

## Diplomats in Geneva conferences turn to CAUX

THIS IS THE SEASON of international conferences in Geneva. And the consensus of diplomats and delegates to the conferences was, 'To be effective in your deliberations in Geneva you must come to Caux.'

Caux, sixty miles from Geneva at the other end of the Lake of Geneva, has been the centre of a continuous assembly for Moral Re-Armament during June and July.

Men grappling with conflicts between states, with the mounting pressure of refugees, with labour relations in industrialised and developing countries with famine and disease, have come to Caux because as a Permanent Secretary of the ILO stated, 'What is happening here is fundamental and more important than much of what we are planning in Geneva.'

Said the ILO Conference President Getahun Tesemma at Caux, 'Without some kind of moral basis man is no different from an animal. As his material knowledge increases, he becomes much more dangerous to the world. Man has now in his hand a very powerful arm to destroy himself and the world.'

'What is it that he needs most at this point? I think he needs Moral Re-Armament. This is a very great lesson that I have learned here. I look forward to coming again and learning more about MRA.'

A diplomat from Somalia sat between a Kenyan and an Ethiopian at dinner. 'It is incredible to think we

can meet like this,' he said, referring to the issues in conflict between their nations.

The Ethiopian, who because of his hatred for the white race and for Americans in particular had come to blows with an American soldier, said, 'Meeting hate with hate is not the answer. The only cure is the power of the Living God within, which I have found here. I wish that American was here so I could apologise to him.'

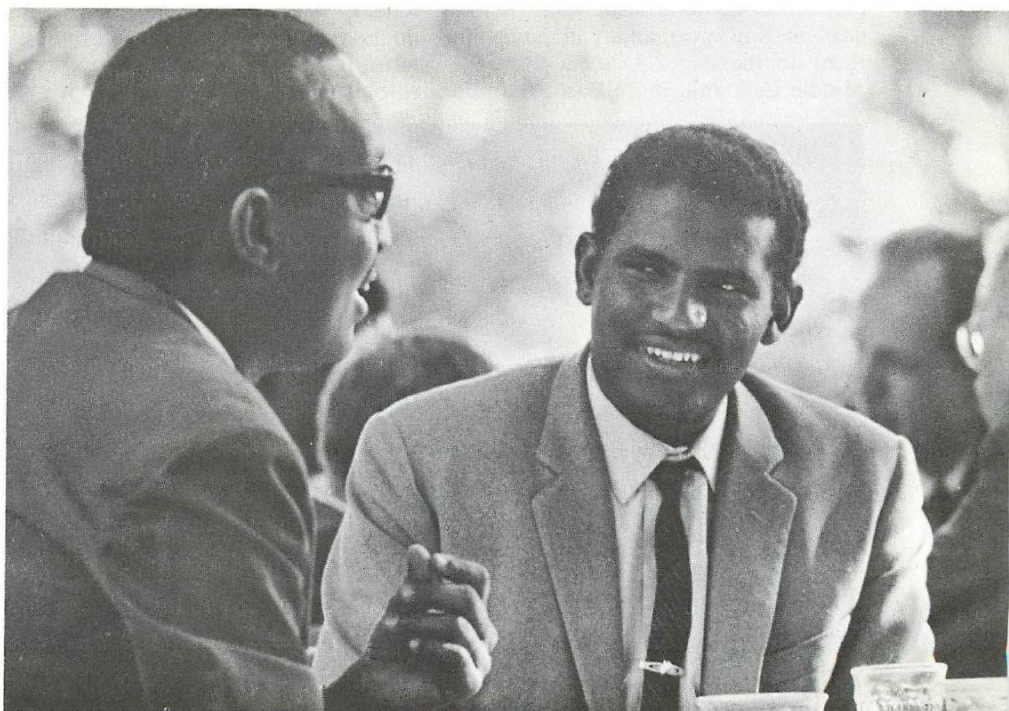
'I should have brought my whole committee with me,' said the chairman of a United Nations conference in International Law. The chief coordinator of the thirteen Arab states

in Geneva says he plans to return with a delegation of his colleagues.

