

WORKERS OF THE WHOLE WORLD, UNITE!

KIM JONG IL

**THE CINEMA AND
DIRECTING**

Foreign Languages Publishing House

Pyongyang, Korea

1987

EDITOR'S NOTE

After carefully considering the position and importance of cinematic art in the revolution and construction, dear Comrade Kim Jong Il wrote the treatise "Theory of Cinematic Art" which clarifies the theoretical and practical problems of cinematic art as a whole.

This treatise gives a comprehensive and detailed account of all the aspects of creating and developing this form of art, such as life and literature, the cinema and directing, the character and the actor, images and shooting, the screen and fine art, scenery and music, art and creative work creation and guidance and so on.

We are publishing "The Cinema and Directing" to follow "Life and Literature" from this "Theory of Cinematic Art" in a number of languages.

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“ Like the leading article of the Party paper, the cinema should have great appeal and move ahead of the realities. Thus, it should play a mobilizing role in each stage of the revolutionary struggle.”

KIM IL SUNG

THE DIRECTOR IS THE COMMANDER OF THE CREATIVE GROUP

If cinematic art is to be developed to meet the requirements of the Juche age, it is necessary to bring about a fundamental change in film-making. From the time of the emergence of cinema art to this day, many changes and advances have been made in artistic and technical matters, as a result of the changes in the times and social institutions, but the vestiges of the old system and methods have not yet been overcome in creative work. There still remain remnants of capitalist and dogmatic ideas to a considerable extent, particularly in the system and methods of direction which constitutes the nucleus of film-making. Unless the old pattern is broken completely and a new system and methods of creation are established in direction, it will be impossible to accomplish the tasks set before the cinema, which has entered a new stage of development.

Today the cinema has the task of contributing to the development of people to be true communists and to the revolutionization and working-classization of the whole of society. In order to carry out this historic task successfully, it is necessary, above all, to revolutionize direction which holds the reins of film-making.

To revolutionize direction means to completely eradicate capitalist elements and the remaining dogmatism from the realm of

directing and establish a new Juche-inspired system and methods of directing.

In establishing the new system and methods of directing it is particularly important to clarify the duty of the director and continually enhance his role in keeping with the intrinsic nature of socialist society and the character of revolutionary cinema.

The director is the commander of the creative group. He should have the overall responsibility for artistic creation, production organization and ideological education and guide all the members of the creative team in film-making.

The director in the socialist system of film-making is fundamentally different from the "director" in capitalist society.

In the capitalist system of film-making the director is called "director" but, in fact, the right of supervision and control over film production is entirely in the hands of the tycoons of the film-making industry who have the money, whereas the directors are nothing but their agents.

In capitalist society the director is shackled by the reactionary governmental policy of commercializing the cinema and by the capitalists' money, so that he is a mere worker who obeys the will of the film-making industrialists whether he likes it or not. On the other hand, in socialist society the director is an independent and creative artist who is responsible to the Party and the people for the cinema. Therefore, in the socialist system of film-making the director is not a mere worker who makes films but the commander,

the chief who assumes full responsibility for everything ranging from the film itself to the political and ideological life of those who take part in film-making. The director should be the commander of the creative group because of the characteristic features of direction. In the cinema, which is a comprehensive art, directing is an art of guidance which coordinates the creativity of all the artists to make an integrated interpretation.

Just as victory in battle depends on the leadership ability of the commander, so the fate of the film depends on the director's art of guidance. Even though he works to make a good film, the director cannot do so if he has no ability to guide the creative team in a coordinated way to realize his creative conceptions. The film is conceived and completed by the director, but it cannot be created without the collective efforts and wisdom of the creative team. Therefore, success in film-making depends on how the director works with all the artists, technicians and production and supply personnel in the creative group.

If the director is to unite the creative group with one ideology and one purpose and make an excellent film of high ideological and artistic value, he must free himself once and for all from the old domineering and bureaucratic system and methods of direction, under which the direction-first policy is pursued, the boss-gang relationship within the creative group is established, arbitrary decisions are made and creative workers are dealt with through orders and commands. If the director resorts to bureaucracy and

shouts down or ignores the creative team, it will break their unity and cohesion in ideology and purpose which constitute the basis of collective creation, and deprive him of his potential to create films and bind him hand and foot. The old system and methods of directing not only do not conform with the intrinsic nature of our socialist system where the unity and cohesion of the popular masses underlie social relations, but also do not conform with the collectivity of film-making and the intrinsic nature of direction.

In film directing, the basic factor is also to work well with the artists, technicians and production and supply personnel who are directly involved in film-making. This is the essential requirement of the Juche-inspired system of directing. This system is our system of directing under which the director becomes the commander of the creative group and pushes ahead with creative work as a whole in a coordinated way, giving precedence to political work and putting the main emphasis on working with the people who make films. This system embodies the fundamental features of the socialist system and the basic principle of the Juche idea that man is the master of everything and decides everything. Hence, it fully conforms with the collective nature of film-making and the characteristic features of direction.

Since the film is made through the joint efforts and wisdom of many people, every participant in the production should fulfil his role and responsibility like the master he is, and this collective should firmly unite with one ideology and will in order to perform

creative assignments jointly. This fundamental requirement which emanates from the characteristic features of film-making can never be met by the old system of directing; it can be properly met only by the system which attaches basic importance to working with people, working with the creative team.

Under the new system of direction, film-making becomes the work of the director himself as well as the joint work of the entire creative group, and both the director and creative team assume the responsibility for creation. Therefore, everybody buckles down to creation voluntarily. Also, while making films, the director helps and leads all the members of the collective, and the creative staff learn from one another in the course of their work. Such communist ethics in creation and the revolutionary way of life are demonstrated to the full. Thus everybody is closely knit in the collectivist spirit and rises up as one in the creative work to attain the common objectives.

Under the new system of direction, the director is responsible not only for the creative work of the team but also for their political and ideological life. Therefore, he regularly conducts political work and ideological education closely combined with their creative activities and, accordingly, the process of creation becomes that of revolutionizing and working-classizing them.

In short, the system of directing based on working with people not only accords with the intrinsic nature of film-making and direction, but also enables the director to extricate himself from

domineering and bureaucratic tendencies and decisively improve his ability to guide creation; it also enables him to eradicate deviation towards the idea of art for art's sake, which gives exclusive precedence to artistic creation and to advance both creative work and the work of making the collective revolutionary.

The strength of the new system lies in the fact that it guarantees the solid unity and cohesion of the creative group based on the Juche idea and gives full play to the awareness and creativity of all the members, and the director's guidance goes deep into the creative work and life so as to bring about an uninterrupted flow of innovation.

Under the new system the director should emphasize artistic guidance to the creative workers.

The basic duty of the creative group is to make revolutionary films of high ideological and artistic value, which make an effective contribution to arming people fully with the Party's monolithic ideology and which imbue the whole of society with the great Juche idea. Whether this duty is carried out at the right time and properly depends on how the director works with the members of the creative team.

The creative workers are the main figures who directly execute the revolutionary tasks devolving on their group. The director's plan is realized through these workers and all assignments of presentation arising in the course of creation are also carried out by them. Therefore, the director should work well with the creative workers and improve his role as their guide. Then, the creative group will be able to carry out the revolutionary tasks facing it

successfully.

The first thing the director must do in his work with the creative workers is to bring about a consensus of opinion with regard to the production. This is the basic guarantee for successful creation and is the starting point of the director's work. If each creative worker has his own views on the production, the director cannot lead them to perform the same presentation assignment and creative activities are thrown into confusion from the outset.

The director must carefully analyse the general characteristics of the content and form of a production, so that the creative workers can all understand and accept it.

In analysing and considering a production the director should not be too egotistical. Every artist has his own creative individuality and may have different views on a production. If the director does not take this into account and holds to his own views and ignores the opinions of other creative workers, it will be difficult to establish a uniform view on a production.

The interpretation of a production should be understood by everybody and win their consent; when it is accepted by everyone as their own, the work will be done effectively.

The director must always put forward his opinions on a production and create an atmosphere of free discussion so that many constructive views can be voiced, and he must sincerely accept the views of the creative workers. Once agreement is reached in discussion, the director must quickly act on it and base the

production on it firmly and, then, must never deviate from it, whatever happens. If the director falters, the whole collective will do so and, if this happens, the production will fail.

When all the creative workers fully understand the production, the director must begin to work with each person individually.

Artistic guidance to individual creative workers must always be specific. If the director only gives general guidance and indications, he cannot give them any substantial help or lead them confidently to achieve his aims.

Taking into consideration the characteristic features and requirements of a production, the director should clearly tell the creative workers their assignments for its representation and the ways and means of carrying them out and consult them on problems which they may come across in the course of their work. Only then can his guidance conform with their work.

For example, take guidance to the acting. The role and position of the characters to be represented by actors and actresses throughout the presentation and their personalities should be analysed and, on this basis, the direction of acting should be set and the tasks of presentation and methods of acting for each stage and situation of the drama should be specifically taught. When the director's guidance is precise, then his plan will agree with that of the creative team and their work will proceed smoothly.

The important factor in the director's guidance of the interpretation is to help the creative workers to have a clear understanding of the

seed of a given production and present it well.

The ideological kernel of a production is the seed which the director and all the other creative workers should bring into flower through their collective efforts and wisdom. It is not only the basis of the interpretation by individual creative workers, but also the foundation on which they all combine to produce one single cinematic presentation. When all interpretations are conducted on the basis of one seed, they form the components of one cinematic presentation because they are built on the same foundation, although various forms of presentation are created by different artists with different personalities. Therefore, the director should be very careful that none of the creative team loses the seed or introduces anything which has nothing to do with it.

Another aspect in which the director must make a great effort in his guidance to the presentation is to ensure that the creative interaction between artists is efficient and to lead their teamwork correctly.

Basically, a comprehensive artistic presentation cannot be achieved properly by the talents or efforts of individual artists. When every artist establishes a close working relationship with the others and carries out the teamwork efficiently, the different elements which make up the comprehensive presentation will harmonize well with each other.

