

# MRA

## INFORMATION SERVICE



Alan Thornhill's 'Mr. Wilberforce, M.P.' (Westminster) is excellent; a straightforward, well written, brightly-acted, always interesting narrative of the campaign against the slave trade. It gave me a lot of pleasure.

HAROLD HOBSON, 'THE SUNDAY TIMES'

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## Two questions for BBC

SIR HUGH GREENE, Director-General of the BBC, said in Rome he was against television censorship and for freedom of religious broadcasting.

Sir Nicholas Garrow, Chairman of Northumberland County Council, said in Otterburn: 'If Sir Hugh Greene is against censorship, why has the BBC barred for years the important, relevant news of the national and world action of Moral Re-Armament which has often been reported in the British and foreign press?'

'Furthermore, why did the BBC leave out, in its round-up of London pantomimes, all reference to the highly successful pantomime in the Westminster Theatre, *Give a Dog a Bone*, by Peter Howard?'

## Film for Smethwick?

INSTEAD of filming race conflict in Smethwick, why doesn't the BBC put the film *Voice of the Hurricane* on Midlands T.V.?

The film has been running this month in New York, the West Indies, Scandinavia and South Africa.

A critic in the Stavanger, Norway, Labour paper, wrote last week: '*Hurricane* discusses one of the most explosive problems of our age—race hatred. . . . It is probably one of the best films made about this issue.'

Exposures and stunts do not by themselves cure the colour bar. *Voice of the Hurricane* points out a solution to division.

## 'The revolution we need'

— ARGENTINE PRESIDENT

THE PRESIDENT and Vice-President of Argentina, five of the Cabinet and representatives of 14 trade unions received Mr. Peter Howard and members of his delegation in Buenos Aires.

The President, Dr. Arturo Illia, greeted Mr. and Mrs. Howard, Dame Flora MacLeod of MacLeod, Mr. Rajmohan Gandhi, Mr. and Mrs. Shibusawa of Japan and each member of the party personally. 'Change in social structures is not enough,' said the President during a half-hour conversation with his visitors at Government House. 'The permanent revolution we need is the perfection of the human being—internal, not external, revolution.'

Mr. Shibusawa described work being done in Japan at government request to 'train the entire nation to move forward with one aim'.

'I congratulate Mr. Shibusawa,' said the President, 'and hope that in a few years the same can be said of Argentina.'

The Vice-President, Dr. Carlos Perette, said he had read Howard's books and speeches with great satisfaction. He believed Argentina's future would be great as she created a full democracy. 'I should like to see an assembly for Moral Re-Armament held in our country and it should have an emphasis on youth.'

### Interest Communists

Howard said, 'Argentina may be the launching pad for an idea of democracy which will interest the Communist world.'

The Foreign Minister, Dr. Miguel Ortiz, the Minister of Interior and the Minister of Education and Justice said their government fully agreed with the views of Moral Re-Armament.

### Peru arrival

Peruvians thronged across the tarmac of Lima-Callao airport last weekend as the MRA delegation stepped from a jet from Santiago, Chile, into the blazing sunshine of Lima.

A press conference was held at noon in the Bolivar Hotel.

Peter Howard said, 'I am all for legislation to end the economic and social injustices of our times. But we have also to deal with the steely selfishness and flame of hate that destroys humanity. Laws alone won't do it. Education and environment, essential as they are, are not enough. Anti-Americanism is as futile as anti-Communism.'

'We need a revolutionary programme for all nations. No revolution is adequate which does not deal thoroughly and drastically with human nature. Everybody in Cuba and out of Cuba, in Russia and out of Russia, ought to take part together in the right revolution to lead humanity forward.'

## Trade unionists' gift

REPRESENTATIVES of 14 Argentine trade unions loudly proclaimed their support for the aims of Moral Re-Armament at a meeting at their headquarters with Peter Howard and Rajmohan Gandhi.

