



The Great Man's Life and Music

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Preface

President Kim Il Sung was a peerlessly great man, who performed undying exploits for his country and fellow people and for the times and the revolution with profound ideas and theories, unexcelled leadership abilities and gigantic revolutionary practice.

Since he embarked on the road of revolution in his early teens, he led to victory two revolutionary wars, two stages of social revolution, two rounds of reconstruction and different stages of socialist construction, thus turning his country into a socialist one, independent in politics, self-sufficient in the economy and self-reliant in national defence.

In the whole course of this complicated and protracted revolutionary struggle, music was his constant companion.

Born at Mangyongdae into a family, whose members were all great lovers of music, he, in his childhood, learned from his parents patriotic songs. In the course of this he nourished an ambition for revolution, and later set out resolutely on the road of struggle for national liberation singing a song of pledge that he would win back the country from the Japanese imperialists.

He created a number of songs, among others *Song of Korea*, *Nostalgia* and *Song of Anti-Japanese War*, which are still sung by the Korean people. Singing songs dedicated to the absolute belief in

victory and the indomitable will to defeat the enemy at any cost, he traversed the bloody path of anti-Japanese war. Later, too, he sang and heard songs all the time, whether happy or sad—during the building of a new nation, the Korean war and socialist construction. Music was his constant sustenance in leading the Korean revolution with an optimistic belief in victory.

He often said to officials:

Only when you maintain an optimistic way of life and work by singing songs, will you be able to find your life worth living and feel invigorated. My experience tells that song is symbolic of the victorious revolution. The loud sound of singing will bring prosperity to the nation and great power to the Party. Where there is song, there is the victory of the revolution.

A lot of anecdotes are to be found in his career of revolutionary leadership, which is filled with ardent love for music as well as for the people.

This book carries some of the many music-related anecdotes about his life.

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Patriotic Mind Nurtured with Song

Blessing

Kim Il Sung's family at Mangyongdae lived a poor life as tenant generation after generation. Poor as they were, they did not hesitate to dedicate themselves to the work for their country and fellow people; they were sincere in helping their neighbours and other people as well as among themselves.

Born into such a family, Kim Il Sung always thought of his parents and other elders first.

One mid-summer day when reddish peaches hung heavily from trees tended by his grandfather Kim Po Hyon, Kim Il Sung picked some of the biggest ones and offered them to him before anybody else.

Whenever he felt proud of his little grandson who enjoyed doing such good things, Kim Po Hyon would put him on his lap and sing the song *Nilliri*, the words of which he had made himself.

Kkungniri nilliri nirina niri nilliri

I gathered pine seeds from hills here and there.

I spread them on hills here and there.

Now there are pine groves here and there.

...

Kim Il Sung would join him in singing.

The song reflected the old man's wish that his grandson would grow to be a dependable pillar of the nation.

Lullaby

Kim Hyong Jik, Kim Il Sung's father, took special care of his son's growth, keeping a high expectation of him.

One evening he, beside his son in fast sleep, sang *Lullaby* reading the words on a piece of paper. It was what he had made himself in expression of his desire that his son would grow fast and healthily to become a hero of the country.

My dear baby, sleep well and well.

I feel happy to see you in good sleep.

You'll bring harmony to relatives and pride to parents.

Sleep well, my dear jewel.

...

Other members of his family learned this song and used to sing it to Kim Il Sung.

Every evening the song sounded gently and softly in the house.

Ardent Desire

There was an oak tree a little way up Mangyong Hill behind Kim Il Sung's home at Mangyongdae.

His grandfather fastened a swing to the tree for him.

His mother Kang Pan Sok often put him on the swing and moved it back and forth, while singing a song, which she had made herself.

High is the sky,

Large is the earth.

I hope you'll grow

Higher and larger.

The song reflected her ardent wish that her son would grow up as a pillar and warrior of the nation.

Keeping her desire in his mind, Kim Il Sung nurtured an ambition of national liberation in his childhood.

Earnest Request

From his childhood Kim Il Sung was a good singer, and had a great liking for reading.

While teaching at Sunhwa School at Mangyongdae, his father Kim Hyong Jik used to call his son first when he returned home.

Then, young Kim Il Sung would respond readily even while he was playing with his mates.

“You will be able to be a great man only when you are respectful to your elders and make good friends,” his father said, and asked his son to sing a song he had taught.

Now Kim Il Sung stood before the family members and sang loudly enough to shake the house.

Sleep well, my dear baby, finish primary school in a day,

And secondary school and university.

Become a doctor and hero.

You'll win back our country.

Whenever he finished singing, his father would ask him what he had to do to become a hero, and Kim Il Sung would answer that he should be respectful to his parents and learn hard to read and write the Korean language.

Song Sung on Mangyong Hill

In spring 1918, Kang Pan Sok, with her son Kim Il Sung, returned to Mangyongdae from Ponghwa-ri.

As his father Kim Hyong Jik was arrested by the Japanese police due to the incident of the Korean National Association, Kim Il Sung asked his mother several times when his father would come back.

Whenever her son asked her, Kang Pan Sok would say:

Your father is fighting with the Japanese police. He will soon be back after winning victory.

The Korean National Association was founded by Kim Hyong Jik on March 23, 1917. It was an anti-Japanese underground organization with the aim of achieving national independence and establishing a truly modern state through the united efforts of the Korean people. However, in autumn that year, some of its subordinate organizations were revealed, resulting in the arrest of over 100 members including Kim Hyong Jik.

One moon-lit evening she took her son to a swinging ground on Mangyong Hill. On the swing with her son on her lap, she said:

Jung Son (Kim Il Sung's childhood name-Tr.), the ice on the River Taedong has melted away and the trees have produced green leaves, but your father hasn't returned home. He was fighting to win back the

country. How can that be a crime? You must grow up quickly and take revenge on the enemy for your father.

Kim Il Sung replied: Mom, I will avenge the father and win back our country.

Patting her son's head, Kang Pan Sok said:

Become a hero and win back the country. I, as well as your father, believe in you.

Seeing her, Kim Il Sung hardened his determination to avenge his father.

Kang Pan Sok got off the swing and sat her son on it. Then pushing and pulling the swing lightly, she sang a song. Kim Il Sung followed his mother.

The song echoed across Mangyong Hill.

Song Taught at the Reading Site

Kim Il Sung, as a young boy, walked 400 kilometres from Badaogou, China, to Mangyongdae, his native place, true to his father's intention that a man must know his own motherland well.

He stayed at his mother's maiden home in Chilgol, and was enrolled in the fifth year of Changdok School.

At the back of the school is a hill where he read books.

At this place he would tell his friends the stories and recite

poems he had read and learned.

One day at this site he told his friends that he would teach them *Song of Spirit*.

The delighted children clapped their hands and followed him one bar after another.

*Oh, Korean nation, it is heartbreaking,
You, proud of over 4 000 years of history,
Lived happily one generation after another.
How come such a miserable state.
The chains binding me strictly,
Can be cut by the hands of you, comrades,
And the shout of hurray for independence
Will reverberate the East Sea and ring the mountains.*

...

Singing the song, the children hardened their resolve to fight to win back their country.

Rich Knowledge

When Kim Il Sung was studying at Changdok School, he helped his classmates with their studying.

One day the classmates were solving the arithmetic problem of how high Mts Paektu and Kumgang were and which was higher.

When they solved the problem, Kim Il Sung asked them where the two mountains were situated.

They failed to give an answer readily.

After drawing a map of Korea on the blackboard and pointing at it, Kim Il Sung said:

This is the land of our country. Paektu, the highest mountain, is situated in the north. In the mountain there are many different trees, animals and birds. But all of them are downtrodden by the Japs. Beautiful Mt Kumgang is no exception. We should take back those mountains at any cost. Then we could all go to the mountains.

Listening to what he had to say, the boys grew angry with the Japs.

Saying that they should study hard to win back the lost country, Kim Il Sung taught them a song he had learned from his father.

If not polished,

The diamond would not shine.

A man would acquire sincere virtue,

Only after learning.

...

The classmates learned the song with great interest.

Whenever the boys sang the song, Kim Il Sung would tell them that those who waste time would become ignorant, that those who learn hard would acquire rich knowledge, and that knowledge is light while ignorance is darkness.

Song of the Amnok River

Kim Hyong Jik once said:

A man born in Korea must have a good knowledge of Korea. You should share the fate of its people and experience why our country was ruined and how miserable the people are.

Bearing the instructions, Kim Il Sung returned to Korea and studied at Changdok School.

One day in January 1925 Kim Il Sung was told by his maternal grandfather that his father had been arrested by the Japanese police again.

In his early teens, Kim Il Sung left his native home at Mangyongdae with a firm determination to revenge on the enemy for his father,

members of his family and the Korean nation.

He took a train to Kaechon, and then walked as far as Phophyong for thirteen days. He set foot on the frozen Amnok River which marked the border of his country.

But he hesitated, obsessed by the uncertainty of whether he would ever cross back to his homeland to which he was going to bid farewell.

He stepped back and picked up a pebble on the river bank. He wanted to take anything that could be a token and memento of his motherland and to keep it as a treasure.

He walked slowly towards the other side of the river, singing quietly *Song of the Amnok River*:

On the first of March 1919

I crossed the Amnok River.

The day will come round every year

I'll return when my work is done.

...

With sorrow and indignation Kim Il Sung looked at the mountains and rivers of Korea over and over again and thought:

My dear Korea, I am leaving you. I know I cannot live even a moment away from you, but I am crossing the Amnok to win you back. Across this river is a foreign land, but I will not forget you, even in there. Wait for me, my Korea.

In his memoirs *With the Century*, he wrote:

As I sang this song, I wondered when I would be able to tread this land again, when I would return to this land where I grew up and where my forefathers' graves lay. Young as I was, I could not repress my sorrow at this thought. Picturing in my mind the miserable reality of the motherland, I made a grim resolve not to return before Korea had become independent.

On the Road of Arduous Anti-Japanese Struggle

Song of Korea

In January 1927 Kim Il Sung was enrolled at Yuwen Middle School in Jilin, northeast China, and engaged in revolutionary activities in the vast areas with Jilin as the centre.

In early January 1928 he went to Fusong for his winter holiday.

