



'That was the revolutionary path I set my feet on' — *Cross Road* SEE INSIDE

'All Race MRA Assembly for City'

— *Pretoria News* headline

REPRESENTATIVES from Europe, Asia, Australasia and the Americas, as well as from other African countries, are to attend an international Moral Re-armament Assembly for all races in South Africa this Easter.

Some 400 delegates are expected, and will live together at the Burgers Park Hotel, Pretoria, from 9-15 April.

The theme of the conference is 'Towards a hate-free, fear-free, greed-free society.'

'The whole world moves from crisis to crisis,' the invitation states. 'Changes are inevitable. But any change that does not deal with the root cause of crisis is inadequate. Can some modern nation set the pace for a change that goes deep enough to deal with hate and fear and greed? Can this be South Africa's unexpected role in the world?'

'To choose God's leadership and make it the directing force in the lives of nations: here is an aim big enough for all men, white, black and brown.'

Ds George Daneel of Pretoria, a former Springbok rugby player and dominee of the Dutch Reformed Church, announced the conference plans to the

●DANG THI HAI from Vietnam was interviewed on BBC Radio Humberside. 'More than ever my people need the solid and basic faith in God your people can give,' she said. 'We have many ruins in our country but the most important ruins are in the hearts of people and we need MRA to cure them. I am grateful to Britain for sending MRA people to Vietnam.'

South African press. Along with forty-four South Africans—white, black, Indian and coloured—Ds Daneel took part in the MRA World Assembly at Caux, Switzerland, last year. It was there, in consultation with delegates from other African countries, that the plan for the conference in South Africa was launched.

Ds Daneel said: 'The issues which threaten Southern Africa are not primarily political or economic. They are part of a world-wide moral crisis. Many of our leaders and people recognise this. South Africa has much to give to the world; and we, too, need the help of other countries. At this conference we shall meet not to make paper plans, but to seek the guidance of God, for ourselves and for our nations.'

Representatives from many parts of South Africa and Rhodesia are expected.

The English and Afrikaans press and radio have given wide coverage to the forthcoming conference.

NEW WORLD NEWS

FOR MORAL RE-ARMAMENT

●CROSS ROAD began its visit to South Wales last week with a showing in the Debates Chamber of University College, Swansea. These Welsh showings were the first items on the BBC round up of events in Wales. The commentator called 'intriguing' its description as 'a show that is relevant to Britain's crisis'.

Writing in *Profile*, the bulletin of daily events circulated by the Students Union, Stephanie Sergeant, a psychology student, said, 'I invited *Cross Road* to come because it challenged me and gave me hope that there is an answer to misery and hate in the world.'

In the audience, along with the students, were leading figures of the Anglican and Nonconformist Churches and of Cymdeithas Yr Iaith Gymraeg (The Welsh Language Society).

Jack Carroll, former member of the militant unofficial liaison committee of the Bristol and Avonmouth dockers, journeyed from Bristol to speak at the university performance. Standing with Bristol businessman Geoffrey Sanders he spoke of their joint decision to accept an invitation from Brazilian portworkers to go there with an MRA force next month.

Mrs Christine Wall from Jersey told how after seeing *Cross Road* there in January she had decided to join the Welsh tour rather than take a holiday in Tenerife.

Welsh musical items came from Rhondda folk singer Hawys James who was there with her husband County Councillor Glyn James, and from harpist Irene Burden.

Jack and the PM

LAST MONTH we published a manifesto signed by 74 British trade unionists. They said, 'Today Britain needs men and women with courage to stick their necks out and fight not for a sectional point of view but for what they know deep in their hearts is right for the nation as a whole. We have decided to do this. Enough men and women with the same conviction will set Britain on a new road.'

In the last few weeks their convictions have been reported in papers and on radio all round Britain.