The Chargé d'Affaires of the United Arab Republic in Berne said, 'I met people here I will never forget.' He emptied his wallet for the new MRA training centre in Panchgani, India, after seeing a performance of *India Arise* (see page 3).

'There is something new at Caux every minute,' said the man in charge of the United Nations programme for training diplomats from newly independent nations. Part of the panorama of action he referred to was the production by French, British, Dutch,

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William Syad (left) a Deputy Director of UN Institute for Training Diplomats from Developing Nations talks with Ethiopian lecturer, Teame Mebrahtu. photo Channer



# Wave after wave of laughter

WAVE after wave of laughter swept the Westminster Theatre at last week's première of the new British musical *Annie*. The audience loved the ebullient characters of North Country England and East London as they sang, danced and joked.

Ralph Reader, song-writer and producer of many musical shows including the famous 'Gang Shows', said afterwards, 'The song "Mending Things" is just about the best song I've heard in my life'. Others expressed the same view, including a TV star.

A West End actor said, 'I cannot remember when I have seen such teamwork on the West End stage.' The acting Philippine Ambassador was one of many who were convinced after seeing *Annie* that it will be a hit.

And with it all the musical's reality went home. The frustration and anger of the unemployed leader played by Gerard Hely, are met by the daring of Annie (Margaret Burton) in tackling the hate and bitterness of the East London of the thirties. A docker's wife, who had lived through this period, commented about the musical, 'This is what I have always prayed could come out of the East End for the world'.

A party came from Stockport where Annie Jaeger, whose life inspired the musical, lived. Said a former mayor of Stockport, 'This must be the best play in London. Those were terrible days in Stockport and you have put them on the stage.' Leaders from the Middle East and South East Asia and



William Jaeger; Lady Elwyn Jones, wife of the Attorney-General; and Mrs Michael Barrett, granddaughter of Earl Lloyd George at the first night at the Westminster Theatre

people from the West Indian community in London were also in the audience.

As in real life the story of Annie Jaeger begins on stage with the hat shop she kept in Stockport. Annie's views about men are as explosive as her views about ladies' hats. She sells her hat shop and plunges into the turbulent East London of the thirties. She has a special way with difficult people in the streets, pubs and in their homes. As she sings, 'Knock, Knock, Knock' she goes to people's front doors and, as the Cockneys themselves term it, brings them a 'basinful of revolution'. BRIAN LIGHTOWLER

## Press reviews

The cast itself is a strong one. Angela Richards (last seen in *On the Level*) brings charm, good looks and an excellent voice to the part of a love-lorn Stockport girl. Gerard Hely plays her politically preoccupied beau with great vigour. And Margaret Burton works wonders with the heroine.'

THE TIMES, 28 July

'Annie, convincingly played by Margaret Burton, managed frequent asides of North Country down-to-earth humour. Gerard Hely . . . and Bill Kenwright . . . both gave fine performances.

'The twenty songs, composed by William Reed, who has an Oxford degree in music, ranged from the lovers' tuneful duet, "Walking Out", to the chirpy Cockney number, "Good Morning".

'Angela Richards as Millie—Joe's girl friend—sang particularly well. Yet lingering most in my mind was Miss Burton's "Open your Heart", a powerful and passionate song . . .'

LIVERPOOL DAILY POST, 28 July

'Shot through with the pathos, gaiety and humour of the East London of the thirties . . . obviously gave great pleasure to the audience. Henry Cass's direction in this, an unusual theme, is skilful.'

TIME AND TIDE



Bill Kenwright, who plays Bill Jaeger in the musical; William Jaeger, an authority on the trades unions internationally; Gerard Hely and his wife.



Annie (Margaret Burton) waves goodbye as she leaves Stockport for adventures in London's East End.