The director should always be in the centre of creative operations and provide a close link between the activities of

individual members of the creative team, taking care to prevent possible friction and departmentalist tendencies amongst them.

The director should guide the artists correctly so that they exhibit a high degree of independence and initiative in the course of creation. Giving full play to their independence and initiative is the main factor which increases their sense of responsibility and rouses their creative ardour and imagination. Creative cooperation between the director and the creative workers and amongst the workers themselves is only successfully achieved when each plays his part properly in his appointed post

The director must guide the creative workers in a very strict yet enlightened manner. For their part, the creative workers have to accept and understand each of his plans and carry them out in a creative manner. In this way the director should give guidance on the principle of making the creative workers in charge of individual fields of presentation assume full responsibility for their own creative work. This is effective artistic guidance.

The original ideas of creative workers in film-making should be used to perfect the harmony of a comprehensive interpretation, while at the same time giving life to the personality of individual artistic portrayals. The director should be talented enough to maintain the originality of the creative workers and raise the level of interpretation in each field and, on this basis, achieve the harmony of the whole film. This is creation in the true sense of the word.

In his efforts to ensure that the creative workers express their

original ideas, the director should not allow the harmony of the overall interpretation to be destroyed, nor should he suppress this originality in order to guarantee the harmony of interpretation.

The director, the commander of the creative group, should also work well with the production and supply personnel.

The director should be responsible for the production of films and must advance this work in a coordinated manner.

Film-making, which is complex in content and large in scale, cannot move forward unless it is flawlessly supported by production organization. In film-making the processes of creation and production are inseparably linked. If production is not well organized, the whole process of creation and production cannot run smoothly. It is only when production is well organized that it is possible to make an excellent film in a short time and with a small amount of manpower, funds and materials.

Production organization helps to ensure success in film-making. It moves the creative group in a unified and planned way so that all fields and units are well geared to each other, observing strict order and discipline, and it also makes rational use of materials and technical means and controls financial and supply activities. This is an important task which the director must control in a responsible manner.

The director should not work with production, technical and supply personnel in an administrative and technical manner just because production organization is administrative and technical in

content. Administrative and technical guidance runs counter to the intrinsic nature of the Juche-inspired system of directing, and prevents production, technical and supply personnel from being actively drawn into film-making. In his guidance of production organization the director should work with people sincerely.

One of the major criteria for the new type of director is that he is the ideological educator of the creative group. The director should be responsible for their politico-ideological life and keep intensifying their politico-ideological education, so as to lead them to perform their mission conscientiously as revolutionary artists.

The unity of ideology and purpose of the creative team is a major factor for ensuring the successful completion of a film. Even if the director has the talent and skill to fuse together the diverse elements of interpretation organically, a harmonious film cannot be made with this alone. No production of high ideological and artistic value can evolve out of a creative group whose members are not united ideologically and in which discipline and order have not been established.

The unity of ideology and purpose of the creative team is not only a basic requirement for maintaining consistency throughout a film but it also has an important bearing on waging the speed campaign, establishing a revolutionary spirit of creation and hastening the revolutionization and working-classization of all the personnel.

Education in the Party's monolithic ideology is basic to the

ideological education of the creative team. This work should always precede creative work and should be conducted forcefully throughout the creative battle.

Ideological education by the director is aimed at equipping the creative team fully with the Party's lines and policies so as to make better revolutionary films more rapidly. So, when ideological education is combined with creative work, great vitality can be demonstrated and artists can be roused to the creative battle.

The director must keep a grip on ideological education throughout the whole course of creative work, and give absolute priority to political work at each stage of the creative process. The new system of directing proves effective only when the director gives absolute priority to political work in everything that is done. The system is meaningless if the director neglects political work and remains as bureaucratic as ever.

To give priority to political work and keep raising the political awareness of the creative staff so that they willingly participate in film-making is an application in film-making of the fundamental requirements of our Party's traditional revolutionary work method. The director should fully adhere to this revolutionary method of creation. Whatever he produces, the director must thoroughly explain its ideological content and artistic features to all the creative staff and tell them in full about the purpose and significance of the production, so as to encourage them to take part in creative work with great revolutionary zeal.

The director should take control of working with the creative team and energetically conduct political work prior to all other work. It is only then that he can satisfactorily perform his role as artistic leader, production organizer and ideological educator and become a distinguished commander of the creative group.

ONE MUST AIM HIGH IN CREATION

The director must have confidence in himself and aim high and work boldly.

The director's self-confidence is his own strong creative opinions based on his profound understanding and independent interpretation of life and the arts. His self-confidence emanates from the high political awareness that he is responsible for film-making and from a strong conviction that he is serving the

revolution through his artistic activities.

The director can succeed in his creative work when he tackles his task with strong personal opinions and boldness. If the director, the commander of the creative group, has no strong opinions of his own, the group loses confidence in the production and cannot work well. A director who has strong opinions of his own, has a lively imagination and works boldly, will be successful. But a director who is overcautious will never produce anything worth mentioning.

That the director should aim high in his creative work means that he should set a high objective which would solve new and important problems in re-educating people and developing society in a unique way.

The director must take the great Juche idea as his basis and have his own understanding and opinions about life and the arts. Then he can always set himself new, higher tasks of presentation in creation and achieve them well.

Self-confidence is based on knowledge. If anyone is ignorant, insisting only on his own point of view, he is merely being stubborn. The director gains confidence when he is fully armed with the Juche idea and knows a great deal about life and the arts.

If the director sets a high objective in creation and wants to attain it, he must put forward a new, unique idea as early as the stage of directorial conception.

Directorial conception is the blueprint of a film which is to be made; it is the director's creative plan to guide his whole team in a

unified way to create a consistent interpretation. Just as a military commander who has charge of an army must have a clear-cut operational plan, so the director, the commander of the film-making group, must have a detailed operational plan. The fate of a film depends largely on how this plan is worked out.

The directorial conception should be original and individual. As a new plan enables a new house to be built, so a new directorial conception enables the creation of a special film. No original work for the cinema can be expected from a director who has no opinions of his own and copies the ideas of others and conceives every production in a stereotyped manner. True creation lies in the ability to find new subjects and explore fresh spheres of presentation in a unique way.

The director must introduce new subjects in his own way.

Every artistic presentation is achieved through the creative individuality of the artist. In literature and the arts there is no life which is not depicted through the artist's creative individuality. When making a film the director must follow the script scrupulously, but he must not do so blindly, word for word, or copy it. A director who has no ideas of his own, other than those set out in the script, cannot create anything of his own. Such a director cannot even copy the literary presentation properly.

If the presentation set out in the script is to be improved and modified in keeping with the characteristics of the film, the director must have high creative ardour and burning enthusiasm. When the director sets out on the road of inquiry with such spirit and zeal, he

will assuredly find a new image. . The director can only create something new, something of his own, when he consistently maintains a high creative spirit, beginning from the interpretation of life and literature to the creation of a portrayal.

A bold new idea in creation only ripens fully when brought to life. A director, however talented, cannot imagine a new and audacious cinematic presentation if he does not know the Party's policies well and lacks rich experience of life.

The director can produce nothing new if he sits in his study, mechanically trying to produce a script from the literary work created by a writer who has gone into actual situations and lived amongst the people. If the director does not make a serious study of actual conditions based on literary presentation and just wastes his time in his study, hoping that the writer will present everything cinematically and perfectly, he will have many problems in his work later.

The director has to begin his creative work by experiencing life and understanding it well. He should experience and store in his mind all meaningful happenings from trifling details to stirring historic events. When he has accumulated an experience of life and seethes with passion to such an extent that he cannot remain still without describing it, creative work will flow smoothly and become a pleasant and worthy task.

Suppose a writer has mixed with the heroic workers of a steel plant and, on the basis of their creative labour efforts and worthy

life, has written a work, then the director should also experience their life.

Needless to say, the director cannot exactly follow the same creative course taken by the writer. He must form his own opinions and build up his own experiences and, in the course of this, take note of one vivid image after another of human beings who are building a new life. Only then will the director have a good understanding of the men and the life described in the script and find accurate and suitable ways of representing them and establish an independent and creative opinion of his own.

Correct analysis and understanding of the seed of a production is one of the basic requirements of literary activity which establishes a fresh, unique directorial plan.

In the creative process the seed not only constitutes a driving force which propels the director's creative work forward, but also a practical foundation which determines the scope and orientation of direction.

How to work out the plan and write the script, how to deal with the portrayal on screen, how to conduct creative work with individual artists—all these problems have to be solved by the director in terms of this seed. He cannot conceive any plan or creation without considering the seed. Only when he has a deep understanding of the seed of a production and is sure of it, can he draw up a bold plan and embark on full-scale interpretation.

It is not easy to attain a correct understanding of the seed of a

production and define its ideological and artistic value and significance accurately. A director, however talented and well-versed in literature, cannot understand the content of a piece of work completely by reading it only a few times, and can scarcely develop individual interpretations. He has to study the writer's works systematically and attentively and gain a precise understanding of his creative individuality. Then, he can correctly understand the interpretations in the work. He must study the way of life depicted in the script and closely observe the interpretations. Then, he can clearly understand the writer's intention and opinion.

Able directors, when analysing a work, do not draw hasty conclusions, impressed by a few points and feeling an urge to improvise. Even if individual scenes are quite impressive, able directors tend to be worried when the whole work looks vague and not very convincing. They are not delighted by the appeal and impression of individual scenes, but by the fact that the seed the writers have planted with such devotion is distinct and gives a great impetus to creation. When they nurture an excellent seed, they boil with passion, so they have to be active.

The director must treasure the seed of a production as his own artistic discovery and be warmly in favour of it and, further, concentrate everything on growing it in a unique way and bring it to full flower.