Having long conceived a plan to create a song that could contribute to implanting the spirit of patriotism in the hearts of the Korean children, who had been born and were growing up in an alien land, and to encouraging them to fight for winning back their lost country, he put his heart and soul into writing its lyrics and setting them to music.

With the help of an organ available in Paeksan School, he created *Song of Korea* as a masterpiece.

Kim Il Sung said that he created the song for members of the Saenal Children's Union, and proposed staging it as the first item of the performance of the troupe.

Then he himself taught it to them.

*The morning sun is so beautiful
That the country is named Joson.
Where else in this world could I find
Such a precious and beautiful country.*

...

Later the song was widely introduced by the newspaper *Saenal*, launched by Kim Il Sung, and became a major number of the performance by the troupe.

The Star of Korea

One evening in October 1928, there was a meeting of revolutionary organization members, numbering more than ten, including Kim Hyok, Cha Kwang Su and Choe Chang Gol, who participated in the demonstration against the Jilin-Hoeryong railway project by Japan.

After greeting one another, Kim Hyok said in an unusually excited tone of voice:

Comrades, today we will learn a song, titled, *The Star of Korea*. This was not composed by any famous poet or musician but by pooling our wisdom. So there would be many things to be desired. But the song portrays the endless pleasure and pride of us, young communists, who hold our leader Hanbyol (Kim Il Sung's another name given by his

comrades in those days, meaning one star–Tr.) as the lodestar of the Korean revolution. Our Korean people wandered about under the dark sky shedding tears of blood, but they have greeted the brilliant lodestar. Let us sing this song with this pleasure and glory of today.

This man of sentiment and passion read the words of the song as if he were reciting an impromptu poem.

After reading the words in an emotion-filled voice, Kim Hyok played the song with a bamboo flute, telling others to hear it, and then sang it loudly.

All the others learned the song with Kim Hyok leading it. When they finished learning it, Cha Kwang Su told them that Kim Il Sung had been very angry after hearing this song, blaming them for praising him too highly, a young man.

Then he continued:

We have never disobeyed what Hanbyol said. It is because we, ourselves, decided to hold him as the leader of revolution, the only centre of unity and cohesion. But we cannot accept his banning singing the song. Please think, comrades. Why did the Korean communists and patriots in the past meet the tragic of failure despite their bloody struggle across the country? It is because they failed to have a wise leader who could indicate the right path of the revolution and lead the masses to victory by rallying them into a united force. They wanted to unite, but they had no centre of unity, and though they wanted to advance, they could not find a correct path. But now our country, which was groaning

under darkness, has greeted the dawn. We now have the leader who is illuminating the road ahead of us like a morning star in the night sky. He is Comrade Kim Song Ju (Kim Il Sung's childhood name–Tr.), whom all of us respect and follow with one mind. He is the lodestar of Korea, who will bring the new morning of liberation to our country. So a few days ago we decided in the name of the organization to call him Hanbyol and hold him as the eternal centre of our unity and cohesion. And the organization defined *The Star of Korea*, Kim Hyok created as a reflection of the aspiration and desire of our people, as an immortal revolutionary song and decided to widely disseminate it.

Cha Kwang Su proposed singing the song again with a determination to make a triumphal return home with Kim Il Sung without fail.

Later the participants widely disseminated the song.

Recalling this, Kim Il Sung wrote in his memoirs:

Kim Hyok had discussed the matter with Cha Kwang Su and Choe Chang Gol without my knowledge and spread the song in Jilin and in the surrounding area. At first I rebuked them severely for singing a song which compared me to a star.

Despite his dissuasion, the song *The Star of Korea* was heard in vast areas.

Singing a Song on a Troika

Early in August 1928 Kim Il Sung was on his way to Dahuanggou, accompanied by ten or so members of the revolutionary organization, including Kim Hyok and Kim Ri Gap, and an amateur art troupe.

Upon reaching a village called Jiangdong, they were joined by a troika, which was big enough to carry them all.

They got on the carriage, with the art troupe members with drums and harmonicas being seated in front of Kim Il Sung and the members of the Young Communist League.

The carriage was lumbering along the road, when Kim Il Sung warned the art troupe members against any possible accident.

Then he urged them to sing cheerfully while playing the musical instruments on such a fine day.

Kim Hyok, a hot-blooded man, was the first to respond. He got to his feet and, taking a moment's look at the surrounding scenery, recited an impromptu poem about his homeland.

The poem left a deep impression upon everyone.

The carriage rolled over a pass and raced into an extensive plain.

As their destination came into view, the art troupe members raised loud cheers.

Kim Il Sung said in a somewhat excited voice:

What a pleasant journey! This road is connected up to our significant march towards the homeland, as Kim Hyok said in his poem. We must continue this march, come what may, until we arrive in our homeland. Comrades, we are almost at our "battleground." Let us sing a song of revolution loudly.

Kim Hyok immediately began to sing *Revolutionary Song*, to be joined by the art troupe members, all waving their arms with vigour.

*We are the fire spreading over the world,
We are the hammers breaking iron chains.
Our hope is in the red banner,
Struggle is our only slogan.
All you exploiters who lust for our blood,
We will smother your cries of greed.
Our ranks swell a hundred times in strength
For that fierce final battle to come.*

...

It was by midday when Kim Il Sung's party arrived at Dahuanggou and unpacked at a Korean primary school there. In the afternoon they held a lecture meeting and gave an artistic performance to call upon the villagers to join in the fight against the Japanese imperialists.

Nostalgia

It was in the early days of his revolutionary activities that Kim Il Sung composed the song *Nostalgia*.

One autumn day in 1930 Kim Il Sung, together with some members of the revolutionary organization, spent a night at Samsong School in Wujiazi.

Looking up at the bright moon through the windows, everybody thought of their native land.

Kim Il Sung began to sing *Nostalgia*, which made their yearning grow all the stronger.

They gathered around him and asked him to teach them the song.

He nodded, saying that he would sing with them that night.

Then he began to sing.

*When I left home my mother saw me off
And through her tears she said a "Farewell!"
That is still ringing in my ears.*

*Near my house a brook is trickling.
There my little brothers would be frolicking
Whom I still see vividly before my eyes.*

*A lovely spring at Mangyongdae
with the Taedong River flowing by,
O I do not forget this sweet home even in my dreams.
I shall return when the country is set free.*

Kim Il Sung sang a piece and all others joined in chorus, repeating the song two or three times.

As the singing was over, he told them some stories about the motherland and his birthplace in Mangyongdae.

That night they could hardly sleep, picturing in their minds the day when they would return to their native homes after driving the Japanese imperialists out of their homeland.

The Flower Girl

Kim Il Sung clarified the principles of the Juche idea and the Juche-based line of the Korean revolution at the Kalun meeting in the summer of 1930.

It was early in autumn the same year that he went to Wujiazi as part of his effort to implement the tasks put forward at the meeting.

One evening he summoned some officials of the youth league and the peasants union to the teachers' room at Samsong School.

Reminding them that the anniversary of the October Revolution was just around the corner, he asked their opinions about how to celebrate the occasion.

All were struck dumb, unable to suggest anything, and expected to hear from him.

After a long while, he said that the anniversary should serve as an occasion for the education of the masses, emphasizing that a moving artistic performance would be a good addition to the celebrations. He continued that he had been conceiving of an opera, titled, *The Flower Girl*, before recounting its storyline.

Everybody was excited to hear what he had to say, and gave the thumbs up to his idea.

Soon he buckled down and got on with scriptwriting for the revolutionary opera, burning the midnight oil for several days at a peasant's home.

One evening, after finishing a meeting of the Korean Revolutionary Army soldiers, he said that he had another matter to discuss with them.

He then showed them the libretto he had written for the opera.

A soldier read it out, others listening with teary eyes.

Being urged to comment on it, all applauded.

Kim Il Sung said that pitiable children like the heroine Kkotpun could be found anywhere in Korea, noting that he could hardly go to sleep thinking of the numerous vagrants.

Then he suggested choosing the cast and starting practising as soon as possible.

The following day the practising began.

Several days later, a rehearsal took place at Samsong School in the presence of Kim Il Sung.

Watching the opera, he gave advice on all aspects of singing and acting.

Pointing to some drawbacks in the costumes for actors and actresses, he said:

Kkotpun, the heroine of the play, is a poor girl who lost both her parents to the enemy and lives in privation, cursing the world. So, her costumes should match up with the miserable situation which the character is in. This will give a visual portrayal of the character's personality. Kkotpun, who is wretchedly poor, must be dressed much more shabbily than the actress.

The day came when the opera was premiered after having been completed as an excellent work of high ideological and artistic value under Kim Il Sung's meticulous concern.

Recalling the day, he wrote in his memoirs *With the Century*:

In Wujiazi we had formed an art troupe. ... I worked hard to complete the libretto of *The Flower Girl* which I had begun to write in my days in Jilin and then staged rehearsals for it. Once the libretto was finished, Kye Yong Chun started the production of the opera with the members of the drama group that had been formed at Samsong

School. We staged this opera in the hall of the school on the 13th anniversary of the October Revolution.

One November day in 1930, Samsong School was crowded with the residents in Wujiazi and many more, who came all the way from the nearby villages in the early morning.

The celebrations began, with the villagers admiring the fine decorations of the gateway and lanterns in the venue.

Kim Il Sung mounted the platform amid loud cheers and delivered a speech, in which he highlighted the historic significance of the October Revolution, analyzed the then situation in Korea and beyond, and appealed to the Korean people to join in the fight against the Japanese imperialists.

Flower Gymnastic Exercise was the first number for the programme, followed by other colourful numbers.

After those numbers were over, the curtain rose on the revolutionary opera *The Flower Girl*.

The heroine Kkotpun, dressed in worn-out white *jogori* and black *chima*, wearing straw sandals and holding a basket filled with flowers, appeared on the stage and sang in a sad voice.

*Buy flowers, my flowers, these pretty red flowers,
Fragrant and beautiful flowers, red flowers.
Buy flowers, my flowers, these pretty red flowers,
Which I bring to get medicine for my sick mother.*

*Fair azaleas bloom at the mountain foot.
Pale pink apricot blossom is growing there, too.
Buy flowers, my flowers! If you take them home,
Even to an aching heart spring will come.*

Seeing the flower girl subjected to humiliation, her younger sister going blind, her elder brother being arrested and her mother dying of illness, the audiences were moved to tears.