# **“ANNIE”** at the **WESTMINSTER** **THEATRE**

“Right for you” sings Annie as neighbours and customers try on hats in her shop.







'The cast itself is a strong one . . . And Margaret Burton works wonders.'

*The Times*

'Gerard Hely . . . and Bill Kenwright gave fine performances. Angela Richards as Millie—Joe's girl friend—sang particularly well. Yet lingering most in my mind was Miss Burton's "Open your Heart", a powerful and passionate song.'

*Liverpool Post*

'Musical with an authentic British setting . . . Shot through with pathos, gaiety and humour of the East London of the thirties . . . gave great pleasure to the audience.'

*Time and Tide*

LEFT 'Our Town' sing Stockporters as rain comes down 'lovely and fresh'.



Annie says goodbye to son Bill (Bill Kenwright).



'I don't like your hat' sings Annie to Mrs Hockaday (Olive Lucius).



**ABOVE** 'A cup of you and me' sings Annie with Tim (Barrie Munroe), the ice-cream man, and Mr Green (Denny Bettis), the milkman.

**RIGHT** Annie arrives 'with the milk' at the home of Liza Parks (Joyce Carpenter), wife of a leader of the unemployed.

**BELOW LEFT** A row in the home of Jim Parks (Philip Newman).

**BELOW RIGHT** Jim Parks with Joe Saunders (Gerard Hely), whom he is training. Joe is a friend of the Jaegers and left Stockport out of frustration and bitterness over the economic conditions.







**LEFT** Joe Saunders with Millie Jackson (Angela Richards), his Stockport girl who has been working in London with Annie Jaeger.



**RIGHT** Millie sings, 'The Appeasement Parade'. **BELOW** Jim Parks (centre) sings 'A basinful of revolution'.



**Among the cast of ANNIE are, in order of appearance:**

Annie	Margaret Burton	Reverend Hillier	Donald Simpson	Mr. Green	Denny Bettis
Nick	Roger Gale	Mr. Pearson	Denny Bettis	Tim	Barry Monroe
Mr. Hockaday	Adrian Lawson	Millie Jackson	Angela Richards	Mrs. Blodgett	Jean Holness
Mrs. Hockaday	Olive Lucius	Joe Saunders	Gerard Hely	Jim Parks	Philip Newman
Mr. Wolf	Philip Newman	Bill Jaeger	Bill Kenwright	Liza Parks	Joyce Carpenter

Book and Lyrics by **ALAN THORNHILL**

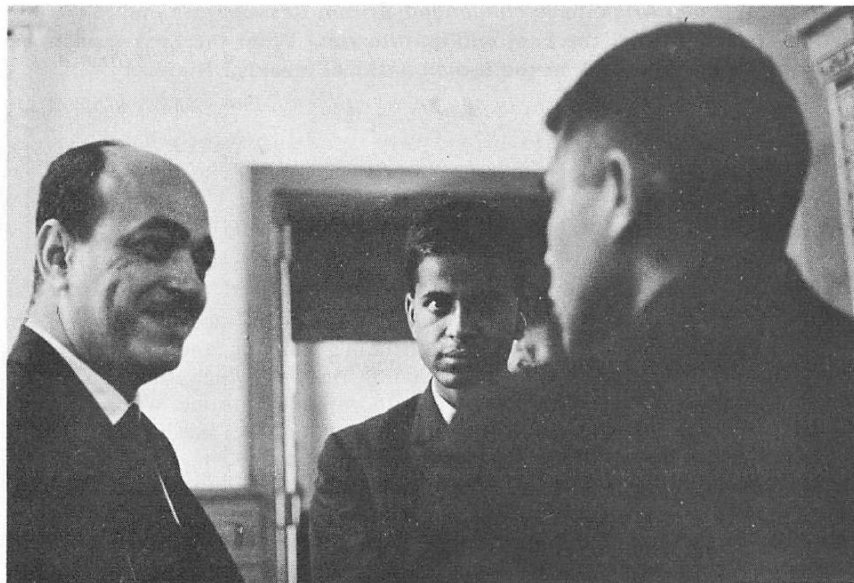
Music by **WILLIAM L REED**

Directed by **HENRY CASS**

Musical numbers staged by **Denny Bettis**

Settings by **W Cameron Johnson**

Costumes by **Dorothy Phillips**



The UAR Chargé d'Affaires in Berne meets members of the 'India Arise' cast in Caux (see front page story).  
photo Channer

