

LORRAINE STEEL TOWN MAYOR ATTACKS 'CULT OF MATERIALISM'

TELEVISION LUXEMBOURG broadcast to millions of Europeans last week a civic reception given the MRA international force on their arrival in industrial Lorraine. Lorraine has the largest resources of iron ore in Europe, and provides much of the steel for French industry.

Mayor Georges Ditsch welcomed them to the steel town of Thionville. He recalled the deep impact made by the visit of the MRA play *The Boss* in 1954, saying that people still talked about it and its effect was still being felt.

In 1954 many French industrialists saw *The Boss* in Thionville, including Robert Schuman, former Foreign Minister. Schuman, who represented Thionville in the Chamber of Deputies, was the initiator of the European Coal and Steel Pool.

Mayor Ditsch, in his speech of welcome to the MRA force, quoted



Mayor of Thionville filmed for Tele Luxembourg news

photo: Maillefer

Schuman who said, 'Moral Re-Armament is a philosophy of life applied in action. We need to overcome the prejudices and enmities which separate classes, races and nations.' The Mayor went on, 'If the cult of materialism is not ended civilisation as we know it will not be able to continue, you are fighting for the basis of our civilisation. You can reach the deepest chords in the human heart.

All of us have an imperative obligation to continue the battle against evil.' He said MRA was needed in Lorraine today just as much as it was thirteen years ago. The civic reception was reported extensively by four local dailies. Performances of *Pitié pour Clémentine* and *Il Est Permis de se Pencher Au Dehors!* are to be given in Thionville, Joeuf and Metz, the capital of Lorraine. *continued over*

HOW DO YOU LISTEN to the inner voice? An open meeting of the South West London College Students' Union last week were keen to know.

They had been listening to a panel of speakers on Moral Re-Armament including Conrad Hunte, vice-captain of the West Indies Cricket XI, and William Jaeger, an authority on the labour movements of the world. Eighty-seven per cent of students at the college are from overseas and will return to senior positions in their countries.

The President of the Students' Union, Anthony George from Trinidad, announced at the end of the meeting that owing to the response in the college a society would be formed to continue contact with MRA, and

to learn more about the application of MRA principles to personal, college and national life. The students have asked for films and literature. 'We must keep in touch and work together', said an East African.

One hundred and fifty people from fifteen countries, came from various parts of Britain last weekend to a conference at Tirley Garth, the MRA centre in Cheshire.

A student from Afghanistan said that many of the men and women who came to Britain from his country returned sodden with wine, sex and corruption. He would have been the same if he had not come in contact with MRA, but now he saw that there were some people in the West who had a spirit he wanted for Afghanistan.



London students ask questions photo: de Mel

PERSPECTIVE AND PURPOSE

'THE RUSSIAN ORBITING space bomb,' said Lawson Wood in London last week, 'has caused surprisingly little comment and concern.

'Perhaps it is because man has become numbed into apathy by the vastness of the problems confronting him in a world in which he is no longer sure of the control of the devices he has created.'

Wood, who is one of the men responsible for MRA's worldwide programme, was speaking at a lunch on 'Industry, Deadlock and Destiny'. Below are extracts of his speech, particularly on the British scene.

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The author of *Pitié pour Clémentine*, Jean Jacques Odier, addressing the Thionville Rotary Club, said the people of Lorraine, through their suffering and history, were well qualified to bring a new spirit to the world.

'The Lass of Lorraine was a symbol to the world of what one individual can do when guided by a superior wisdom. The Cross of Lorraine was a symbol to the world of a whole nation's determination to turn defeat into victory. The people of Lorraine could now be a symbol to mankind of a Europe, rich in heritage and history, completely dedicated to the remaking of the world.'

'We are facing a worldwide crisis of purpose. For the lack of it millions already die of hunger and war and the potential cost of our lack of purpose mounts with the months.