The seed of the work is not abstract; it lives in the hero and other characters and in their lives. The unity of the elements of

representation based on the seed is also always achieved through the portrayal of the characters around the hero. Therefore, the director should correctly understand the individual features of the characters represented in written works and clearly define the tasks to be solved by them in their actions. In particular, he must keep the hero firmly in the centre of the drama and order the actions of all the rest of the characters closely around the hero's line of action.

A person's character is created in certain situations. Visualizing the living characters, the director should accurately discern whether events and facts underlying the circumstances and situations have an archetypal significance or not, and must pick out the right details. Events and details which, however interesting, are not representative and obstruct the bringing to life of the characters, must be cast aside boldly.

At the stage of directorial conception it is also necessary to establish the genre and appearance of the film correctly. If the director fails to perceive them in the seed, he cannot find the correct genre conforming to the content nor accurately determine the suitable emotional colour of the production.

When the characters emerge and the circumstances of their lives are depicted in his conception, the director should then visualize their relation to events and clearly see the whole composition of the film, as conflicts are established and the plot develops. At the stage of conception, when the content of the production is built up and the line of depiction fixed, the genre and appearance of the film must be

established in greater detail.

When the composition of the film is fixed and the means and techniques of interpretation are clearly chosen on the basis of the seed, the director should see the scenes and the whole flow of the film in his mind. The film can only be fresh and characteristic when the director's plan contains a new human problem and new people and new life.

The director's plan can only develop and mature in a lively, creative imagination. When he has imagination, he can aim high and attain his goal.

The director who creates new artistic interpretations should have a diverse, rich and bold imagination. Based on literary representation, the director must have an imagination with which to adapt it to the cinema and also a creative imagination with which to produce something new on the basis of real life. The imagination for adaptation is very important in filming literary works, but if one just relies on this alone, it is impossible to modify the script to give it rich expression. If the director develops his creative imagination and finds aspects of life which the writer has failed to depict, the representation will become richer.

Creative imagination must always be based on real life. The director cannot depict life truthfully if he produces something absurd which is divorced from life or if he is engrossed in inventing spectacular scenes which are of no importance.

There was once a debate on the problem of filming the story of a

general of ancient times who had repulsed foreign invaders. A director said that he would give a wonderful representation of that heroic resistance if he was just given 500 horses. Some people claimed that the director's imagination was rich and bold and they even envied him. Is this really rich and bold artistic imagination? What would happen if one started making films, excited by the idea of visualizing a spectacular panorama in which 500 horses charge like a hurricane over a wide expanse of fields and thunderous cheers are heard over a forest of glittering spears?

A director who does not see the essential content of life but considers only the genre and scale of the work to be important cannot achieve success in film-making. Before imagining the 500 horses, the director should have pictured the gallant people who rose up against foreign aggressors and should have planned to depict their heroic struggle vividly.

No improvisation should be made hastily in the process of creation. Improvisation leads to error. In creation it is impossible to ignore a strong emotional impact which touches one's heart momentarily and the image which emerges from it, but it is necessary to think the matter over and over again before including it as a link in the whole chain of the conception. Improvisation is a taboo particularly for the director who commands the creative group. If he becomes the captive of emotional impulses and starts making random corrections on matters of creation already agreed upon by the group, creative activities will be thrown into

irretrievable confusion and the presentation will be marred.

The presentation which has matured at the stage of conception should be specifically determined in the director's script.

The director must not hastily try to write the script as soon as his conception has begun to mature. It is necessary for him to review carefully the conception which he has formed with his heart and soul. He must carefully examine whether the seed has been unerringly planted, whether character portrayals are distinct, whether life is reflected truthfully, whether the story is woven in a cinematic manner and whether the flow of scenes is interesting and smooth. In brief, it is necessary to check thoroughly whether or not the presentation achieved at the stage of conception has been clearly defined.

The director can only transcribe the conception into his script when it is both logically and emotionally perceived. The director's script is the blueprint of the film, in which the cinematic portrayal formed at the stage of conception is transformed into words. It is the director's initial creation.

It is better to prepare this script by pooling the efforts and wisdom of many creative workers such as cameramen, art designers, composers and assistant directors, than by the director himself doing so. However distinguished a director is, he cannot match the efforts and wisdom of the collective. Since this script is to be filmed by the teamwork of all the creative workers, it is advantageous in many respects to pool their efforts and wisdom

from the beginning. Only when the film pictured in the director's script is alive and moves as one and the same image in the minds of all creative workers, can the intentions of the director be reflected accurately on the screen.

The director must be self-confident and carry out the creative work boldly and substantially, ranging from the study of life and the work to conception, from conception to the script, and from the script to shooting. Only then can he be assured of reaching a high creative goal.

EMOTIONS SHOULD BE WELL DEFINED IN DIRECTING

Seeing a production once is different from seeing it twice. One wants to see some productions again, but not others. A certain production awakens fresh interest each time one sees it and excites greater passion and warmth. This sort of production can be called sincere art.

If a production is to move the audience through impressive

interpretation the dramatic content must be well organized. Outlining the emotional content is basic to dramatic organization.

In the past, emphasis was placed only on the plot as its organization was regarded as basic to dramatic organization. Therefore, there were many formalistic tendencies to subordinate true life to creating drama for its own sake, catering for the lowbrows by using incidents, instead of giving a discerning depiction of human ideas and feelings.

The organization of the plot is always aimed at laying the foundation of life which links the relationships of the characters and conditions their behaviour. Their line of action should be fixed on the basis of this organization and the sequence of feelings manifested through their actions should be revealed so as to express the ideas that lie behind their emotions. An impressive interpretation can only be given in this way.

The definition of emotions is a method of delivery which expresses through emotions the essence of character, by uncovering the emotional world of man naturally through a logical sequence of tension and release, buildup and climax.

Effectively outlining the emotional content in the arts is the main depictive task arising from the intrinsic human nature. Like ideas, the emotions are a part of man's innermost thoughts. Therefore, without emotions, it is impossible to express the innermost thoughts and describe human nature accurately. The unity of ideas and emotions is an essential feature of artistic

representation. In the arts an idea divorced from emotions can only produce a sterile concept and be abstract. Only an idea which has been revealed through a succession of emotions can touch people's heartstrings and make a deep impression on them.

When the emotions are well defined, everybody appearing on the screen comes alive and gives the impression of being a real person. When they see people who are true-to-life on the screen, the audience forget that they are watching a film and are drawn into the story which is being presented and they adopt the same ideas and emotions as the characters and assimilate the idea set out in the production as their own. Just as only an idea which has gained their approval through experience is implanted deep in their mind, so only an idea which has been taken in through vivid scenes, can create a deep impress on and be engraved strongly on their mind. That is why they say that the better the emotions are organized, the more deeply the audience will reflect on them.

Good emotional definition is one of the basic conditions for enhancing the descriptive quality of a production. According to the way the emotions are organized, the same film can make a variety of impressions and have a different descriptive quality.

The definition of the emotions in an artistic work should correspond to the personalities of the characters and to logic.

The main element which rouses people's emotions is life itself. Human emotions emerge from life, find expression in life and affect life. Various feelings such as joy and sorrow which every man

experiences, are caused by the relationship between him and his situation. Human emotions cannot exist outside reality. Accordingly, the definition of the emotions in drama can only be accurate and clear when it accords with logic.

Emotions are based on reality, but they only mature as the man reacts to it. Not everything in life rouses the emotions amply because reality is the basis of emotion and emotion is a particular way of reflecting life. At the same time, the same object inspires diverse emotions in different people and each man is moved to a different extent. Therefore, emotions can only be genuine when they are organized in accordance with logic, both in the human character and in life itself.

If the definition of emotions is to accord with the logic of human character and life, it is necessary, first of all, to explore people's inmost thoughts completely and understand correctly what rouses and colours their emotions.

When the director embarks on descriptive work based on a superficial study of the characters who appear in literature, specific, diverse and delicate human feelings tend to be ignored.

The causes and shades of emotions differ according to the personality of the characters and the situations they are in. Moreover, their diverse emotions are not shown only in the change and development of life; they are also intertwined in various ways even in a single situation; therefore, unless the emotional state of the characters is fully explored, it is impossible to have an accurate

understanding of the path and shades of the emotions.

In the film “The Flower Girl” Ggot Bun is overjoyed to meet her brother when she is on the point of dying, the brother whom she has only ever dreamt of seeing again. However, her heart is torn at the thought of her mother, who has died without seeing the brother again. Ggot Bun’s joy is mixed with grief; her emotions show a mental state that words cannot describe as she is gripped by a feeling of reproach for her brother who has returned belatedly and an overwhelming longing for her dead mother. In addition, Ggot Bun’s emotions at the time are blended with her hatred for the cruel world which treats her so harshly that she sheds bitter tears.

According to the specific situation the character is in, and according to his experience, diverse shades of feeling are interwoven and one shade replaces another in just a single moment. In life, it is not uncommon for joy to change to sorrow and sorrow to hatred in a moment.

In this way, according to the specific situations in which a man finds himself, and his experience, various emotional shades emerge and mix, one replacing another. As time passes, emotions may change; the rousing is replaced by the sentimental and the joyful by the sad. This means that emotions can only be defined well when the director is able to recognize the various emotional changes brought about by changes in life and in the characters and when he can discern the shades precisely.

The director must be sensitive enough to understand any

emotional change, distinguish the delicate shades correctly and must explore every emotion in depth. Therefore, he has to have the sensitivity to feel the delicate and varied emotional shades as well as the ability to explore every single emotion in full, overlooking nothing.

To build up emotions in keeping with the characters and the logic of life and, on this basis, bring them to a climax is one important means of defining emotions in a realistic way.

Emotions must be built up and there has to be a motive for bringing them to a head. In the final analysis, improvisation takes place on the basis of a specific experience. In drama, a natural effect can be achieved when the emotions of the characters are brought to a head by a certain motive after being built up. Emotions which come to a head without any buildup or motive are either unnatural or false.

The characters' emotions should build up as the drama develops and the motive has to be supplied at the right moment for the emotions to be expressed. If their buildup is excessively prolonged, the emotional current weakens and the film becomes boring.

