Fang (*lifting up the bag, looks at the request, sings*):

*Spilled wheat and a transfer request —
Both thought-provoking.*

*Thoughts tumble through my mind
Like fikes and twisting gales,
They strike a warning bell.*

Han is moody and impetuous,

Chien spreads confusion with his talk;

There's disagreement within the Party branch,

Politics must lead in spurring work.

The red flag has led the way these fourteen

Years, the pathbreaker which brought

Bustling prosperity to our port.

We must keep clear heads in victory,

Class struggle exists every step of the road.

Revolutionaries fear not storms and gales —

The red flag flaps stronger in the wind,

The evergreen stands straighter in the rain,

The stormy petrels skim through lowering clouds,

Straight sails pierce the fog and mist,

We fight still more gallantly in the storm.

Revolutionize, stride on, heads high,

Shanghai port we'll link with every

Corner of our land, and support national

Construction and the people the world over. (Gazes at picture of Chairman Mao, thinks a moment, then reads aloud.)

Chairman Mao says: "... China is a land with an area of 9,600,000 square kilometres and a population of 600 million.

people, and she ought to have made a greater contribution to humanity...."

Ma enters.

Ma: Hai-chen.

Fang: If you'd come a few minutes earlier, you could have seen Chao and Kao. They were both here.

Ma: I met them on the road. They're very busy.... (*Recalling*) I just passed that building where the American boss used to have his office. Why are so many people coming and going there?

Fang: That's what I wanted to talk to you about. The district Party committee has set up an exhibition on class education in that building. It's opening tomorrow. We want to invite some old dockers to lecture on the history of the port. Why don't you do it?

Ma: Me? Lecture? I don't know how.

Fang: Just talk about the past. Compare it with the present.

Ma: Conditions on the docks are fine now. Anyone can see that.

Fang: It's because conditions are so good that the Party wants us to see our existing problems and give more class education.

You know what Chairman Mao says, Master Ma: The new social system has to be consolidated step by step. It is necessary to carry out instant and arduous socialist revolutionary struggle and so on. That education on the political and ideological fronts.

Ma: That's true. But where should I start?

Fang: *Suddenly takes carrying pole from corner*: How about starting with this?

Ma: *Tosses pole, torn by conflicting emotions*: Pole, my old partner. Tell me a bellyful of stories I can tell about you.

Music rises. Fang and Ma both hold pole, deep in thought.

Kao enters quickly.

Kao (*sad and urgent*): The situation's very serious, Fang.

Fang: What's wrong?

Kao: We still haven't found the spilled sack, but we've discovered several other wheat sacks in the warehouse with bits of fibreglass sticking to them.

Fang (*startled*): Brigade Nine is moving fibreglass today, but they're a long way from us. Where did that fibreglass come from? (*Picks up bag and examines contents.*) Take a look at this, Kao. You see — this is very bad. There must be fibreglass in the swept-up wheat that was put back into the sack as well.

Kao: Terrible!

Ma: What's all this about fibreglass, Hai-chen?

Fang (*sombrely*): Fibreglass is very useful industrially, but if it gets mixed in with food and people swallow it, it sticks to the intestines and can be.... (*Sings.*)

Very dangerous.

Ma: Oh. (*Sings.*)

Who is responsible for this calamity?

Fang: We must take emergency measures immediately, Kao. Let's get over to that warehouse.

(*Tao runs in, followed by Ting.*)

Tao: I want to report.

Fang: Go ahead.

Tao: It's like this....

Fang: Speak calmly.

Tao: When we were moving wheat today, I rested my sack on a capstan. Maybe there was fibreglass on the capstan which stuck to my sack and got transferred to other sacks when I put mine in the warehouse.

Ting: I looked around that capstan he's talking about. There's fibreglass on it and near the smoking booth.

Kao: That's strange. How did fibreglass get to an area where we were shifting wheat?

Tao (*stamps his foot*): What a mess.

Fang: Did you spill your sack?

Tao: No.

Ting: I checked a few of the wheat sacks carefully. None of them had been spilled.

Fang: In other words, the sack that was spilled and then refilled with grain and bits of fibreglass still hasn't been found.

Kao: That's right.

Fang: I say, Tao. Did you see Han at the time?

Tao: I did.

Fang: Was he carrying a sack?

Tao: No.

Fang: Was he holding any fibreglass?

Tao: He wasn't doing that either.

Ting: I saw him playing with some of that stuff a few days before, though not in the grain area. I bawled him out about it.

Fang (*meditatively*): The situation is very complicated. Tao, bring Han here immediately.

(*Tao exits quickly. Enter dockers discussing situation.*)

Chang: This is the first time our section has ever had such a serious accident.

Dockers: We must find the person who spilled that fibreglass.

