

# COMMONWEALTH VENTURE

INDIAN, British and Australian youth are now developing a new phase in Commonwealth relations. It goes beyond the economic aid sent by the British, Australian and other governments to India. The Australian Foreign Minister, Rt Hon Paul Hasluck, terms it 'a venture by people to meet people'. In expressing his government's support he valued it 'above all other activities.'

As India faces the dark days of famine and threatened disintegration, British and Australian youth have rushed to meet the appeal of thirty year-old Rajmohan Gandhi for help in his 'India Arise' campaign. Gandhi believes 'India Arise' will be more important in history than the 'Quit India' movement begun by his grandfather, Mahatma Gandhi, in 1942 to oust the British. Gandhi plans to give direction to what he describes as 'a sudden surge in the desire of Indians to alter what is wrong in the country'. He has turned to the youth of Commonwealth nations to work with him and his Indian colleagues.

At the opening of an 'India Arise' conference outside Bombay, Gandhi said, 'We must again declare independence—freedom from the cult that says, "It can't be done", freedom from fear of those next door or those in authority, freedom from self-absorption.'

'Somebody has played a great confidence trick on the Indian people mesmerising everybody into the belief that nothing can change. You have got to stop that. India is going to be changed, she is going to be a strong, united country with a great lesson to teach the world.'

The young British had sacrificed to reach India. Said Ian Robertson of



RAJMOHAN GANDHI photo: Channer

Edinburgh University: 'Last Thursday morning I sold my scooter. In the afternoon I plunked my PhD thesis on my professor's desk and left for India. The story in the Western press is that Indians won't help themselves. I know from the young Indians I have met that there exist men determined to change this country.'

Tom Jones, assistant manager in a North of England railway yard, said he had given up a £1,000 a year job to 'stand beside Gandhi to help India arise.'

Three children of the chief sweeper of Panchgani—site of an MRA centre—spoke with Indian youth attending the conference. Their father, Hiralal Jadia, has given them to Gandhi for training in leadership. 'I am a simple girl from a village,' said Mangala Jadia, 'but I want to lead my people and build a new India.'

Last week fifty-five Australians and New Zealanders were welcomed to Bombay. The corridors of Santa Cruz Airport thundered as hundreds of Indian students shouted and sang 'Bardhe chalo' (Let's Go) as the Australasians streamed off the aeroplane. The Australasians replied with a song they had written in Hindi travelling on the plane. To welcome them was A R Taysom, Trade Commissioner and official representative of the Australian government.

That evening they performed their musical *Sing-Out Australia* to 5,000 fishermen and their families in a village on the shores of the Arabian Sea.

This week the musical was given in Bombay. One newspaper editor said it received 'the most vigorous and sustained response in Bombay's theatre history'. The manager of the theatre—the Bhulabhai Desai Auditorium—said, 'I wish some of our actors would come and learn from you.'

After the performances and at public meetings Gandhi's Commonwealth team of Indians, British and Australians sell masses of *India Arise—What You Can Do*. It gives ten points of immediate action for everyone concerned in affecting the future of India.

Shortly teams with plays in the different Indian languages and with film units will travel through the states of Maharashtra and Rajasthan.

**THANKYOU** In response to our appeal last month readers sent in enough money to pay for the return fare of one young Briton joining Rajmohan Gandhi in India.

## Ceylon

Bishop Nanayakkara, Roman Catholic Bishop of Kandy, says, 'MRA is doing a job in Ceylon which no sectarian community could do.'

Speaking at a camp organised by Ceylon youth the Bishop declared, 'I put the Catholic youth movement at the disposal of MRA to fire our youth. Here is a movement (MRA) which cuts through all the barriers.'

Of their enthusiasm he said, 'I felt like resigning my job and doing something with you for Ceylon. I ask the blessing of God on your work.'

## British Guiana

Deputy Prime Minister Dr Ptolemy Reid last month saw the musical *Get Going Guyana*. He said to the cast, 'You have demonstrated to me how to get Guyana going.'

Dr Reid expressed the Government's 'sincere appreciation' for what had been done for his country by friends in MRA from abroad.

