

## WHAT MAO HAS FORGOTTEN

'IT IS A GREAT fact of the age that the young people of the world are determined to create a new God-guided world. Mao Tse-tung has forgotten an important factor.' So said Rajmohan Gandhi, editor of the Indian newsmagazine *Himmat*, last week in Australia as MRA-trained youth in Canberra and Tokyo were taking action at a national level.

Australia, he said, could be one of a ring of nations around China 'marching steadily forward in their practice of the revolution of MRA so that one day it could be given to the Chinese.'

In Canberra at the MRA conference the Chairman of the Australian Parliamentary Labour Party Foreign Relations Committee, Allan Fraser MP, said, 'We must launch on our neighbours an offensive of friendship. There is an offensive to be waged and a struggle for the minds of men everywhere.'

'You are frontline troops in the battle,' he told the 300 youth from Australasia.

He said double-talk and double-think befogging foreign affairs must be eliminated. 'What is morally wrong can never be politically right.'

After seeing the new Australasian musical called *Sing-Out Canberra '66* produced at the conference, he said, 'If you carry this throughout the area of South East Asia it will do an immense amount of good.'

The show burst over the footlights in a flood of colour, energy and talent. The Canberra audience at its first performance gave the play a prolonged standing ovation in the New Playhouse Theatre. There were scenes from Australian and New Zealand life, songs of the explorers and of the outback. There were traditional songs by members of the ancient Australian aborigine people.

Eighteen Maoris portrayed scenes from the history of their people. They told of the journey which brought their ancestors to the land of the long white cloud 'Aotearoa' in seven long canoes, many centuries ago. There were scenes of village life, wild warlike hakas, and then the coming of Christianity and a lament written by a Maori leader on Crete in the Second World War. The production moved to a crescendo as the cast sang the song, 'Freedom isn't free'.

In Japan, two and a half million homes received a declaration by Japan's youth published in the mass circulation daily newspaper, *Sankei*. The declaration was entitled 'Let's go in '66' and gave the convictions of young Japanese and their plans for the future of Asia.

These youth presented a musical variety show, expressing their ideas, in the headquarters of the Seinendan, youth organisation of 4.7 million members. The audience at the per-

formance included the wife and family of the recently appointed Korean Ambassador, Korean student leaders and the head of the Mikimoto family of the pearl industry. Members of the Mikimoto family were in the musical.

The show was produced by Robby Wada and Yoriko Shibusawa, a great grand-daughter of the founder of industrial Japan.

*Design for Revolution* by Masahide Shibusawa, leader of MRA in Japan, is now in its second printing and is advertised in the Tokyo underground and on every bus. It is on sale nationally.

Yoriko Shibusawa—one of millions intent on a new Asia. And: Sydney Harbour Bridge





Negro singer Charles Woodard led the 'Sing-Out' cast singing 'Which Way America?' at the Arkansas State Capitol for Governor Faubus (right) and Little Rock citizens

# ALL-RACE MUSICAL AT LITTLE ROCK

SCENE OF BITTER black v white battles, Little Rock's Central High School, USA, gave ovations to the multi-racial cast of the musical *Sing-Out '66* last week.

Barricades and bayonets guarded the 2,100-pupil school in 1957 when nine Negro schoolgirls made a test case of integrating the school for Negro and white students. Despite protests from Governor Orval Faubus of Arkansas, President Eisenhower sent Federal troops to protect the rights of all races.

But now American Negroes, whites and American Indians in a cast of 130 kicked-off a tour of the US South in Little Rock with a two-day visit by the musical. One of its purposes is to show a world aim for all races in America.

Governor Faubus, on the steps of the State Capitol, welcomed the cavalcade of forty-five cars bringing the cast.

In 1959 Faubus, a Democrat, shook hands in reconciliation with the Negro leader of Little Rock. Faubus said then, 'MRA is sowing the seeds that will prove to be the salvation of us all.' The Columbia Broadcasting System termed the handshake as possibly the most significant news event of that year.

After hearing several songs from *Sing-Out* last week he said, 'Your pre-

sentation has great power. If the citizens of this city and state knew your enthusiasm and dedication, they'd stretch from here as far as you can see in every direction to hear you sing. You want the right for every human being to live in peace and dignity in all parts of the earth.'

Governor Faubus' wish for Little Rock citizens to get the impact of *Sing-Out '66* was largely fulfilled by several events. One was a peak evening hour TV programme. Six of the cast told Arkansas viewers about a tour of Europe during which they met former German Chancellor Adenauer and attended an MRA international conference at Caux. They said Europe and America must stand together in a common aim. A further half-hour TV programme reached throughout the state. A headline in the *Arkansas Democrat* said, 'Young America needs giant purpose'.

Heads of Little Rock industry and finance at the Rotary Club gave a standing ovation to the cast.