Fang (*angrily*): We will get to the bottom of this, comrades. At the moment, the important thing is to find the spilled sack....

Kao: And remedy the accident.

Dockers: Right.

(*Tao enters hurriedly.*)

Chang: It's a disaster, Fang.

Fang: You know?

Chao: District just notified me. The wheat must be loaded tomorrow. What shall we do?

Kao (*stands forward*): My proposal is — Check every sack in the warehouse.

Chao: What? All of them? Kao — (*Sings.*)

I would upset our entire schedule,

And where would we get the extra labour?

SCENE FIVE

CHECKING THE WAREHOUSE LATE AT NIGHT

Time: Late at night.

At a corner of the outer warehouse, brightly lit. On either side of the big doors the slogans are posted: "Stress politics" and "Put ideology first." On a table and near the doors is this quotation from Chairman Mao: "The people who have triumphed in their own revolution should help those still struggling for liberation. This is our internationalist duty."

At the entrance are Kao, Ting, Ma and dockers, under Fang's direction, moving sacks of wheat in a check of the warehouse.

A docker: We've been through them all. None of these sacks has been spilled.

Fang: Let's go to the inner storeroom, comrades, and check there.

Dockers: Let's go.

Kao, Ma and dockers swarm out.

Chien Hsi: Ai. *(Exit.)*

Fang: Ting, you fellows wait a moment.

Ting and Chang remain.

Fang: How do the men feel about putting in this extra time in the warehouse?

Ting: They're all burning with anxiety to find that sack.

Fang: The Youth Leaguers have vowed not to let that spilled sack leave our shores. It would violate our spirit of supporting Asia, China and Latin America. They won't quit till we've discovered the sack.

Fang: The more determined our men are and the harder they work, the more we have to consider their health and see to it that they get proper rest.

Ting: Right.

Fang: Han has not shown up to help check the warehouse. Tao went to his house but he wasn't home. What sort of spirits has he been in lately?

(Curtain)

Kao (sings): *We have the will, we'll solve this thing,*

Find the sack first, then load the ship.

A docker (sings): *The warehouse is filled with sacks of wheat,*

How can we move them, how can we check?

Kao (sings): *Our arms and shoulders are tempered steel,*

What though the wheat be piled mountain high.

Chao (sings): *Why do it now? We can check*

The wheat when we're taking it out.

Ting (sings): *Too risky I fear, if that sack*

Slips through, it will go abroad.

Kao (sings): *Our duty is to help our foreign brothers,*

The political effect counts most of all.

Ting (sings): *You must make a decision quickly.*

Kao (sings): *The sacks in the warehouse must be checked.*

Ma (sings): *Let this old soldier go to the front.*

Young dockers (chorus): *We young should be in the foremost ranks.*

Girl workers (chorus): *Girl workers boldly take up the challenge.*

Dockers (chorus): *The spilled sack shall not leave this port.*

Fang: You should consider all these comrades' opinions, Chao. It's up to you.

Chao: But our brigade's plan....

Fang: Compared with 650 million Chinese people and the three billion people of the world, our brigade is pretty small.

Chao: All right. We'll go through the warehouse. I'll report to the district chief. *(Exit.)*

Fang: Comrades. *(Sings.)*

One spilled sack is extremely serious,

A severe task confronts us ahead.

True gold does not fear the fire,

True fighters never shrink.

This is a political battle,

Firmly, thoroughly, make our search.

Dockers (chorus): *Firmly, thoroughly, make our search.*

Fang: Search the warehouse.

Dockers (chorus): Search the warehouse.

Chang: That boy is really something. He's good for a spell, then bad for a spell, hot one minute and cold the next. Always talking about his "ideal." He doesn't like working as a doctor.

Ting: The Youth League committee made a special study of his problem. It seems he's become very chummy with old Chien lately.

Fang: I know about that. What did Chien say to him today?

Chang: I didn't pay any attention.

Ting: Han told Tao to ask leave for him. Maybe Tao knows.

Fang: Let's go into the warehouse, then, and ask him.

(Starts to leave.)

Ting *(recalls)*: Didn't Hung take part in that rush moving job, Comrade Fang?

Fang: Yes, of course. We ought to see what she knows.

Chang: She's already gone off shift. I'll go to her home and ask her.

Fang: All right. Take a run over. *(The three separate and go out.)*

(Han enters.)

Han *(sings)*: *Fang summons me in the middle of the night,*

Can it still be about the spilled sack?

I spilled it during the rush moving job,

It's my fault and I'll take the blame.

(Chien enters.)

Chien: What are you doing here?

Han: Fang sent for me.

Chien: Ah, probably about that spilled sack.

Han: It's only a question of fixing responsibility.

