

Papuans and Australian Prime Minister Meet

FOREIGN MINISTER STRESSES AUSTRALIA'S PACIFIC ROLE.

BOTH THE AUSTRALIAN Prime Minister and the Minister for External Affairs have recently seen performances of the MRA musical *Wake up Matilda* in Canberra.

On 31 August the Prime Minister, the Right Hon Harold Holt, and Mrs Holt attended a performance with Chief Hammer de Roburt who is currently leading a delegation to Canberra to negotiate the independence of the island of Nauru. Three of de Roburt's counsellors and leading Papuans, including signatories to the recent petition for home rule, were also present.

Holt came on stage at the end of the performance and congratulated the cast on the effectiveness of their presentation. Later he and Mrs Holt entertained at the Prime Minister's Lodge the Papuan and Nauruan parties and those responsible for bringing the MRA force to Canberra.

Papua and Nauru are United Nations Trusteeship Territories administered by Australia. Papua was visited earlier this year by *Wake up Matilda* on the invitation of Dirona Abel, Under Secretary of Health for the Territory. Nauru (population: 4,538) is a small Pacific island with valuable phosphate deposits.

In January Holt had opened an MRA Pacific Assembly in Melbourne and at that time made a major policy statement of Australian policy towards

Asia. He said their aid should be given in the spirit of friendship, not 'as crumbs from the rich man's table' and that it was unwise to send 'under-developed people to under-developed nations'.

The Papuan delegation came to the capital with *Wake up Matilda* and during the two weeks have met and talked with leaders of both the Australian Government and Opposition about the future of the territory which is now constantly in the headlines of the Australian press.

A spokesman for the Papuan delegation speaking from the stage after other performances of *Wake up Matilda* said, 'We hope to build a nation that will be an example to the rest of the world. The important thing is whether we can do something in the Territory of Papua-New Guinea to build a nation of so many races.'

This week on 2 September the Minister for External Affairs, the Rt Hon Paul Hasluck, and Mrs Hasluck saw *Wake up Matilda* and told the cast afterwards, 'The truest word on Australia's and New Zealand's role has already been said from the stage tonight. We have got something to do in the Pacific and we have got to do it together.' He referred to the increasing ways in which Australia and New Zealand work closely together and emphasised that 'we stand for the same ideals'.



Prime Minister Harold Holt photo: Mayor

Earlier Dr Reuben Taureka, highest ranking indigenous public servant of Papua, was guest speaker at a special luncheon in Melbourne arranged by the Victorian Employers' Federation. Paying tribute to the contribution made by *Wake up Matilda* when 17,000 saw it in Papua-New Guinea he appealed to Australian businessmen 'to invest in the morale of the country as well as the economy. We need both.'

He told them earlier his attitude to businessmen and employers had been to wish they could all be dropped in the ocean. 'But I now realise that such bitterness contributes nothing and is the reason why there has been division and bloodshed in so many newly emerging nations.'

Kim Beazley, MP, Vice-Chairman for the Joint Parliamentary Committee on Foreign Affairs, said *Wake up Matilda's* visit to Canberra had helped to produce real partnership between Australia and her Pacific neighbours. He stressed that there was 'a new level of statesmanship in our relationship with Papua-New Guinea', from the visit of the Papuan leaders to Canberra.

GEORGE FRASER—

MASTER OF MELODY, SERVANT OF GOD

HE HAD A CONTINUOUS SONG in his heart. It came bubbling out, in ever new form and melody, like a spring of fresh, clear water. The chance remark of a friend, a sign by the side of the road, a line in a book or the day's newspaper set music flowing again. Out would come his manuscript paper and he would start jotting down notes, or more often music would just come pouring out in song—not a quiet hum, but a full-throated, exultant voice.

A distinguished American composer said to me of George, 'His music will last long after most of our "clever" music has been forgotten. He is a veritable Schubert among musicians, a master of melody.'

Then came the long, hard hours of polish and perfection. No real artistic creation comes without pain and stretching, and George had his moments of setback and disappointments. I don't think I've known anyone who so quickly and wholeheartedly rose from these times with new zest and fresh attack.