The mayor of the city, Harold Hensen, said that introducing the opening performance of the musical was the greatest privilege he had had in his year as mayor. The cast stayed in homes of the Negro and white communities.

Many officers and men on their way to Vietnam saw the performance of

*Sing-Out '66* at the Strategic Air Command base.

Brigadier-General Bywater said at the close, 'This is one of the most wonderful things I have ever seen. The applause the audience gave you is a demonstration of their faith in America. I hope you will carry this ideal to the world.'

An influential Southern newspaper, the *Nashville Banner*, sponsored a week's stay by the musical in the state capital of Tennessee at the paper's expense. The show opened there on 17 January.

James G Stahlman, proprietor of the *Nashville Banner*, said, '*Sing-Out '66* has created a new type of youth revolution, not only in this country but throughout the world, wherever they have appeared.'

'It is so different in its purpose and results from some of the recent happenings on the school and college campuses, that I am certain their appearance here will prove a great stimulus to the betterment of students in all of Nashville's institutions of learning. The main emphasis of this programme is upon character, patriotism and faith in God.'

'This is no moral crusade as such. From my knowledge of it, I am convinced that it has the greatest potential for good in the overall development of the men and women students who will ultimately become the leaders in all phases of our national life.'

Dr J H Harris, Director of Metropolitan Schools in Nashville, said the cast showed American youth 'who understand their obligations, responsibilities and particularly their appreciation of freedom.'

**WIN £50!**

ALAN THORNHILL, the playwright, is offering a £50 prize for the best original full-length play to reach him before Easter Day. Play-scripts, which can be in any language, should be sent to him c/o Westminster Theatre, Palace Street, London, SW1.

Entries should fulfil Bernard Shaw's description of the theatre as 'a temple of the ascent of man'.

In addition, £20 will be awarded for the best short or one-act play and £10 for the most promising play written by someone under 16 years of age on 1 January, 1966.

Rio favela leaders and dockers address a favela rally. Their conviction: MRA is vital for building new social conditions. Below is a typical shanty town where hundreds lost their lives in floods



# This was a PORT OF CORRUPTION



THIS MONTH'S VISIT to Latin America by Foreign Minister Michael Stewart spotlights a continent often neglected by people in Britain. Amidst frequent reports of political unrest, subversive guerilla activity, strikes and degrading housing conditions, there is heartening news from Brazil, where ordinary people are tackling two key problems in that country—the docks and the slums, known as favelas.

Last month the Rio de Janeiro newspaper *O Globo* published an article on the recovery of the port of Rio, where dockers trained in Moral Re-Armament began a massive action eighteen months ago. Transport Minister Marshal Juarez Tavora has publicly paid tribute to their work, which in one year has helped to increase port income from 1.3 thousand million cruzeiros a month to three thousand million, while port administration costs have been reduced.

One of the men involved in this work is port inspector Otton Barbosa, who has made great headway in stopping corruption. He is responsible for the loading and unloading of ships and their berthing. When he is offered money as a bribe to get a berth for a ship so that it can be unloaded without delay, he returns the money to the man concerned and says: 'Use it to buy MRA literature for your workers.'

Directors of several Rio import firms decided spontaneously to inform *O Globo* of the improvements in the port. The newspaper quoted a sales manager of one firm as saying: 'For about a year and a half now we have been able to trust the efficiency of the port service.'

'Besides a considerable improvement in the working of the port on Saturdays, which never happened before, one must also praise the great care which is taken with merchandise, which, in consequence, arrives in excellent condition, one may even say a hundred per cent.

'On the docks the climate is completely different now: the men work

more willingly, and give loyal service and everyone seems to understand that unless work is well done, there will be unemployment.'

*O Globo* quoted another sales manager, Armando Mantuano, as saying, 'We have just received 1,000 boxes of figs from Greece, 1,300 boxes of currants from Argentina, 500 sacks of walnuts and 750 crates of olive oil from Spain, without any loss whatsoever. This is an illustration of the efficiency brought into the port services.'

Elmar Braun, President of the Association of Transatlantic Navigation, asked Barbosa and other men trained in MRA in the port to show the film *Men of Brazil* to a conference he was holding. Ship-owners and shipping agents at the conference were impressed with the way Barbosa had dealt with corruption. Braun said until meeting him and his friends he had not believed it possible to be absolutely honest in business.

He told Leonard Lima, an MRA-trained docker: 'One of my agents in the port has told me one of our ships has just had a record turn-around and we haven't had to pay one cruzeiro in bribes. I can see all you were telling me about the changed situation in the port is true.'

## Hundreds die

Rio de Janeiro was in the news last week when the worst rainstorm the city has ever known left hundreds of people dead and an estimated 25,000 homeless. Many of the casualties were from the favelas, rickety shanty-towns which at the time of the last census in 1963 housed 1,460,000 people.