They came at the invitation of Juan Carlos Brunetti, General Secretary of Argentina's 32 labour organizations, affiliated to the International Confederation of Free Trade Unions. Brunetti introduced the speakers as veterans of many years' battles for workers' rights and democratic principles.

All present signed a book presented as a memento of the occasion to Howard. He said that the class struggle must be superseded by the struggle to create a classless society in which all men were needed to build something new on earth.

'Suppose the workers fought for what is right and still could honestly say they were united with everybody in the country?' Howard asked.

'You have to have an aim big enough for everybody which builds unity in every home, union, industry and in the nations.'

Among those at the meeting who bombarded the speakers for two hours with questions were representatives of the following unions: Transport Workers, Printers, Journalists, Actors, Maritime Workers, Airline Personnel, Commercial Employees, Bakers, Plumbers, Customs Employees, Plastic Workers, Clothing Trades, Commercial Travellers, and Tailors.

## Stopped violence

HUNDREDS of students have asked to attend a training camp for Moral Re-Armament in May in Kerala, South India, scene of anti-Hindi language riots by students. Riot leaders in one city say that since meeting MRA they have stopped violence. The editor of Trivandrum's largest daily says this work has created 'a new climate in the colleges.'

## German editor writes Foreword

HANS ZEHRER, chief editor of *Die Welt*, a national German newspaper, writes the foreword to the German edition of *Tomorrow will be too late*. This contains addresses given by Peter Howard at American universities and was published in Germany this week.

'In Peter Howard's speeches,' says Zehrer, 'every word, every sentence rings true. You believe the man—not only that he believes in what he says but that he carries it out.'

'He is fighting a battle whose outcome, in his own words, "does not depend on what we say but on what we do, how and for what we live." And he says to Western men and women: you will lose the cold war if you don't do the same.'

The fate of the West depends on America and because of his concern for this common fate Howard 'dares to say to the Americans truths which are hard and driven home with many examples.'

Zehrer comments that Howard's criticisms of America could be equally well directed to Germany.

## New society—aim of millions

EVERT KUPERS, one of the founders of the International Confederation of Free Trade Unions (I.C.F.T.U.), died last month.

Kupers, who was 15 years President of the Dutch Confederation of Trade Unions, wrote the foreword to a report 'World Labour and Caux'.

He said: 'Frank Buchman's aim and mine and the aim of millions in the world are exactly the same—to create a new society with new human beings, based on moral principles, the principles of Moral Re-Armament. I march with Frank Buchman shoulder to shoulder to that better society in which shall reign social security and social justice.'

Kupers stated last year that MRA was 'serving the welfare of all people in many lands'.

## Through eighty-seven towns

THE Archbishop of Salzburg was guest of honour at Peter Howard's *Through the Garden Wall* in the Landestheater last week. Others present were the Governor and Mrs. Lechner, members of the provincial and city government, the head of the Salzburg Radio and the Inspector of Schools.

The Vicar-General had the play announced from the pulpits of the city's churches. He wrote in the official church paper: 'We always speak about using the mass media. Some say that the church too should use them. Moral Re-Armament takes up this task and seeks to use the theatre as pulpit.' *Through the Garden Wall* has been performed in 87 towns and cities of Federal Germany, Switzerland and Austria.

The Schauspielhaus, Düsseldorf, was sold out six days before the performances. There were 'House Full' notices at the Opera House, Wuppertal, a Ruhr industrial city of half a million.

The *General-Anzeiger* in Wuppertal wrote: 'Howard chooses as his symbol the wall which divides our contemporaries from each other. . . . He believes that this play can be presented equally well in Warsaw, Bucharest or Budapest as in the West.'

The *Rheinische Post*: 'In earlier times the satires of Horace were marked by the way he "told the truth with a smile". Howard does the same.'

*Westfalen Post* is reminded of characteristics of Priestley's and T. S. Eliot's plays, while a north German paper compares Howard's conception of theatre with Schiller's.