'As recently as last weekend the *Sunday Telegraph* (5 November), writing on the Scottish Nationalist victory in Hamilton, said: "There has never been any secret about the existence in Scotland of a deep, unshakeable, fervent patriotism. Why has this patriotism, which for centuries has merged contentedly into that of a larger loyalty to the United Kingdom, suddenly erupted with a mini-version of Rhodesia's unilateral declaration of independence? The answer is deeply disquieting. It is not that all of a sudden the Scots find that they love Scotland more; it is because they find that they love Britain less... The Scots and the Welsh, precisely because it is so difficult now to take pride in Britain, are turning inward on themselves, seeking to find their own, local sense of purpose to replace that greater vision which the larger unity has so sadly lost."

'World wide Moral Re-Armament offers a tried answer to a society without adequate aims to resolve its own problems. Our own industrial anarchy and the chaos it creates is the clearest indication of the aimlessness of our own Islands.

'Someone must urgently offer industry and the men of industry, whether on the shop floor or in the boardroom, a new incentive to work and to solve the problems which bedevil our efforts and which, unsolved, will shortly destroy our economy.'

Wood then gave examples from the docks, the shipping industry, the coalmines and the chemical industry of men in management and trades unions who had successfully given a new aim in their situations. This resulted in improved conditions, efficiency and production.

'This is the key to our destiny rather than our destiny itself. Industry's real task, is to create a world for all men everywhere, not only with enough to eat and to wear, not only adequately housed and cared for, but with all those extras to life which it will be so fascinating to provide and easily within the capacity of men who can land on the moon.

'Our technology will then become our servant and not our master. Eyes will no longer be lack-lustre and days filled with boredom, but men, women and children will thrill eagerly to what they can do each day to achieve this end. If we can master these immediate difficulties which are in our path, and we can, then we have the key to industry's destiny and will have cleared the way to its fulfilment.'

A big enough challenge

photo: Strong



Air Vice-Marshal T C Traill introducing John J Tigert, Assistant Manager, Aircraft Maintenance for Pan-American World Airways at Kennedy Airport, New York. Tigert, who flew to London for the occasion, addressed representatives from Aeroflot, Air Ceylon, BEA, BOAC, Lufthansa, Middle East Airways, Pan-American and Trans World Airways.

He said, 'A new type of man is needed to handle the knowledge that we have and to adequately order things in this technological age. Most men respond to a challenge but making a cash register ring is not big enough. On the other hand building a world which works is a challenge big enough to fire the imagination of any man and capture his allegiance.'

Music and Ideology

by Veronica Phelps

A WELL-KNOWN AUTHOR once said that music is not a luxury, but a necessity of life—just as all art is a necessity.* It reflects and magnifies attitudes and emotions, increases consciousness, and in this age of TV, radio, films and records, is the most international language there is.

Lenin remarked that it was 'a means of unifying the broad masses of the people'. One need only recall the banning of Sibelius' symphony *Finlandia* in Finland by the Nazis during World War II, because of the nationalistic feelings it aroused.

The effect of music is not necessarily logical, or rational—but man is not rational. He is a being subject to moods and emotions, and music deals directly with the emotions. It can draw out either the best or the worst, and thus can influence one's powers of decision.

In his most interesting book, **R W S Mendl writes, 'The greatest music, then, has become in the hands of its chief creators a medium of tremendous range and power for conveying emotion, religion or thought . . . Whatever melodies . . . we may consider to be supreme or simply great are always expressions of emotions or thoughts or aspirations.'

There are those who dismiss this power too lightly. It is worth considering the attitude to music of the Russian Communists.

Shostakovich, the most outstanding composer in Russia today, has expressed the view that 'there can be no music without ideology . . . An art rich in content is always closely linked with the discovery of new things in life.' In 1936 Stalin first coined the phrase 'Socialist Realism'—in other words, the aim of art must be not merely to reflect life, but to give it direction.

