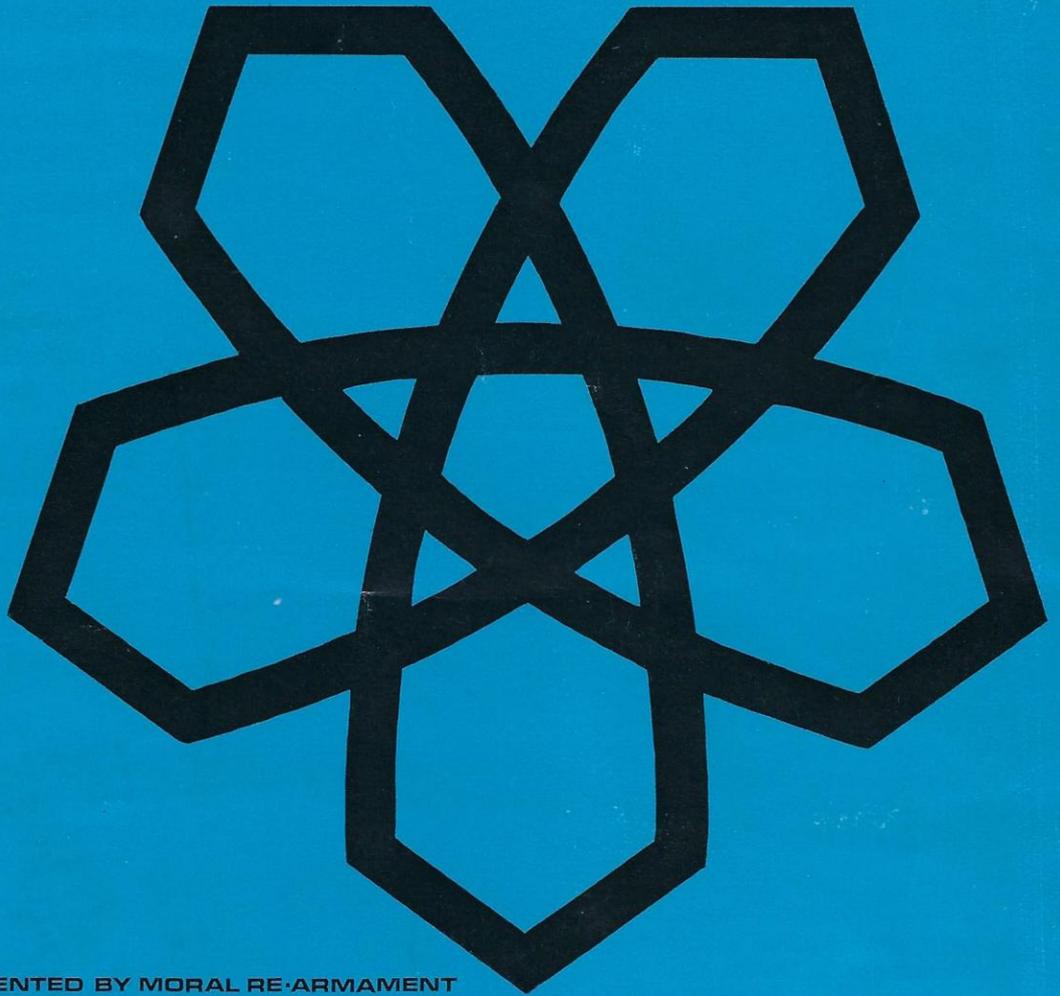


ANYTHING TO DECLARE?

OR, IL EST PERMIS DE SE PENCHER AU DEHORS



PRESENTED BY MORAL RE-ARMAMENT

ANYTHING TO DECL

ACT I

Overture

Looking in on Europe Company

Go, go with an answer Rosemary Phelps and Company

Le destin des peuples *The destiny of nations is in our hands* Company

A singing continent

La Stella Polare *The North Star* Company

Think of a spark Quartet

Tekniken Scandinavians and Company
Technology is taking us to the stars but where is man going?