Tension in the development of emotions is always associated with a crucial moment which determines the character's actions. The decisive moment for action should be seized correctly and the feelings must continually be built up to that point and brought to a head at the right moment. It is only then that strong dramatic tension and emotional excitement will be generated. If the emotions which

have been building up do not come to a head at the right moment, they will make no impression on the audience because they will lack credibility.

If the scene is changed hastily after the climax of emotions, merely to allow the introduction of the next scene, emotion will be dissipated and the flow of the film will become dull. In -drama, the emotional climax must linger in the imagination. This effectively prolongs the emotional excitement of the audience and gives them a sense of peace. Unlike actions, the emotions have a lasting effect. An emotional pause is introduced following a specific incident in a film so as to create a stronger and more lasting impact amongst the audience.

This lasting emotional impact makes the audience think deeply and keeps the image of the film fresh in their minds for a long time. The director should create the ambience skilfully by various means of depiction and lead it on to the next emotion and should make the audience look forward to the next scene.

Providing a prerequisite based on true life is a necessary condition for preparing the escalation of emotions. When there is this prerequisite, an emotion emerges from it naturally. A mere logical connection of incidents does not bring about the buildup of emotions. When the emotional flow formed through change and development in life is consistently maintained, an emotion can develop and the accumulated emotion can move gradually towards the climax.

The moment of emotional climax should not be fixed merely for the sake of tension and amusement, with the main emphasis being placed on events. This moment must be determined so that the dramatic sequence can be given weight and ideological depth can be ensured.

The definition of emotions is not aimed merely at making the audience tense or amusing them, but at intensifying the ideological and emotional influence of a production. The definition of emotions has no meaning if it does not impress the audience profoundly. Emotional definition in a film has to be subject to expressing the idea of the production in an emotional and meaningful way.

In the arts it is necessary to clarify the process of the emergence of a new emotion, closely combining this with the process through which a revolutionary view of the world is created and developed. While establishing his revolutionary view of the world, man not only forms a correct impression of life and a will to struggle but also enriches and enlarges his emotional experience.

The director should show concisely and impressively yet extensively how a man's revolutionary awareness and emotions form and develop and how they relate to each other.

The film "Sea of Blood" shows clearly how the mother's ideological awareness and emotional state change radically in step with the way life changes and develops. A number of emotions are interwoven until the mother, deprived of her husband, arrives at the village of Pyoljae with her children. But her strongest emotions are

grief over the death of her husband and anxiety about the future of her fatherless children. But, when she meets an old man in the village, and is told about the General's Star over Mt. Paekdu, a change takes place in her ideological awareness, which brings about an alteration in her emotional state. The mother, who has been wrapped in grief, begins to pin her hopes on the advent of a new world, and after she has become friendly with an underground guerrilla, she is filled with revolutionary ideology and enters an entirely new emotional state.

As ideological awareness changes and develops, the fluctuations of the emotions should be depicted accurately. This makes it possible to achieve an emotional sequence in keeping with the characters and the logic of life and to express emotionally and impressively the process by which people's revolutionary world outlook is created.

In cinema direction, while maintaining diverse shades of emotion which engender different feelings in different persons -according to the content of their lives, secondary emotional themes must always be subordinated to the main theme. Needless to say, this main theme is the hero's emotional theme which plays a dominant role in expounding the theme and idea of the work.

Even in the life of a single person there are many different emotional shades. Emotional entanglement is even greater between different people, each with a different personality. The more complicated the scene, the more closely the main emotional theme

should be followed, and attention should be given to unequivocally depicting the process of its development. Then, unity of emotions, the harmony of interpretation can be satisfactorily achieved.

One cannot and must not explore the emotional themes of all the characters to the same extent on the grounds that their emotional world should be described in depth. If one does so, it is impossible to maintain anyone's emotional theme adequately and the relationship between the main and secondary themes becomes vague, so that the theme of the story cannot be kept alive and the sequence of emotions will not be harmonious.

The audience can follow the main theme of the drama in any scene with a sense of peace when attention is focussed on the main character's emotional theme and emphasis is placed on arousing the main emotion, into which the emotional themes of the other characters are channelled naturally.

If the emotions are to be defined in depth, it is necessary to control them by following the character's destiny.

People undergo the most serious experience when problems of their destiny become important, or their destiny is decided and, as a consequence, their emotional state becomes extremely sensitive. In revolutionary films, in particular, the destiny of the heroes is related to the future of the revolution, the country and the people, so that their experience and the emotions which it arouses are all the more critical and sensitive. The significance of an incident and of its drama is highlighted when it is linked with the destiny of the

characters. The development of the plot constitutes the realistic basis of dramatic organization, and the foundation of outlining the emotional content, but it only becomes true and significant when it is absolutely subordinated to elaborating the character's destiny.

It is necessary, therefore, to explore the incidents which alter the destiny of the characters, while revealing their emotional state at every moment in minute detail. This makes it possible to intensify the flow of emotions.

Emotions in a film should be defined so that they capture the hearts of the audience from the very first scene.

If the first scene is awkward, the development of the drama in the film will start without captivating the audience, and the emotions will develop loosely throughout the whole of the drama. The dramatic relations of the characters are not fully shown in the first scene nor is the story of their lives fully developed. Therefore, the main problem can be suggested only when emotions are defined, with the emphasis on making dear where the interest of the characters lies.

The dramatic entanglement formed at the beginning of the story inevitably causes a conflict in the main scenes, and through this conflict, the ideas and emotions of the characters are defined more clearly. Therefore, in the main scenes of dramatic development, emotions should be defined on the basis of the relationship between the two conflicting forces. Here, the struggle between the two forces which try to realize their respective aspirations determines the

tension and release of the drama, and its climax and appeal, as well as the audience's interest and expectations.

It is important to define the emotions skilfully in the main scenes, particularly at the climax when all the characters reveal their true nature and act decisively with great determination and mental concentration. The climax finally reveals what the objectives and aspirations of the two forces have been, where life should go and how it is developing. Therefore, it becomes the most important scene both in the light of its ideological significance and the intensity of dramatic tension. During the climax emotions should be defined in such a way as to explain fully the main idea of the drama, dealing only with the main conflict and main incident and how they affect the main characters.

In the final scene the conflict is resolved, the idea of the production is completely explained and a dear answer is given to the main problem which has been raised. So, the screen should be filled with the emotions of the hero in his triumph. Only then is it possible to depict the idea of the production more succinctly, as a single emotion, the emotion which confirms the victory of the good, prevails.

In defining the emotions the director must bring the emotional world to life by focussing on the emotional themes of the characters and making full use of every element and means of interpretation.

People are deeply moved only when the emotional development of the film proceeds smoothly, while at the same time combining

everything harmoniously in terms of the characters' emotional themes.

ACTING DEPENDS ON THE DIRECTOR

In any work it is necessary to identify correctly the main knot in the whole string and undo it first by a concentrated effort, which will make it easier to unravel the other knots and push ahead with the whole work successfully. This is also true of the creative work of the film director.

Having completed his literary discussion with the writer, the

director has many things to do with the cameramen, art designers, composers, actors and all the other members of the creative team. However, the director cannot do all this work simultaneously, still less can he do it without taking priority into account. He must take the main knot and concentrate his efforts on undoing it in order to step up his creative work as a whole. This is the only way to succeed.

Working with the actors is the main link in the director's creative activities.

The actor is the real creator of a human character. He stands at the centre of the cinematic interpretation. The director can only show human character as set out in the script, as a live character on the screen, through the actor. It is the actor who creates a true portrayal of a character which moves the audience.

The director attaches the greatest importance to the actor's efforts and, at the same time, directs the creative work of all the artists towards a single task of portrayal. Taking control of the actor's creative work is the only way in which the director can promote the whole work of creation and raise cinematic representation to a high level. That is why experienced directors always give priority to choosing the actors and guiding their acting and concentrate on this.

Choosing those who are suited to the personality of the characters is the starting point in working with actors. Even if the character depicted in the script is distinct and the actor has acting

ability and the director gives him meticulous guidance, a successful portrayal can hardly be expected if it is not possible to choose an actor who is suited to the character.

It is true that actors should be prepared to portray any character at any time, but since every one of them has different creative individuality, he may be well-suited to one character but not to another. The more similar the actor is to the character he is playing, the faster and more easily their unity is achieved. If this is not the case, no amount of effort and enthusiasm will suffice in order to play the part successfully.

And yet, there is no necessity to try hard to find a “suitable actor.” The actor who fits a part 100 per cent is one in a hundred or a thousand or even more. In the final analysis, a director who searches for a “suitable actor” is taking a chance in creative work. No director who relies on luck in creative work has ever achieved success.

Choosing an actor suited to a part means finding one who has ideological and artistic qualities and the physical characteristics to play the part. Therefore, the director must not create a character to suit the actor, but choose the actor who fits the part.

When portraying a character, the actor always starts from within himself, but the selection of the actor should always be based on the character. This is a realistic way to give life to the personality of the character and enhance the ideological and artistic quality of a production.

When choosing an actor, the director must have a deep understanding of every side of the personality of the character and then examine the actors against its personality and not against its external appearance. An actor may resemble the character he is to play, but if he is spiritually and morally inferior to the character, then he cannot play the role. An actor may not look exactly right for the part, but if he has the ideological and artistic ability to show the character's spiritual and moral qualities, there is no need to worry too much. Makeup can help to alter the appearance of the actor to look like the character.

In order to choose a suitable actor, it is necessary to study and understand the personality of the actor comprehensively and deeply, while at the same time correctly understanding his political and ideological life and artistic qualities. As his political and ideological preparedness and artistic qualities are reflected in his creative activities and daily life, the director should study all the actor's creative activities and also examine the social, political, cultural and moral aspects of his life closely and regularly.