The *Somerset County Gazette* made it the basis of an editorial entitled 'A new stage four'. Describing the call as 'a challenging declaration' the paper writes, 'There can be no doubt that this plea for conciliation instead of confrontation in industrial problems will find a response in people of moderate and reasonable outlook—and inside the trade union movement too.' The editorial concludes, 'It may be that the solution does not lie in more legislation but in a morally-based stage four, that change of heart called for in the declaration.'

In Bristol the declaration was given a four column frontpage headline in the *Evening Post*: 'Brothers, let's back Britain'. A Bristol signatory, Jack Carroll, who has been a leader of both the official and unofficial dockers' organisations, was singled out. For three weeks a lively correspondence has continued on this subject. One reader wrote in asking Carroll what had made him so militant in a new direction. The reply was headlined three days later 'Challenge that changed me' with the sub-head 'Not a question of who's right but what's right—Jack Carroll'.

A copy of the statement and the frontpage report in the *Evening Post* was sent by Carroll to Prime Minister Heath. The Prime Minister replied, sending a copy of his letter to Carroll to the newspaper. Under the headline 'P M replies to Mr Carroll' the paper quoted from Mr Heath's reply: 'I agree with you when you say: "Today Britain needs men and women with courage to stick their necks out and fight not for a sectional point of view but for what they know deep in their hearts is right for the nation as a whole."

'It is of overwhelming national interest that we get back to normal working and that we deal effectively with inflation. It is absolutely true, as you point out, that this will happen only if people are prepared to look at their own sectional interests in the light of the interests of the nation as a whole.'

Peter Sisam, film producer, writer and director, who has recently made films for Shell-Mex, Macmillans and other companies as well as for the British Government Information Services

'If this were the last production I ever worked on it would have been more than worthwhile'

Packaging 'Cross Road' for millions

by Peter Sisam

THIRTY SECONDS to curtain-up. The pulse-tape operator sits at his console. From his sound-proof box above the auditorium he is in touch with the five production units. It is their split-second response to his cueing signals that will enable the multi-media production of *Cross Road* to flow with smoothness and sparkle.

On stage left, waiting in the wings, are a group of under twenty-fives—song-writers and performers from Asia, Africa, Europe, America and Australia—equipped with guitars and singing voices, and backed by a composer-pianist at the keyboard of a miniature electronic piano.

Stage centre is the twenty-foot screen on which will be projected a stream of infinitely varied visual images. To left, right, below and above, in the auditorium ceiling, are carefully positioned spots to illuminate the live performers, provide the transition between them and the images on the screen, and sometimes a blending of both.

Alongside the tape console are the automatic, continuous, magazine-fed slide projectors, electronically controlled to give a series of smooth dissolves from picture to picture, or, when occasion demands, a rapid shock-cut. And beyond is the 16mm film projector with its sound film threaded up ready to roll on cue.

All await the moment when the tape-console start button is depressed and the whole begins to move in unison like some great automated orchestra.



This is a complex set-up of sophisticated equipment, live performers and skilled technicians, plus a considerable back-up to maintain everything at peak performance level. It involves about 25 people, plus £4,000 worth of hardware. All this is significant, but far more significant is what is being presented. It is a super modern show that not only is history in perspective, but offers a hope, joy and certainty the possibility of a new world, in which there is a place for everyone. Surely, you may say, this is something that should be projected globally. Yes, but how? By television? Perhaps, but vast areas of the earth still have no television. Alternatively, how could you carry a complex like this to remote parts of the world, or move it at short notice and set it up to meet immediate demands in many parts of the world simultaneously?

Put it on film? Is the material suitable? Has it ever been done before? Who would you get to do it, anyway, and what about the cost?

I was in the middle of making two industrial films and three slide-tape programmes on job evaluation when I was asked if I thought *Cross Road* could be put on to film. I said I thought it could.

When, a month later, five of us sat down to consider what would be involved, we were faced with a number of very practical questions. These were some of them:

- 1) Can you just film colour slides (since they represented a major part of the existing show), and will there be too great a loss of colour quality?
- 2) Should we make use of the greater



'Buchman was the first man I had met who was tac

flexibility that film techniques provide, and how much time can we take to delve into these?