Breakthrough Peter Thwaites and Company

Let's Go Company

Noah and Sons Quartet and Company

Let your heart explore the world around you Quartet

THE BALLAD OF LES THE PLUMBER Robert Corcoran, Tom Kennedy,
Steuart Dennison, Elspeth Dow and others.

Chaque homme compte *Each man counts* Company

ACT II

Overture

Look out, lean out Orchestra

A CLOSER LOOK A customs hall outside Europe

It's great to be touring around European passengers

Have you anything to declare, Mr. Europe? Customs officers

PRODUCED BY HOWARD REYNOLDS AND FRANCES CAMERON

No ph

ARE?

OR, IL EST PERMIS DE SE PENCHER AU DEHORS

Lorsqu'un homme te dit 'J'ai faim' Quartet
To a world in need do we offer stones or bread?

Ein Weg für Ost, West, Nord und Süd Company
There's a road for East, West, North and South to travel together

Rivet by Rivet John Mills and Company

Somewhere Sylvia Haller

A WORLD OUT THERE Music by Brian Easdale

Europe, inheritor of a great tradition, through her long story has constantly sought the key to the problems of mankind. But, as we shall see as we turn the pages of history in the following scenes, she has often been led astray by false values and selfish motives. What does she offer today to a needy world?

The Man to whom history happens Steuart Dennison

Work, work! Medieval peasants

A world out there The pilgrim

Man is now free The Renaissance scholar The Artist The Scientist

I will stand alone The Maid

The song of power The factory manager

The twentieth century The technocrat and his servants
The angry ones
The escapists

A world out there (reprise) Company

A modern man Company



PETER THWAITES

comes from Australia and studied Russian language and literature for six years: "A Soviet professor recently wrote in 'Pravda' that the 'remoulding of actual human relationships and of man himself is the longest and hardest of all remoulding processes' in Soviet society.

"I believe that the new type of man can only emerge through a renaissance of the individual conscience in every country, in the East and the West. That is why I have shelved professional plans to work in this European force of Moral Re-Armament. We are seeking everywhere people with the courage to fight for their deepest convictions."



ELISABETH BRÖKERMANN

comes from a German industrialist family. She worked as a physiotherapist in Berlin and joined the cast in January: "I feel this is the most important thing I can do at the moment. I long that my country gets a bigger aim. In the past we only wanted to make Germany bigger and more powerful. Today we need to feel responsible for the whole world and start to feel for other people's problems as if they were our own.



SYLVIA HALLER

comes from Caux, Switzerland, where Moral Re-Armament has its World Conference Centre, and where this show was created. Her father is the postmaster, and she is often out in all weathers delivering mail to mountain chalets. She was persuaded to enter a national television singing contest. She won first prize. At the celebrated Comptoir Suisse in two weeks she sold over 4,000 records made by her group.



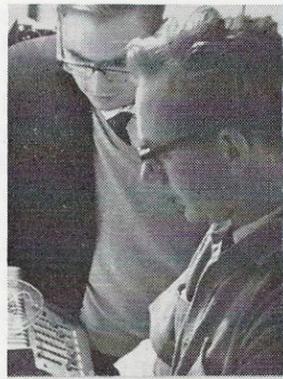
VIJITHA YAPA

is from Ceylon and first came to Europe with the cast of "India Arise": "Millions in Asia starve, have no work, and sleep on the streets. This makes me angry. Racial, religious and linguistic differences are kept alive by age-old hatreds. Corruption and apathy has made poverty seem inevitable. Development aid that does not develop people does not go deep enough. We desperately need people from Europe who will help us shake off the problems we have lived with too long."

