



'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 ell as from other African countries, e to attend an international Moral Remament 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 fortyfour 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.

• 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'.

FOR MORAL RE-ARMAMENT

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 front-page 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 minature 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 tapeconsole 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 history in perspective, but offers 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 at down to consider what would be volved, 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?

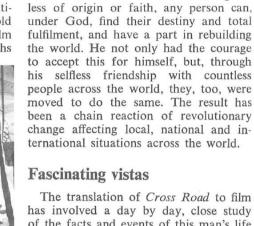
- 3) Should we develop different artistic styles for different parts of the show?
- 4) How can we achieve maximum variety in order to avoid monotony in a show of this length?
- 5) What do we do about the songs and live performers?
- 6) To what extent should we try to improve the 'visuals' now that we have the chance?

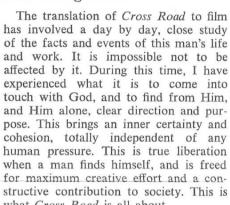
And, of course, who will do the work

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 multimedia 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 his-

tory, prove to be one of the few, real

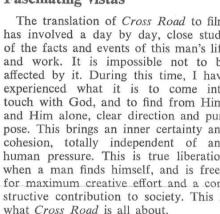
world revolutionaries, and one whose life

will continue to affect future generations

He rediscovered the fact that, regard-

long after we have gone.

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





'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.



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 amercial standards, such a production ht 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 estimated for this, beginning



kling the root causes of the world's ills'

(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, roadshow 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

*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.

CONFERENCE REPORTS . . . from East Africa

'THE SPIRIT of God will spill out here and help us find solutions to the nepotism, tribalism and corruption that is eating the heart of our free land,' said Ben Wegesa, a teacher from Kitale, opening a conference for Moral Re-Armament last month at the Co-operative College, Nairobi.

The conference, with the theme 'Adventure in partnership to build a strong and united society', drew people from many parts of Kenya, from Tanzania, Ethiopia and elsewhere.

The play Africa had its first performance in Africa since returning from the World Assembly for Moral Re-Armament in Caux, Switzerland, last summer. In the audience was the Japanese Ambassador, and prominent

Kenyans. 'The time has come for Africa to take her rightful place in shaping world history,' said Wycliffe Khagula, introducing the play. 'The first generation of free Africans gave the film Freedom to the world. We, the second generation, are giving the message needed now through this play Africa.'

Speaking later, Mr Wegesa, who gave up his job as a secondary school headmaster in order to take Moral Re-Armament to his country, told why he had written the play. 'I have encouraged corruption, I have been selfish and I have come to face reality. I feel terribly sorry for the past. I have asked my wife, Mary, to forgive me, and she has done so. Together we will build a clean and united society, in business, among our students, and everywhere.' Mary stood by his side as he spoke. 'All is forgiven,' she said.

Many responded to Mr Wegesa's conviction. Letters of restitution went out as people old and young took the first steps – putting right where they had been wrong. Others told of steps that they

would take after the conference. One student who had led many strikes returned to put things right with his headmaster – including honesty about cheating in exams. Others told of library books to return, apologies for hatreds, honesty about stolen money and goods.

Wycliffe Khagula, a law court official, described how he had mistrusted the senior officer in his department, who belonged to another tribe. He had apologised for the hatred, and unity came. One result was the sudden stop to the convenient 'disappearance' of files concerning fines pending payment! 'MRA is my life battle,' said Khagula. 'I promise God to go on fighting as long as I live.'

'I am much in sorrow, pain and shame for the way we Asians have lived in Africa,' said Ashwin Patel, who plays the part of a corrupt businessman in the play. 'But it is not enough to ashamed. I am giving my life to see we Asians become a cementing force tween the tribes and races.'

from India

ARE SCHOOLS and colleges relevant to society? Educationalists, students, trade union officials, industrialists and diplomats met to take a fresh look at this question at Asia Plateau, Panchgani, India, in January.

A focus of student unrest has been Allahabad University in Uttar Pradesh, the most populous state in India. Four students leaders from this university came to the conference. Two of them had been to jail for their part in student agitation. Vinay Kumar Biala is General Secretary of 3,500 students in Allahabad Degree College. Recently, along with his colleagues he had 'gheraoed'* the Chief Minister and had been once again jailed.

Describing his experience at Panchgani he said: 'I have found a more revolutionary way of changing society than by agitation. Radical change does come from men's hearts. I have decided to throw away my narrow-mindedness towards people of other communities, castes and religions.' Then he spoke of how he had planned to use union funds for his own ends but had now decided to use it in the right way for the students.

The conference drew students from all across the country and abroad. From Malaysia came Zahari Awang, an official of the Muslim Youth Council. There were others from Australia, Laos and Europe. Among the 230 delegates from

21 countries was a group of 10 from Britain. Mrs Margaret Thatcher, Britain's Minister of Education, in a message of greeting, said, 'The most important thing in education is the quality of the teaching. I wish you success and inspiration.'

Mother Columbière, Principal of St Anne's School, Bombay, said, 'We educationalists are meant to be a force for the renewal of society. I am responsible to so equip my students that they will transform society. We must make this conviction the centre of activity in the home, class-room, stage, and sports field. The creation of a new man and woman in the class-room is essential for the future of education.'

A wave of cleanliness

A group of 13 came from Khatau Textile Mills, Bombay. One of them, Gajanand Sawant, who had been at the 1973 January Conference, reported on the wave of cleanliness that had swept his village since and how other villages were following his lead. Sawant contributes Rs 10 every month to the Panchgani Centre. Bombay medical students offered their services to help those needing medical attention in his village.

Mrs Yukika Sohma, President of the Retired Women Teachers' Association of Japan, led a group of four Japanese. She said, 'I would like to help in those countries where we Japanese have brought suffering. I had lost hope for Japan, but God still loves her. In spite

of all her mistakes, Japan will be the promised land of the rising sun.'

From Norway came Dr and Mrs Anton Skulberg. Dr Skulberg, MP and until recently Minister of Education, told delegates, 'Youth are realising that they are neither the tools of the Establishment to preserve the status quo nor computers to be fed with more information. Often selfishly, we parents incorporate our children in our collection of status symbols. We need to create balanced and confident individuals with high moral standards with the broadest possible vision.'

Kim Beazley, Australian Minister of Education, said in a message, 'A rappropriation of money for educational constantly be necessary, but it not answer a false philosophy. The true fight for educational equality is the fight to make every home a power house of God's living Spirit. That gives permanence, effectiveness and direction to every financial and economic policy.'

The Chairman of the Board of Education of the Isle of Man, Miss Jean Thornton-Duesbery, attended the conference. The Isle of Man Examiner carried a four column article describing her impressions. The paper wrote, 'The presence of Miss Thornton-Duesbery seemed to symbolise the joining of hands in fellowship, and in the search for the best in education, between ours, probably one of the smallest and oldest independent democracies of the world, with that of the large and comparatively new democracy of India.'

*besieged

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