In understanding an actor, the director must not be captivated by a couple of skills he possesses and overlook more important aspects. The actor must be ideologically well prepared before acquiring skills. Therefore, he should know the actor's artistic qualities well on the basis of a deep understanding of his ideological preparedness. Through his overall study of the actor's creative activities and the social, political, cultural and moral aspects of his

life, the director can understand his ideological preparedness, his views on life and the arts, his creative individuality, his merits and faults in acting and comprehend all his qualities.

When the director has learnt everything about an actor from every angle through his daily life and creative activities, he can picture the face of the right actor while he is studying the personality of a character in the script, and he can decide how to work creatively with him.

When selecting an actor, the director should not merely consider a few well-known actors, but should consider many others; he must pay particular attention to new actors. Only then can he make a better choice of suitable actors, create fresh and diverse portrayals and also gain more experience in his guidance of acting.

The director must be particularly careful not to use actors who have been trained by others but should boldly have faith in new actors and train them himself. One of the basic tasks of the director is that of finding and training a large number of new actors.

Choosing suitable actors is only the beginning of the director's work with actors. Even when he has chosen a good actor, he cannot avoid failure if that actor cannot represent the personality of the character truthfully. The director should choose good actors, but he must work harder to guide them in their creative work.

The portrayal of a person on the screen begins and ends with the actor, but acting depends largely upon the director. However talented and experienced he is, an actor can scarcely achieve

success if the director does not give him proper guidance in his acting. On the other hand, even new actors , achieve good results if they are given meticulous guidance.

It is the director alone who guides the actors and judges whether they are portraying the parts they are to play properly. Just as a man looks into the mirror when making himself presentable, so the actor can correctly judge how he is acting and can improve his skill with the help of the director. The actor creates his portrayal of a person independently but without the director, he cannot complete the task. In the theatre the player's acting is always reflected by the immediate response of the audience, but in films, the player's acting is only perfected through the efforts of the director. Therefore, the director has to give the actor responsible and meticulous guidance from shooting and throughout the following stages, until his best performance has been captured on film.

The director must, above all, give the actor the stimulus he needs to create the character. The actor needs a practical drive which will push and lead him forward in creation. The road which he must travel with the character he is to portray is not a smooth one. The action in one scene is a link in the character's long course of life, and it reflects his present as well as his past life and gives an insight into his future life. If the actor is to identify with the character and attain his creative goal, he must have powerful motivation in his portrayal.

If an actor wants powerful motivation to play his part, he must

fully understand the seed of the production and explore the life of the character in depth. Whatever role the actor is going to play, the goal of his acting and the specific task of the action only become clear and convincing when the seed of the production and the life of the character are completely understood.

Since the seed which exists in the characters' lives is revealed through their activities, the director must teach the actors both the seed of the production and the personality of the characters, and must make them understand fully what parts their characters play in revealing the seed. He must not try to convince the actors of the seed of the production only theoretically just because the seed is the ideological kernel of life. As the director himself has been convinced of this through his own experience and responded to it ideologically, so actors must be made to understand the seed and accept it in their hearts as a seed of real life.

The director must make the actors understand and accept the content of the production before ensuring that they are perfectly in harmony with the characters, so that they can give a convincing performance.

If the actor does not completely accept the ideas and emotions of the character as his own, he may possibly imitate the words and actions, but he cannot create a real person who is true to life. This living person can only be created when the actor is completely as one with the character, that is, only when he lives and behaves as the character would do.

The main way of integrating the actor and the character in the performance is for the actor to have a deep and extensive understanding of the latter as well as real experience of his life and, on this basis, speak and act and live like the person he is to portray.

The director must guide all the actors to enter into the world of the production and obtain a precise understanding of the personality of the characters, and should ensure that they respond warmly to the characters' ideas and emotions and accept them as their own and that they bring life to their personalities in a unique way through their own individuality. In addition, the director must ensure that the actors believe in the characters' lives as their own and move naturally as the characters would do.

Response to and belief in the characters' lives emerge only when actors enter the state of feeling as the characters would. Therefore, the director should know how to lead actors into this state naturally through experience. He must not, under any circumstances, force them into feeling as the characters would. While skilfully persuading the actors to enter the world of the characters of their own accord, the director has to make them believe in the situation and the atmosphere. Then, the actors can make themselves part of the action taking place on the screen and speak and act like the people they are playing.

In order to fuse the actor and the character into an integrated portrayal, it is important to maintain the consistency of the player's acting throughout the film. He may act very well in certain scenes,

but if his acting is not consistent, then the person he is creating would eventually fail to live as a character moving according to his own ideas and convictions and become a capricious personality.

Unlike the stage actor who takes part in each scene in sequence according to the plot, the film actor has to act in bits and pieces, out of sequence because of the complexities of film-making. Under these circumstances, it is not easy for the film actor to ensure consistency and uniformity in his acting. This is only possible in the cinema when acting is effectively guided in each scene by the director, who plans the general orientation of character portrayal, the goal of the acting in each scene and the actors' assignments as a whole.

Acting must be guided in an enlightened manner. This is a method of guidance for acting, to maintain the development of the independence and creativity of the actor so as to enable him to portray characters by himself. It is based on the idea that the master of character portrayal is the actor himself and no one else.

This method is only effective when exacting demands are made on the actor and he is patiently helped to identify the heart of the matter.

The director must not meddle in matters which the actor should do himself or try to teach him more than necessary, just because the actor has to be taught and helped to make progress. If the director tries to teach the actor everything, it will bind him hand and foot and, consequently, suppress the independence and creativity of the

actor as a creative artist .

This method does not allow the director to interfere unnecessarily in the course of guidance of acting or to leave everything to the actor, without making strong demands on him.

Fundamentally, directing means guiding the actors' performance. If the director is going to do this properly, he should set them high objectives and lead them to solve problems of portrayal correctly.

The important thing in teaching the actor is that the director leads him to have a high degree of political awareness as an artistic creator. The director has to guide the actor in such a way that he will increase his sense of responsibility and initiative throughout the creative activity, deeply conscious of the mission assigned him by the Party and the revolution.

In the guidance of acting, the enlightened method can achieve better results when it is done expressively on the basis of specific instances from real life.

The actor's creative work to understand and represent the personality of the character is a process of exploring his life and giving expression to the features of his personality. Therefore, the director cannot inspire the actor's ideas and emotions solely by logical interpretation, and cannot guide him to represent the character in a natural way. In the guidance of acting, the director should always explain life expressively. Then, the actor can promptly picture the life of the character and depict it on the screen

as it is and play his role in this life accurately.

A good film can be produced by a director who works well with the actors, beginning from their selection to his guidance of them in acting.

EXACTING DEMANDS SHOULD BE MADE IN FILMING AND ART DESIGN

The visual representation must be good. The cinema is a visual art, and when the images are attractive to look at, people can be drawn into the cinematic world immediately and they can remember

the idea of the production for a long time afterwards, with the vivid images created on the screen.

If the visual interpretation in a film is not good, the production cannot come alive, however well the actors perform and however fine the songs and music may be. The actor's portrayal only appears on the screen, and so do the interpretations of the other artists. Therefore, everything will be successful when the screen presentation is well organized.

Anything captured on film cannot be corrected afterwards. In the theatre, the presentation can be polished all the time, even in the course of the actual performance. In the cinema, however, it is impossible to erase or correct anything which has already been filmed. If the shooting has to be repeated because of poor visual representation, this causes a waste of film, manpower and time, and confusion in the complicated process of film-making.

When making a film, the director must, from the outset, pay particular attention to creating an excellent visual representation and make an accurate plan, before he works in detail with the cameraman and art designer.

In a film, the presentation on the screen is achieved specifically by the cameraman and art designer.

The quality of the picture depends first and foremost on how the director works with the art designer. Defects in art design cannot be rectified during shooting. The work with the art designer is the first step to transform the director's conception into cinematic

representation. The screen interpretation the director has conceived and written out is first given visual expression in his work with the art designer.

Prior to his work with the art designer, the director must check to see whether he can adequately meet the requirements of the script and what needs to be added to the written interpretation. When the creative individuality of the art designer has been explored and his work is pictured in the director's imagination, it is necessary to take into account not only the relationship between the script and art design but also the latter's relationship with the other forms of depiction. Only when every scene in the film has been examined in the context of the other forms of depiction such as the acting, the shooting and the music, will it be possible to decide correctly whether the art designer is able to give true artistic expression to the screen representation.

When in discussion with the art designer, the director should unfold the literary content through vivid expression rather than show him the plan which has already been prepared. After the art designer has submitted the rough outline, views should be exchanged and agreement reached on the conception. This will enable the screen interpretation to be perfected. Giving active guidance to the art designer in this process, so as to bring out his creative individuality, is of great significance in giving life to the screen interpretation in a unique manner.

The director must give the art designer substantial assistance to

help bring his conception to maturity and to keep his creative individuality alive, and must make sure that the interpretation through art design is harmonized with the other interpretations.

The enthusiasm and talent of the art designer must be fused to those of all the other creative forces, but better results are achieved when they are united with the efforts of the group of actors in particular.

As the actor stands in the centre of the creative activity for cinematic portrayal, the director should see to it that the art designer respects the intentions of the actors and applies them to his creation. Thus the actors should be made to regard the faces of characters drawn by the art designer as their own and the costumes of the characters as their own too and, further, familiarize themselves with the sets, the properties and even decorative elements and live in that specific world. This enables the character portrayed by the actor to be united with that" depicted by art design.

In his work with the art designer, the director must ensure that the artist does not pursue anything which is not connected with the screenplay or the director's conception. If the art designer strives for an effect simply to please himself, the actor will be restricted in his acting and the general atmosphere will be disturbed. Only when artistic depiction is created in keeping with the personality of the characters, environment and atmosphere, can it conform to the acting and can the screen portrayal as a whole be harmonized.

The fundamental problem in the joint work of the director and

art designer is to depict accurately the period and the nature of the people.

In a film about the life of a saleswoman, the heroine was made to change her clothes a number of times for no particular reason, and in another film about life during the Fatherland Liberation War, the barracks of the US imperialist troops of aggression and the south Korean puppet army were shown as being too luxurious. These may seem to be trifles, but they are distortions of the truth, which destroy the realism of the production and, further, adversely affect people's education.