ALAN WEEKS

is the show's sound engineer: "I was in the Merchant Navy for four years and spent a year in the Antarctic as a wireless operator on a British Antarctic base. The present crisis can be solved if we put home, nation and the world before our own aims and ambitions. With my savings I helped to buy our stage equipment. This revolution needs all we have."

His brother, Richard, plays clarinet and saxophone in the orchestra. His sister, Joy, gives her services with Moral Re-Armament in India.



FRANCES CAMERON

the co-producer and choreographer, comes from Edinburgh. She started training for the theatre at the age of seven. She toured three continents with Peter Howard's "Space is so Startling": "There is a greatness in man which is as real as the somewhat depressing side of him so often portrayed in the theatre today. The progress of civilisation may well depend on the growth of man's character. I would like to see theatre play a major role in that advance."



MICHEL ORPHELIN

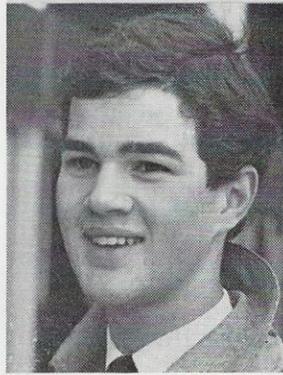
is a variety artist from Paris, and star of the musical "Pitié Pour Clementine". He has appeared seventy times on television in France and Europe, and on Eurovision: "Jean Vilar, probably the most influential man in post-war French theatre, analysing the 'crisis' in theatre, wrote, 'We must build society, then perhaps we can have good theatre'.

"Experience shows that Moral Re-Armament is building a new society where everyone has a part without distinction of class, race, or belief. That's why I as an actor work in its ranks — I want to serve both humanity and the theatre."



MAGNUS ROBACH

"I'm the drummer of this show. I'm a fifteen year old student from Stockholm — I study five hours a day while with the show. I want Swedish youth to go beyond drugs, sex, and protesting, and start showing in their own lives how problems are solved when people are willing to live honestly."



HAVE YOU ANYTHING TO DECLARE?

Have you anything to declare, Mr. Europe?
Have you anything that's valuable or new?
Have you anything to declare, Mr. Europe?
Have you anything there for anyone else but you?
Yes, more than anything else we'd really like to hear
Have you, have you, have you anything to declare?



We've seen a united Europe grow
From the ruins of a war
We've seen your riches multiply
While others still are poor
We've watched you get together
And bridge the hates of old
But who is going to benefit
It's time the world was told.

We've watched your men in industry
And experts by the score
We judge them not by what they say
But by what they're living for
Your aid has saved us often
Our gratitude is real
But strings attached to serve your ends
Are our Achilles heel.

Vijitha Yapa (Ceylon)
Clifford Simmons (Ceylon)
Peter Bonny (India)

A world out there is waiting us, awaiting us
Whatever the race and the nation
The old and the young generation.
Needed are the men who readily and boldly
Lay down their lives for other men
And bring dry hearts to life again.

Michel Orphelin (France) as the pilgrim, sings to medieval peasants



RIVET BY RIVET

The world is full of barriers tall
That keep us all apart
And man and wife erect a wall
That breaks a family's heart.

A curtain runs right round the world
Between the rich and poor
One side is proud, the other hates
It need go on no more.

Black men, white men, brown men too
Are trapped by colour bars
If we just open up our hearts
We'd heal those bitter scars.

Many people hide themselves
Behind a phoney wall
But honesty will always show
There is no wall at all.

So brick by brick let's build a world
We want to see
Where no barriers can be found
And men live in unity.

John Mills (Australia) and Company



*Alison Hutchison (Scotland) Rosemary Phelps (England)
Elizabeth Mills (Australia) Sylvia Haller (Switzerland)*



LORSQU'UN HOMME TE DIT "J'AI FAIM"

Lorsqu'un homme te dit "J'ai faim"
Lui donn'ra tu une pierre
Lui donn'ra tu du pain
Lorsqu'un homme te tend la main
Dis-lui "Je suis ton frère"
Et donne lui le vrai pain.

