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Artistic Transformation and Innovative Presentation of Red Classic Films on the Contemporary Stage

-- Taking the Red Stage Play *The Soul in the Melodious Song* as an Example

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Abstract

Red classic films are not only echoes of history but also expressions of the spirit of a society and time. Since the new time, the dissemination and audience acceptance forms of these classic films have changed. Therefore, they need to be reinterpreted and infused with new vitality. The red stage play "Long Song and Shadow Soul" presents classic film of Changchun Film Studio such as "Heroic Sons and Daughters", "Zhao Yiman", "Dong Cunrui", "Visual Films" takes red resources of Changchun Film Studio as a goal. Transformation from film montage to stage space narrative, combined with the new media technology, it breaks the limitations of static exhibitions in museums, and presents red resources with historical and contemporary importance. This article not only discusses artistic transformation and innovation of classic red films on the modern stage, but also discusses significant practices of inheriting red culture and changing The Times spirit. Culture and tourism and culture dissemination are new possibilities for integrating culture and tourism and cultural dissemination, and also injects contemporary significance on red genes.

Keywords

Red classic films; Artistic transformation Innovative presentation; "Long Song Shadow Soul".

1. Introduction

Red classic films are not only historical references but also expressions of society and time spirit. Since the new time, the dissemination and acceptance forms of classic films have changed and hence they need to be reinterpreted and infused with new life. Red stage play Long Song and Shadow Soul presents classic film of Changchun Film Studio such as heroic sons and daughters, Zhao Yiman, Dong Cunrui, Visual Films takes red resources of Changchun Film Studio as goal. Transformation from filmmontage to stage space narrative, combined with new media technology breaks the limitations of static exhibitions in museums and presents red resources of historical and current importance. This article discusses artistic transformation and innovation of classic red films on modern stage, cultural inheritance and changing The Times spirit. Culture and tourism and culture dissemination are new possibilities to integrate culture and tourism and cultural dissemination and modern significance to red genes.

2. Cross-Media Narrative: The Stage Reconstruction of Classic Visuals

2.1. Montage and the Transformation of Stage Narrative

Montage is a classic cinematic narrative technique. Montage creates stories that transcend reality by editing and juxtaposing shots. Stage narration is limited by the linear structure of

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space and time, and can not replicate Cinematic Montage1. The Long Song's Cinematic Soul was performed in the Third Studio of Changying Site Museum. The Third Studio occupies a small space and space. However, by clever stage design and narrative strategies, it can translate the logic of film montage into stage spatial narration, cross media transfer from screen to stage.

The Shadows of the Long Song recasts montage logic as multi-perspective switching and time–space interlacing. All three films (Heroic Sons and Daughters, Zhao Yiman, Dong Cunrui) employ montage logic to different degrees. By integrating actors performance with lighting and sound design, the production simulates cinematic shot changes. For example, the smoky war scene is simulated as multi-perspective cuts: the lighting tracks actors as they move around the theater area and shifts rapidly in coordination, and so does montage logic on different angles.The Shadows of the Long Song recasts montage logic as multi-perspective switching and time–space interlacing. All three films (Heroic Sons and Daughters, Zhao Yiman, Dong Cunrui) employ montage logic to different degrees. By integrating actors performance with lighting and sound design, the production simulates cinematic shot changes. For example, the smoky war scene is simulated as multi-perspective cuts: the lighting tracks actors as they move around the theater area and shifts rapidly in coordination, and so does montage logic on different angles.

Montage and Stage Narrative uses filmic techniques for theater: montage allows free shifts between virtual content and physical stage, free time and space, feel as if watching a film from the seat, see transitions and changes in the scene, more easily feel new periods and scenes, and feel more substitutions.