## 'Face to face with the real Wilberforce'

THE CAST OF *Mr. Wilberforce, M.P.* have a date at the House of Commons. The invitation followed the play's first night at the Westminster Theatre.

'It is just like the House of Commons,' said one M.P., recognizing parliamentary colleagues in the audience. 'It is lucky there isn't a division tonight,' said another. A Government back bencher predicted, 'This is going to run for a good, long time.'

'We have inherited a terrible mess from our predecessors,' says an M.P. on stage. And it was not just the M.P.'s who registered the humour and the relevance of Thornhill's recreation of Wilberforce's Britain.

The *Barnet Press* said the production was especially timely—'a play of intense urgency about an age strangely like our own.'

The struggle for human rights over several decades, nightly grips audiences that have included industrial delegations and many trade union executives. Attention is held from the opening scene on the deck of the slave ship 'Venus', to the day when the bells of London peal the tidings of victory. One lady was so engrossed when Wilberforce clashed with his principal opponent she blurted out, 'That's right, lad. Get at him.'

### 'Change from nonsense'

In Wilberforce's own county the *Yorkshire Post* said, 'The story is a good one, enthralling and it is staged in the right place, not far from where Wilberforce is buried.' The *Birmingham Post* found it 'a happy change from some of the nonsense in the theatre of the opaque'. W. A. Darlington of the *Daily Telegraph* said, 'Colin Farrell took on Wilberforce's incorruptibility and determination credibly and creditably.' *Stage* thought the play 'intelligently and sensitively directed by Henry Cass.' The *New Daily* critic described it as 'one of the best and most compelling plays I have seen for a long while.' A few critics seemed to find the play's parallel with British life today discomfiting. The public seemed to go with composer Denis Gray Stoll, who wrote to the *Evening Standard*, 'Most British people still like Wilberforce in politics.'

To school children it was 'What a marvellous way to learn history.' County and borough education authorities are circulating to schools news of the play. And 53 school parties have already booked in.

*'We asked questions only God, the White House and Downing Street could answer. His answers were intriguing.'*

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To the *Church of England Newspaper* it was 'a heartening stimulus'. 240 clergy have requested seats. An M.P. wrote that the play was 'an encouragement to those who wish to improve the character of the country.'

From the Caribbean and Africa—countries who knew slavery—came high commissioners and diplomatic representatives. 'I want all the students to see this,' said a Nigerian Agent General. From Wilberforce University, Ohio, came two Negro students. Says Miss Ruby Williams, 'I only wish the people of Wilberforce and all America could see a film version of this play.'

From Hull the first weekend came 71, including the Director of the Wilberforce Museum and the Sheriff of Yorkshire. 'It was only when I saw the play that I came face to face with the real Wilberforce,' said the Director.

From the family came three generations of Wilberforces. 'We think the play was beautifully done and very well cast,' said Lady Illingworth, a great-great-great-granddaughter. 'Lord and Lady Wilberforce were delighted.' The senior member of the Wilberforce family had a complaint. 'You are a little too tall, young man,' Mrs. Dorothy Winkworth told Colin Farrell. 'My great grandfather was a very small man.' The *Hull Daily Mail's* headline the next day: "'Wilby' Meets His 25 Descendants'.

From Wimbledon, where Wilberforce lived, Sir Cyril Black, M.P., says: 'I hope that this play will be seen by a very wide public. It presents the eternal dilemma that confronts statesmen and politicians; the choice between bowing down at the altar of expediency or standing by principle.'

ON THE SLAVE SHIP 'VENUS'



## NOT THE END OF THE BATTLE

BY JOHN GASELEE, a great-great-great-grandson of William Wilberforce

TO COMPRESS 20 years in the life of a particularly active man into a play is no mean achievement. The play has gone a long way towards showing the kind of opposition which Wilberforce faced when fighting for the abolition of the slave trade, as well as the support which he received.