On the occasion of Frank Buchman's seventieth birthday, George and I planned and wrote a rather grandiose cantata with full orchestra and speaking chorus, to be performed at a great open air meeting in the Hollywood Bowl in California. Somehow the thing never quite fizzed and the final collapse came when a sudden shower of rain scattered orchestra and chorus in the final rehearsal.

George and I took cover in a neighbouring car, I feeling downcast and depressed. George instantly started singing a haunting, perky little tune. 'I've been thinking', he said, 'We might write a song for Frank's birthday tomorrow called "Seventy".' In a few minutes the song was complete. In an hour or two it was rehearsed and ready. Next day it was performed to the intense delight of Frank and all his friends. The cantata was forgotten, but 'Seventy' echoed its way down the years and around the world.

The whole theme of George's music and life was People. He must have written at least a thousand songs for special people and special occasions, and in the exuberant book of George's life, every person and every occasion was special.

Whether for a great Society hostess in New York or the lady who kept the village bookshop on Mackinac Island, whether for a friend's wedding, a stirring memorial to men fallen in war, or for a group of ten-year-olds George had a special song. And these were not designed merely to please. Each had a point as sharp as a needle, deftly applied to wake people up, stir new vision and new decision.

When in the war days in America, Frank Buchman took the patriotic Moral Re-Armament revue *You Can Defend America* from coast to coast, in every town and city visited, George would come up with a new song with local colour just fitted for that city. These were not little ditties slapped together, they were gems of art polished to perfection.

Behind it all, the main spring of his life was a deep love of the Lord. But it was not always so. When George was a young church organist in Scotland, he had a rector with enough insight not just to discuss music with him, but to give him a God inspired vision for his whole life. After that the music began to pour out.

The first song that he wrote was called *Bridgebuilders*. This was the theme of his life—bridges from man to man, from nation to nation, from youth to age, and above all bridges from God to each individual.

A friend said of his death, 'He brought Heaven nearer to men by his music and men nearer to heaven by his life.'

THE LORD'S PRAYER AND MODERN MAN

'A RE-CHRISTIANIZED Europe would revolutionize the world in the right way,' said Rajmohan Gandhi in an interview in the French Catholic daily *La Croix* of 8 April. Roger Hicks' book *The Lord's Prayer and Modern Man* (Blandford Press, price 5s) seeks to show not only how Christ can become the closest Friend of each but how He is the One most concerned and able to bring an answer to, the problems of the age. This is done in a piece of terse writing, often by a series of questions and answers which make it eminently suitable for use in study groups.

George has left many great memorials behind him. There are the films he directed such as *Freedom* and the *Voice of the Hurricane*. He had a creative flair as a director. There are the many choruses he trained around the world from the first Mackinac singers to the great Sing-Out casts with whom he was working up to the last days of his life. He had a real understanding of youth and an evergrowing conviction of what they could do, through their music and commitment, to change the world. There are the great musicals of which he played a major part such as *The Vanishing Island*, *The Crowning Experience* and above all the immortal pantomime *Give a Dog a Bone*, now circling the world in film.

But to me the greatest memorial is the spirit of the man himself. Never, as long as I live, will I forget the shout of welcome with which he greeted an old friend or a new idea; the mischievous sharpness with which he would penetrate bluff, stir up lethargy, or heighten vision; the unwavering staunchness of a comrade in battle; the complete un-pious and un-sentimental devotion to Christ.

A life-long friend and fellow musician, Dr William Reed, summed it up by saying, 'He was one of God's happiest and most truly creative children.'

ALAN THORNHILL

George Fraser died peacefully in New York State on 27 August and was buried on Mackinac Island, Michigan, 2 September.

Archbishop Temple said: 'The reason why theology must be changing is that it represents a relationship between an unchanging Gospel and a changing world.' Perhaps at no time has the world been changing more speedily than in our own time. Too often writers have only seen where old imagery is not relevant to modern times. Hicks, who has worked with MRA for 35 years, dynamically shows how Christ's words are not only applicable today but are the vital answer to the puzzled individual, the divided family and the acquisitive nation.

BL

HE TOOK ON THE WORKERS OF THE WORLD

THE STORY OF WILLIAM JAEGER

by Reginald Holme

FROM HIS EARLIEST DAYS William Jaeger, an authority on the trades union movements of the world, knew what hate and bitterness were. His father's German ancestry caused clefts in the family during the First World War. His father, a cabinet maker, was of German descent—son of a Frankfurt citizen—and his mother, English. 'Their quarrels tore my guts,' says Bill Jaeger.