2.2. Technological Enhancement of Visual Presentation

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Large screen behind third studio is used to enhance the visual presentation. Projection maps and stage design work together to turn gunpowder smoke, artillery fire, and soldiers into dynamic images. Stage curtain mirrors the onstage action and creates a visual experience for the audience. Artillery fire and billowing smoke fill the scene. Wang Cheng shouts "Fire at me!" and the curtain shifts to a hail of bullets. Wang Cheng stands on stacks of sandbags, stomps forward and advancing with a resolute expression. Together with surround sound, the audience is in the middle of the barrage. Moving light and shadow interact with actors movements to create tension and emotional impact.

Lighting, sound, new media and stage art combine to create a cross-temporal and cross-spatial vision. The visual presentation in the piece from the play *Zhao Yiman* is particularly striking: one cold tone beam focuses on Zhao Yiman, tortured in prison, and her dialogue with Ning'er is both a mirage and immediate. Alternate beams and hollow, echoing sound effects give a surreal sense of time and space. In the other hand, shifting light and shadow matrix on the stage floor tracks distant interaction between Zhao Yiman and Ning'er, and metaphorically suggests the continuation of Zhao Yiman's revolutionary spirit. Technologically, the inner world of historical figures is a visual-symbolic system. Audiences follow the plot through dialogue and, intuitively, register characters' emotional shifts by changing light and shadow, and sound.

The long song and shadowed souls revive red resources with new means. Performing in Studio 3, we break the visual limitations of traditional stages and use new media technologies to manipulate the stage. The technological integration enriches onstage scenery and movement while enhancing multidimensional immersive experience. The immersive theater design combines multimodal sensory stimulation and participatory narrative strategies to transform the audience from passive spectators to active witnesses of history.

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3. Youth-Oriented Expression: Contemporary Resonance of Revolutionary Narratives

3.1. Emotional Resonance and Value Identification

Red-themed literature and art are a representation of their time, reflecting social change and the collective spiritual landscape. Echoes of the Heroic Spirit is a stage adaptation which takes over a conventional form by translating the familiar film images into a tense drama. The actors extract the core stories from three films, Zhao Yiman, Heroic Sons and Daughters and Dong Cunrui, and reconstruct historical time and space using multi-dimensional art. Immersive stage design creates memory, poetic dialogue transforms characters' inner lives, and dynamic imagery creates a sense of time and space. Together, these strategies allow modern audiences to connect spiritually with revolutionary predecessors of the theater. By conserving the spiritual core of the originals while incorporating the works into a modern aesthetic, the adaptation triggers strong emotional reactions and ideological identification among younger viewers. The immediate appeal of live theater and the weight of historical narrative form the bridge for value dialogue across time and space.

The Soul of the Epic Song reconstructs the spatio-temporal dimensions of hero stories in a new crossmedia way, allowing us to see directly the heroes' images, inner worlds and strength. Known lines and moments—Wang Cheng's "Fire at me!" in Heroic Sons and Daughters, Zhao Yiman's exchange with Ning'er in Zhao Yiman, Dong Cunrui's sacrifice to blow up the bunker—are translated from screen into stage as vivid, fully realized dramatic tableaux. The combination of scenic design, lighting, sound effects and newmedia technologies create illusory spaces and rapid changes of light and shadow that return viewers back to the historical scenes and witness heroic actions. The idea is to stimulate collective memory and emotional resonance and strengthen national sentiment and belonging, particularly among young audiences.

A "youthful" story which combines red classics with modern values. Viewers experience the work and have a "cross-space" conversation with its heroic characters. Starting from this encounter, the young people have a renewed appreciation of red classics and personal growth. This story aims to bring red culture closer to young audiences and, through the theatrical expression, to bring positivity and reflection on the revolutionary spirit.

3.2. Youth-Oriented Narrative and Educational Integration

Youthful narration and educational penetration are key ingredients of Long Song, Shadowy Soul to advance the contemporary red culture. Long Song reconstructs red images and reinterprets heroic stories through the eyes of a young generation, changing revolutionary spirit into a young expression of the new era. Replaying key actions of the original film footage onstage, Long Song seeks both authenticity and a new form through the use of actors' physical vocabulary with lighting and props. For example, an actor climbs a device composed of stacked sandbags, symbolizing the vitality of heroes who emerge from the adversity. This new choreography of the body preserves revolutionary heroes spirit and engages young audiences in ways that reflects contemporary stage aesthetics.