Chien *(mysteriously)*: That's all it would be ordinarily, but today....

Han: What about today?

Chien: It's not just that a sack's been spilled. Fibreglass got into it.

Han: Fibreglass?

Chien: This is a serious political incident.

Han *(startled)*: A political incident?

Chien: Yes. Some clumsy young oaf dropped some fibreglass and spilled wheat that was going abroad, then swept it all back into his sack. It's created such complications that I still haven't been able to knock off and go home. Disgraceful.

Han *(aside)*: What's it all about?

Chien: They're turning the warehouse inside out, but there's not a shadow of the spilled sack. Everybody is furious. If they ever get their hands on that young fellow, they'll make it pretty hot for him, I can tell you.

Han *(sings aside)*: *This is more complicated than I thought, I didn't know they'd search the warehouse.*

Chien *(rambling)*: Not much future in this job but plenty of responsibilities. And when I told my son to apply for a transfer, everyone criticized me. Huh!

Han *(sings aside)*: *The sooner I get away from here the better, I must push my transfer through.*

Chien: What? You're asking for a transfer too?... It may not be approved.

Han: I'll put up a fight for it.

Chien: It's something that affects your entire future.

(Fang enters.)

Fang: You've come, Han, good. *(To Chien)* What have you two been talking about?

Chien: Nothing ... nothing special.

Fang: Young people are very naive. Be sure to lead them along the correct road.

Chien: Yes, of course. With your teaching, Secretary Fang, the young people are all taking the correct road.

Fang: Everything's fine, then, according to you. We can all relax and go to sleep.

Chien: Yes, that's it. Oh, I mean no....

Han: Have you seen my request for a transfer, Comrade Fang?

Fang: I have indeed, Han. Why do you want a transfer?

Han: To tell the truth I can't see why I should have to be a docker after twelve years of school.

Fang: According to your way of thinking a person who's been to school and received an education shouldn't become a docker. But today education is universal. Everyone can go to school. Who do you think ought to do this job?

Han: Well....

Fang: Your son has the same problem, hasn't he, Chien? What do you think?

Chien: Oh, there's no question about it in my mind. And my son is content with things as they are.

Fang: Really?

Han (*to Chien*): But you just said....

Chien (*interrupting*): Listen to the Party secretary.

Han (*grumbles*): You may be straight in your mind, but I'm not in mine.

Fang: Are you really clear on this, Chien?

Chien (*stammers*): Why ... yes ... yes.

Fang: What do you think we ought to do, Han? Set aside a group of people to be dockers and keep them out of school, let them be eternally illiterate?

Han: I haven't thought about those things. I've only thought of my own problem.

Fang: What about it? Your talents are being wasted as a docker, is that the idea?

Han: I....

Fang: Chien, you've been working on the docks for scores of years. Give us your opinion.

Chien: Dockers are the masters here, now. They ought to be satisfied. I've checked all the wheat in the warehouse, Secretary Fang. The number tallies. I must be going home. You two go on with your chat.

Fang: Very well.

Chien (*taking his umbrella and handbag*): I'll be going, then.

Fang: You've checked over the warehouse, but you also ought to check over your ideology.

Chien (*startled*): Oh ... yes.... (*Exits.*)

Han (*takes the initiative*): You must approve my transfer request, Comrade Fang.

Fang: Our docks can berth ten-thousand-ton freighters, Han. Why can't they accommodate your heart? This is revolutionary work we're doing.

Han: Other jobs are also revolutionary, and I can make a bigger contribution. Why must I stay here?

Fang: We've talked about this several times, haven't we?

Han: If you don't approve my request, I'll continue to raise it.

(*Ma enters.*)

Fang: I've sent for you, Han, to ask you about something.

Han: What?

Fang: Do you know that someone spilled a sack in your section?

Han: I heard.

Fang: When he put the wheat back, he swept some fibreglass in with it.

Han (*impatiently*): I heard that too.

Ma (*irritably*): What kind of attitude is that?

Han (*heatedly*): People who don't understand a situation have no right to speak.

Ma: How ... how can you talk like that?

Fang (*pointing at the inner storeroom, explains*): You see, Han, everybody is spending the whole night checking through the warehouse....

Ma: While all you do is sulk.

Fang: I've asked for a transfer. That's not illegal.

Ma: You....

Fang: Don't lose your bearings, whatever you do.

Han: My mind is absolutely clear.

Fang: Don't let others fool you.

Han: My ideas are my own.

Fang: You're not your usual self today, Han.

Han: My whole future is at stake.

Fang: We do whatever jobs the revolution requires of us.

Han: I've decided. I insist on being transferred.

Ma: You're absolutely lawless.

Han: Don't go pinning labels on people.

Ma: Who, me?