The final act showed how the heroine, who had lamented her fate as a member of a ruined nation, decided to follow her brother, now a Korean Revolutionary Army soldier dispatched by Kim Il Sung, and sow the seeds of revolution in the hearts of the oppressed people.

The opera ending amid whirling applause, Kim Il Sung got on the stage and made a speech to the effect that the exploited and oppressed Koreans should achieve unity and set out on the road of revolution like Kkotpun in order to expel the Japanese imperialists and win back their lost country.

When his speech was over, the masses shouted, "Long live the Korean revolution!"

The opera left a lasting impression upon the audience.

Korean People's Revolutionary Army

The following happened after Kim Il Sung reorganized the Anti-Japanese People's Guerrilla Army into the Korean People's Revolutionary Army in March 1934.

One day he produced a notebook and showed it to the officers.

Everyone was surprised that he had already completed a song.

Written on the book were the following words:

Korean People's Revolutionary Army

1. *We are red soldiers
Of the Korean People's Revolutionary Army.
Our fighting programme is just,
For which we brave death.*
2. *The brigandish Japanese occupied Korea.
To maintain their colonial rule,
They are hurling huge troops of three services,
And building countless military installations.*

3. *The enemy's installations and troops
Drive the proletarian masses to death.
We will expel the enemy forces
And demolish their numerous installations.*
4. *The fascist Japanese rulers
Build prisons here and there,
And form many puppet forces
To suppress the proletarian masses.*
5. *Let social injustice and oppression of the masses
Be known to the puppet Manchukuo army soldiers
To encourage them to abandon their slavish service
And rise in revolt with one accord.*
6. *The cruel and crafty Japanese
Enact one evil law after another
To collect miscellaneous taxes
And support the murderous army.*
7. *To enslave the proletarian masses,
The enemy imposes colonial education overall.
To benumb their ideological consciousness
They force them to learn Japanese.*

8. *The Japanese are harshly oppressing the masses.
We call upon them to turn out as one
In the fight to overthrow
The enemy's fascist ruling system.*

The song was soon disseminated among all the anti-Japanese guerrillas.

Song of the Anti-Japanese War

Late in January 1935 Kim Il Sung was on an expedition to northern Manchuria at the head of a small detachment.

Unfortunately, with a huge force of enemy soldiers in hot pursuit, he caught a chill in the Tianqiaoling Mountains.

As the leader of the Korean revolution fell ill in the out-of-the-way mountains, his men were at a loss.

Seeing their commander unconscious, they shook him in desperation.

Coming back to his senses, Kim Il Sung heard one of them say in a tearful voice that if he died, Korea would be hopeless. He wished to tell them not to cry, but he could not open his mouth. He could barely come to his senses and lost consciousness.

The following morning, regaining consciousness and opening his eyes, he saw the sleigh carrying him was in an open place and his 16

soldiers collapsed around it.

They were no longer in a position to take care of him. Instead, he had to console them.

However, he did not have the strength to lift even a finger. His consciousness dimmed again, as if shrouded in mist.

Suddenly, coming back to his senses, he thought:

If we fail to get to our feet here, our compatriots, who are looking up to us in the hope of national resurrection, would be grieved and disappointed. The Japanese imperialists would gloat over the grief of the Korean nation, and would take pleasure in our despair. If we go down on our knees, the millionaires and militarists of Japan will be delighted.

He washed his weary eyes with snow, and continued thinking:

If we Korean People's Revolutionary Army disappear forever, buried in the snow and ice on Tianqiaoling, the Japanese repression of the Korean people will grow still more oppressive, ten or a hundred times worse. Even if the sky fell, we would have to do everything we can to stay alive and carry through the revolution. If we do not return alive, who will deal with the piles of work in east Manchuria which is awaiting our return? If we sink to our knees here, the Korean people will become the lifelong slaves of the Japanese imperialists.

Suddenly, a poetic thought flashed in upon him, so he called to his side a young soldier lying down near his sleigh and dictated the words of the song to him.

He, together with the soldier, began to sing.

Other soldiers pulled themselves to their feet and joined in the singing.

This is how the immortal classic work *Song of the Anti-Japanese War* was created, a song that represented Kim Il Sung's revolutionary ideology and faith and inspired his soldiers with courage and determination.

Influencing the Chinese with Two Songs

One day in 1935 Kim Il Sung, leading an expeditionary force, set foot on Emu soil across Lake Jingbo. From the very beginning, they were given the cold shoulder from the inhabitants. It was evident that the Japanese imperialists had already driven a wedge of discord between the people and the guerrillas.

When the expeditionary force arrived at their village, the people took their children and left their houses, saying that Honghuzi, or Red bandits, had come. Only the old and weak remained in the village, but they, too, refused to come out, hiding instead in the houses.

Kim Il Sung ordered the pitching of tents in the forest some distance away from the village and told his men to take a rest there. Then he walked round the village.

He went to a primary school only to find that the teaching staff and

pupils were all hiding.

He brought a foot organ out into the yard of the school and began to play it, singing *Song of Su Wu* together with his men.

*Su Wu was a prisoner of land
Which is barbarously wild and dull,
But he did not betray his home even here.
For 19 years he has been shepherding others' sheep,
In the austere land of Xiongnus, covered with ice and snow.
He suffered year after year,
Grazing sheep at the north sea,
Eating snow when he is thirsty
And biting on his blanket when he is hungry.
But his soul was in the land of Han,
He has grown old but did not escape from his prison.
But the suffering and privations in the alien land
Have not broken his will.
In the dead of night a flute sang sadly in the outskirts,
Touching his heart and calling him back to his homeland.*

...

Kim Il Sung also sang a song about Yang Kuei-fei with his soldiers, who were all good singers of folk songs of the Han nationality.

The two songs were famous ones which the Chinese working masses

were especially fond of.

Recollecting those days, Kim Il Sung wrote in his memoirs *With the Century*:

When we sang those songs to the accompaniment of the organ, the senior pupils of the primary school were the first to come out of hiding, to approach us with curiosity and wonder. They sang to the accompaniment of the organ I was playing. Then the teachers and village elders hesitatingly came out.

It probably surprised the villagers that the Korean guerrillas sang Chinese songs so fluently, or perhaps they had felt a vague community between the guerrillas and themselves.

The people, who had acted so coldly to the expeditionary force, began to turn kind and envious glances at its soldiers.

When all the people in hiding gathered in the yard, Kim Il Sung made an anti-Japanese speech in Chinese.

Only then did they praise the soldiers lavishly, saying that the “Koryo red army” was neither a gang of bandits nor a group of mounted bandits, and that it was really a patriotic, revolutionary and gentlemanly army.

This was how Kim Il Sung melted the icy barrier of misunderstandings that had lingered in the minds of the Chinese people in north Manchuria.

Song of the Sea of Blood

Song of the Sea of Blood is the theme song of the revolutionary drama *The Sea of Blood*, which Kim Il Sung created while writing the script of the drama.

It was in May 1936, soon after the Donggang meeting, that he conceived an idea of the drama and started writing its script.

While waging the anti-Japanese armed struggle, he had seen many people experiencing indescribable trials owing to the “punitive” operations by the Japanese police and army.

Dozens and even hundreds of people were massacred a day by the swords and bayonets of the “punitive” troops; Jiandao was literally a sea of blood.

To his surprise, most of the Koreans living in Jiandao continued their courageous resistance, armed with rifles and clubs, rather than yielding to their tragic fate. This all-out resistance even involved the women and their children.

Moved by this reality, Kim Il Sung felt respect and affection for the women who, breaking away from the bounds of their homes, had plunged into a movement for social transformation, and in the course of this matured the portrayal of a woman and her children who follow in the footsteps of their fallen revolutionary husband

and father.

One day he had talks with an old soldier of the KPRA, nicknamed "Tobacco Pipe," over the theme of the work. Afterwards, he resumed his work on the script, sometimes sitting on a fallen tree during a break on march and other times writing all night by a campfire.

By the time his unit arrived at Manjiang, just over half of his work on the script was done.

Being billeted in the house of the village head, who was an active supporter of the revolution, Kim Il Sung added the finishing touches to his work.

After the completion of the script, the old man "Tobacco Pipe" volunteered to act as stage director.

While the acting practice was going on, Kim Il Sung went to the site. He told a woman soldier, who was playing the part of Kap Sun, to have a try on the scene of singing the theme song of the drama *Song of the Sea of Blood* in a tearful voice while holding the younger brother Ul Nam in her arms after he was shot dead by the enemy.

The woman was quite poor at her acting, finding it awkward to cry while singing.

Reminding her of her experiences in the homeland and Jiandao in China, Kim Il Sung said:

This drama portrays the life people like you experienced. Just imagine that Ul Nam, who was shot by the Japanese, is your own brother. Why shouldn't his sister moan over the tragic death of the

brother, who had just been calling you *sister*?

From then on, the practice went on full steam, and the work was completed.

Soon afterwards, still in 1936, the immortal classic work *The Sea of Blood* premiered in the village of Manjiang.

Though given on an improvised stage in the light of burning pine-knots and kerosene lamps, the performance gripped the hearts of the audience.

The drama climaxed with the scene of Ul Nam not revealing the secret of the revolution even when threatened by the enemy's bayonets and Kap Sun giving a choking moan over her dead brother while singing *Song of the Sea of Blood*:

*In winter wilderness, in the hateful sea of blood,
How many have died a wretched death!
How many have bled for the revolution!*

*The destitute family's tragic plight
Kindles our rage and bitter hate.
The vengeance in our hearts.
We will never repudiate,
Never, until we die.*

The woman soldier, who played the part of Kap Sun, kept on singing

in a tearful voice while picturing in her mind her own brother lying dead, as advised by Kim Il Sung.

Proletarians of all lands, keep up our courage!

Although it costs the blood of revolutionaries,

We 1 670 million will take power.

The performance was over, and the villagers shouted in chorus, “Down with the Japanese imperialists!”

Many young villagers mounted the stage and volunteered to join the army.

Recollecting the day, Kim Il Sung wrote in his memoirs *With the Century*:

The play we performed at Manjiang enlightened the ignorant mountain people, young and old, and educated them to become active participants in the anti-Japanese revolution and its supporters.

From then on, *Song of the Sea of Blood* spread rapidly across the Korean settlements, arousing bitter hatred against the enemy and educating the Koreans in a revolutionary way.