He urged that the musical be performed throughout the country. These young Guyanese were a challenge to the adult generation to shed their laziness and idleness. 'A tremendous task lies ahead,' he added. 'This calls for men who are not petty, not bitter and don't think in terms of racialism.'

The Georgetown Lions Club donated electric guitars and lighting equipment to the cast.

## Brazil

Radio Moscow in a Portuguese language broadcast to Brazil said that MRA was 'focusing the attention of the workers of Latin America.'

This was reported in the April/May edition of *Tribuna Portuaria*, the organ of the portworkers' union in Recife. The paper has on its board former Communist agitators now leading MRA in the docks.

'Radio Moscow appeared to imply,' wrote the paper, 'that Communism was outmoded.' *Tribuna Portuaria* added, 'There will soon be launched on radio and TV in Recife a Moral Re-Armament programme of films, discussions and talks directed jointly by dockers and students of this city.'

## India

A cast composed entirely of Indian children under thirteen years of age has performed Peter Howard's pantomime *Give a Dog a Bone*. The production, given for hundreds of students, children and parents, was the highlight of 'children's day' at the 'India Arise' conference in Bombay.

It was produced by Joy Weeks from the Westminster Theatre, London.

## South Africa

The South African Federation of Leather Trade Unions this week staged their own production of Peter Howard's play *The Ladder* at their national conference in Pietermaritzburg, Natal.

The cast were all Indians—who form a large part of the 20,000 membership of this non-racial trade union. The play was produced by D Bundhoo, Vice-President of the union.

It was introduced by Syd Robinson from Britain, Secretary of the International Shoe and Leather Workers' Federation, who was guest of honour. The labour movement, he said, was born out of moral conviction and this play made those truths live today.

## East Africa

*Harambee Africa* has been performed eighteen times in nine East African towns in the past month. The cast—average age 18—have travelled nearly two thousand miles with their show. It is now known to millions through radio, TV and press. A thirty-minute selection from the musical has been videotaped by Voice of Kenya TV.

Introducing the performance in the Nairobi City Hall the Mayor of Nairobi, Alderman Charles Rubia, said, 'Problems tackled in the true spirit of "Harambee" will always be overcome.'

The Mayor of Mombasa, Alderman Kombo, said that *Harambee Africa* could liberate the continent from the slavery of selfishness. 'We must all match the sacrifice of these young men and women.'

Africans, Arabs and Indians came forward to make contributions after the Mayor had appealed for funds for the musical to go to other African countries.

The Regional Commissioner for Moshi, in Tanzania, introducing a performance there, said, 'What you are doing can unite Africa and make it God's continent.'

Three Uganda girls sing for the President of Kenya in his home town, Gatundu, a song they had written called 'Wake Up Giant Land'. photo: Kenya Information Services





Hundreds of German youth are now starting their own 'Sing-Outs' Pace Photo

## Another America

WRITES 'DIE WELT'

DIE WELT, one of Germany's leading daily papers, wrote about *Sing-Out '66* on 4 May:

'First of all it was created as a protest against the decay of American society, against the exuberant protests of immature beatniks and overgrown Vietniks—it was created out of the desire to correct the image of a country and of a younger generation covered by the dull coating of criminality, irritable boredom, purposeless longing to destroy, race demonstrations, student riots, sex, drugs and neurotic confusion. It is almost unbelievable, and certainly a proof of the enormous vitality of the American youth and their richness in artistic talents, that it took only a few months to put together an inspired programme, precise in its form and aggressive in its expression, with tunes everyone is humming as they leave the theatre.

'The "Sing-Out" movement has something important to say to Europeans, the idea that apart from the America hypnotised by co-existence and prepared to pay any price for peace, there is another younger America prepared to pay an even higher price for freedom. Another impression is given which also cannot be missed and that is of the tremendous vitality of a great nation.'

# GRIPPING EUROPE

## —says 'Bild am Sonntag'

'SING-OUT '66' is leaving Germany in no doubt where American youth today stand. This is at a time when almost everything else — NATO, America's future European role, de Gaulle's policies—is in flux.

The American musical was invited to Germany by Chancellor Erhard and the German Government. The expenses for the visit to the Ruhr this week are paid for by the Government of North Rhine Westphalia.