Fang: What if the organization doesn't approve your request?

Han: Not approve?

Ma: In view of your thinking and attitude, we couldn't possibly approve.

Han: My mind's made up. Whether you approve or not. (*Takes out his docker's identification card.*) I....

Ma: What are you doing?

Han: I quit. (*Tosses his identification card on the desk and turns to go.*)

Ma (*shouts*): Han.

(*On the verge of weeping, Han runs off.*)

Ma (*furiously*): Shameful. What should we do, Hai-chen?

Fang: We'll all take a hand and straighten him out.

Ma: Good. Count me in.

Fang (*gives card to Ma*): Take Han to the exhibition on class education and have a good talk with him. When I get through here, I'll join you.

Ma (*takes the card*): Right. (*Agitatedly turns to go.*)

Fang (*drapes a coat over his shoulders*): Don't lose your temper.

Ma: I won't lose my temper. I'll stay perfectly calm. (*Runs out.*)

(*Sound of wind.*)

Fang (*sings*): I must suppress my anger and think,

Han's attitude is very strange.

Han —

Perhaps someone has cast you adrift without oars,

Alone, you may drown in the murky waters; although

An evil wind has whipped up the waves,

I must set out in the storm;

I'll haul your sailless boat back to port,

Setting our course by the revolutionary markers.

(*Chao enters in a hurry.*)

Chao: The time for loading the wheat has been advanced again.

Ma: What?

Chao: Another emergency directive has come down from district.

The new big Chinese freighter S.S. *Changfeng* is berthing at dawn
to take on our wheat.

(*See pouders.*)

Chao: How is the search for the spilled sack going?

Fang: We've finished checking the outer storeroom. It's not there.

Now the comrades are checking the inner.

(*Chao enters swiftly, followed by dockers.*)

Ma: We've gone through both storerooms. Every sack is accounted for. Not a single one is missing. But there's no sign of a red-tied sack.

Chao: We can't locate it. We're nearly frantic.

Ma: These men ought to have a rest, Fang.

Chao: How can we rest? We'll check again.

Ma: When we run into difficulties, comrades, we should remember Chairman Mao's teachings. Chairman Mao says: "What we need is an enthusiastic but calm state of mind and intense but orderly work." Study the problem, comrades. Why can't we find the spilled sack? Can there be some special reason?

Chao (*shouts*): Come on. We'll talk it over.

Ma: Good. Let's go.

(*Chao and dockers exit. Fang starts to go with them.*)

Ma: Fang, district wants us to find that sack, and at the same time to load the wheat on schedule. The consignee has sent a cable, saying they need it in a hurry. District says to let them know immediately if we can't find the sack. They'll take emergency measures. We'd rather suffer a big loss financially than create the slightest bad political effect. Fang, what's your opinion?

Fang: The leadership is prepared for the worst possible eventuality, 227
but we must strive for the best possible result. We must over-

come every difficulty, find the sack and get the wheat loaded on time. What do you say, Chao?

Chao: I agree. District wants to know where the fibreglass came from. I'll go and check on that.

Fang: Go ahead. I'll be holding the fort here.

Chao: Right. (Exits.)

(Thunder and lightning. A gale blows over the river. The Customs House clock strikes two.)

Fang: Two o'clock. Only three more hours till daylight. How time flies. (Sings.)

The clock strikes two and the river wind blows fiercer,

Our comrades are uneasy, having checked the warehouse.

Why is there no sign of the sack that spilled? How will

We load the wheat on the "S.S. Changfeng" at dawn?

Can that sack still be among the others?

Perhaps it never entered the warehouse.

Why does no one admit to the mistake?

Was it an accident or a political act?

It's very hard to figure this out....

Communist Party — wind in our sails, navigation light....

Wind, send us through the billowing waves,

Light, illuminate our long voyage course.

Thinking of the Party gives me vision and strength,

It's the dockers on whom we must rely.

They can level mountains to make a road,

They can bring up a needle from the depths of the sea.

Listening to the Party, we'll drive ahead.

We won't leave the field until we've won. (To herself)

Yesterday afternoon Hung stopped her cart train in our loading area. The sack was spilled near where she halted. On the train was rice. What was spilled was wheat. Can it be that.... (Crosses one hand over the other, indicating an exchange.) That's it!

(Kao, Ting and Tao enter quickly.)

Kao: We've checked every sack, and the spilled sack is not there. Our men think it probably never went into the warehouse at all. Fang: Just what I've been thinking.

(Hung runs in, wet from the rain, followed by Chao.)

Hung: Comrade Fang, Comrade Fang. When we were loading rice today, I stopped my train to add some water. I saw that a sack had fallen off....

Tao: Yes. And I helped you put it back.

