

Appeal from Camp David

President and Mrs Carter have been in touch with Moral Re-Armament through Douglas E Coe, asking that the following call be brought to the notice of our readers:

'AFTER FOUR YEARS, despite vast human efforts, the Holy Land does not enjoy the blessing of peace.

'Conscious of the grievous issues which face us, we place our trust in the God of our fathers from Whom we seek wisdom and guidance. As we meet here in Camp David we request people of all faiths to pray with us that peace and justice will result from these deliberations.'

The President and Mrs Carter have asked that you be made aware of this call to prayer by Mr Begin, Mr Sadat and Mr Carter given at Camp David.

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Beyond professional interest

ARK Mackenzie, former British Minister for Social and Economic Affairs at the UN, now working with the Brandt Commission, speaking at a session of the Moral Re-Armament Assembly at Caux on 'The Economy and Society of the Future'

THERE ARE THREE POSSIBLE WAYS to establish moral values in the world: by enforcement, by setting up codes of conduct, or by personal commitment.

Enforcement of morals has often ended in fiasco. In our own time, the instruments of enforcement seem to be slipping from the hands of moral forces to immoral forces. The fate of Hans Martin Schleier and Aldo Moro are fresh in our minds. And in Cambodia, in the name of creating a new economic order, millions are being murdered. So I do not have much faith in an enforcement of moral values.

The second way—setting up codes of conduct—is the favoured approach of the United Nations, the ILO and other bodies; codes on human rights, on fair employment practices, and other subjects. I know of at least six international organisations working on a code of conduct to tell multinational companies how to run their businesses.

Having spent nearly 30 years in the United Nations and similar bodies, I have no intention of belittling the efforts they make, but to rely on agreements on new codes of conduct is far too slow a way of dealing with the destructive forces in society. The newspapers show with their stories of corruption and scandals in industry and politics that there is a dangerous gap between our theories and our practice. I am convinced that that gap can only be filled by a totally new kind of personal commitment on the part of men in government, management and trade unions.

Today there are thousands of people who are professionally involved in trying to create a new economic order. One meets them regularly at conferences all over the world, often the same people making the same speeches to practically the same audiences.

Moral Re-Armament showed me as a diplomat the difference between being professionally involved in these matters and being personally committed to help to

create a new society. I saw that it was not enough just to continue with my own career and add Moral Re-Armament as an extra. The commitment that was called for had to affect everything I did—how I did my job, how I spent my time, how I used my money, how I spent my energy. The commitment needed is bigger than our careers and wider than our countries.

Without a group which makes such a commitment our future is very black. But with it, and with God's help, history can be reshaped. This is the essence of Moral Re-Armament.

The head of the Nigerian Government, Lt-General Obasanjo, sent an interesting definition of MRA to this conference. He said, 'It is an expeditionary force from all faiths and races, engaged in a race with time to modernise the character and purpose of man.' An expeditionary force always gets shot at. So does Moral Re-Armament. So will the men and women who make the kind of commitment that I am talking about. But they will make history.

What are the characteristics of a man who makes this personal commitment? For one thing, such a man never makes an exception in his own interest. This is the point of unselfishness. Secondly, such a man admits where he is wrong. That is rarely practised these days, certainly not in the UN.

Yet, so often honest apologies open the door to honest peace. In the UN the debates on the rich/poor gap are very often like dialogues between dead people. But I was addressing a meeting in London recently on this subject and I thought, 'I will be honest. I will admit where we have been wrong.' So I said, 'Both sides will have to change, and I know my country has to change.' I then gave a list of the places where I thought Britain had to change. As I finished, the chairman asked the Ambassador of one of the most militant of the Third World countries if he would like to say anything. The Ambassador got to his feet and said, 'I am embarrassed. Normally when I am asked to speak after a Britisher on this subject, I am just dying to get on my feet and contradict everything he has said. But,' he said, 'tonight Mr Mackenzie has been so honest about his own country

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'We are not turning back.' South Africans Manasseh Moerane, former Editor of the *World*, Johannesburg, and Bremer Hofmeyr speak at Caux.