The story of Bill Jaeger's mother, Annie Jaeger (played by Margaret Burton), is told in the musical *Annie* at the Westminster Theatre, London.

So when Annie in the musical's final scene tells of a cure for hate, she and Bill Jaeger know what they're talking about. They have a lot to say to modern hates and bitternesses—black power, white power, yellow power, or the bitterness of three quarters of a million men and women who may be out of work in Britain this winter. They know too that hatred for another nation or race only sows seeds of future wars.

As Bill Jaeger (played by Bill Kenwright) says in the play to the bloodshed bent revolutionary Joe Saunders: 'It's not enough to hate what's wrong. You've got to love what's right.'

Shilling a day

He has always hated hunger and poverty, unemployment and war. He and his family often lived on a shilling a day for food as millions of others did in Britain in the thirties. Jaeger came to realise that a change in the system and structure of society, although necessary, was not enough. At the same time hate-free, greed-free men must be developed who could make the new society permanent.

He has fought for this for the past 30 years.

Soon after deciding to give his life for the workers, Bill Jaeger was train-



William Jaeger

photo: Strong

ing hundreds of men in the application of MRA in their jobs.

In April 1937 he wrote to a friend: 'There are about 500 young men working with us in London and it means doing personal work with them and flinging them out into action in factories, offices and all kinds of places. We had a meeting of 1,200 young men in London the other week.

'Then I have been doing detailed work in East London. Several employers have asked us to speak to their employees in factories. I met fifty dockers the other week; a railway engineer likewise arranged a meeting for his staff. The Mayor of West Ham is giving us an official reception in the Stratford Town Hall on May 8th. I had dinner with the MP, Mayor and ex-Mayor of another East London borough last week, who are interested in our work.

'Then I have been doing work among factories. One London employer invited 100 of his young men to go to the Birmingham camp as his guests. During the recent ten days I have spent some time in Birmingham visiting factories. I met the managers of about eight factories who put us into touch with their employees. One large factory employing 8,000 broadcast the news of our weekend on their loud-

speaker to all the factory.'

He didn't worship mass success, and his work was not just spread wide over the surface. He was not content till East End revolutionaries like Tod Sloan (the original of Jim Parks in *Annie*) became men capable of bringing a change to employers and developing sound and responsible thinking among the workers.

Tod after several talks walked up and down on a nearby viaduct to survey his life and seek God's guidance. His thoughts were: 'Many of us in the Labour movement started out with high principles and sacrificed for our principles, but somehow we gradually lost the sense we used to have of personal responsibility. Labour is losing the spiritual dynamic that made it.' Tod began to obey very practical thoughts by cleaning up the kitchen, apologising to his wife, and to a parson in Barking Road whose meetings he had broken up.

Flood-tide

'MRA is going to win the world,' Tod said in 1956. 'Back in 1937 it was already much more than a trickle. Today it's a great flood-tide. Tomorrow it'll cover the world.'

Jaeger worked with a strategy. He

went to the people who could most quickly change an area—the mayors and councillors. He changed men like Alderman Fred Welch, Deputy Mayor of East Ham. Within 24 hours Welch made friends with a fellow Labour Councillor with whom he'd been at odds for years. The feud's end meant there was a different atmosphere in council meetings and more was achieved in the way of social benefits and housing in the borough.

One secret of Bill Jaeger's work is that he has built a team to do it. 'Any man who is to lead Britain today,' he says, 'must have this art. First you need a big enough world aim, bigger than any point of view. Secondly, you need to have real care for each other, understand what each can do, believe in him and expect the best from him.'

As a result of Jaeger's and his team's work Frank Buchman chose East Ham for the launching meeting for Moral Re-Armament. Seven mayors, sixty aldermen and councillors from East London were present according to the *East Ham Echo* of June 3, 1938. The movement was to grow from there around the world.

Long-term view

In addition to a strategy, Jaeger had a long-term view and patience in his work of planting and nurturing new life in workers and their leaders. Like a good farmer, he realised crops and fruit don't spring out of the ground at one go.