Hung: That sack — could it have been the sack of wheat we're looking for?

Fang: It certainly could. Kao, the wheat sacks were tied with yellow cord, the rice with white. Checking through the sacks in the warehouse at night, it was hard to see the difference. That was something we overlooked.

Kao: So we did.

Fang (taking his flashlight): I'll go check again.

Kao: Good.

(Ting runs out, followed by Tao, Chao and Hung.)

Fang: Our preliminary judgment is that the wheat sack with the fibreglass was probably loaded on to the lighter with the rice.

Kao: If it's put on board the foreign freighter, the results may be disastrous.

Fang: We must prevent that from happening, at all costs. It's our internationalist duty, we must take full responsibility.

Kao: Right. What do you think we should do?

Fang: How long since the lighter set sail?

Kao: (looks at alarm clock on desk): Fifty-eight minutes.

Fang: There's no time to lose.

(Ting enters, carrying a sack. Dockers follow.)

Fang: This sack of rice was among the wheat, sure enough.

Fang and Kao: Rice? (Fang pokes in a tin and pulls out a sample of rice.)

Kao: Rice!

Fang: I'm going to ask instructions from the Party committee.
 Kao: Everyone take a rest. Wait for orders. *(Exits quickly.)*
 Dockers: The spilled sack is on the lighter. What shall we do?
 The foreign freighter is sailing at dawn.
 Kao *(heavy-heartedly)*: Rest. Wait for orders.

(Ting and the dockers go out. Thunder and lightning. Kao is agitated and worried.)

Kao *(sings)*: *Thunder — a drum call to battle,
 Lightning — scars through my heart.*

(The clock strikes three times.)

*The Customs clock strikes, the river
 Roars, every second presses.*

*Our country's honour is on that lighter,
 We can't let it be stained by impure wheat.*

*The revolutionary friendship that lighter carries
 Must never be besmirched by harmful food.*

(A huge clap of thunder is followed by pouring rain. The river tide swells tumultuously.)

*Though thunder crashes in a deluge of rain,
 Though the tide rises swiftly in the deep of the night,
 Though the waves are wild and the current swift,
 I shall brave them all and set out in pursuit.
 Neither mountains of knives nor seas of flames
 Can stop a Communist from doing his duty.*

(Ting and Tao enter.)

Kao *(removes his tunic, wraps it round the sack of rice, raises sack to his shoulder. In a stentorian voice)*: Get the steam launch ready. We've got to go after the lighter and bring back that sack of wheat. Come on.

(Curtain.)

SCENE SIX

SOARING DETERMINATION

(Dawn.)
(The class education exhibition hall. There are photos and exhibits. Portraits of Chairman Mao are on the walls to left and right. One reads: "Never forget class struggle"; the other "Carry the revolution through to the end.")

(As the curtain rises a red neon sign can be seen on the opposite side of the hall. It reads: Long Live Chairman Mao.)

(Tao enters from side, followed by Ma.)

Ma: I've been talking and talking but you don't say a word.

Tao: I have been listening.

Ma: Look at these things again, think again. Before liberation....

(Sings.)

We shivered and bared their claws like wolves?

We worked like horses and toiled like oxen?

We set up steep and narrow gangways?

We fell off from sheer exhaustion?

Compare before liberation and after,

Look at those tattered clothes, the foreman's

Whip, those manacles....

Look carefully, at each and every one.

Tao: I know all that.

Ma: If you really knew.... *(Takes out Han's identification card.)*

Tao: You wouldn't throw this away.

(Tao reaches to take it.)

Ma: You want it? It's not so easy to get. I ask you — where did this come from?

Tao *(silent thinking)*: It was issued.

Ma: What?

Tao: It was issued.

Ma: Issued? You don't know — *(Sings.)*

That it was like to be whipped and manacled,

*The poisonous and sly ways the bosses exploited.
 Worried and trembling we often waited all night,
 For a ticket to a job the following day.
 Though we sweated and strained with all our might,
 A docker's family was always hungry and cold.
 Across a high plank we staggered with coal,
 Many a weary docker plunged to his death.
 If an over-laden docker fell into the Huangpu,
 We weren't allowed to pull him out. In our
 New society, thanks to the Party and Chairman Mao,
 Dockers are cared for all their lives.
 How can you casually toss away
 Your red identification card?
 Have you forgotten the roots
 From which you've grown?
 Han (arguing): Of course not! My father tored a carrying pole for
 years. Now, that's all changed....*

Ma: Well?

Han (in an aggrieved tone): Why should I still have to tote a carrying
 pole for a living?

Ma: Tote a carrying pole for a living! How can I make it clear
 to you? (Sings.)

Tears in my eyes, I take my carrying pole

And softly cry

Carrying pole, old pal....