'Today we are free to stand here before you and work, at the heart of this force, for change in South Africa and the world,' said Moerane, describing a reconciliation which had taken place between the two men that morning. 'Whatever happens to us or South Africa, we are not turning back.' Hofmeyr added, 'Even if it were to mean I had to live in the conditions people live in in Soweto today, I am not turning back.'

On 19 August, 'Columba', a new play with music by Juliet Boobbyer and Joanna Sciortino, completed a 10-day run at the Netherbow Theatre, Edinburgh. The 12 performances were all sold out—people were turned away at the door.

The play was presented by the Adamnan Players in association with Moral Re-Armament as part of the Edinburgh Festival Fringe. The Fringe, which accompanies the annual International Festival of Music and Drama, provides a testing ground for new authors, new ideas, rising actors and performers. Some 250 shows took part in it this year.

HISTORY IS WOVEN with blood and struggle of the fears, hates, hopes and loves of men. What comes down to us as the dry date of a king's reign or a great battle is the tombstone of these earth-shattering forces. *Columba* is a play about great men who have disappeared over the horizon of time, but the long shadows cast by their lives still beckon us forward. It is a tribute to Columba, Kenneth, Mungo and their many brave friends. They shout to us across 14 centuries from a world in torment:

Here is the meaning of life: man's relationship with God in this world and on into the next. Here is the 'task eternal': the building of a new society within the ruins of the old.

The foundation they laid with such vigour became in the following four centuries a new building of richness, variety and strength—Christian Europe.

—from the programme

'Columba'—twentieth-century drama

THE STORY OF COLUMBA OF IONA and his friends is the story of the Celtic peoples' contribution to the world at the greatest moment in their history. When a friend sent us a book called *The Magnificent Gael*, suggesting it might make a play, it was a story that we knew nothing about.

We worked on the script for 18 months and did a great deal of research. It was fascinating to see how much the contemporary writings lent themselves to drama—or wrote themselves into songs. We visited Iona and consulted many people in Scotland about the possible use and relevance of the play. Although the events with which it deals happened 1,400 years ago, we felt as if we were writing about our twentieth-century world, its tragedies and future.

We wrote the play for particular people. There was the brother and sister from Dublin who felt it might speak to the heart of Ireland. There was a great Scottish lady who for years had sought to rekindle the spiritual

life of the Highlands. In Wales there was the lady who said, 'I see now that if we renew our faith our culture will flower again.'

A year ago, Elaine Gordon from Ireland set to work composing the tunes and doing research into the kind of music and instruments that could be used. Later, Duncan Morrison, well known for taking Hebridean music around the world, wrote three songs, and another was written by Hawys Glyn James from Wales.

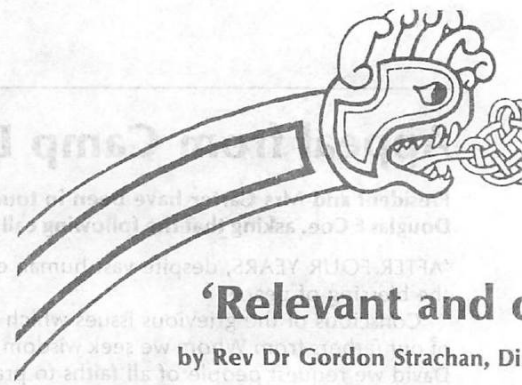
The assembling of the company, the Adamnan Players (so-called after Columba's first biographer), has been a twentieth-century drama in itself. Jonathan Pott of Aviemore, a reindeer herdsman on the Cairngorm Mountains, read the script. He accepted the part of Columba because he longed for the play's message to reach Scotland. A young Edinburgh teacher asked a friend to act in it with her. At a concert in aid of the play in Glasgow a singing teacher asked to know more about the play. Her daughter, it emerged, was a fine contralto. She came and brought a friend, a coloratura soprano. Both are students at the Royal Academy of Music in Glasgow.