## COMMUNIST UNIVERSITY STUDENTS SEE MRA FILMS

AN AFRICAN STUDENT, studying in an East European country, reported to the Caux conference that when he came to Europe his hate was increased. But, he said, when he met people in MRA who lived what they talked about, 'I lost my suspicion and my hate.' He was speaking with other Africans on the theme of overcoming hatred.

He said he had decided to give MRA to the people in whose country he was studying. Half the Communist discussion groups in his university had seen films of MRA as a result. Nine others asked for these films in other cities including the capital, in schools, for student groups and workers' gatherings.

'I knew I was doing the right thing so I had no fear,' he said. 'Once a decision is made, once you go all-out whole-heartedly, then change takes place.'

'Hatred is not caused by colour alone,' said a Kenya student leader. 'In my country my tribe is small and we are told by others, "You small tribes keep quiet." Hatred must be answered in ourselves. To do so I have decided to live by absolute moral standards.'

An Ethiopian lecturer, Teame Mebrahtu, who had been sent by the

Governor-General of Eritrea for training in MRA, asked the assembly, 'If America wins the war in Vietnam or vice-versa, if Biafra wins in Nigeria or vice-versa, or Israel in the Middle East or the Negroes in America, do they cure the disease? Is hatred answered?'

He described how he had lost his hatred for American troops stationed in his country since coming to Caux. 'I am now out for a different way,' he said. 'I am out to annihilate hatred by producing nations governed by men governed by God. If we achieve this, we will be very near to solutions.'

### CAUX continued from front page

Scandinavian, Indian and Australasian youth of six stage productions in seven days climaxing with a brilliant presentation of a fable in song and traditional Indian dance written for the 500,000 villages of India.

Miss Vijayalakshmi Subramaniam, a professional dancer who has danced before the Shah of Iran and Chou En-lai on their state visits to India, is producing a series of dance-dramas in the form of fables. Her performance of the first of these in which animals represent different

## Americans ask help from Sing-Out Festival

FOLLOWING THE OUTBREAK of violence in the streets of American cities, civic bodies, the press, public and clergy have been asking help from the World Sing-Out Festival, near New Rochelle, New York State.

Last week, when there had been considerable tension in New Rochelle with people staying close to their homes, the Mayor and City Council requested assemblies for Moral Re-Armament in major shopping areas and streets.

A prominent public relations official said, 'You have got the only possible long-term answer to this whole business.'

Seven hundred delegates from the Festival hit the city going door to door. They staged a giant parade through the city. Hundreds flocked to a mass outdoor performance of *Up with People*.

A priest after a visit to the Festival took some delegates for a tour of the Harlem, East Harlem and Lower Manhattan housing developments to survey sites for assemblies. At the request of nuns and poverty programme officials a performance of *Up with People* is scheduled in Tarrytown, a New York suburb.

The mayor of another nearby city asked for programmes to be given throughout the Negro and white sections of the city.

While 1,700 are gathered at Fort Slocum for the Festival from around the world and across the United States a fast-paced programme is being carried out by regional sing-outs to raise money and send further delegates.

facets of human nature was given a standing ovation by the conference. 'Nothing will be more readily understood by the masses of my country than this form of theatre,' she said.

Peter Mulder, a Dutch artist whose photographic exhibitions for the Vatican and the FAO have earned him international recognition, unveiled the first six in a series of posters and exhibits that will be reproduced in tens of thousands to bring the ideas of MRA to the masses of India and other nations.