A Miserable Life

In August 1936 Kim Il Sung, leading the main-force unit of the Korean People's Revolutionary Army, arrived at the village of Manjiang on their march towards Mt Paektu.

The unit had stayed there for several days when spring sowing was underway.

Kim Il Sung ordered the officers to conduct proactive political work in the village.

He also summoned some soldiers with a penchant for songs, dancing and drama, drawing up a programme for their artistic performance and assigning roles for the revolutionary drama *The Fate of a Self-defence Corps Man*.

Then he gave the cast the script of the drama, ordering them to have a full understanding of it and learn it by heart.

The script had been written by him in the days of uninterrupted fightings and marches.

Soon afterwards, the acting practice began under his personal guidance.

At first, the acting was poor, so he taught a platoon leader, who was playing the part of the “self-defence corps” commander, how to improve his performance and gave a woman soldier, who was playing

the part of the mother, his advice on what she should do to make herself cry.

In addition, he pointed out the drawbacks of singing and dancing.

After 24 hours of intensive practising, the main-force unit's amateur art group was fully prepared for their performance the night before its departure from the village.

An improvised stage was made and the programme of performance announced in advance.

The venue of the performance was crowded with villagers.

Before the rising of the curtain, Kim Il Sung made a short speech.

The performance began with the chorus of *Guerrilla March* and *Song of the Anti-Japanese War*. It was followed by such numbers as vocal solo, small chorus and harmonica ensemble.

Finally came the drama, touching the heartstrings of the audience.

Watching the lifelike scenes, the elderly were moved to tears, boiling with rage.

According to a publication of a puppet Manchukuo institution, the "self-defence corps" members in Fusong County totalled over 4 000, which made up the majority of young Koreans in the area.

The poor girl, whose parents were killed by the Japanese and whose elder brother was drafted into the "self-defence corps," began to sing *A Miserable Life*.

*The sun is sinking behind the western hills,
Birds are flying to their new nests.
I am miserable and lonely
Whom shall I rely on in my distress!*

*Visions of those we love are rising
Over the horizon where the geese are flying.
When shall I be able to go back home
To care for my parents, to till and sow.*

The girl's pitiful crying stirred up the burning hatred for the enemy. Everyone shouted, "Down with the Japanese robbers!"

Two young men mounted the stage, and said that they would join the Korean People's Revolutionary Army and fight death-defyingly for the independence of Korea, rather than being drafted into the "self-defence corps" to serve the Japanese.

Other boys joined them to request joining the KPRA, and Kim Il Sung gave his approval holding their hands in his one after another.

Loud applause and cheers burst out in congratulation of the young volunteers.

***Song of the Ten-Point Programme
of the Association for the Restoration
of the Fatherland***

The Association for the Restoration of the Fatherland was Korea's first anti-Japanese national united front body.

After founding the ARF, Kim Il Sung directed attention to expanding the network of its organizations across the country.

In December 1936, as part of his effort to this end, he wrote an explanation of the Ten-point Programme of the ARF and gave a lecture to the soldiers of the Korean People's Revolutionary Army and the leading members of the ARF.

Not content with this, he began to explore simple methods for disseminating the programme. He came to the conclusion that the best way was to create a song as it was a very influential and appealing form of art.

He rewrote the articles of the programme into stanzas.

1. *Article 1 is mobilizing the 20 million Korean compatriots
And realizing a broad-based anti-Japanese united front
To overthrow the piratical Japanese imperialist rule
And establish a people's government in Korea.*

2. *Article 2 is achieving unity between workers and peasants
And forming an alliance with broad sections of the masses
To enlist all the wealth, knowledge and abilities
And build a prosperous and powerful Korea.*
3. *Article 3 is disarming the three services of the Japanese army
And taking all their modern weapons in our hands
To organize our own armed forces
And launch a brave, all-out fight.*
4. *Article 4 is confiscating all property owned by the Japs,
Those permeated with our compatriots' sweat and blood,
To raise funds for our own armed forces
And also for the relief of our poor people.*
5. *Article 5 is cancelling all loans and taxes by the enemy
And opposing their exploitative, despotic system
To build our industries with our own hands
And promote their smooth development.*
6. *Article 6 is winning freedom of speech,
press, assembly, association
Opposing feudal forces and white terrorism
Releasing all Korean political prisoners*

And punishing all traitors and renegades.

7. *Article 7 is abolishing the noble-commoner caste system
Promoting wellbeing and equality irrespective of gender
Respecting and caring for all our women
And ensuring their personal dignity and social positions.*
8. *Article 8 is achieving solid unity and opposing
Education for enslavement and naturalization
And forced military training of our young people
While spreading Korean culture far and wide.*
9. *Article 9 is raising wages and improving conditions
For workers who make things for our sake
And helping the unemployed with sincerity
While curing and extending relief to the sick.*
10. *Article 10 is forming a close alliance
With nations and states which help the Koreans
And encouraging the entire nation to oppose
The fiendish bourgeoisie who take our enemy's side.*

This is how the immortal classic work *Song of the Ten-point Programme of the Association for the Restoration of the*

Fatherland was created.

The song rapidly spread among the broad sections of the masses. Even illiterates, after listening to the ten stanzas once or twice, could understand the immediate objective of the Korean revolution and the tasks facing it.

Written in plain language, it was easy to learn and cheerful.

Everyone sympathized with the revolutionary character of the lyrics, peasants, miners and even lumberjacks humming the song while at work. For the soldiers of the Korean People's Revolutionary Army, the song was one of the key items for a question-and-answer contest.

The song spread quickly, inspiring all the Korean people to join in the fight for the liberation of their country.

Inspiring Faith with a Song

In early December 1938, the main-force unit of the Korean People's Revolutionary Army under the command of Kim Il Sung was on the Arduous March from Nanpaizi in Mengjiang County to Beidadingzi in Changbai County.

The guerrillas had to march without eating as they ran out of provisions. To make the matters worse, they had to fight without a breathing space with the enemy soldiers tenaciously chasing them. They were so exhausted that they began to fall down one after another.

One day a young guerrilla fell while climbing a mountain slope. If he failed to stand right there and then, his body would turn icy. He tried to shout for help but in vain, for his voice was barely audible.

When he regained consciousness, he found himself on the back of Kim Il Sung. He felt so sorry that he tried to get down.

Kim Il Sung hugged him more closely, saying that as he came to himself, he should brace up.

Turning his head feebly to other guerrillas, the fighter saw them moving forward inch by inch braving blizzards. One had lost consciousness.

At that time Kim Il Sung started singing a song quietly.

*The red flag, the flag of the masses,
Wraps the corpse of the fighter.
Before the corpse gets cold and stiff,
The blood dyes the flag red.*

...

Abruptly the young fighter felt invigorated.

The song injected fresh life to the ranks.

The fallen guerrillas rose one after another, and entered the ranks.

The bodyguard company joined in singing, and then whole ranks followed suit.

Their voice was weak, but it reflected their will to defend the red

flag without yielding to any difficulty, following the leadership of Kim Il Sung.

The young guerrilla joined them, but could not open his mouth as the lips were frozen.

Kim Il Sung rubbed his lips with snow.

Only then could he sing in broken accents.

Who discarded the red flag

In the bloody battle against the enemy?

...

He hugged him and said:

Let's overcome this difficulty. If we crumble here, the motherland will never rise up. The road we are following is beset with trials, but it is a sacred road linked to our homeland. Let's fight staunchly to bring earlier the day of the country's liberation, always mindful of the pledge we made before the revolution.

In fact, Kim Il Sung felt more exhausted and overworked than anybody else as he had to command the ranks and burned midnight oil to take care of the guerrillas. And he suffered hunger as he gave his rations to them. However, as he was concerned about the destiny of his motherland and fellow people, he raised his men up and stepped up the march to bring earlier the day of national liberation.

Dirge in the Forest

For Kim Il Sung, each of the guerrillas was a precious asset of the revolution and his beloved comrade. When he received the news of their misfortunes or death, he deeply grieved over them.

In December 1939, while commanding the battle of the Liukesong Lumber Station, he received a report that regimental commander O Jung Hup had fallen in action.

That day O Jung Hup led the regiment into the enemy camp and commanded the battle. While commanding his men, he was fatally wounded by a bullet from the enemy's underground gun emplacement. Breathing his last, he said, "I want you to convey my words to the commander that I am lamentable to die without carrying out his orders to the last."

The guerrillas mercilessly revenged upon the enemy and concluded the battle with brilliant victory.

But this could not satisfactorily erase the sadness that welled up in the heart of Kim Il Sung, who was so grieved over the death of his beloved comrade-in-arms.

Walking with the ranks carrying the dead body, he wept silently.

He felt heart-rending pain as he had to bury his revolutionary comrade, who had been unfailingly faithful to him and had courageous and lively personality, in the frozen alien land.

He had a cozy and sunny place selected and O Jung Hup's body laid to rest. And he held a memorial meeting and personally made a funeral address. He highly praised the feats and exploits O had performed on the arduous and sacred road of revolution, and called for accomplishing the revolutionary cause he had failed to achieve. His words touched the hearts of the guerrillas.

All of them sang the dirge of the guerrillas.

*A guerrilla has fallen under a tree clutching his chest.
The spilling blood dyes the green field.*

*Far away from his native place, parents and siblings,
He fell full of rancour under a solitary tree.*

*Crows in the mountain, don't cry before the corpse.
Though dead, his revolutionary spirit is alive.*

The pathetic melody of the dirge resounded in the forest.

Though the funeral ceremony was over, the grief-stricken guerrillas stood as if rooted to the ground.

Kim Il Sung encouraged them, saying that they should overcome the sorrow with redoubled efforts.

Listening to him, the guerrillas were resolved to fight unyieldingly until the revolution emerged victorious, true to the behests of their fallen comrades-in-arms.

In the Days of Building a New Country

Story Associated with the Immortal Song

With the advent of its liberation, the whole country was filled with delight and jubilation.

The people, who were leading a new life as masters of the country, were full of deep reverence for and gratitude to Kim Il Sung.

The cheers of “Long live the Korean people’s outstanding leader General Kim Il Sung!” resounded across the country.

They recited poems and wrote letters to Kim Il Sung out of their desire to extend gratitude to him.