Behind each person involved lies a similar story—the Chrysler car worker who arranged the music, the American radiographer who designed the costumes, the music teacher who trained the chorus and conducted the orchestra—which was headed by 16-year-old Patsy Seddon on the clarsach (Gaelic harp).

We came to expect miracles—and rely on them. When two actors dropped out a fortnight before the first night, we rang everyone we could think of. Gwilym Pritchard, a distinguished Welsh artist, laid down his paint brushes, phoned a friend offering him a painting in exchange for his ancient car, and set out for Edinburgh to play the part of rascally King Brude.

Then the car of a clergyman friend broke down near one of the author's homes. Over

COLUMBA contd p4



'Relevant and'

by Rev Dr Gordon Strachan, Di

I WAS DELIGHTED to have *Columba* at the Netherbow. At the Church of Scotland's Arts Centre we are always looking for theatre which brings together valid Christian insight and competent dramatic sense. In recent years I have found this hard to find, but *Columba* has been a notable exception. It has restored my confidence in the possibilities of this goal and the fact that it was written, produced and acted almost entirely by amateurs adds enormously to its achievement.

The choice of theme in this instance is of the utmost importance. The life of St Columba is high drama, the outline of which is already known to many, but to have the story told so clearly is of great interest in itself. Following closely the record of Adamnan, we are led to see the close link between Church and state, the reality of prayer, the place of miracle and the Celtic flavour of the saint and his disciples. These are emphases much needed today, and they make the story seem relevant and contemporary.

The Adamnan Players present the story of Columba as one of double victory. First, there is the saint's personal victory—his triumph over temporal ambition and penance for the blood shed in political strife, partly caused by his own youthful desire for vengeance.

More important, however, is his involvement in a wider victory over the forces of paganism. Aided by other prominent Christians, he helps to spread the word across Celtic Britain, and the play ends with the promise that this process will continue and the missionary zeal spread to the Anglo-Saxons and beyond.

The production is at once ambitious and successful. All is linked, in bardic style, by a narrator, and there are 17 songs, many based either on the writings attributed to Columba or on contemporary material. These, indeed, provide the high-point of the night's entertainment.

Ronald Jack in 'The Scotsman'

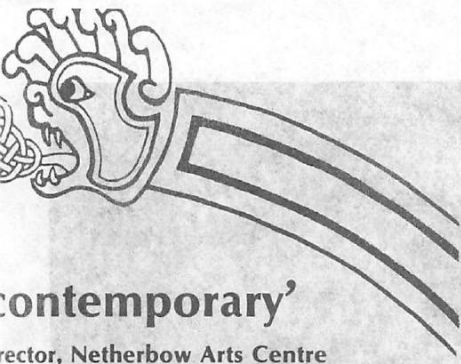
I came out not knowing what words to use. It stirs something deep in one's spirit as very few plays do. I hope that it can be used right across Scotland, Wales, Ireland—who knows where else—to lift the spirit of each of us to the level where we are ready to give everything as Columba did.

Artist, Aberdeenshire



K. Lindsay

Brude, High King of the Picts, played by Gwilym Pritchard, distinguished Welsh artist.



contemporary'

Director, Netherbow Arts Centre

Throughout the performance I was aware of something present in the early British Church which has never been recaptured by either the Roman Catholic or the Protestant faith. It seems to me to be such a tragedy that the Roman Church gave an imperialistic and alien Catholicity to the faith and that the Protestant brought a narrow, reactionary nationalism. What is needed today is a Catholicism which is not alien and a Protestantism which is not narrow.

The Columban Church would appear still to call us back to such an expression of faith. Universal, indigenous and missionary, it offers us much if we are only able to go back to our ethnic roots. I am deeply grateful to the Adamnan Players for making me aware of all this, and I hope and pray that they may be used round Scotland to spread this message.

At the suggestion of the staff of the Netherbow Theatre, 'Columba' will play there for a further week, beginning on 23 October, before going on tour.

A truly Celtic mixture of action, mysticism, humour and music....

Jonathan Pott's imaginative and serious interpretation of the fiery, youthful Irish prince growing steadily Godwards, is one of considerable depth and makes of Columba the man of flesh and blood, faults and virtues, who has become lost in the legend.