For the purposes of the play, the climax is reached in 1807 with the abolition of the slave trade. It should not, however, be forgotten

that this was not the end of the battle. Wilberforce fought on for the emancipation of the slaves. When he retired from Parliament, younger men took up the cause in the House with his guidance from outside. Finally, in the year of his death, he achieved his objective.

That was in 1833. Today pockets of slavery are still reported. Everybody can act as a Wilberforce to raise the living of others in so many ways.

## PRESENT DAY REVOLUTION

WHILE writing his play, Alan Thornhill travelled to places associated with Wilberforce and the slave trade. Now he has been again—London, Liverpool, Hull, Bristol—with receptions, speaking engagements, articles in the press. 'Don't Let's Stand for Sordid and Sex-Sodden Things—Playwright's Belief' was the four-column headline in the *Wimbledon Borough News* reporting one speech.

*Time and Tide* says that Thornhill is using *Mr. Wilberforce, M.P.* 'as a

vehicle for a present day "revolution of national character" and a "fight against corruption." But, as the causes are so closely allied to Wilberforce's beliefs, and as these beliefs are some of the most interesting material to reach the London stage, we cannot help but be with the actors all the way.'

On opening night there were 14 curtain calls. J. C. Trewin writes, 'Cheering was prolonged enough for the dramatist Alan Thornhill to take a call: a rare happening now.'

## PERSPECTIVES

We have got to get rid of (the attitude) that anyone in this country at any level in industry can serve the nation by giving less than a full day's work for a full day's pay.

HAROLD WILSON

The basis of patriotism is moral integrity. Love of country is empty without a sense of national destiny. Moral Re-Armament means a combination of all three.

R. VAITHESWARAN

Militancy is the key to liberty. Democracy needs militants, morally and spiritually, to build a firm national structure and create happiness for the people.

GOVERNOR OF BUENOS AIRES

## LONDON'S NEW ATTRACTION

SIMULTANEOUS translations are continuing at the Westminster Theatre. For *Mr. Wilberforce, M.P.*, Arabic, French, German and Dutch have already been given. The German daily *Die Welt* had a headline 'London's New Attraction: Theatre in 12 Languages'. *France Theatre*, official bulletin of French travel agents, describes the theatre as 'an extraordinary novelty in London.' The first Arabic performance of the new production was attended by the Ambassador of Tunisia and the Chargés d'Affaires of Iraq and Syria. This week the system was filmed for the Central Office of Information.

## NEWS IN BRIEF

**New York**—*Voice of the Hurricane*, film of racial tension in modern Africa, has been running this month in five New York cinemas.

**Capetown, South Africa**—35 M.P.s saw *Voice of the Hurricane* during its run. The Principal of Capetown University, in a letter to the *Cape Argus*, urged citizens to see the film.

**Aberdeen**—1800 saw *Voice of the Hurricane* at a showing arranged by citizens.

**Geelong, Australia**—Rotary sponsored Peter Howard's play *We Are Tomorrow* in this farming and industrial centre.

**Poona, India**—Japanese and Indian youth leaders addressed 7000 students in 15 colleges and schools.

**Elburgon, Kenya**—School prefect Jonan Mwangi showed MRA films to 2000 in his hometown. People gave accommodation and petrol to help finance the showings.

**Fairbanks, Alaska**—Alaska University's paper *Polar Star* was one of 18 college papers in the north-western U.S.A. to carry a full-page statement by Peter Howard, 'Tomorrow Will Be Too Late'.

**Oslo**—*The Crowning Experience* film has been shown in 175 Norwegian towns.

**London**—MRA Information Service is read in 67 countries.

**Kristiansand, Norway**—*Voice of the Hurricane* took 50 per cent more at the Box Office than the average film.

**London**—The Westminster Theatre has bookings into 1966.

**Holland**—The German production of *Through the Garden Wall* will tour Holland from 6-12 March.