They demanded that a song be created with which to convey his benevolence to posterity; many people from all walks of life sent letters, containing their wish, and some sent lyrics and music of songs they had created.

This developed into work involving the masses.

One day in May 1946, Kim Chaek came to Kim Jong Suk, the anti-Japanese war heroine. Having informed her of the urgent demand of the people, he noted that an official, who had been to a province, leading an information and motivation squad, conveyed to him the local people’s

request to compose a song in praise of Kim Il Sung. He continued that it would be good to compose a revolutionary hymn at an earliest possible day.

Kim Jong Suk agreed with him, and encouraged him to have a song composed well.

But Kim Chaek told her the following story.

One day Kim Chaek broached the subject in front of Kim Il Sung. Kim Il Sung replied:

You are supposed to help me. It is none other than you who know my mind best and who should help me in this circumstance.

After hearing what Kim Chaek had to say, Kim Jong Suk said:

When we were fighting in the mountains, we tried to compose a song in praise of him, but failed because he refused resolutely. It is quite regretful. If we merely wait for his approval, the song would not be born even after ten, nay, 100 years. We should have such a song created without fail.

Later Kim Chaek gave a poet the task of writing lyrics, and the poet did it.

On receiving the lyrics through Kim Chaek, Kim Jong Suk said that the lyrics would become perfect if the poet refined the lyrics. And she sent the poet a collection of songs containing more than 100 revolutionary songs including those created in person by Kim Il Sung.

When the lyrics were nearing perfection, the poet asked Kim Jong Suk for her advice.

Kim Jong Suk met him and said: There is no place in our country, which is not permeated with the sacred traces of struggle of Kim Il Sung who devoted his whole life solely for the independence of the country and the happiness of the people. The traces can also be found on the crags of Mt Paektu, and the Amnok and Tuman carry them along in their streams. They also gleam on this liberated land. When we were braving the blizzards that raged in the wild Manchurian plains and when we spent deep nights beside bonfire at the secret camps, we believed that the day would surely come when we would tell the country and the people the great affection of the General. His glorious name will shine for ever in the hearts of our people.

Her words became the idea and rhythm of the revolutionary song, which the poet had groped for so eagerly; he rendered her words into lyrics.

Later, Kim Jong Suk met him several times and polished the lyrics.

Having received the completed lyrics, a composer set the lyrics to music in a short period.

At last, a revolutionary hymn of monumental significance was born.

As Kim Il Sung was resolute in checking the creation of a song in praise of him, officials failed to hold an audition of the song.

One day in late June 1946 Kim Il Sung presided over a meeting.

When he came out of the conference hall after the meeting, Kim Chaek, pointing at creative workers and artistes, proposed listening to a song of their creation.

Thus arranged was an audition.

When Kim Il Sung took a seat with officials, the solemn melody of the immortal revolutionary hymn *Song of General Kim Il Sung* began to sound in the room.

1. *Bright traces of blood on the crags of Jangbaek still gleam,
Still the Amnok carries along signs of blood in its stream.
Still do those hallowed traces shine resplendently
Over Korea ever flourishing and free.
So dear to all our hearts is our General's glorious name,
Our own beloved Kim Il Sung of undying fame.*
 2. *Tell, blizzards that rage in the wild Manchurian plains,
Tell, you nights in forests deep where the silence reigns,
Who is the partisan whose deeds are unsurpassed?
Who is the patriot whose fame shall ever last?
So dear to all our hearts is our General's glorious name,
Our own beloved Kim Il Sung of undying fame.*
- ...

The audience grew excited.

When the song was over, officials, creators and artistes waited for Kim Il Sung's opinion. Silence reigned for a while.

Then, Kim Il Sung said:

The song is good. Its music sounds lively and high-spirited, but you must not disseminate the song.

But, from the next day the song was sung in all parts of the country, arousing great emotion and joy among the Korean people.

Visiting His Native Home 20 Years Later

Kim Il Sung visited his native home only after he gave his first address to the people in the homeland at the Pyongyang mass rally held to welcome him on October 14, 1945.

As he arrived at his native home, the people in Mangyongdae, who had been eagerly waiting for him, raised cheers.

His grandmother and other relatives came out into the courtyard and burst into tears.

Kim Il Sung made a bow to them, saying:

How have you been, Grandmother?

Wiping her eyes, the grandmother said in a choked voice:

As I am seeing you, I feel pent-up anxiety eased. Why have you come alone? Where have you left your father and mother? Did you not want to return with them?

Unable to answer her, Kim Il Sung only turned his eyes towards the rooms of the house as if he were recollecting his unforgettable parents.

As if to change the mood, the grandfather said:

Liberation makes me so happy. Your father and mother in their graves might be glad to hear this.

Now the grandmother cast an approving glance at his grandson with smile.

In the meantime, the house, in and out, was packed with people and became animated.

After a while, a brief reception was arranged.

Kim Il Sung offered some wine to his grandfather and other village elders. When he offered a cup to his aunt, she said that as she did not drink, she would sing a song instead as she thought it would have been more pleasant if his mother had been present there.

My dear baby, sleep well and well.

I feel happy to see you in good sleep.

You'll bring harmony to relatives and pride to parents.

Sleep well, my dear jewel.

...

The song was *Lullaby*, which his father had composed and his mother used to sing to help him go to sleep when he was an infant, with an ardent wish for her son to grow up into a hero of the nation.

The night advanced with moving stories and merry singing and dancing in the house and at the courtyard of his native place.

Giving Instructions over the Phone

The following happened one spring day in 1946.

When Kim Il Sung was having dinner, a female solo was broadcast by radio.

Kim Il Sung, still with a spoon in his hand, listened to the radio carefully. When the singing was over, he put down the spoon and called an official, asking him who sang the song.

The official answered that she was a teacher at a school.

Very pleased, Kim Il Sung said:

How good the song she sang is! Such a song we need. It is quite lofty. It portrays the spirit of our people who have turned out to build a new Korea. The teacher's voice is quite good; it is optimistic and lively. Please tell the radio station to broadcast many songs sung by such new singers.

Under his care the mass-based art of Korea bloomed, contributing to laying down the foundations of the national culture.

Song That Resounded in Mt Haebang on New Year's Eve

In December 1949 Kim Jong Il thought for a good while about how he could bring pleasure to his father Kim Il Sung on New Year's Day in 1950, the first year after his mother Kim Jong Suk's death.

Thinking that the songs and dances his father liked could be presented in front of him, he invited the teachers and his mates at kindergarten to his house at the foot of Mt Haebang on December 31. The house was filled not only with his relatives but also with the kindergarten teachers and his mates and their mothers.

A few hours later Kim Il Sung returned home with some officials.

The kindergarteners extended New Year greetings to him.

After thanking them, Kim Il Sung told them to enjoy themselves singing and dancing.

The New Year gathering started with *Roll-calling Song* in order made up by Kim Jong Il.

As a festive mood was created in an instant, Kim Jong Il stood up and announced the opening of the gathering in celebration of the New Year 1950.

All the kindergarteners sang *Song of General Kim Il Sung* and *Let's Sing, Young Children*, introduced by Kim Jong Il.

Whenever solo singing, duet dancing and comedy sketch were presented, Kim Il Sung clapped his hands before anybody else.

Seeing him pleased, Kim Jong Il himself presented singing and his young sister, dancing.

The young boys and girls joined in, clapping their hands to the tune of the song.

Seeing his father enjoying the night with the children wearing a broad smile on the face, Kim Jong Il shed tears of joy behind them.

Song of Victory amid Flames of War

Art of Korea Is Alive

In autumn 1950 artistes from the Korean People's Army Song and Dance Ensemble were giving performances at the Raktong River line by advancing with the KPA units, before they headed toward the north with the start of the strategic temporary retreat.

At last they arrived at Unbong in Jagang Province after arduous marches.

After some days, they were called by Supreme Commander Kim Il Sung.

They made their way and arrived at the Headquarters in the evening.

Kim Il Sung, who had been waiting for them, greeted them warmly and shook hands with them one by one.

Then he looked at their military uniforms impregnated with powder smoke, and praised them for coming all the way.

The artistes shed tears of emotion.

Kim Il Sung told them not to cry and asked them if they could stage a performance.

The performance started with the chorus *Song of General Kim Il Sung*.

It was a simple performance, but Kim Il Sung gave a big hand before anyone else whenever each number was over. Then he said to an official of the ensemble:

Wonderful! Great! Art of Korea is alive.

After the performance was over, he met leading officers of the ensemble, praised highly of their performance and said that their performance fully reflected the indomitable spirit of the service personnel and the people.

Then he gave a new order to them.

The artistes hardened their resolve of loyalty and followed the KPA units on counteroffensive, giving performances day and night.

Song Heralding Victory in the War

One day in late April 1951, Kim Il Sung visited a KPA unit in Ryongpho-ri while giving field guidance at the Wonsan area.

In a small farm house at the foot of a mountain, he met the commanders and model soldiers of the unit.

There he listened to their battle stories and gave them instructions.

Suddenly, the reconnaissance company commander stood up and asked the Supreme Commander to sing a song.

With a broad smile on his face, Kim Il Sung accepted his request.

After January and February comes March.

When the swallows return from the south,

Spring will come again to this land too.

Arirang arirang arariyo

Arirang let's go to the south of the river.

...

The Dear South of the River instilled in the soldiers the belief that victorious spring would come without fail.

Singing Nostalgia

The following happened in late June 1951.

Heroes of the DPRK and model combatants on the front line, called by Kim Il Sung, went to the Supreme Headquarters.

With a broad smile on his face, Kim Il Sung warmly received them.

After taking a seat with them, he inquired about the health of the soldiers fighting on the front line, and asked them about their native places, parents and siblings.

After acquainting himself with their problems, he called the name of every one of them and gave a sub-machine gun with an inscription that reads *Wipe out the US imperialist aggressors!* and the name of the soldier as a gift.

Then he led them to the dinner table.

Seeing them having dinner and drinking a toast with joy and happiness, he asked them to sing the songs they had sung on the front.

The combatants first sang *Song of General Kim Il Sung* in chorus and then one by one in order.

After their singing was over, the Supreme Commander said:

It is my turn now. I will sing a song which I used to sing during the anti-Japanese revolutionary struggle.

It was the immortal masterpiece *Nostalgia*.

When I left home my mother saw me off

And through her tears she said a "Farewell!"