The last line declaimed from the stage, 'How can we forget Ireland where the sun of faith rose for us?', brings us, with something of a shock, face to face with the present, and it is with a start of a different kind that one learns from the programme that the words are those of the ninth-century Abbot of Reichenau.

'Scottish Catholic Observer'

We often feel so helpless and ashamed of the reputation of Northern Ireland today. The last line of the play moved us greatly. Your play fortified us with the hope that this land might once again become a centre of the Christian faith.

Belfast couple

I found it food for my soul and upliftment for my spirit. Something greater than words came across.

Lab technician, Edinburgh



'It is the end for you and for your church.' Archdruid Bec MacDe (David Steuart) confronts Columba.

K Lindsay

Scotland's untapped reservoir

AS AN ELDER of the Church of Scotland, I believe that our greatest national asset is the reservoir of faith that still exists in the country, but which is largely untapped. Could we not learn from St Columba how to use it?

Columba's faith was four-dimensional. Firstly, it was practical. He fed the hungry, sheltered the homeless and oppressed. I need to keep my heart open to those around me. The social work of the Churches is invaluable, but we must beware of those, inside and out, who would put the whole of the Church in this box.

Columba's second dimension was his constant battle to make the transforming power of Christ available to all. The answer to Scotland's problems of deprivation, drunkenness, broken homes and rising crime lies in Christ's power to change the greed, bitterness, lust and hate in human hearts. Can we Christians again learn how to pass on this secret to others?

Thirdly, Columba sought to find God's strategy for his nation. The change in the lives of certain leaders brought a new climate to the whole life of the country. Why

*Home is not a place, it's a road to be travelled, we say,
Our only defence is the armour of God,
With the Gospel of Peace our feet are shod;
Alone, alone,
We walk into the great unknown.*

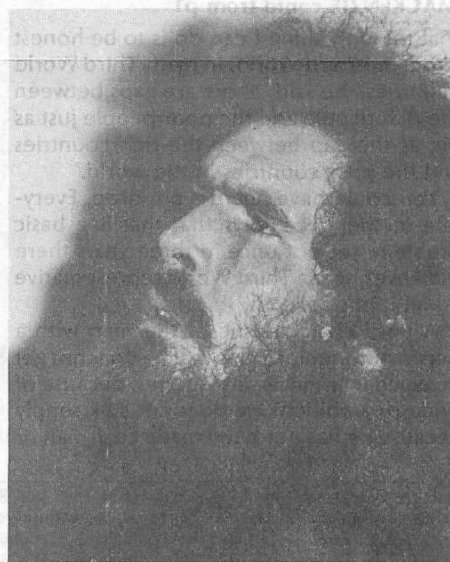
*The seed of God's love in the hearts of men we sow;
Stronger and taller that seed will grow
That all creation the truth may know;
Alone, alone,
It will conquer the great unknown.*

—based on words from 'St Columbanus'

should not we Christians be at least as committed as the Marxists to changing national policy? Some of those who go into politics soon become more political than Christian; others learn to put God's will before party line or personal ambition and begin to create the cells of a new society.

Fourthly, Columba believed his faith was meant to win the world and he worked for this with fellow Christians from other lands. The stubbornness in the Scots character can be an asset or a problem. The greatest Scottish heroes have triumphed in the face of adversity—Wallace and Bruce, Livingstone, Keir Hardie and many more. But we can also stubbornly resist change, even when it is for our own good. This fourth dimension, the vision of what God could do in making a world of His design through people totally committed to Him, is what is most needed to open up that mighty reservoir.

Ian MacLachlan



Jonathan Pott, reindeer herdsman from the Scottish Highlands, as Columba.

K Angel

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lunch he heard of their predicament. One of his parishioners, he said, was a student at the Guildhall School of Music and Drama. With a week to go the cast was complete.

Our one professional actor was David Steuart, co-founder of the Perth Theatre Club. He wrote later, 'I was impressed by the way this group of amateurs made this play, written with such feeling, come alive.'