Jaeger made friends with many of American trades union leaders including William Green, President of the American Federation of Labour and Philip Murray, Scottish-born President of the Steelworkers of America and later of the five million workers in the CIO (Congress of Industrial Organisations). Murray told him one of his best organisers, John Riffe in California was bitter, was drinking too much and had a divided family—all of which were affecting his leadership.

Through Jaeger and his mother the Riffe's home became united.

Clara Jaeger told me her husband kept in touch with John Riffe over a period of 13 years, meeting him in his home, at conventions, helping him to unite men, till John Riffe became one of the giants of US Labour and a prime mover in the AFL-CIO merger, uniting some 15 million workers.

Jaeger, 55 years of age, has travel-

led widely in the world and lived in many cities. Wherever he travels he raises the money for his fares and expenses.

Gifts come from the people he and his mother helped. People they met in the Thirties are still giving money. Some are businessmen, whose homes were completely changed. Others are like the veteran East London pioneer, who also raises money for MRA and got £600 contributed for the production of *Annie*. (One hundred and fifty others have contributed £5,000 towards the musical's production costs.) People who believe in what Jaeger is doing club together and give covenants. Others have invited Bill Jaeger, his wife Clara and their son Fred, now studying at a South Coast university, to live in their homes.

This year he has been visiting many of the trades union leaders in Australia, New Zealand, Hong Kong, Singapore, India, Ceylon and the Middle East. Some of the Soviet trade union leaders told him they have the same problems as are found in the West. Their youth no longer understand the sacrifices their grandfathers made.

Like other responsible world trades union leaders the Soviet trades unionists told him they were also concerned that the rich nations were getting richer and the poor nations poorer and there was no big enough common aim. They talked of MRA becoming a uniting idea for both blocs in the world—a way of helping them get rid of poverty and hunger for ever.

East European trade unionists saw the possibility through MRA of 'liquidating selfishness and hate' and avoiding atomic destruction. Cuban leaders were worried about answering apathy and getting an attitude in their people beyond self-interest and personal profit.

Red Guards

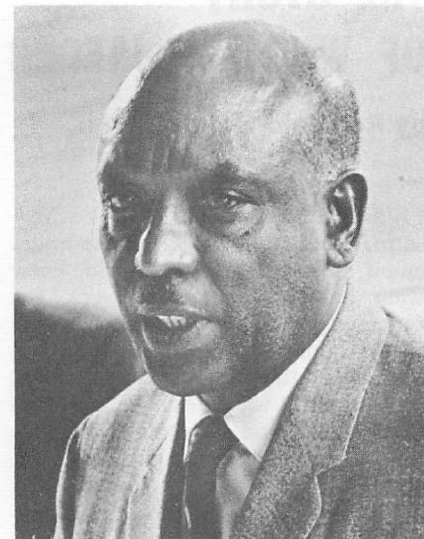
Jaeger met some of the Red Guards in Hong Kong and startled them by apologising for the way Britain used to exploit China in the past. He won their confidence by presenting MRA as the answer to exploitation anywhere in the world and the provider of a common aim for East and West for all races.

Recent effects of his work around the world were seen this summer at international conferences in Geneva.

The President of the ILO Conference, Getahun Tesemma of Ethiopia,

told an MRA assembly at Caux, Switzerland: 'Without some kind of moral basis man is no different from an animal. As his material knowledge increases, he becomes more dangerous to the world. What is it that he needs most at this point? He needs moral re-armament.'

Indonesian workers' delegate Darius



Getahun Tesemma, ILO Conference President photo: Mallefer

Marpaung, urged the ILO to do what Frank Buchman had proclaimed for years, to 'care enough, to share enough, so that everyone has enough.' He added in words Buchman often used, 'there is enough in the world for everybody's need but not enough for everybody's greed'. The ILO, said Marpaung, 'should stress the basic need for moral and spiritual re-armament, which should be the responsibility of governments and employers and workers' organisations'.

Jaeger often quotes the statement made by Hans Boeckler, Chairman of the German Trades Union Congress at an MRA meeting in 1949: 'If men are to be free from the old and the outmoded, it can only happen as they set themselves a new goal, and place in the forefront humanity and moral values. I believe that MRA can bring about a definite improvement for mankind in many areas of life. When men change, the structure of society changes, and when the structure of society changes, men change. Both go together and both are necessary.'