In the last months the cast of the Indian musical 'India Arise' have challenged Britain to recapture and relive her faith. Rajmohan Gandhi said, 'If you in Britain imitate Christ, the East will imitate you.' What the East expects of Britain is outlined in the following editorial appearing this week in the Indian national weekly, 'Himmat'.

## Call to Glory

AFTER 200 YEARS East of Suez, Britain has decided to withdraw militarily from the area by the mid-seventies. 'It is,' says an Indian commentator, 'a painful rebirth (of Britain) into a smaller world from the wider spaces of the Kipling era. It is goodbye to glory.'

But need it be?

Military withdrawal is one thing, but one senses in Britain's decision a desire to retreat into the shell of Europe, to turn her back on the role history has called her to do. The speed with which she has arrived at *her present decision* has left many of her friends aghast. What about Malaysia which she once saved from Communist guerrillas at the cost of her blood and money? Could that land not again be the target of Peking? What about the economy of Singapore which depends heavily on Britain's defence commitments?

It is true that Australia, that stout-hearted young nation, will grow in responsibility in that part of the world. It seems however that there has not been the necessary co-ordination between Australia and Britain before the White Paper was published.

There are nations East of Suez who have close links with Britain. They speak in her language, their institutions have been inspired by Britain's political thinking and their law courts today dispense justice according to British law. These nations cannot but feel sad and search for a clue to this new move. The conclusion is inevitable that Britain's withdrawal from responsibility in the East is the end

product of her own receding moral frontiers.

We have observed how in the last years Britain has been preoccupied with secondary issues. The Indian Parliament is no paragon of virtue, but it seems that the Mother of Parliaments at Westminster has had its own share of the fall.

In its last session the House of Commons' main achievements seem to be the passing of the Abortion Bill and the Homosexual Bill. It is difficult to see how either of these bills will strengthen the moral fibre of that nation. Having rushed through these bills some of the same elements now want to launch a campaign to make the consumption of the drug marijuana or hashish legal.

Heading this campaign are some MP's, doctors, writers like Graham Greene—and the Beatles. They have just published a full-page advertisement in *The Times* urging the reversal of the law against this drug. At the same time the Humanistic Society of Britain has declared its aim to launch a five-year programme to have

religion abolished in British schools.

Unless these moral challenges to Britain's thinking and living are met with, Britain, which now claims to withdraw into Europe, will next withdraw within the borders of Britain and soon many in Britain will be satisfied sitting round their television sets.

We believe that there are still people in Britain who want her to rise to her true calling. If the Government does not change its policies maybe the people can assert themselves. They may find unity in the common task of reinforcing democratic institutions in India and backing, with men and resources, the initiative of Indians who want to build a clean, strong and secure nation that could be the bulwark of Asia.

With her experience Britain could enthuse Scandinavia and other affluent nations of Europe and make them reach out towards Asia and Africa, not for military but for the humanitarian purposes of feeding, housing, clothing and inspiring the world's millions.

## At Australian sugar centre

AUSTRALIA is the world's third largest exporter of sugar after Cuba and Russia. Bundaberg, a Queensland city which is one of the centres of the Australian sugar industry, was host to an international force of MRA with the musical production *Wake up Matilda*, direct from its six weeks' tour of Papua—New Guinea.

The managers of two mills were among the large audiences at the show. The owner-manager of one mill questioned the cast members on the global application of the ideas of MRA.

The Mayor, Alderman C J Neilsen,

gave a reception for the council to meet the cast.

The editor of Bundaberg's *News-mail* described the show in his review as 'a rapid fire outburst of melody with a moral, presented with an exuberance flowing from a dedicated enthusiasm to change the hearts of people.'

## Non-stop

TWENTY-SIX THOUSAND five hundred Indian students have so far seen the film of Peter Howard's pantomime *Give a Dog a Bone* in the schools of Bombay and Poona. Weekly training meetings in the Bombay schools continue as more schools demand regular training sessions.

### "ANNIE" insert

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