The director must consider whether each design produced by the art designer accurately reflects the period and the situation, correctly reveals the socio-class essence of human nature, and pictorially and truthfully harmonizes the character and his environment; and he should guide his creative work in the right direction, making still greater demands on his artistic interpretation.

Working with the art designer, the director should also evaluate the technical conditions of the film. An artistic depiction, however excellent, cannot be filmed if it does not meet the technical requirements adequately. Therefore, after the art designer has clearly set the main line of design interpretation of the film, the technical requirements must be decided upon without delay. This will enhance the quality of depiction in art design, while at the same time satisfying the corresponding technical requirements.

In creating a visual interpretation, the cameraman is the

director's main assistant, along with the art designer.

The cameraman is the creator of images who, with a cinematic eye, assesses the portrayal by the actor and the artistic interpretation to be projected onto the screen and finally captures them on film.

For the director, work with the cameraman is a major process which completes the screen interpretation. A film will be successful when this process is well done.

The film as visualized by the director is transferred to the screen by the cameraman alone. The whole project will fail if the filming itself is not good even if there is a fine script and the acting is flawless. It can be said that skill can be used to make improvements in the stages after filming, but nothing can be done about scenes which have been missed or badly shot.

The director must work closely with the cameraman from the time when he prepares the script, chooses the actors and visits the film locations. In the course of this work the director must help the cameraman to respond to the idea of the production and conceive a suitable screen interpretation in an original way, both of them unifying their respective conceptions. The cameraman can only reflect the directorial plan in the shooting script when he has responded to the idea of the production and assimilated the literary description and directorial conception and digested them completely.

The joint work of the director and the cameraman should be most intense when the scenes are drawn and filmed. Directorial and

photographic conceptions appear as a specific depiction of life in scene drawings. In particular, the perfect union of directorial and photographic conceptions is achieved in a scene, so the scene can be considered to be the joint creation of the two artists.

The director must guide the cameraman to discover and give prominence to the main features of the object at the filming stage, so that the photographic interpretation serves to give vivid expression to the ideological content of the production. Filming which does not do this is merely pleasing to the eye. It is the director's talent which expresses the excellent ideological content through impressive images.

In order to give pictorial expression to the ideological content of the production, it is necessary to focus on the essential content of the scene, instead of just seeking visual effects in shooting. The ideological content of the production is to be found in the way the characters are played and is expressed through their actions. Therefore, in filming it is necessary to portray the characters and their life properly on the screen and the hero and his life in particular. A scene which does not show a full picture of life cannot contain an important idea.

The director must make sure that the scenes contain only the essentials; he must subordinate all other matters related to shooting such as where the camera is to be placed and how the subject is to be viewed and from which angles and from what distance, to showing the hero and his life in an impressive way.

Thanks to its ability to use time and space freely, the cinema can show life in rich and varied ways. But it is no easy matter to show only the essentials in the limited space of the screen and give a rich interpretation. The director should make sure that the cameraman, while focussing on the portrayal of the character, looks at him from different angles in many ways and that the camera moves to show even the least of his actions.

The camera ought also to show life from different angles. It is necessary to show what is happening to the main characters in the foreground as well as the background. This background complements and emphasizes the foreground, while widening the scope of screen depiction and maintaining the special depth of the screen. The director must pay particular attention to showing life in a varied way from different visual points even in a single scene through free movements of the camera.

The director should lead the cameraman to show the content of the scene expressively, while giving correct guidance to the work of depiction in order to enhance the pictorial quality of the scene. When the scene is well arranged artistically, the ideological content can be shown impressively.

In enhancing the artistic quality of the scene it is important to ensure perspective and harmony. Everyone appreciates the beauty of an object according to whether there is harmony in form and perspective.

If the director wishes to create the artistic scene which he wants,

he should make the cameraman maintain the perspective of the scene by skilfully applying various depictive methods and should see to it that the art designer and the cameraman, through good teamwork, create a harmonious screen interpretation. The harmony of screen interpretation is achieved only through the complete fusion of artistic and photographic interpretations.

From the very start of film-making to the filming, the director should help the cameraman and the art designer to create a fine screen interpretation, efficiently ensuring creative collaboration between the two.

THE BEST USE SHOULD BE MADE OF MUSIC AND SOUND

People experience no situation without sound nor life without music. Sound and music are heard wherever nature works and man lives.

There can be no vibrant life in a film which has no music and sound and, if there is no vibrant life, there can be no true interpretation.

In a film which gives a true picture of the way in which people see and hear things, music and sound are important ways of showing, more specifically and clearly, man's inmost thoughts and the way he lives and they add breadth and emotion to the ideological content. Music and sounds which conform with the situation and contain deep meaning play a tremendous part in increasing the ideological and artistic value of the film.

The director has to work well with the composer and the sound-effects and sound engineers so that even a melody, a song or a sound gives people a clear picture of life and inspires profound emotions.

In order to enhance the role of music in films, the composer must first produce a good piece of music; but the director should also have a good knowledge of music and use it to suit the film. If he knows a great deal about music, then he is able to consider, at the planning stage, what music is to be used in each scene, and he can have a good idea of the content and form and even the methods of using it. Furthermore, he can take the initiative in working with the composer, having a definite plan for the musical presentation.

In his work with the composer, the director must be sure that the composer has a correct understanding of the production and that he responds enthusiastically to the ideological content. When this is

the case, the composer can enter the world of the production, receive a creative stimulus from it and, on this basis, can create a musical interpretation which is appropriate to each scene. Therefore, the director has to guide him to work on the production with enthusiasm.

On this basis the director must check that the composer's conception accurately reflects the requirements of the production, and that it agrees with his own intent regarding the musical interpretation, and he has to reach agreement on every problem, such as the subject, the nature of the melody, the form of the music and how it should be used. In this way he will exactly carry out his plan for directing the film.

To listen to and assess the music is extremely important and is a responsible task for the director. If he neglects the assessment he may encounter difficulties at the dubbing stage.

Once he has listened to the music, the director must clearly explain to the composer the good and bad points in the relation between it and the film as a whole, particularly the relation between individual scenes and the music, and must collaborate with him to seek means of correcting any faults, thereby bringing the musical score closer to the needs of each scene. However excellent the music, it is useless for the cinema if it is not appropriate to each scene. It is impossible to correct or replace scenes just because the music is good. In the cinema, the music must be appropriate to each scene. Then the screen representation will be effective and the

music will be convincing and harmonized with each scene.

In using music which is appropriate to each scene, the director should first pay particular attention to securing perfect harmony between the flow of the film and the music. When the flow of music is matched well with that of the drama, it is possible to depict the storyline in an emotional way while keeping the music alive.

In editing the music to conform with each scene, the music should not rise to a crescendo or go quiet according to a superficial observation of life, nor should it be mechanically used merely to illustrate the storyline. It goes without saying that music should be used to intensify the atmosphere, but even then, it should be subject to the vivid depiction of the hero's emotions.

One cannot always use stirring music in order to sing of life at a busy construction site, for example. At the construction site where dynamic labour efforts are made, the hero may meditate over the kindly care of the Party that has provided him with such a fine life. The music which flows from his heart can be lyrical. Or the hero may be moved by a stimulating emotion in a quiet atmosphere. The music which heightens his feelings can also be exciting. The director must fully understand the focus of the interpretation in the scene and use music which matches the hero's experience. This can show the situation more deeply and clearly.

In the cinema it is important to keep the music consistent, while making it appropriate to each scene. If the music is interrupted too often, the content of the production cannot be depicted clearly

through a consistent flow of emotion and the moods will lack uniformity, and in the long run, the musical interpretation will become confused.

The director must guide the composer in such a way that he will direct the music from the beginning to the end of the film as the scenes require; at the same time, he must skilfully solve all problems which might arise between the musical and other creative sectors.

When music follows the storyline of the film it can overlap an actor's words or blend with the sound effects. In a case like this, it is necessary to sustain whatever is meant to play the dominant role in clarifying the ideological content of the scenes, and anything subsidiary has to be made to support it. If an attempt is made to sustain two kinds of sound on an equal basis, the harmony of the sound is destroyed and the main statement of the interpretation cannot be revealed properly.

Fundamentally, different means of depiction used in expounding the ideological content of the scenes do not function in the same way in every scene. In one scene the music will be more important than the words and in another the sound effects will predominate. Therefore, it is necessary to give careful consideration to these means of expression which match each scene and, if one sound is more important than others, then these must be subordinated to it.

In using music throughout, one method is to use songs

continually and to repeat good songs to suit the situation.

When using songs which suit the scenes, the director must ensure that they fit naturally into the flow of the various scenes. As for a good song in particular, the more often it is repeated in conformity with the situation in a number of scenes, the more emotionally and richly it adds to the content of the production and the more it can be sustained.

Music cannot be employed without any reason, just because it is good to use it continually. When music is heard where it is not appropriate, it sounds tedious and the scene becomes awkward. Music must only be used when conditions have been provided for it to arise. Then the scenes can be sustained, so can the music itself, and the audience can hear it with a sense of peace.

The reason for music to be used should be provided by both the content and the form. If music is to be used naturally in any scene, there should be a motive for the development of the event; the thoughts and feelings of the character should be built up and a lifelike atmosphere should also be created. Moreover, the images and content should be properly harmonized and the depth and scope of the scene should also be appropriate.

The director should make sure that the musical interpretations of all the scenes are harmonized in a coordinated manner, while making use of a variety of music and songs, in keeping with each scene. If music and songs are used disjointedly, it is impossible to achieve the harmony of the musical interpretation as a whole.

Complete musical harmony can only be achieved throughout the film when the theme music and theme songs in the film are complemented by other music and songs, with precedence being given to the theme music and songs.

The director must pay particular attention to the proper use of sound, as well as music and songs.