Creating new men to make a new world, he feels, is the fundamental work he and his mother did. Everyone can do it, he believes.

Forging, not following—fashion



by Rosemary Phelps

THE RIVER OF COLOUR and creativity in the field of fashion has overflowed its banks, and flooded my generation until it is soaked and sodden. People seem to be swimming round and round after each other in a mad, swirling circle, until they are sick and near drowning.

I do not, however, want to pass judgment on fashion. Anything in excess is dangerous and often wrong. If it is true, and I think it is, that people wear what they are, a new fashion will be forged when the nature of people becomes different and they accept a basic motive bigger than the success of their own affairs.

The present extreme preoccupation with the fashion rat-race is surely on the part of most a subconscious reaction against all that is accepted, conventional and staid in society. It arises from a frustration of wanting things to be different, but not being willing to sacrifice one's dearest possessions to see it happen. However, instead of sweeping the bad away on the tide, and leaving the good standing as a foundation for the new, it carries everything with it, and moreover seems to have created a species which is at once nervous, attention-seeking and identical in appearance.

It cannot be denied that the continual improvement, if it can be so called, in personal appearance, is an insufficient aim for a great nation like Britain, and a fixed concentration on something petty and effeminate creates men

without strength of character. But if one does not accept personal responsibility for marking out a new society, what is strength of character for? Apart from that, we must put something in the place of the society against which we are reacting, and where will the imagination come from with which to build this and make it great if all the creative energy of a nation is absorbed by something petty?

Chance and Dare

The swarming hippy-followers are without doubt the terrifying and catastrophic end products of the dissatisfying fashion scramble. They are also the price of an affluent society which has allowed itself to become decadent. Music, clothes and habits have begun to replace religion because the chance and dare which should face every would-be hippy on earth has not been reckoned with by the older generation.

Recently a few young people of my generation have decided to use all they have—time, energy, intelligence, imagination and courage—to help a country like India, where babies die hourly from malnutrition and their parents live in misery and degradation. There food may rot in the docks, a large part of the foreign aid is lost through dishonesty and selfishness, and the uncontrolled lust for sex on a vast scale has created a terrifying degree of overpopulation.

These men and women have found in the light of this seemingly impossible task—that of restoring God's dignity to man—a sudden need of faith in a real religion, a sudden need of blunt honesty, an acceptance of absolute purity, a constant and reliable care for everybody and a deep selflessness. Many countries expect, and might still accept, greatness from Britain. Everyone cannot rush abroad, but everyone can realise that the way we behave has a direct effect on countries like India.

One thing is clear to me about fashions. Reaction is not the answer. Conforming is not the answer. Some of us are tired of people who complain and criticise; some of us are also tired of people who dog paddle nervously behind; some of us are honestly and heartily fed-up with the people who streak ahead daringly abreast of the fashion-makers who bog a great nation down with an idolisation of sex. Some of us would like to see values in per-

spective again and then a new fashion forged. We would like to see a sparkling, driving element come in.

The fashion at the moment is to follow others and the chief preoccupation of others is following the fashion. How about original individuals? People who experiment with the most original thing in the world—the only trend you can follow which ends you up completely different from the people you followed?

Some of us have discovered an up to the minute, daring, satisfying, and different plan for our lives. Some of us would like to see a generation which is only afraid of disobeying one thing—the voice of God which persists inside every individual's conscience. Some of us have already taken a deep breath and struck out into that deep water. That done on a wide scale, men will become manly again, and women will become as beautiful and as gracious as they are meant to be.

OUR RIGHTFUL REVOLUTION

A speech made last week in London by Roland Wilson Secretary of MRA in Britain

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THE LORD'S PRAYER AND MODERN MAN

by Roger Hicks.

(reviewed on page 2)

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ESCAPE TO REVOLUTION

A REBEL IN SCHOOL, Michel Orphelin only went to technical college 'to escape from hard work'. Little did he know where this would lead.

By chance he was roped into a miming act in the college's 'End of Year Festival'. The act came off so well that the three participants were advised to continue. Two months later they were under professional contract. Aided by its originality their mime is still running 12 years later. During that time the French variety artist has travelled with this and other variety shows throughout his own and 14 other countries.

A month ago he decided to give all his time for Moral Re-Armament.