3) Should we develop different artistic styles for different parts of the show?

4) How can we achieve maximum variety in order to avoid monotony in a show of this length?

5) What do we do about the songs and live performers?

6) To what extent should we try to improve the 'visuals' now that we have the chance?

And, of course, who will do the work

February 1974. (The studio incidentally made the BBC's series on the *First World War*, using almost entirely still photographs.) Other items to be covered included scripting, location filming, picture agency fees, music and narration recording, editing, and laboratory colour processing and printing.

And what will be the format of the new *Cross Road* when completed?

In the first place, it is a total multi-media production, in that it is a bold amalgam of words, music, song, film (both live and animated), photographs

to rest in Pennsylvania, near to where he had grown up as a boy. Most of the world paid little attention. Yet, this man, Frank Buchman, from ordinary homely surroundings, may, in the annals of history, prove to be one of the few, real world revolutionaries, and one whose life will continue to affect future generations long after we have gone.

He rediscovered the fact that, regardless of origin or faith, any person can, under God, find their destiny and total fulfilment, and have a part in rebuilding the world. He not only had the courage to accept this for himself, but, through his selfless friendship with countless people across the world, they, too, were moved to do the same. The result has been a chain reaction of revolutionary change affecting local, national and international situations across the world.

Fascinating vistas

The translation of *Cross Road* to film has involved a day by day, close study of the facts and events of this man's life and work. It is impossible not to be affected by it. During this time, I have experienced what it is to come into touch with God, and to find from Him, and Him alone, clear direction and purpose. This brings an inner certainty and cohesion, totally independent of any human pressure. This is true liberation when a man finds himself, and is freed for maximum creative effort and a constructive contribution to society. This is what *Cross Road* is all about.

To me, as a film-maker, it is the most



'There was a boy who'd go out fishing . . .'

and where will the finance come from?

Day by day, over a period of many weeks, these issues were hammered out, and gradually the 40 sequences making up the show began to take shape. Film cameramen were in action on city streets, mountain and moorland. Researchers combed libraries and picture agencies for fresh and distinctive material; and artists produced cartoons, drawings, and even delicate watercolours.

And what of the cost? By ordinary commercial standards, such a production

might require anything from £15,000 to £20,000. By careful planning and use of resources, we reckoned that this mobile version of *Cross Road* could be made for about £7,000.* Of this, about £2,000 would be spent on filming the major part of the show in a studio, using a special rostrum or animation camera. Six weeks was estimated for this, beginning

(black and white and colour), drawings, cartoons, and paintings.

There have been a considerable number of multi-media productions. The first breakthrough was the astounding presentation at EXPO '67 in Canada, and since then a good many manufacturing companies have used this type of presentation for sales conferences and exhibitions, and there have been a number of theatre productions. But, this is probably one of the first compact, mobile, road-show versions.

The reason why

Cross Road will go out as one can of film and a guide leaflet. All that is required to mount a show is a 16mm sound projector and screen. At the same time, pauses have been inserted at suitable points, so that a presenter who will have introduced the show can relate it to the particular audience and include suitable local musical talent and speakers. Thus, the outreach of the multi-media presentation has been extended far beyond the original concept.

I have been at work for about nine months so far, preparing this new version. When you are immersed in a creative project, you don't stop to ask why. You get on with what has to be done. But the question why I am doing this is an important one. I think I would answer it in this way.

In 1961, after a lifetime of work and travel in many countries, a man was laid



'The best place to start is with yourself'

important theme that could be put on film. If this were the last production I ever worked on, it would have been more than worthwhile. In point of fact, it may well be a crossroad beyond which all kinds of fascinating vistas beckon.

**Editor's note: So far £2,700 has been given towards this production from different parts of the world. Those wishing to make contributions can send them to: The Oxford Group (Cross Road), 12 Palace Street, London, SW1.*



'Killing the root causes of the world's ills'

Radio Times Hulton Picture Library