In place of words and actions, in the cinema sound can subtly reveal the characters' ideas and emotions and changes in their psychological state; it can also describe the surroundings and atmosphere of life in an emotional and lively way. ' Sound can also be used to amplify the story and connect one shot to another; it can be used in the definition of emotions, fused to other elements of interpretation and it can influence the creation of the flow of the film. The reason for the use of sound and how it will be used to add to the film are determined by the director's intentions.

If he is to create realistic and interpretive sound effects, the director must have a comprehensive knowledge of sound. He must know a wide range of sounds which can depict life and understand the meaning of all these sounds and the emotions they evoke.

The thrilling whistle of an electric locomotive pulling into a station with a load of thousands of tons, is not just a whistle to most people. They think of it as the triumphant announcement of an accident-free journey, an ardent call for a new surge forward in work. To those who love labour, sounds that echo during worthwhile work are not just the sounds of machines. This is why

the sounds of creative work are often compared with a great symphony.

People also give way to their emotions when they hear the beautiful sounds of nature. Hearing the song of the skylark, the harbinger of spring, they think about ploughing, and hearing the hooting of an owl in the dead of night, they become melancholy.

Many sounds rouse people's emotions because they are all concerned with life. A director who knows the meaning of various sounds which are linked to real life, can use sound effectively and he can use any sound to reflect the feelings of our people.

The director must know how to use the sounds with which he is familiar and which he remembers from his own life, in keeping with each scene. When suited to the scene, sounds express the inmost thoughts of the characters and can create a typical depiction of their surroundings and bring the scene to life, by expressing it in greater detail and in a variety of ways.

Of the various sounds which may be heard in the scene, the director must give greatest prominence to the main sound which is most suited to the situation, and through it, show the character's inmost thoughts and identify the surroundings and the atmosphere. Then, a perfect harmony of pictures and sound can be achieved and the descriptive advantages of sounds be used to the full.

In order to use them to suit the scenes, it is necessary to make artistic changes to natural sounds. Not all the sounds one hears are artistic, and they do not all need to be used as they are in the film. If

the director approaches the matter of sound with the idea that lightning brings thunder and that when a train moves only the sound of the wheels is heard, there will be no artistic or meaningful use of sound in the film. Sound in the cinema must always be expressive.

The director must give an artistic gloss to sound according to the requirements of the scene and what he wants to convey and alter such elements of natural sound as its volume and tone. However, the individual character of each sound must be retained. If this is not done, the special qualities of the sound will be lost. Therefore, all the elements of natural sound should be transformed to meet the requirements of the scenes, but the individual character of the sound must be retained.

In order to use sound to suit each scene, it is necessary to make good use of methods of expression according to real life and the features of sound. In films the volume of sound may be increased or exaggerated intentionally, or only one sound may be used by muting all the other sounds which might be heard in one scene, or all sound may be suppressed in another scene. The question is how the director makes good use of various methods of expressing sounds in keeping with the content of the scenes and the natural property of sound.

As the cinematic expression of sound is made directly by the sound-effects and sound engineers, the director must work closely with them. However, he must not become obsessed with technical matters in the use of sound. Cinematic expression of sound is effected through complex technical processes, but technical matters

are not the concern of the director.

Sound is art. The director must always pay attention to artistic matters such as the orientation of sound expression, the relations between each scene and sound, the choice of sound and its artistic use.

Only a director who is well-versed in the secret of musical and sound expressions and knows how to work closely with the artists engaged in this sphere, can use the proper sounds whose nature is distinct and which harmonize with each scene.

THE SECRET OF DIRECTING LIES IN EDITING

Usually a film consists of hundreds of shots which contain fragments of life. Editing, which connects all these shots, plays an important role in creating a cinematic interpretation.

Editing is a means of linking the shots so that the drama flows logically in accordance with real life, and thus an integrated

cinematic interpretation is created. Through editing the director can select and emphasize only those aspects of the complexities of life that are essential, or he can combine both general and specific depictions of life. Also, through editing the director can develop a consistent plot by combining the characters' actions and the events contained in the shots and perfect the composition and secure the complete harmony of the interpretation. The secret of editing is to create diverse emotional changes, yet achieve a single cinematic flow in the film as a whole.

Editing constitutes an effective means of creation for the director because of the diverse and leading role it has in interpretation. Even with shots that have the same plot, editing can either make the storyline develop logically and flow naturally or disrupt it so much that the thread of the story can be followed only with difficulty. It is only the director that knows how to use to the full the abundant possibilities for expression that editing provides who can move people by depicting life clearly and convincingly. Throughout the whole course of making the film, the director must not cease to consider the work from the editing point of view for one single moment and must always enhance the part played by editing in interpretation by exploring new possibilities.

From as early as the conception of a film onwards, the director should think how to use the possibilities of editing for expression to the full.

Some people regard editing as a creative process that happens

after filming. They are mistaken. Editing is by no means just cutting.

Editing is a form of interpretation that is a product of the film director's thoughts and a method of artistic popularization. The ability to consider matters from the editing point of view enables the director to approach the situation analytically and comprehensively in line with the characteristics of a film and to construct each shot and combine separate ones flexibly so that an integrated succession of shots is produced. No director can adapt literature through a film interpretation and properly sustain those expressive elements that are peculiar to the cinema without focussing on editing.

Editing is conducted on the basis of the directorial conception. The editorial continuity that was settled in this conception is established in the script and realized during filming. Therefore, editing after filming should be based on the editorial interpretation that was settled when the literary interpretation was studied and the concept developed.

At the stage of conception the director should be interested in how the shots in each scene are to be arranged and connected, while at the same time making every effort to solve the greater problems, such as how to include only the essence of life in each shot, how to logically and clearly develop the storyline and how to steer the flow of the film along the same lines as the plot.

The director should pay great attention to editing even during filming. Whilst the filming is being done he should already be

creating the speed and rhythm at which the shots that are arranged in the director's script flow and should also provide the occasions for the switch from one shot to the next, taking into account the fact that they have to be connected. The director should pay particular attention to the editing that must be done within individual scenes by directing the movement of the camera, because this must be determined during the filming itself.

Since the editorial interpretation of a film is ultimately determined and completed after filming, the director should closely examine every shot and develop an orderly flow of those shots that are essential to the film. The director is an artist behind the scenes, but his artistic and ideological opinions, personality and talent are seen on the screen. Therefore, the director should show great caution in selecting only those shots that are essential, with the attitude that he is responsible to our times and the people for each shot.

What is important in editing a film is to arrange and connect shots logically. When editing conforms with the natural progression of life, the flow of the film will be realistic and lively.

The director can develop an editorial flow in accordance with logic, when he sets out correctly the cause and effect of each developing event and its absolute necessity, while accurately depicting the actions of the characters involved. Therefore, determining the length and scope of every shot and creating the occasions to connect them and switch from one to the other, selecting the colour and shade of each shot, and deciding the various

movements of the camera and their speed—all these must be subject to the personality of the characters and the requirements of true-life depiction.

In editing, it is particularly necessary to link shots in exact accordance with logic. If the shots are to be geared perfectly to each other, they should be connected according to cause and effect. The first shot should be made the cause which produces the second and the second shot should be the result of the first and at the same time be the cause of the third.

However, the logical connection of the shots which contain the cause and effect of the characters' actions and of the events is not always successive. In the cinema it is not unusual for a shot to follow another one despite the fact that they are not directly related and even though the effect of an action or an event in the first shot may be shown later. Of course, it is not the case that the cause and effect of the character's action and the event disappear just because the shots which show the cause and effect are not directly linked.

Even in real life, sometimes an effect does not appear immediately after an action and event take place. At times, actions and events develop and at times different episodes which are not directly related become entwined. In the cinema, too, on the basis of the possibility of freely using time and space, the line of the character's action and an event can be developed along a number of paths, which may cross each other or run parallel, or even turn back through retrospection.

If the director thinks only of the logical connection of shots and simply links in sequence the shots which are the cause and effect of actions and events, he will be unable to depict life with its complications and diversity in a lively and interesting way, and in consequence, the flow of the film will be dry and flat.

In editing, the connection of shots according to cause and effect should be handled by various forms and methods, based on life and the requirements of film presentation. The forms and methods that are to be used should be based on logic, but in any case, shots should not follow one after another without interruption, simply showing the character's actions and the events but without revealing the course of their development and their effect.

Connection according to cause and effect is a principle of editing; but, when it is used mechanically and a pattern is set, life is depicted dryly. On the other hand, if such connection is ignored and a diversity of connection is insisted on, editing becomes formalistic, rejecting the law of life. It is only when cause and effect and diversity are combined in linking shots that the film can portray the inevitable development of life naturally.

The director's views should be clearly manifested in editing. Artistic presentation is achieved by the union of objectivity and subjectivity. Realism is a method of depicting life objectively, and yet it opposes the tendency to approach life coldly and demands that the writer takes a positive attitude to life.

The director must not approach the characters and their lives

with the attitude of an onlooker and arrange or connect the shots mechanically, instead of exploring the world of drama carefully. He should have creative ardour and approach the characters and their lives with warmth and should introduce emotional rhythm of his own into the arrangement and connection of the shots.

In editing the director should skilfully apply methods such as symbolism, association of ideas, and illusion to express the ideas and emotions of the characters.

If he is too particular about the logic of actions and events in editing, he will be unable to conceive different editorial methods to show emotionally and profoundly the inmost thoughts of the characters, and consequently, the flow of the film will be sterile and stiff. The insert which is used in the cinema to give a symbolic meaning is not related directly to the character or the event, but it is an essential element in revealing emotionally the mental state of the character and emphasizing the ideological content of the drama.

The supplementary shots used to depict more clearly and delicately the inmost thoughts of the characters should accord with their ideological and emotional state and their moods and yet be dear and simple. Those which can be understood not by the audience but only understood and enjoyed by the director are not only entirely meaningless, but also obstruct the clarification of the characters' ideas and emotions and the achievement of the emotional flow of the film.