That is still ringing in my ears.

...

The combatants broke into loud applause. Listening to his song, they renewed their determination to fight to the death for their motherland and fellow people.

Wartime Song Recovered

One day in June 1951, Kim Il Sung gave instructions to creative workers on creating wartime songs. He said:

Writers and artistes should not fill their works with abstract and dry slogans. They should reflect in their works the lofty patriotism of our people concretely and profoundly by portraying the thoughts, feelings and life of living man. Only then will the patriotism represented in their works be concrete and true to life.

The creative workers of the KPA Song and Dance Ensemble went to a battlefield near Height 1211.

Experiencing life with the soldiers, they created excellent songs.

Among them was *Song of Annihilation*, but it received an opinion from the ensemble that the title did not go well with the content.

So the title was changed into *To a Decisive Battle*, and it was approved as it matched the mood of the song.

However, this song, which all approved as a good song, was rejected a few days later.

It was the day of rehearsal of the song *To a Decisive Battle*.

An official at an important post of the Korean Musicians Union heard this song, picked a quarrel with it and rejected it, saying that it was too tragic, and that stressing the death of a comrade-in-arms who blocked

an enemy pillbox with his chest would evoke only a sorrowful feeling.

Its writer and composer could do nothing.

The creative workers were disheartened.

One day after a few months an official asked the officials and creative workers of the ensemble about the song.

After hearing from the head of the ensemble about the rejection of the song, the official presented letters from the front.

According to him, the soldiers sang *To a Decisive Battle* when they were on their way to a battle and on battlefields, and extended thanks to its writer and composer.

So the song had a hope to be recovered, but the man who rejected it did not change his stand. As it had been stigmatized, the ensemble had to approach the song with care.

In fact, the song had not been disseminated through an organizational channel. Information workers of KPA units, on their trip to Pyongyang, dropped in at the ensemble and heard that a new song had been created. They copied its musical score before returning to their unit. Later the song was disseminated at fast speed from one person to another.

Encouraged by the fact that the KPA combatants liked the song, the artistes of the ensemble portrayed the song as a chorus accompanied by orchestra.

One February night in 1952, in the presence of Kim Il Sung, a music and dance performance was held in the Moranbong Underground Theatre.

The chorus resounded in the theatre.

Remember our fallen comrades

In a fierce battle on the hill over there.

Let's charge forward to annihilate the enemy

In revenge for our comrades.

Let's go to a decisive battle, comrades.

Charge forward shouting hurrahs

And blow up the enemy pillbox,

Blow up the enemy pillbox.

...

After the performance was over, Kim Il Sung said that the KPA Song and Dance Ensemble presented an excellent performance true to the characteristics of a military unit, and spoke highly of *To a Decisive Battle*, saying that it was the first time for him to hear it and that its words and music were all good.

Revolutionary tragedy is an ennobling feeling, which helps people change sorrow into indomitable will and courage in the face of heartbreaking loss and severe hardship and rise up more resolutely to the struggle for justice.

For a correct appreciation of this particular song, the essence of revolutionary tragedy should have been the point of discussion. However, the song had been accused of carrying such feelings as grief

and sorrow, so no one could refute the accusation.

Kim Il Sung, with a keen insight, recovered the song, which had nearly faded away from people's memory.

From then on, the song resounded all along the front.

Birth Anniversary during the War

April 15, 1952 marked Kim Il Sung's 40th birth anniversary, the second one during the war.

On this meaningful spring holiday, the KPA Military Band went to the Supreme Headquarters.

Kim Il Sung welcomed them.

Leading them into a room, he asked them to sit down and have some foods.

Being his soldiers, it was a duty for them to toast to his good health, but he offered each of them a drink.

Seeing the artistes hesitating, he asked them their ages, native places, parents and siblings. Then he called an official, suggesting that they listen to the band playing music.

First, a female soldier sang *Song of General Kim Il Sung* to the accordion accompaniment.

Kim Il Sung, as if recalling the days of bloody anti-Japanese armed struggle in the forests of Paektu, listened to the song in deep thoughts.

He clapped his hands whenever each number was over, and praised the artistes for singing and playing instruments skillfully.

The performance was over, and everyone returned to their seats.

Kim Il Sung explained to them the prevailing military and political situation, saying that victory in the war was not a distant future.

Then he inquired about what kind of musical instruments the artistes were playing, and said:

You, artistes of the Military Band, are all treasures. Cherishing the pride in and honour of being artistes in military uniforms, you should study harder to become musicians serving the people.

He also gave instructions in detail about giving active performances encouraging combatants fighting on the front line.

All the artistes stood up, and sang *Song of General Kim Il Sung* again, wishing him good health.

The song ended, and Kim Il Sung said:

I am thankful that you have come and made me pleasant tonight.

Kim Il Sung came out, and saw them off until the vehicle carrying them could not be seen.

It was already midnight.

Sound of Organ in Jangsan-ri

In late June 1952, Kim Il Sung visited Jangsan-ri in Ryongchon County, North Phyongan Province.

When he arrived at the village, a Party meeting was being held to review rice transplanting and for successful weeding.

Kim Il Sung went straight to the meeting room.

He opened the door of the room, sat at the upper side noticed by no one, and heard the report and other speeches.

When it was time for a break, the chairman of the Party cell and other Party members learned that he had seen their meeting.

Kim Il Sung stood up, saying:

It is time for a break. Let's go out and take a stroll.

When they were out, they could hear singing to organ accompaniment.

Cranes are flapping slowly around the top of Mt Paektu,

And cuckoos are cuckooing in the liberated homeland.

O, the land given by our General.

Eruhwa teruhwa, let all of us turn out to till land.

...

Some women were singing during the break in the information hall just near the meeting room.

Listening to the singing for a while, Kim Il Sung asked if the woman playing the organ was a teacher.

Someone answered that she was a farmer.

Kim Il Sung said that she was an amateur artiste.

The song reflected the courage and will of the fighting Korea and its heroic people. Now sounded *Song of National Defence*, which turned into chorus.

After the singing was over, Kim Il Sung asked them to continue the meeting.

The meeting continued at night under his guidance.

One August day in 1966, 14 years later, Kim Il Sung visited Jangsan-ri and recalled the day during the war.

He asked officials whether the Party members there still worked singing songs and whether the then director of the democratic information hall and the woman who had played the organ were getting on well.

An official answered that they were still working singing songs, but to his regret the two had died of sickness.

With a gloomy expression on his face, Kim Il Sung slowly walked for a while and said:

Party members here were very good. During a break of a meeting, they played the organ and sang songs.

This story is still handed down by the people of Jangsan-ri.

Song of Construction Composed during the War

One day in spring 1953, when the V-day in the war was approaching, an artistic performance in celebration of May Day was held in the presence of Kim Il Sung at the Moranbong Underground Theatre.

After some revolutionary songs and wartime songs were over, the MC came out and said that the next item would be the chorus *Song of Construction*.

The curtain rose and the choir began to sing.

The audiences visualized the grand-scale reconstruction on the land of the triumphant country.

After the performance was over, Kim Il Sung, speaking highly of the performance, gave instructions to officials on the creation of works of art and literature.

At this moment, a restorationist, unable to oppose *Song of Construction* in front of the leader, said that the song had many yo-hos and was too complicated.

Seeing him, Kim Il Sung said resolutely: It is alright. The song was created at the right time. Art should, like this song, depict the people's desires and aspirations in a far-sighted way. This song will give our

people confidence in victory.

He also said that the song sounded optimistic and had clear national colour.

After the war, the song was heard all over the country.

Creation and Construction Undertaken Together with Song

New Year's Day Celebration by Schoolchildren Becomes a Tradition

Greeting the New Year's Day in 1958, an artistic performance by schoolchildren in Pyongyang was held at the Taedongmun Cinema.

At 19:00 Kim Il Sung came into the venue amid cheers of the children.

With the ringing of a trumpet, the curtain rose and children in rabbit and rooster costumes danced in front of Kim Il Sung.

Seeing the children dancing, Kim Il Sung said that the Taedongmun Cinema was too small for children to romp and play, and asked the children if they wanted a new palace.

Children all agreed.

Kim Il Sung said to an official, who was accompanying him:

We were short of everything when we were fighting in the mountains. But now what can we not do? Let us build a wonderful new palace for the children.

Seeing the children dancing happily, Kim Il Sung said:

I feel the happiest when I am with members of the Children's Union. Let us celebrate the New Year's Day with Children's

Union members from now on.

The cinema hall echoed with the accompanying music of *Song of Celebration of the New Year's Day*, and the children's dancing reached the climax.

Still seeing them dancing, Kim Il Sung said:

Children are the kings in our country. Let us build a new palace for our cute flower buds. It should be built into the biggest and highest one on a prime site.

The children sang of their achievements in the previous year and their determination for the new year.

After the performance was over, Kim Il Sung praised it for its new style and diversity in numbers before saying: Today I feel refreshed.

Every year from then, he saw the Pyongyang schoolchildren's New Year performance, and this became a traditional ceremony for winding up the old year and greeting the new.

Giving Prominence to a Soloist

One evening in February 1958, the then National Art Theatre hosted a music and dance performance in the presence of President Kim Il Sung to welcome Prime Minister Zhou Enlai of the People's Republic of China.

During the performance, a tenor in black tailcoat came out and sang a song.

Looking at him carefully, Zhou Enlai said to Kim Il Sung:

I know him. When he visited my country, he left a deep impression on the Chinese people by acting a prince in an opera.

The opera was *Khongjwi and Phatjwi*, which the Korean artistes had performed in China.

The tenor was an opera performer at the National Art Theatre, and Kim Il Sung also knew him.

Kim Il Sung said to Zhou:

He is a core actor in the vocal music circles of our country. Till now he has acted as a hero almost in all operas and has performed feats as a soloist after liberation. He is well-known among our people.

The soloist sang well that day. He sang the Korean song *Pochonbo, the Glorious Land* and a Chinese song.

Hearing the song with all his ears, Zhou said that the singer sang impressively with correct pronunciation and rich emotions.

Agreeing with Zhou, Kim Il Sung clapped his hand first when the song was over.

The song received thunderous applause from all the audience including the Chinese guests.

Later, an artistic performance was held for sending off the second batch of the soldiers of the Chinese People's Volunteers,

who had fought in the Korean war under the banner of *Resisting America and Aiding Korea, Protecting the Home and Defending the Motherland*.