The red stage play The Soul in the Melodic Shadows is an ideological and political classroom which is a combination of industry and education. Produced jointly by Jilin University of Arts and Changchun Film Group and written and performed by faculty and students of the School of Theatre and Film at Jilin University of Arts, The Soul in the Melodic Shadows aims at preserving hidden ideals and beliefs and planting seeds of truth, goodness and beauty. In the Zhao Yiman segment, letters written in prison are transformed into monologue and illuminated by stage lighting, making the inheritance of revolutionary faith a young person's young physical expression. Seventy-four years ago, on the day of the 120th anniversary of Zhao Yiman's birth,

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Chen Hong, Zhao Yiman's granddaughter, saw The Soul in the Melodic Shadows and was deeply touched with tears as she reflected on the martyr's heroic actions.

The actors, in the “Zhao Yiman” film, met Chen Hong and deepened their understanding of the characters they played. Drama, Film, Television, and immersive interaction shifted traditional ideological and political education to participatory immersive model, where people grew value identity gradually through emotional resonance.

4. The Contemporary Reconstruction of the Value of Red Classics and Their Social Impact

Based on the Changchun Film Studio Old Site Museum, The Shadows and Souls of Eternal Songs adapts red films such as Hero Sons and Daughters, Zhao Yiman and Dong Cunrui for the stage. By integrating drama and film, the production transcends the constraints of the museum setting and creates a theatrical experience.

The red stage play Echoes of the Past was performed at No.3 Studio of Changying Old Site Museum. Drama, film, characters, scenes are independent parts and connected parts. By interacting with the characters in a real world environment, we can recreate historical figures and stories, while living in physical space, using the revolutionary spirit. Echoes of the Past shifts from "representing history" to "reconstructing memory", highlighting the value of red classics. Red classic films are not only records of revolutionary history but also former of the spirit of the time. By cross media narration and young formalism, Echoes of the Past framed historical events and personalities to meet the contemporary aesthetic expectations.

"Shadow of the Epical Song" develops a collaborative teaching model in which art is used throughout the learning process. Students in play creation and rehearsal develop their own values at each stage—from reading texts, scripts, character development to stage presentation. Ideological and political education for college students goes beyond traditional didactic methods into museums and performances. Drama and film faculty and students carry out the core task of moral education through art. Students participate in the whole production cycle—plan, perform and promote—and see the red film culture firsthand during creation. They research character interpretation in classic films and revolutionary creative practices of earlier generations of performers to build sound artistic, personal and moral values. This allows the young learners to remember heroic spirit, inherit red gene and strengthen mission and responsibility.

We select and reshape powerful stories segments that combine ideology, art, and entertainment, immersing the audience in historical scenes to show the heroic actions of the heroes. Three theater clips are paired with three classic red-film clips and the play of theater and film creates a conversation between history and the present. This production promotes revolutionary culture and shows how martyrs spirit is transmitted into the present. By presenting cross-time encounters between modern youth and heroic figures, the younger generation is encouraged by local economic development, cultural development and transmitting socialist values and red gene inheritance.

5. Concluding Remarks

As the new age is approaching, classic films need to be reinterpreted and revived so that young audiences can learn about cinema and history through the use of modern films. In this sense, Red-classic film IP project "Echoes of the Red Screen" draws on Jilin Province’s unique film culture and is responsible for reviving Changchun Film Studio’s red resources. The project aims to broaden red cultural and tourism messaging by presenting a new theatrical exhibition in

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Changchun Film Studio, support ideologies and political education and film-aesthetic instruction for teens and promote positive social values.

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