A man tackling this acute housing problem by its roots is Euclides Da Silva, president of 60,000 favela dwellers in Rio. On meeting the MRA-trained portworkers he quit the corrupt practice as a favela leader of selling electricity at exorbitant rates to his fellow favelados. The Rio portworkers enlisted the support of favela leaders in a campaign of showing the

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# MURIEL SMITH SINGS IN BRAZIL

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THE FAMOUS AMERICAN mezzo-soprano, Muriel Smith, well-known in Britain for her performances in Covent Garden and her roles in *The Voice of the Hurricane* and *The Crowning Experience*, gave a Christmas concert last month in Brazil. At the invitation of the Benedictine Fathers she sang in the Church of the Monastery of Sao Bento, Sao Paulo. This beautiful church stands on the site of one of the city's first chapels, and contains the tomb of the city's most famous 'bandeirante' pioneer.

The audience filled every seat, people thronged the aisles, monks listened from the galleries, as Miss Smith sang carols, classical church music and spirituals—accompanied by

Angelo Camin, considered Brazil's top organist.

The recital was initiated by the Franciscan nun whose inspired thought one and a half years ago had brought more than a million people into the streets of Sao Paulo in a demonstration for God, family and freedom. This was at a crucial moment in Brazil's history. She attended last night's concert with the Mother Superior of her Order, and several of her nuns.

Another group of nuns, who had previously heard Muriel Smith sing at a showing of *Mr Brown Comes Down the Hill*, obtained special permission to postpone a scheduled retreat in order to attend the concert.

Present in the audience were Senator Padre Calazans and Mgr Heladio who officially represented the Cardinal of Sao Paulo.

The daily newspaper, *Estado de Sao Paulo*, praised 'the richness of timbre, the enormous variety of expressive inflections and the impeccable tone quality' of Miss Smith's voice. 'Listening to her, one is gripped by an emotion that few artists are able to evoke,' concluded the critic.

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portworkers' MRA film *Men of Brazil* through the favelas.

Last November Da Silva paid an eight-day visit to Buenos Aires in neighbouring Argentina at the invitation of Moral Re-Armament.

Newspapers in Buenos Aires heralded his arrival with editorials and articles on his work. Social workers and architects helping to improve the lot of Argentina's two million favelados were eager to learn from his experiences in Rio.

Interior Minister Dr Juan S Palermo told him: 'I understand that point of starting with yourself. This is basic. I wish there were more patriots like that in every country. Let me know how I can help.'

In an interview with *La Prensa*, one of the capital's biggest morning papers, Da Silva told the story of his work in Rio. 'Since 1962 the favelas have been a chronic social problem,' he said. 'In 1962, 128 leaders of the favelas had a collective interview with the Governor of the State of Guanabara, Carlos Lacerda. The Governor

had up to that moment never seen such a large group of favelados taking part in a meeting whose single purpose was to ask for the building of houses and for improvements in the favelas, and that is why he set about satisfying our request.'

Since 1962, 4,600 houses have been built. Each house is built on a plot of twenty-five by forty-nine feet and consists of two bedrooms, a kitchen, living room and verandah. The dweller can add rooms as he likes.

The Government scheme requires that over a ten-year period the dweller pays fifteen per cent of the minimum salary rate (at present about £9 a month), and the house is then his own property, Da Silva said.

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**Stage and Television Today** writes: 'From a chapel into a cinema, and from a cinema into a theatre, that is the background of "The Story of the Westminster Theatre," (Westminster Productions 10s 6d), entertainingly told by K D Belden. The story of Dr Dodd, the chaplain to King George III, who was in charge of the chapel on the site of the Westminster Theatre, is alone an absorbing chapter.' Copies obtainable from booksellers or 4 Hays Mews, W1.



## Millgirl's gift

FINDING FLAWS in seemingly flawless cloth has been Winnie Ellison's job. A layman's eye only spots the tiny imperfections when an expert like Winnie points them out.

The cloth goes to make men's suits all across the world. Produced at Pudsey between Bradford and Leeds in Yorkshire, it has helped make British material prized and proudly worn from Scandinavia, Germany, Italy, France to America and Hong Kong.

From a little terrace house, where she lives with her sister at the foot of a 'bank'—Yorkshire for hill—she went for 47 years to the nearby mill.

Recently came the time for retirement. The mill had no pension scheme, but the managing director sent Winnie £50 at Christmas.

Winnie Ellison had always worked to take MRA 'from the mill to the millions'. 'I wondered what was the biggest thing to do with this £50,' she told a meeting in London last Sunday. 'I realised I wasn't going to have a wage again and might never have a lump sum like this. Because it cost forty-seven years I wanted it to go on for ever.'

She wrote the managing director thanking him and saying she had decided to give £40 of it to the Peter Howard Memorial Fund for a new Arts Centre at the Westminster Theatre so that 'your gift will go on always.'