You know what we dockers have been through,

In severe winter you were with me as I worked the docks,

In the heat of summer my sweat from you dripped....

(Fang appears at the entrance.)

Han (sings): *I know all about those times.*

Ma (sings): *Only a fraction, a tiny bit.*

Han (sings): *It's not a good living, whatever you say.*

Fang (sings): *The pole is the docker's precious heirloom.*

Ma: Hai-chen!

Fang (sings): *This pole was with us in our times of trial,
 Our weapon it was in our hundred years' struggle.
 Then the Party awakened the toilers' rage, united,
 We smashed the shackles on our hands and feet.
 We overthrew imperialism, compradors,
 Fendal foremen and gangster dogs,
 Till the red flag flew
 Over our waterways at last.*

Ma: Did you hear that, Han?

Han: If I'd been born twenty years earlier, I too would have used
 that pole on the foreman and the American gangsters. But now
 we're in the middle of socialist construction. I want to make an
 even bigger contribution to our country.

Fang: Don't dockers make a contribution?

Han: I want to be a seaman and deliver our goods personally to
 the people of Asia, Africa and Latin America in support of their
 struggle. That is really great internationalism.

Fang: If it weren't for us loading those goods on board ship, what
 would you support Asia, Africa and Latin America with? How
 could you show your internationalism? Don't look down on
 the ordinary labour of dockers, Han. Every sack and item we
 load is closely linked with world developments.

Han: But....

Ma (tapping the identification card): This behaviour of yours....

Humph, even if you were a seaman, you wouldn't be able to stand
 up in a storm.

Fang (sings): What you've discarded is not your identification
 card, but the revolution.

Han (stunned): Oh.

Ma (sings): You can't imagine what he said just now, Hai-chen.

Han: I....

Ma: If you don't tell her, I will. He... he said we were "stinking
 coolies."

Han: It wasn't me who said it.

Ma: Yes it was.

Fang: Only someone like Chien would say a thing like that.

Han: He's the one.

Ma: Chien, eh? Before liberation, he was the warehouse keeper and we were dockers. We weren't the same.

Han: But today we all work together. We're the same now.

Fang: We consider our work an honour. He thinks work is meaningless. Is that the same?

Han: We work a regular shift and so does he. What's the difference?

Fang: We work to serve the people. We put our whole heart into everything we do. He just goes through the motions. When the question of the spilled sack arose, he said it couldn't be helped. Is that the same?

Han: He has an identification card, the same as us.

Fang: We workers have risen to our feet and become the masters. We love the Party and Chairman Mao and our new society. We're completely devoted to the affairs of our port. He hankers for the old society. With every step he looks back three times. He mocks us and claims we can't do a good job of running the docks. Can you say his ideas and feelings are the same as ours?

Han: Well... he does his job the same as we do ours. What's the difference?

Fang: We're concerned about the whole country, our eyes are on the entire world. For the sake of the sack, Kao and the others chased after the lighter in the storm....

Han (*startled*): They did?

Fang: But Chien doesn't like our aiding foreign countries. While our comrades were still anxiously checking every sack in the warehouse, Chien thought only of himself and went home to sleep. Can you compare his mean behaviour with our bold internationalism?

Han: I....

Fang (*sings*): *Don't think all is peaceful on the docks,
This port has always been a battlefield.*

*The Yankee bosses have fled but they're dreaming still
Of returning one day to their office suites.*

I remember when we took over the port facilities shortly after liberation, and the army representative led us into this building. The American bosses pretended to comply, but behind our backs they cursed us. They said the "stinking coolies" wouldn't be able to manage, they predicted we'd make a mess of things. Chien is also that kind of person. They think the old days were better than today, that the West is better than China. They spread bourgeois ideas camouflaged in a perfumed mist. If we're not careful, they'll disarm us ideologically.

Han: Disarm us ideologically?

Fang: Yes. (*Sings*.)

*Every time I come in here I remember the years
When machine-guns were mounted in the corridors.*

*After big strikes rose like waves, all
Along the rivers the dockers fought for freedom.*

Words of our forebears are written in blood:

Arrange us. Seize the mastery of the docks."

*When the PLA bugles blared the call to charge,
Our heroes fearlessly drove out the wolves.*

Ma (*sings*): *In fourteen years the docks have totally changed,
Our traditions, the price we paid — can you forget?*

Fang (*sings*): *Dockers' work has deep significance,
Why do you say that it's demeaning?*

The blood of martyrs dye our docks,

Why do you seek an excuse to leave?

A docker's son should be worthy of

The Party's care. Comrade Han!

Let your horse at the edge of the cliff,

Don't gallop wildly when you've lost the road.

Think carefully, comrades are extending helping hands,

Their hearts are ardent, full of good wishes for you.