For the last six weeks he has been playing the lead role in the new musical, *Pitie Pour Clementine*, produced at the MRA Centre in Caux, Switzerland.

He says: 'This is the type of play I have been looking for where I have the chance to give myself to the full.'

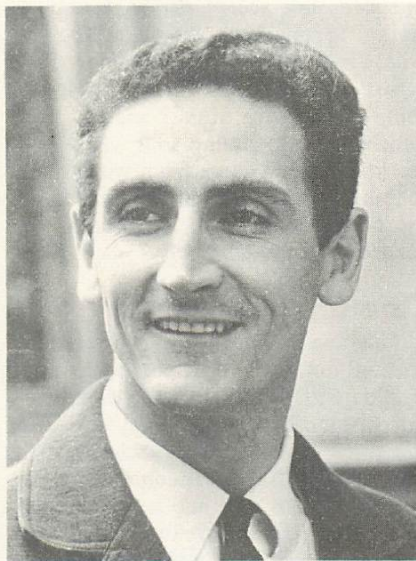
At the moment he is travelling with *Pitie Pour Clementine* around towns in the Loire-Atlantique region of West France.

Unexpected debut

Mr Orphelin's speciality is mimed singing. He was twenty-one when he was launched by the unexpected debut. His name was soon appearing on the posters outside the leading music halls of Paris. He has been seen in 80 TV programmes in Eastern and Western Europe.

One year he took part in a first prize winning entry in the Charles Cross Academy for choral singing. He represented France in The International Youth Festival in Geneva and has participated in French Cultural Affairs programmes to Russia, Algeria and Morocco.

He and his friends were highly successful. 'We were very proud of ourselves'. But things did not always work out smoothly with their manager. For instance, they lost a lot of faith in his colossal ambitions for them when he insisted on taking 80 per cent of the profits.



Michel Orphelin

photo: Mallefer

When such disputes arose it often made Mr Orphelin wonder if there wasn't more to the theatre than success and enjoyment. Were these pleasures enough to feed the hungry minds and hearts of the people he had met in both Western and Eastern Europe? These questions were in his mind when he met Moral Re-Armament.

'It was exactly what I was looking for.' It was what the other countries had been hoping for from France 'with her tradition of faith and revolution', he says.

'MRA showed me a unique and universal picture of the Cross. Previously I had merely respected religion. Seeing Christianity applied practically gave me a sense of responsibility as a Catholic and I returned to the Church.'

The honesty MRA has brought between the variety artist and his wife has become the basis of their family's unity. They also believe that when they listen to God, He can give them simple and definite directions of what to do each day.

When the husband tried this on their fourth wedding anniversary a month ago God told him: 'Now I call you to a greater dedication. Have no fear for yourself or your family. I take better care of your children than you do. Trust me for everything.' His

wife was not surprised when he repeated these words to her. She had had similar thoughts herself. She has decided to sell two rings given to her by her family to help finance *Pitie Pour Clementine*.

He says, 'I have begun to be completely satisfied as an actor in *Pitie Pour Clementine*. Such a play is a cultural revolution for France where her heritage of the past and realities of present day life become resources to solve the problems of humanity.' As the leading actor in *Pitie Pour Clementine* he said to the audience at the show's French premiere: 'It is through plays that renew men instead of destroying them that one will be able to answer the needs of men in the Loire-Atlantique, this country and the world.'

The variety artist has many fresh ideas for the future. He wants to develop his talent for mime for the work of MRA. 'I am ready to give everything, including my professional training, to establish God's Kingdom on Earth. All the past is prehistoric. My real story is now beginning.'

DAVID PORTEUS

Impact of 'Clementine'

PITIE POUR CLEMENTINE has toured the cities on the French Atlantic coast during August. The Deputy Mayor of Nantes, Councillor Marcel Bibault, last week said that it must be shown as widely and as quickly as possible. Invitations had come in from different regions of France. 'We are in a race with time to beat the forces of disintegration,' he said.

'I am passionately looking for a force powerful enough to reshape the world, to transform men and enable them to understand each other and get along together whatever their training, education or intellectual ability. The problems we face will be solved as we look beyond our frontiers, that is what this play is about. It takes us into a new dimension. In the name of this city, I want to thank Moral Re-Armament for having brought *Clementine* to this area.'