In the USSR music must further the cause of the proletariat. The content must be the 'artistic expression of the character and internal make-up of human beings'. In 1948 Nestiev

of the Moscow Radio Committee, at the Conference of Soviet Composers in Moscow, stated, 'The success of a good work (abroad) with a progressive foreign audience must be regarded as a success for our ideology.'

Since the end of the Second World War there have been a number of compositions written to comply with this line of thought—*The Leningrad Symphony*, the *People's Avengers Suite*, the *First of May Symphony*, and the *Clear Stream Ballet* in which the scene is set on a collective farm, to name only a few. To the Communists, therefore, there are three alternatives for the artist: he can express the spirit of the age, he can escape from it, or he can point the way along the path to the future he feels all men must strive for.

All this, one may say, is very true, but one might well ask how the creation of great music—essentially a spiritual thing—flourishes in a social climate that denies the existence of the Spirit? In spite of the great phrases and hopes expressed by various men of authority, the musical landscape in Eastern Europe seems to many considerably barren and empty.

The music gap

Many, too, speak of the musical 'crisis' in the West—of the gap that has become an ocean between the composer and the people. Benjamin Britten is one who manages to a unique extent to bridge the gulf. 'Art for Art's Sake' and 'Self-Expression' is the vogue and the effect on an audience is not much taken into consideration.

For the first time in history the poverty of invention, except in the pop music world, is such that we are living a musical life not based on compositions of our times. I venture to suggest this is not only due to the structure of our society in which we live in the 20th Century. Bach and Mozart also had to bow to the rulings of an ideological and material order, but this did not prevent them from writing great music.

Could it not be the barrenness of musical creativity of quality reflects the barrenness of our spiritual life? Is there any connection between the incomparable greatness of Haydn and the fact that for him to compose was an act of worship?

It seems to be invariably true that a vital spiritual life—by that I do not mean goodness, but awareness of the struggle in man between the human

and divine—is an essential criteria in the make-up of a truly great composer. Mendl again remarks, 'The greatness of music will depend on whether great men are born to produce it. Those works which combine a high degree of spiritual beauty with supreme skill and tremendous imagination . . . are . . . the supreme achievements in music.'

Leonard Bernstein in his book, *The Infinite Variety of Music*, even goes so far as to say, 'The crisis in faith through which we are living is not unlike the musical crisis. . . . I cannot resist drawing a parallel between the much-proclaimed Death of Tonality and the equally trumpeted Death of God. In 1883 Wagner (the last true exponent of tonal music) died, and Nietzsche issued that proclamation in the same year.'

What then should the purpose be of the musical artist in the 20th century? With automation and the increase in leisure, culture will play a more and more important part in our way of life. To quote one critic, 'Can the western world, in its struggle for the survival of its way of life, afford to wallow in hedonism, pessimism, escapism, and catastrophism? That there should be a self-imposed sense of purpose in art and literature is something worth considering.'

The Communists are very conscious of the truth that the artist seeking self-glorification is not only irrelevant in today's world, but he can be dangerous. Prokofiev held the view that in music it is essential to feel 'the day that will be'.

Is music not meant to 'encourage the ascent of the spirit of Man?' As a bridge between the material and spiritual worlds could it not be a bridge to faith for those who have none? It can express truth more profoundly than words and in ways acceptable to the man who would normally find it dull and incomprehensible.

Tolstoy in the last century felt that the art of the future would 'transmit feelings, embodying the highest religious perception of our times.' It is fallen to those in the forefront of the battle for good against evil to lead in the creation and encouragement of such art as being of the utmost relevance to the building of a better world.

* E D Meckerness, Lecturer in English Literature, Sheffield University and author of 'A Social History of English Music'
** 'Adventure in Music'



Do, Dare and Discover

RICHARD WEEKS
interviewed Michel Sentis,
producer of the French
musical play *Pitié Pour Clémentine*.