That day, the male soloist sang the Korean folk song and then the Chinese song he had sung in front of Prime Minister Zhou.

Kim Il Sung said:

The soloist sang in many performances on the front during the war. In 1951 he visited China and participated in the performance there. Last February when Prime Minister Zhou Enlai visited our country, he sang that Chinese song and pleased the Chinese guests.

A delegate from the headquarters of the CPV said:

He sang the Chinese song as good as the Chinese people. If the Chinese people listened to him singing this song, their trust in Chairman Mao Zedong would become greater.

Kim Il Sung said:

The song sings the praises of Chairman Mao Zedong. You say that the singer sang the song true to life and you felt happy. It is a good thing.

On every occasion Kim Il Sung put the soloist forward, and the actor always won applause wherever he sang.

Song of Faith He Sang in a Car

One day in April 1958, Kim Il Sung visited the then Kangson Steel Plant and left it in the evening after arousing the workers there to new innovations.

His car was running toward the capital city of Pyongyang, and Kim Il Sung was lost in deep thought, recalling the impression he had received at the plant.

Then he asked an official beside him if he found it difficult to work in those days.

The official answered no, adding that as the leader trusted him and gave him detailed instructions every time, he did not feel tired however hard he worked.

Kim Il Sung said:

You must be feeling tired. Today when I saw the workers working at the plant, I was reminded of the days when I was fighting in the mountains.

He recalled his days in Fusong, when he had spent the winter without a tent or fire because of enemy encirclement.

Then he continued:

To think of those days, though we are experiencing difficulties now, they cannot be called difficulties. Our officials today have

never experienced such trials, so they vacillate if they face something difficult. This is all the more evident among intellectuals who have not experienced trials. When we were fighting in the mountains, intellectuals also fought well. Today's intellectuals should follow their suit.

He looked out of the window for a while and began to sing a song quietly.

*The red flag, the flag of the masses,
Wraps the corpse of the fighter.
Before the corpse gets cold and stiff
The blood dyes the flag red.*

...

Not loud, but the song gave a deep impression to the official.

In those days a grave situation was created in the country owing to the moves of the US imperialists and their vassal forces for another war, the counterrevolutionary schemes of the revisionists and the insidious challenges by anti-Party, counterrevolutionary elements egged on by them.

Despite the manifold trials, Kim Il Sung frustrated all the attacks by the enemy and led the Korean revolution to victory, singing *Red Flag Song* which reads in part, *Let cowards flinch and traitors sneer. We'll keep the red flag flying high.*

Song of Harvest

One June day in 1958, Kim Il Sung visited a farm in South Hwanghae Province.

True to his instructions on establishing a non-paddy field irrigation system, the workers of the farm dug ditches in every wheat and maize fields so that water could flow down the ditches, and they were expecting an unprecedented harvest.

Looking round the wheat and maize fields, Kim Il Sung expressed his satisfaction, and told the officials of the farm that he wanted to see another wheat field.

With the ears of wheat undulating in the wind, the field looked like a sea of wheat, and the farmers were holding a dancing party.

Seeing the field, Kim Il Sung said:

I feel very pleased. I have visited many farms till now, and this is the first time for me to feel so pleased.

Then he went into the muddy wheat field and felt the wheat ears with his hand, before continuing:

The ears have ripened so well that houses of the village over there are not seen clearly. This is a great victory gained after introducing non-paddy field irrigation system.

Then the sound of young people singing during a break resounded.

Ongheya,

Our village has raised good crops, ongheya,

In non-paddies, ongheya.

Wheat and maize, ongheya.

Good crops thanks to the leader, ongheya.

Kim Il Sung listened to the song to the end with a broad smile on his face, and told the accompanying officials that they should push forward with irrigation of non-paddy fields more proactively.

A few months later, the September 1958 Plenary Meeting of the Central Committee of the Workers' Party of Korea adopted a decision on pushing forward with establishing the non-paddy irrigation system as an all-people drive, and put forward the slogan, *All Efforts to Expanding the Irrigated Area to One Million Hectares!*

Rich Harvest in Farming Crops and Creating Art

Kim Il Sung proposed that a national festival of the rural amateur art groups was organized on a large scale greeting the New Year 1961.

Paying attention to the preparations for the festival from the

beginning, he said that the groups, divided into two, should stage joint performances so that as many members of the art groups as possible could present their skills on the stage and share their experience with one another.

One day in March that year, after enjoying the general performance he called those involved in festival preparation.

He welcomed them warmly.

Then he said:

The performance was a success. Our peasants not only do farming well but also conduct art group activities well. Our country gathers rich harvest in farming and in art. I am very satisfied with the excellent success of the national festival of the rural amateur art groups. I congratulate all the members of the art groups, who have participated in the festival.

You have said that the number of members of the rural amateur art groups has increased to hundreds of thousands in the course of preparing this festival. That's a good thing. They constitute a solid foundation for developing mass-based art in the rural areas in the future. Art can develop rapidly only when it has struck its roots among the masses and relies on their wisdom. The source of the rapid development of art in our country is the masses of the people.

It is not bad if all the people become amateur artistes. All the successes achieved in the development of the mass-based artistic activities in the rural areas are a brilliant fruition of our Party's wise

leadership and its policy on making artistic activities mass-based and part of everyday life.

Then he gave instructions on further developing mass-based art in the rural areas.

Thanks to his far-reaching plan and concern, the aforesaid work was briskly conducted in the socialist rural areas.

Traditional Musical Work Develops into a Chorus

In early March 1961, when he met the participants in a national festival of the rural amateur art groups, Kim Il Sung gave instructions on further developing art among the masses. Then he said:

The traditional instrumental ensemble *Sinau* is very good though the song is old. It sounds like a triumphant war song. It is encouraging and refreshing to me. I don't know who composed it and when, but it reflects the patriotic feelings. Perhaps our ancestors demonstrated their wisdom and courage in battles against foreign invaders singing this song.

A month later, while giving on-site guidance in South Hamgyong Province, he met and talked with the people in an area where the locals sang the song with relish. Saying that it was a good song, he gave relevant officials a task to replace the contents of the song with

revolutionary ones, arrange and stage it again.

In March 1962, the artistes from Pyongyang staged a performance in the presence of Kim Il Sung.

One of the numbers of the programme was the chorus *For the Revolution*, a new rendition of *Sinau*.

Aha, let's defeat the aggressors.

The brave guerrillas wiped out the aggressors.

Eya, hi, flying high the red flag

We have inherited the revolutionary spirit of the fighters.

After the chorus was over, the theatre was filled with thunderous applause.

Highly appreciating the work, Kim Il Sung said:

It is too early to conclude that a march cannot be rendered with national instruments. *For the Revolution* is better if it is rendered by national instruments rather than Western ones. The song will make the audiences feel as if they were on horseback and encourage them to defeat the enemy. It is a revolutionary song.

Pointing out some people's misguided view that Western instruments were modern ones and the Korean national instruments classical ones, he said that national instruments should be improved and the Juche orientation established in the creation of musical works, stressing that Western instruments should be subordinated to rendering Korean

songs, that the tendency to restorationism should be rejected in creating national musical works, and that musical works like *For the Revolution* should be created to suit the sentiments of the people and advance the revolution.

End of Hoarse Voice

One March day in 1962, a performance was given by artistes from Pyongyang in the presence of Kim Il Sung at the Moranbong Theatre.

Put on the stage were musical works of various genres, and the performance ended at 22:00.

After it was over, Kim Il Sung met officials and creative workers in the lobby.

Saying that the direction the country's music was following was correct as a whole, he appraised the individual works put on the stage one by one, and continued:

Our music should, to all intents and purposes, accord with the tastes of our people. To this end, it is necessary to develop music based on the national melodies which they can understand. The people of nowadays, especially young people, do not like songs sung in hoarse voice. The main thing is to develop music based on our national melodies, but this does not mean we should resort to

restorationism.

In fact, some people claimed that singing in hoarse voice, which was outdated, was a traditional method of singing suited to the national melodies.

Kim Il Sung dealt a blow to the assertion.

He continued that in order to modernize the national music, it was necessary to improve the national musical instruments which had served songs sung in hoarse voice, and indicated the specific ways and methods to this end.

This put an end to singing in hoarse voice in the Korean music.

Song of the Korean People's Army Reborn

After national liberation, *The People's Army March* was created as a song representing the Korean People's Army.

One April day in 1966, Kim Il Sung called composers and officials concerned, and said that the music of *The People's Army March*, which had been sung so far, was not composed well and they should produce a new march of the People's Army, before continuing:

The march should be revolutionary and cheerful, so that the soldiers, when they sing it, are inspired to rush forward. It should be created to be a revolutionary song.

After a while, he suggested to the officials that they listen to the

recordings of some works, which had been created from 1965 under his instructions.

Four songs, which were selected as good ones, were played in turn.

After hearing two of them again, Kim Il Sung said that they were not good either, and continued:

The march of the People's Army should be distinguished from those created for the stage. The songs we have just heard seem like stage songs and difficult to sing.

He then said that creative workers should go among soldiers for several months to experience their life and create the song.

Chairman Kim Jong Il ensured that a group of creative workers of the Korean People's Army Song and Dance Ensemble was organized and dispatched to a sub-unit stationed in a place overlooking Height 1211 to serve as soldiers and write words of the song.

Living with the soldiers, the creative workers produced several songs.

One day in early September 1967, they recorded three songs and presented them to Kim Il Sung.

After listening to the songs again, he spoke about one of them. He said that its refrain was good, but it would be hard to sing the song as the front part of the music was composed with mixed time.

He encouraged the officials, saying that if they directed more efforts, they could produce a good song. He told them to popularize it in an army unit to get feedback from the soldiers.

Thus the song was completed.

Song of the Korean People's Army was sung at the Pyongyang Grand Theatre in the presence of Kim Il Sung.

Inheriting the brilliant traditions of the anti-Japanese war,

The glorious ranks are rallied steel-strong.

As red fighters of Marshal Kim Il Sung,

We fight to defend our socialist country.

Advance forward, the Korean People's Army,

Demonstrating the mettle of a-match-for-a-hundred.

Let's smash the imperialist aggressors to the last man.

...