The director should pay dose attention to using supplementary

shots which are easy to understand and appropriate in revealing the characters' ideas and emotions. As for the inserts, they should not be employed whenever something is needed to fill in gaps in the development of a story. The flow of a film becomes disrupted when the director abuses the inclusion of supplementary shots which are not suitable to the emotional depiction of the characters' inmost thoughts and whose meaning is ambiguous.

In film editing the importance of the director's subjective views should be emphasized, but not too much. If in editing logic and film grammar are ignored and only the director's subjective views are brought to the fore, the film will become superficial. This superficiality in editing means that shots are not connected as logic and film grammar require, but are patched together entirely on the basis of the directors subjective views and only some abstract impressions tend to be stressed. Film editing is influenced by the director's experience and intentions, but they should be based strictly on life itself.

Through skilful editing the director should draw the audience into the world of the production and lead them to accept the life depicted on the screen as it is and warmly respond to it. The creative strength of editing is that it captures the hearts of the whole audience, each member of which is an individual with his own particular tastes in art.

If the attention of the audience is to be concentrated solely on the story developing on the screen, the flow of the film should be well

organized, while at the same time developing the characters' diverse emotions harmoniously, so that the flow of shots progresses with vigour and it should be provided with variety and elasticity.

Obviously, it will not do to keep creating dramatic tension simply to give elasticity to the flow of the film. If the audience is subjected to too much tension, they will be unable to understand fully the content of the production and, moreover, they will feel tired. On the other hand, if the shots progress sluggishly, the audience will become bored and their minds will wander. In the final analysis, both extremes hamper the efforts to draw the audience into the world of the production and clearly convince them of its content.

In the realm of the arts it is imperative to handle with caution any matter that influences the ideas and feelings of people. The director must not force the audience to cry because the hero cries, nor should he be so insolent as to expect them to watch the performance to the end although it is tedious. The director should know how to use his creative ability and talent to touch the heartstrings of the audience. Whatever the situation, he should never forget the audience.

In the art of making revolutionary films, the ideological relations between the director and the audience should be pure and solid, and a noble moral attitude of respect and trust between them should be established.

THE ASSISTANT DIRECTOR IS A CREATIVE WORKER

In cinematic creation it is important to clarify the position and duties of the assistant director and to enhance his role. This is not a matter simply concerned with an administrative post but is a matter of somebody actually engaged in film-making. So, without finding the right solution to this problem, it is impossible to direct the creative group satisfactorily.

At one time the question of the role of the assistant director was hotly disputed in the cinematic world. In fact, the role of the assistant director was not clearly defined in the past; as a result, at a meeting to review a production, one assistant director went so far as to raise the question, "Is the assistant director a creative worker, too?"

The debate about the role of the assistant director was caused by the fact that a scientific system of film-making had not been established and the position, duties and role of the assistant director had not been accurately defined.

There is no other creative sphere that is carried out on such a large scale and whose content is so complex as film-making.

Film-making is not undertaken by one person as is the case in writing a novel or a poem; it is done by teamwork involving many artists, and the process is extremely complex. The creative work of the director is on a particularly wide scale. However able he may be, it is beyond his power to undertake a huge amount of creative assignments without the help of other members of the creative team. Hence, the post of assistant director is necessary to support and assist the director in his creative work.

Originally, the post of assistant director was established under the capitalist system of film-making. But under this System the “assistant director” is not a creative worker. Like other artists, the “assistant director” is tied to the purse-strings of the tycoons of the film-making industry. Moreover, he is not allowed to express any views of his own in the course of creation; he is just a sort of “servant” who blindly carries out the instructions of the “director” and even has to attend him in his private life. He is in the position of a humble lackey who liaises between the director and other people and curries favour with them. In short, he may be called a servant, shackled to both the film-making industrialists and the “director”.

The problem of the role of the assistant director has been raised already under the capitalist system of film-making, but it could not be solved correctly in a capitalist society where money rules everything. Even in a socialist society, when the remnants of capitalism still survived in the sphere of film-making and a socialist system of film-making had still not been completely established, the

problem of the assistant director's position and role remained to be solved properly.

It is because of the old viewpoint left over by the capitalist system of film-making that the assistant director was regarded as a person who attends the director and carries the actors' costumes and properties.

It is also wrong to regard the assistant director as a person who has failed to become a director or as a trainee director. To consider him as an apprentice, learning techniques, and to assume that his position is an intermediary one while training to become a director, is tantamount to not regarding him as a creative worker.

Under the socialist system of film-making, the assistant director carries out in all matters the duties of a true assistant director. Like other members of the creative team, the assistant director has a sphere of creation assigned to him and the important duty of carrying out film-making.

The assistant director himself should organize and help to put into effect the film-making activities of the creative group, give guidance to the acting and also should be responsible for their costumes and properties.

The creative group may include a number of assistant directors, among them the first assistant director should undertake the role of the chief of staff and should directly organize and put into effect the work of making the film.

In order to produce a film, organizational and financial work for

the artistic creation should be done first and the production should be provided with the right material and technical support. What is more important here is the organizational work for artistic creation- This is complex and responsible work to plan the activities of the creative group and arrange their teamwork in detail. Therefore, it should not be undertaken by different people alternately or done at random. When there is a specialized post responsible for the organizational work for artistic creation, it is possible to increase film-making activity efficiently.

This organizational work should be done by the first assistant director who, along with the director, is well acquainted with all matters concerning the creative group and is able to control, organize and put them into effect in a coordinated manner. Therefore, since the director is the commander of the group, it is reasonable for the first assistant director to perform the role of the chief of staff. Based on this requirement of cinematic creation, we defined the first assistant director as the chief of staff of the creative group.

The first assistant director or chief of staff, should control the artistic organization in the work of cinematic creation as a whole, then ensure that it is organized from an administrative point of view and should provide adequate material and technical conditions at the right time. Then, on the basis of the conditions for creation provided by the chief of staff, the director, the commander of the creative group, can take the right decisions and successfully command the creative battles.

Only when the first assistant director arranges without error and efficiently carries out the organizational work for artistic creation, can the creative group work in an orderly manner and produce an excellent film in a short time using a small amount of manpower, funds and materials.

The first assistant director should always be well acquainted with the abilities and readiness of all the members of the creative group and make precise judgements in any situation, thereby developing the work on his own initiative. If the chief of staff wavers, does not have his own opinions and makes no active contribution to the work, he will be unable to guarantee that the work will be done in different units of the creative group or by the individual members, and what is more, he will waste time, being called here and there to do only petty things. The assistant director, who is the chief of staff, should have his own opinions and boldly organize and put into effect the creative activities, just like the director.

The assistant director is an independent creative worker. His main duty as such is to offer dependable support to the director in his creative work, and help him to produce a good film in accordance with the demands of the times and the aspirations of the people.

Just because he is an independent creative worker, the assistant director must not carry out creative work at will, moving away from the director's creative conception. He should always work towards correctly embodying the director's creative plan. Only then can he

be a creative worker who gives substantial help to the director.

One of the main duties of the assistant director is to work closely with the actors.

Once, some assistant directors tried to make films even though they were unable to give proper guidance to the actors. Anyone who does not know how to conduct creative work well with actors, however educated in literature and well-versed in other means of cinematic presentation, is not qualified to be a director.

The basis of directing is the work with the actors. Just as directorial work is inconceivable unless the director works with the actors, so the assistant director's work on interpretation to assist the director in his creative work is inconceivable unless he too works with the actors. If the assistant director is to ensure that he supports the director adequately and helps him well in his creative activities, he should work closely with the actors.

The director puts a great effort into guiding the acting of the leading actors, whilst being aware of the work of all the actors, whereas the assistant director should guide those actors assigned minor and extra roles, while being involved in the individual guidance of all the actors. In the cinema the acting is guided to completion by the joint efforts of the director and the assistant director.

The assistant director's work with the actors should not be confined to the period when the film is made, but should be continued without interruption in their routine training as actors. The assistant director should live together with actors and give

responsible and regular guidance to them in the course of their training as actors. For the assistant director, his routine creative activities with the actors are a process of accumulating experience for guiding the acting well during film-making and preparing himself better as an independent artist.

On the basis of his profound understanding of the actors' political and ideological preparedness and their abilities, the assistant director should map out a long-term plan for raising their standard of acting and give scientific guidance to their acting. Meanwhile, he should have a deeper understanding of the principles and methods of work with the actors and steadily enhance his own level of acting guidance.

The assistant director should be knowledgeable also about the actors' costumes and hand props.

Since his main task is to work with the actors, the assistant director should be familiar with their costumes and hand props, which are important tools for the actors in playing their parts. Obviously, when guiding the actor, the assistant director should be mainly concerned with the actor's experience of the character's life and his portrayal, particularly with how he expresses this in word and action. However, if the actor is to portray a realistic person, he should make good use of costumes and hand props and the assistant director should be interested in them, whilst concentrating great efforts on solving his main tasks in the guidance of acting.

The assistant director should have a deep understanding ' of the

historical period and the class position, tastes and hobbies of the persons represented by each piece of costume and hand prop, and should guide the actors to use them to suit their roles.

The assistant director should be as knowledgeable about costumes and hand props as a folklorist. Then he can give substantial guidance to the actor in his creative work and help him to portray a real human being in the film.

When a production is made to reflect life in olden days, new actors may not know very well what sort of footwear they have to put on and what sort of clothes they have to wear to play their parts. In such a case, the art designer may study the matter and be able to solve the problem but, only when the assistant director who guides the acting is familiar with the life and customs of the age represented in the production, can he pick out period costume and hand props suited to the personalities of the characters and thus dress the actors properly.

If he is to be knowledgeable about costume and hand props, the assistant director should fully understand the script and the director's script and, at the same time, have special knowledge of history and folklore and should also have a profound knowledge of the fine arts. Only then can he establish his own independent opinions as a creative worker and help the director in his creative work the way he should.

A true assistant director finds his creative work of loyally assisting the director in his creative activities worthwhile, so that the latter creates an excellent cinematic presentation.

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