It was the job of director Elisabeth Tooms, recently returned from India and Nepal, to weld these varied and disparate personalities into a cast and company—in three-and-a-half weeks.

In true Scottish style the company was generously fed and housed by families all over Edinburgh. Many people contributed to production costs. A Glasgow pianist gave the proceeds of two concerts. Irish nuns from a convent in Edinburgh gave money, saying, 'This is the real Ireland.'

What next? We are now enlisting a company so that *Columba* can continue its task—to re-Christianise these islands of ours—a Celtic sword, sharpened and ready for a spiritual battle.

Juliet Boobbyer and Joanna Sciortino

AS A SCOT returning home after eight years away, I realised afresh how the legacy of bitterness dating from the Highland Clearances of the early nineteenth century lingers on. At that time the clan chiefs became landlords, often exploiting their people, giving up their traditional role of fathers of the clans. This in its turn had partly arisen from the older tragedies and bitterness after their defeat by the English at Culloden in 1745.

Scotland's continual industrial strife, especially in the motor industry, springs in part from the years of suffering and injustice.

Yet now, perhaps as never before, a widespread healing could take place. *Columba* could help to inspire this, telling as it does how one man's faith united the warring peoples of Scotland.

Blair Cummock, one of the cast

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that the only thing I can do is to be honest about the Third World. In many Third World countries,' he said, 'there are gaps between the rich people and the poor people just as big as the gap between the rich countries and the poor countries in the world.'

You could have heard a pin drop. Everyone in the UN knows that that is a basic problem, yet not once in three years there did I ever hear a Third World representative admit it in public.

A third characteristic of the man with a personal commitment is that he does not get involved in unnecessary quarrels because of pride or ambition. He does not sulk simply because he has not been made chairman or



Penny Barnett with husband Don

Facing fear in Rhodesia

by Penny Barnett

MANY ARE LEAVING our country at this time, sometimes as many as a thousand a week. My husband and I both had a deep conviction that God wanted us to stay in Rhodesia to try to build the answer there. But even if you know that you are where God wants you to be, that does not mean that you do not have fear. I had to deal with three kinds of fears. They were fear for my family, fear about my home and fear for my life.

We have two small boys of five and six. The first fear was about their education. That is the reason a lot of people leave our country. When our schools go multiracial, will our children be held back?

I read the verse in the Bible which says, 'See the lilies in the field, they neither spin nor sow and yet God looks after them.' And I realised so clearly that God has a perfect

been given the best seat. A fourth characteristic is that he learns how to read men.

Lastly, the committed man has faith in the possibility of the other man's change because of what has happened in his own life. We must find an answer to the downward of cynicism in international affairs. So often, the worst happens because our cynicism makes it happen. But a man who has honestly faced his own nature and changed has an answer to cynicism in another man.

To live like that in the world of business and government today is a tough proposition. You may get attacked. I certainly have been. But I simply ask this, 'Do you know of an alternative that will work?'

plan for our children, and even if it means that they get held back at some stage, it does not matter. What we must do is to help our children fulfil the plan God has for them rather than pushing our own plan onto them.

Then my husband. All white people have to belong to the security forces. My husband luckily is not out fighting very much, but sometimes he has to go out into the troubled areas. God said to me then, 'What if your husband should die and what if the children should die?' I realised that all three of them are gifts from God to me and God can use them as He wants to. As soon as I gave my children and my husband to God, that fear went.

It was the same with our home. We have a beautiful home, but if one day we have to leave it, all that matters is that we are doing God's will.

The biggest fear was for my life. This came up specially at a time when missionaries were murdered. God said to me, 'Look at all the worst possibilities that could happen.' I am not afraid of dying, but what I fear is how I die. God does not necessarily want you to be a martyr. But you can say, 'If He will achieve some purpose by it, I will be prepared for the worst.' When you do that, you lose the fear. Fear comes when you demand something from God. When you give your life to Him completely, the fear goes.

Although Rhodesia seems to be in such a mess, it is a privilege to be there. When you are in a difficult situation it draws you closer to God. God's miracles are so marvellous. I would not be anywhere else in the world.

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