We hope you'll stand firm in this port of ours,

Loyal to the people, true to the Party.

Han (*with angry self-reproach*): I've been a fool.

Ma: As long as you're clear now....

Han: I understand. Chien, he....

Ma: What about him?

Han: He's not the same as us.

Ma: Absolutely right.

Fang (*earnestly*): You must be on your guard, Han. Although we're in a period of socialist construction, we still have sharp, complicated class struggle.

Han (*startled*): Class struggle? Comrade Fang, old Master Ma, I....

Ma (*kindly*): Whatever is on your mind, tell it to Hai-chen.

Fang: Our comrades understand you, Han; the Party branch trusts you. You're part of our younger generation of dockers.

Han: I spilled that wheat sack, Comrade Fang.

Ma: You?

Han (*painfully*): But when I swept up the wheat, I didn't know there was any fibreglass around.

Ma: That fibreglass....

(*Chao enters with a dustpan, followed by dockers.*)

Chao: I've just been over to Brigade Nine. They're missing a dustpan. I found this one in our warehouse.

Fang: Ah.

Han (*comes forward, takes over the dustpan*): I've seen this one before.

Chao: Oh?

Fang: When?

Han: When we were moving the wheat.

Fang: Who was holding it?

Han: Chien.

Fang: Where?

Han: Near the smoking booth.

Fang: Where was he coming from?

Han: He'd been to Brigade Nine to see his son.

Fang: That's it, then. Chien brought the dustpan from Brigade Nine, with the fibreglass inside it, to where we were shifting the wheat....

Chao: But who spilled the sack?

Han: I did.

Chao: Why didn't you say so before?

Han: Because Chien.... Oh, I really hate that man.

Dockers: Chien's a dirty dog.

Chao: He dumped the fibreglass on the ground, so we've had a serious accident.

Fang: He also spread a lot of bourgeois ideas which are not easy to detect. That's even more serious.

Chao: Fang.... (*Apologetically*) Ai.... This has been a big lesson to me.

Fang: Yes, we all should learn from it, and turn a bad thing into a good.

Han (*in tears*): Comrade Fang, I....

Fang: Because your thinking was scatter-brained your wheat also rotted. Because your ideas had gone wrong, your sack went wrong too.

Han: I.... (*Sings*)

The sack infected by bourgeois ideas, I can't forgive

Myself for influencing our task to aid foreign countries.

I've let down our class brothers, let down the Party,

And made comrades spend all night in the warehouse and

Comrade Kao go out on the stormy river.

Punish me, Comrade Fang.

Fang: Our comrades make strict demands on you, Han, in order to help and protect you. What are you crying about? So you've broken a fall. Get up and push on ahead.

Chao: We must listen to Chairman Mao from now on.

Dockers: We all must listen to Chairman Mao.

Fang: Chairman Mao teaches us to serve the people of China and the world wholly and entirely. That is our highest ideal.

(*Sings*)

A gale of revolution is sweeping the world,

Awakened people look to Peking.

Mao Tse-tung's thought flies

On the east wind's wings,

On all five continents,

Trucks sound the charge.

*Steel-strong heroes in New China appear,
 Huang Chi-kuang, Lo Sheng-chiao,
 Yang Ken-seu, Chin Shao-yun ...
 Against U.S. imperialism, for the people,
 Bravely they advance, displaying a militant internationalism.
 Heroes by the millions we have without end;
 From them we must learn
 To fight to the end for world revolution,
 To be a never-rusting cog
 In the great revolutionary machine,
 This is the grand ideal
 Of every ardent revolutionary.*

(The sky grows light. A boater blows in the distance.)

Han: The steam launch. Can that be Kao coming back?
 Fang: Let's go and see.

(Curtain)

SCENE SEVEN

MORNING ON THE DOCKS

Time: Immediately following the previous scene.

Place: A corner of one of the docks.

As the curtain rises scarlet clouds herald the dawn of a joyous day and strike bright reflections on the river waves.

(Kao utters in high spirits.)

Kao (sings): *We return victorious to our docks,
 A glorious eastern sky, joy on both banks of
 The river. Last night we chased the lighter,
 Urged on by anxious lights along the shore.
 Waves broke against our chests, our backs
 Were drenched by gale-driven rain.
 Firmly we pressed on, eyes bright,*

*Clearing the launch through the waves,
 Holding the red navigation lamp,
 Heads high, standing erect.
 Then we caught the lighter, and
 Our hearts burst into bloom...*

*Voices offstage. Fang, Ma, Han and dockers surge in. They happily
 shake hands, smiling and cheering. Han goes out and returns with
 a sack of wheat, followed by Ting and Tao.)*

Ma (sings): *Our dockers have a will of steel.*

Fang (triumphantly): You men have had a hard night, Kao.