When the performance was over, Kim Il Sung called leading officials of the Korean People's Army Song and Dance Ensemble, and said with a bright smile on his face that the song was good, adding:

Are the soldiers singing the song with relish? If they all say it is good, then it is a good song. When all the soldiers sing the song and say it is good, I'll approve it.

Afterwards, the creative team disseminated the song widely, gathering opinions, and refined it more splendidly.

In June 1969 it was officially decided as *Song of the Korean People's Army*.

Encored Chorus

On December 16, 1967, Kim Il Sung made public, at the First Session of the Fourth Supreme People's Assembly, the political programme of the government of the Democratic People's Republic of Korea, titled, *Let Us Embody the Revolutionary Spirit of Independence, Self-Sustenance and Self-Defence More Thoroughly in All Branches of State Activity*.

The creative workers, who had received the political programme, felt an urge to compose a song.

They composed *Song of the Ten-Point Political Programme*, which explains the WPK policy, patterned after the classic masterpiece *Song of the Ten-Point Programme of the Association for the Restoration of the Fatherland* created by Kim Il Sung during the anti-Japanese revolutionary struggle.

One day Kim Il Sung listened to the song rendered in the form of national orchestra and chorus, and revised several words of it.

For example, in the second stanza the words *revolutionary base* were replaced by *socialist base*, correctly reflecting the reality of the country where a socialist system was established.

The creative workers including artistes practiced singing the song with the revised text.

In May the next year Kim Il Sung saw a music and dance performance with participants in the Second National Meeting of the Vanguards in the Chollima Workteam Movement.

After a while, it became the turn of the national orchestra and chorus *Song of the Ten-Point Political Programme*.

First, we should strengthen independence,

Adding brilliance to the Juche idea of our Party.

Let's carry out the line of independence,

self-sustenance and self-defence

By building a strong economy and defences.

...

When the chorus was about to end, Kim Il Sung said:

Song of the Ten-Point Political Programme is good. I ask an encore. The song is not difficult for the people to sing, and when they sing the song, they would learn the Ten-Point Political Programme. Such songs are easily disseminated.

When the chorus was over, the conductor was going to dismount the stage. An official mounted the stage and told him what Kim Il Sung had just said.

The conductor returned to his place. The curtain that was falling went up, and the song resounded again.

When the chorus was over, Kim Il Sung was the first to give a

big hand.

That evening he said in the lounge that it was good to sing of the contents of the Ten-Point Political Programme in a condensed way.

Later the song was chosen to crown the music-and-dance epic *Our Glorious Fatherland*, to be staged on the occasion of the 20th anniversary of the founding of the Democratic People's Republic of Korea.

But during the preparation for the performance, it was decided to sing only five stanzas of the song for it was thought that the performance would become boring if the final song was too long.

In late August 1968 the rehearsal of the music-and-dance epic was held in the presence of Kim Il Sung.

Song of the Ten-Point Political Programme, which was resounding vigorously following an orchestral prelude, finished at the fifth stanza after the repetition of the refrain.

When the performance was over, Kim Il Sung said that the song should be sung to its tenth stanza.

The singers practised singing to the tenth stanza.

One day in September that year Kim Il Sung came to the Pyongyang Grand Theatre and saw the performance. He expressed his great satisfaction with the chorus and dance *Song of the Ten-Point Political Programme*, mounted the stage and presented a flower basket to the performers before posing for a photograph with them.

Echo of Happiness and Loyalty

Immortal Song

1972 was the year when Kim Il Sung greeted his 60th birthday.

Before the New Year's Day of the year a female singer was assigned with two honourable tasks by Kim Jong Il.

One was to present a flower basket to Kim Il Sung and the other was to sing a solo of the immortal song *Long Life and Good Health to the Leader*.

On the morning of the New Year's Day Kim Il Sung came to the banquet hall.

The female soloist presented a flower basket to Kim Il Sung in reflection of the wish of all the Korean people, and offered New Year greetings to him.

Kim Il Sung shook hands with her and expressed his thanks for the greetings. He then said:

I hope you will sing many good songs in the new year, too, now that you have already reviewed last year's artistic activities.

An artistic performance was presented.

The female singer was very excited as she had to sing an immortal song, which had been created for a year and a half thanks to the guidance

of Kim Jong Il who had selected the seed of the song.

It was her turn now. She began to sing the song.

Every moment of our leader's life is devoted

To bringing a fuller, richer life to the people.

Our happiness is great, our ardour knows no bounds.

You take us to your heart with never-failing love.

She shed tears and all the participants were filled with emotion.

Finally the song turned into a chorus.

To the ends of the earth we'll follow you.

Till the sun and the moon grow cold we'll stay with you.

Your kindness is great, we'll sing forever.

We'll always remain loyal to you, great leader.

May you live long in good health, our leader, our father.

This is the wish of the people in our joyous land.

The weeping sound did not stop even after the song was over.

Kim Il Sung said repeatedly in a husky voice not to cry.

But the weeping continued.

From that day on the song began to resound throughout the country.

Appealing Text of a Song

It was one day in June 1983 when Govind, PhD in political science and Secretary General of the Asian Regional Institute of the Juche Idea, visited the DPRK again.

Kim Il Sung invited him, who had been seriously ill, to visit his country and have a rest with his wife and two sons.

One day he arranged a luncheon for them.

Govind, who was enjoying the foods with his family, told Kim Il Sung that all the Indians, who had met him, acquired the ideological consciousness of independence.

Kim Il Sung said:

It is important that all the people have the ideological consciousness of independence. When we were engaged in the anti-Japanese revolutionary struggle, the guerillas sang a very simple song. The song reads that men are called men for they are born equally free, and that without the right to freedom men are as good as dead, so they can lay down their lives but not freedom.

Kim Il Sung remained silent for a while as if he was recalling the words.

Then he recited the words of a stanza of the song.

*Men are called men,
For they are born equally free.
Without the right of freedom
Men are as good as dead,
So they can lay down their lives but not freedom.*

Fascinated by his recital, Govind meditated on one verse after another of the text.

It was an outcry against repression and for freedom and independence in the sacred struggle.

He felt as if he had realized how the truth of the great Juche idea was created.

Kim Il Sung said:

If a man lives relying on others without any freedom, independence and creativity, he would not be worthy of human being. Then he is no better than animals like horse and cattle.

This was a short yet clear explanation of the profound truth of the Juche idea.

Admiration of a Foreign Guest

One evening in June 1985, Kim Il Sung enjoyed a performance of the national art festival of kindergarteners at the Hamhung Grand Theatre.

A foreign guest was invited to see the performance.

The performance started with the chorus *We, Flower Buds, Extend Greetings*.

When it was the time for musical tale *Regret of the Rabbit*, a cute rabbit appeared on the stage.

Before leaving for a valley to catch insects, she tries to calculate the amount of provisions needed for the journey. Unsure of the amount, she asks a hedgehog, a squirrel and a tortoise for it, only receiving different answers.

At this moment an old goat appears. After hearing what the rabbit has to say, the goat asks the four animals to have a running contest. The contest ended with the rabbit being the first, followed by the squirrel, the hedgehog and the tortoise in order.

The old goat says, "You see, all are different at pacing. Provisions must be prepared according to your pacing."

When the tale was over, Kim Il Sung gave a big hand wearing a smile on his face.

The foreign guest expressed his admiration, saying: "Wonderful, indeed. The work reflected the great Juche idea created by you, President Kim Il Sung. The Juche idea requires one to consider for themselves all the problems and find solutions that suit their situation. The work depicted well this wonderful idea in an artistic form.

The performance continued with the kids singing and dancing.

Deeply impressed, the foreign guest said: The children can give such a good performance thanks to your wise leadership and the excellent socialist system.

Kim Il Sung expressed his thanks to the guest.

After the performance was over, he said to the officials:

Today as I saw the children's performance in this wonderful theatre, I feel as if I became ten years younger. Now I am 73 years old, but I feel as if I were 63.

After 66 Years

One September day in 1991, Kim Il Sung visited the Phophyong Revolutionary Site.

Seventeen years had passed since he last visited the area, and he felt satisfied over the fact that it had been turned into a base for education in the revolutionary traditions.

Walking toward the Monument to the Phophyong Revolutionary

Site, he recalled the days when he crossed the Amnok River through the Phophyong ferry to go to Pyongyang and crossed the river back two years later on February 3, 1925, when he was in his early teens to go to Badaogou, China.

Near the monument, he listened carefully to the guide's explanation.

The guide's explanation was over, but he was still standing immersed in deep thought.

After a while, he said to the officials accompanying him and of the revolutionary museum:

I crossed the Amnok River, singing *Song of the Amnok River*. If you know the song, let's sing it together.

On the first of March 1919

I crossed the Amnok River.

The day will come round every year

I'll return when my work is done.

He had fought his way along the bloody road and liberated his country. After 66 years he was singing the song again in deep emotion.

Blue waters of the Amnok and my homeland,

Wait for the day when I return to you.

I cross to attain our dearest wish

I'll return when we have won.

Having a Song Found at Last

Kim Il Sung learned *Song of Su Wu* while he was studying at Jilin Yuwen Middle School, and sang it on several occasions while he was waging an anti-Japanese armed struggle.

This song reflected the patriotic sentiments of the Chinese people, and so emotional was his experience of giving influence on them with this song and rousing them to the anti-Japanese struggle that he tried in various ways after liberation to find the text of the song.

It was only when he was in his eighties that he obtained the text in Chinese. So moved to see the text, he sang the song in front of the officials.

He wrote in his memoirs *With the Century*:

I was so pleased that I sang the song, forgetting that I was in my eighties.

It was a song and none other, but as it was associated with his youth, the days of his revolutionary struggle, he was singing it with great joy and sentiment.

Later, he would play the song with the organ whenever he recalled the days of pioneering a joint struggle with the Chinese revolutionaries.

The Great Man's Life and Music

Written by Ho Sun Bok and Ri Sun Yong

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Immortal Masterpiece by President Kim Il Sung

Nostalgia

1. *When I left home my mother saw me off
And through her tears she said a "Farewell!"
That is still ringing in my ears.*
2. *Near my house a brook is trickling.
There my little brothers would be frolicking
Whom I still see vividly before my eyes.*
3. *A lovely spring at Mangyongdae
with the Taedong River flowing by,
O I do not forget this sweet home even in my dreams.
I shall return when the country is set free.*