Toutes nos divisions futiles
Nos divorces qui vont croissant
L'amour du confort trop facile
Nos films de sexe et de sang
Voilà par nos mains endurcies
La pierre qui leur est jetée
Ils attendaient le pain de vie
Des peuples de la chrétienté.

Ils ont besoin de nos services
Nous pouvons donner notre argent
Mais cette un autre sacrifice
Qu'il faut a ces millions de gens
Notre orgueil—notre indifférence
Devront mourir pour qu'avec eux
Nous apprenions dans la confiance
A vivre en enfants de Dieu.

LIKE ALL THE WORK of Moral Re-Armament, *Anything to Declare?* is financed by gifts, often at great sacrifice, of thousands of ordinary citizens. It has been invited to Britain by businessmen, trade unionists, students and others who believe that the ideas and spirit of the show can give to the leaders and ordinary people of Britain a clear idea

of her role in the world and the will to work together towards it.

You are invited to have a part in financing this tour by giving contributions as you leave or by sending a cheque to:

Moral Re-Armament, (*Anything to Declare?*),
4, Hays Mews, Berkeley Square, London, W1

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The true story of this controversial figure, the initiator of Moral Re-Armament, whose secret transformed thousands of lives and the course of modern history.

Heinemann 5s

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When in London be sure to visit

THE WESTMINSTER THEATRE

and see

ANNIE

Starring

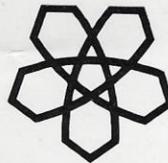
**Margaret Burton
Gerard Hely, Roslyn Dunbar**

A popular musical now in its second run—the true story of an ordinary Stockport-born woman who became one of the most original revolutionaries of her day.

"... a strong story ... lively and lilting songs ... the audience voted it a hit"

Manchester Evening News

45 rpm extended play



record

of songs from

ANYTHING TO DECLARE?

**Buy or order
from the bookstall as you leave**

We DO have something to declare. I'm 20, and foreigners tell me I'm typically British. I'm not sure if it is meant as a compliment. While abroad, I've been worried by the news from home. What with more out of work and less work done, withdrawal symptoms and the General saying "no" again, I'd say we have a national bed of nails. I can't grasp the infighting of economic warfare, or the glory of "a hard day's night" in defence of the pound. What can I do to solve the problems? I want to back Britain, but more—to care for the world. How?

Last Summer, at Caux, the European centre for Moral Re-Armament, I found young and old, not hypnotized by crises. They had given up waiting for others to take action. There were people from industry, education and politics who had found a practical solution to some of their most difficult problems. Many of us decided then to change our plans, postpone university, give up jobs and savings to create a show that could give Europe an aim beyond her own borders. And so I come to be writing this introduction on behalf of this international, but largely European, cast.

Robert Schuman, as French foreign minister wrote: "The best protection for a nation however powerful, does not lie in 'splendid isolation', nor

in her own strength, but in solidarity with other nations who are guided by the same spirit, and undertake with her common tasks." We found this common task. We are passionately dedicated to giving a new motive to Europe. Time wasted on our problems means lives lost in less fortunate parts of the world. If economic interest dictates military withdrawal, could Christian unselfishness ensure a moral advance, an openhearted decision to answer the human needs of the world?

We are not just representatives of 16 countries, but 50 individualists who have started to find a purpose that over-arches our differences of language, temperament, class, colour, or even sense of humour.

"Greatness does not reside as politicians seem to think in bulging banks and bellies", wrote Peter Howard. "Britain's greatness lies in the character of British men and women. In the greatest crisis man has yet faced, Britain may shrug off her sloth and her lust for the second rate and by her exertions and her example show humanity how to rebuild a broken world."

We believe that—even the non-British in the cast. It's the kind of British I would like to be—it's the kind of task we would like our audiences to take up.

ANDREW STALLYBRASS