Ma (triumphantly): Good work. You've brought back the spilled sack.

Kao: Yes, we've got it.

Ma: The foreign freighter?

Kao: It sailed on schedule.

Fang: We've traced the fibreglass to Chien.

Kao: Chien?

Fang: Preliminary investigation shows that he picked up a dustpan with fibreglass in it at Brigade Nine and spilled it in our loading area. This is a very serious matter. It nearly damaged our national reputation. We must investigate further and deal with the matter strictly.

Kao: Right. Who spilled the wheat sack?

Han: I did....

Kao: We're workers, Han. When we're wrong, we correct ourselves.

Ma (triumphantly): You see, everybody welcomes your changed attitude. Chairman Mao says: "The world is yours, as well as ours, but in the last analysis, it is yours. You young people, full of vigour and vitality, are in the bloom of life, like the sun at eight or nine in the morning. Our hope is placed on you... The world belongs to you. China's future belongs to you." Under no circumstances should we be unfaithful to the hopes which our great leader Chairman Mao places in us.

Han (grasping his hand): I'll certainly never forget Chairman Mao's words. (Turns to Fang.) Give me back my request for a transfer.

(Fang hands it to him. He tears it into shreds and tosses them in the river. Ma gives Fang the boy's identification card.)

Fang (returns it to Han): This card is an honour, Comrade Han. It represents our people's trust in you. You should cherish it more than your life.

Han: I definitely will listen to the Party, reform my thinking and be a revolutionary all my life.

Fang: We ought to put both the spilled sack and the dustpan in our class education exhibition.

Kao: Let them serve as a warning to us all.

Fang: We must always remember this lesson in the course of class struggle and the struggle for production.

Han (steps forward): I'll carry the sack.

Kao: Good. (Helps him raise it to his shoulder.)

(Han goes out with sack, then returns. Calling "Fang," Chao enters with a telegram.)

Chao: Comrades, here's a telegram to our dockers' district from the foreign freighter with the rice.

(Announcement.)

Chao: (reads): China's seaports are remarkable,

Their loading efficiency is first-rate.

Chinese dockers are famed throughout the world

For their deep friendship and noble spirit.

(Everyone talks and smiles. A long whistling is heard.)

Fang (sings): Thousands of ships, sail from our port,

Dockers (sing): Across the seas to every continent.

Fang (sings): Standing on the docks we gaze afar,

Dockers (sing): Everywhere rise raging flames against imperialism.

Fang (sings): The people of the world are all determined,

Dockers (sing): Helping each other, we're mighty and strong.

We dockers go with our Communist Party,

Militantly we do what we say we'll do.

Holding the red flag high, we charge,

Rushing on towards communism.

Fang (sings): We shall change the old world thoroughly.

Dockers (sing): The thought of Mao Tse-tung shall shine for ever more,

The thought of Mao Tse-tung shall shine for ever more.

(A glowing portrait of Chairman Mao is flashed on the backdrop.

The curtain falls amidst heroic music.)

(The End)

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A RHETORICAL ANALYSIS OF THE OFFICIALLY
APPROVED MODERN REVOLUTIONARY CHINESE DRAMAS

by

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Communist China today exercises a strict form of theatre censorship. Currently, only four model dramas on a revolutionary theme have the official approval of the Chinese Communist Party and may be performed in theatres in China. This study was concerned with these four modern revolutionary Peking operas, The Red Lantern, Shachiapang, Taking Tiger Mountain by Strategy, and At the Docks. In order to preserve the Chinese ideological position, the English translations of the scripts published in Peking were used.

The purpose of this thesis was to make an examination of these didactic dramas in order to determine the rhetorical devices constructed in them to persuade the Chinese audiences. To fulfill this purpose, a background summary of the rise to power of the Communist Party in China was done. Included in this summary were Chairman Mao Tse-tung's objectives for art and literature, Chairman Mao's description of the values and behavioral patterns for a communist revolutionary as gleaned from his "Red Book," and the scene as set by the cultural revolution in China.

An analysis of each of the dramas revealed the rhetorical devices which are used to persuade the masses in China to identify with the Chinese Communist ideological position. The method of analysis constructed relied on the works of Aristotle, Kenneth Burke, Hugh Duncan and Dorwin Cartwright.

The results of this study indicated that stock rhetorical devices were used to promote identification with the dramas by the Chinese audiences. These devices were: (1) the creation of a strong one dimensional ethical hero endowed with the virtues according to Chairman Mao, (2) the evocation of specific emotions, and (3) the creation of an attractive cohesive group. The results further indicated that identification on the part of the mass audiences served to perpetuate the dominant position of the Chinese Communist