I FOUND MICHEL SENTIS in the workshop of the Caux Theatre. He was painting a futuristic piece of scenery he had designed for *Pitié Pour Clémentine*. I asked him where he had learnt this art. His answer was short:

'If you dare to do things you've never done I discover you learn a lot.'

This philosophy explains perhaps the versatility of this man who currently combines producing, acting and set designing. His first experience with the theatre was to play the part of the French count in a French cast of Peter Howard's *The Man With The Key*, later to run at the Westminster Theatre, London, as *The Diplomats*. He subsequently worked with Elisabeth Bergner on the production of the Italian play *Light of Tomorrow*.

Michel's father is a retired banker and his uncles ran two of the largest steel companies in France. He himself graduated as an engineer from L'Ecole Polytechnique—the pinnacle of the French educational system.

Michel was there in the years immediately following the war when there were great social tensions in France. It was at this time that he first encountered the idea of Moral Re-Armament. A friend told him of a play on in London that changed people. A combination of curiosity, love of the theatre, and a 75% student reduction on the rail fare brought him to the Westminster Theatre to see *The Forgotten Factor*. It altered the course of his life.

'I had studied intellectually the situation in France as a problem to be solved. That play showed me the dif-

ference between theory and practice, both as an engineer and as a Catholic it challenged me to *do* something.'

His first step was to become reconciled with a fellow student.

On graduating, instead of taking up a well paid job as an engineer, Michel decided to sign on as an unskilled worker in a Paris factory. I asked him why?

'I found it very sound to start like that,' he replied. 'Few engineers have gained such an experience. I did it to understand the problems.'

He went into that factory with one thought: every last worker was his responsibility. Soon he took a delegation to an industrial conference at Caux. Things began to change. The head of department, intensely disliked, altered his approach to people. Three months later the workers were still talking about how different he was.

A year after entering that factory Sentis decided to give himself without salary or security to the work of Moral Re-Armament.

'The world will very easily find another technician to advance industry,' he said. 'But we lack men who will get the world together.'

Since then he has worked in 32 countries. At different times you might have found him meeting with Separatists from Quebec, with Catholic bishops in South America or in the office of a cabinet minister. He knows well Gabriel Marcel, the philosopher, and worked with him on his book *Fresh Hope For the World*.

Many of his colleagues from L'Ecole Polytechnique are now in the forefront of the technological advance

in France, and he always keeps himself up with the latest developments.

'There has been colossal progress in Science. We need also a colossal expansion in the care of each man for his fellow man. My passion is to bring that about.'

'That is my responsibility as a Christian. If Christians understood that, Christianity would be a uniting factor for the whole world. It corresponds to the deepest longings of every man.'

Michel Sentis, now, is one of those responsible for the visit of a European force to the industrial area of Lorraine, where this week they have presented *Pitié Pour Clémentine* and *Il Est Permis de se Pencher Au Dehors*.

I asked him what he felt about the situation in his country and what he hoped would come from this action.

'The greatest tragedy,' he said, 'is that we constantly demonstrate to the world our inability to live with each other. Unless France finds an answer to industrial disputes, she will never have a convincing voice among the nations. If we were more conscious of the millions who are less privileged than us, than of the few who are more privileged, many problems would be solved. They must be viewed in the perspective of the problems faced by a country like India.'

In Lorraine one is at the heart of Europe. To the north are the borders of Belgium and Luxembourg. It is an area that has suffered and has been fought over by France and Germany for almost a century. Many families have relations in both countries. With its large Polish community, Lorraine, has also felt the effect of events in Eastern Europe. The people here have perhaps more than anyone else the right to call themselves Europeans.

Michel Sentis, introducing a performance of *Il Est Permis*, said, 'Thirteen years ago MRA came in force to Lorraine on the invitation of Robert Schuman. The crucial problem then was to overcome the passions of the hour and unite the continent of Europe. This has been achieved.'

'We are here again, on the invitation of the Mayor of Thionville. The problem of the hour is for Europe to find a common task in solving the problems of humanity.'