*Bild am Sonntag*, one-and-a-half million circulation tabloid, wrote in bold type on *Sing-Out*, 'America has sent over the Atlantic a new voice which gives the message of freedom, answering the false picture of a weak, arrogant, protesting American youth. It calls with an enthusiastic eagerness for a new revolution of the heart.

'*Sing-Out '66* is gripping Europe. Everywhere they have played a spark jumps from the stage to the audience. In Neuss it led to a surprising action. After the final song was sung more Germans were on the stage participating than members of the cast. The spark was lit in the first quarter-hour of the performance. A hundred and fifty young Americans, white, black and Indian, in the patriotic musical of Moral Re-Armament, *Sing-Out '66*, loudly bombarded the audience with their explosive ideas and got the 3,000 young people in the Neuss Town Hall out of their chairs.'

And the response was similar in the Rheinhalle of Düsseldorf, in the Cologne University Auditorium and the Rhein-Mosel-Halle in Koblenz. Two thousand officers and men of the German Army saw the American musical in Koblenz. General Albert Schnez, Commander of the Third Corps, said to his troops, 'I invited *Sing-Out* to show you that American youth is healthy, that they stand for freedom and that they know freedom demands sacrifice.'

In Cologne, with its university of 20,000, the university student president and student government sponsored the musical. Two hours after the *Sing-Out '66* cast had presented several numbers from the show in the student cafeteria, tickets were sold out. At curtain-time, with an already

packed house, the students stampeded for the standing-room-only section. They crowded every doorway and were standing three-deep in the aisles.

Three hundred and fifty German youth rushed on to the stage to join in the finale of the musical in Düsseldorf's Rheinhalle. This was the beginning of *Sing-Out Germany*. Earlier in the day six hundred students had turned up for a rehearsal.

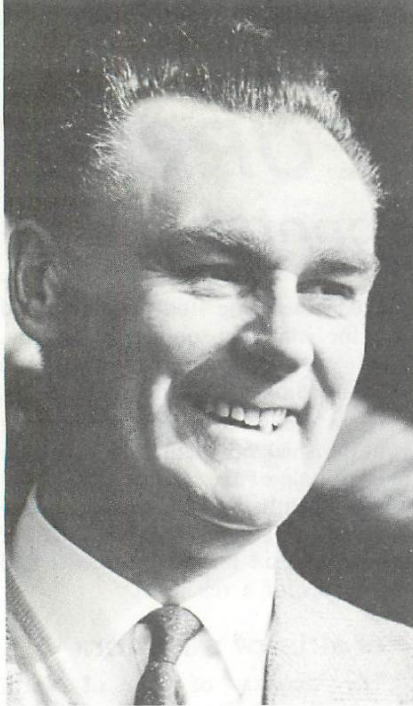
### Heralds of a nation-

The Secretary of State of North Rhine Westphalia, Franz Tillman, received the cast in the State Chancellery. He said to the young Americans, 'We see you as the heralds of a nation in which freedom is being lived and which defends the freedom of the world. Since the war we in Germany have experienced a real move forward economically but the danger today is that the values which you are singing about are not keeping pace with this growth. You are coming to us like a call to conscience telling us, especially the young people, what we must do.'

**Radio Luxembourg** broadcast a 'Sing-Out' programme. AFN, the radio of the American forces in Europe, has taped a half-hour extract from the musical. Songs from *Sing-Out '66* have been played on Radio Caroline.

**Governor of Pennsylvania William E. Scranton** received a cast of *Sing-Out '66* at the State Capitol last week. 'The more of this you can do all over the United States and the world the better,' he told them.

'The biggest response in twenty-five years of promotion,' said Dr John Scott Davenport of the Cincinnati *Post and Times-Star* of their paper's sponsorship of *Sing-Out '66*. Fifteen days running the paper carried a front-page story about the musical. Last week it announced that 200 local students had started their own 'Sing-Out'. They are reported to be the 'forty-fourth local *Sing-Out* established in the country'.



## AN HONEST CUP FINAL

'THE BATTLE FOR SUCCESS,' said the Chancellor in his Budget Speech, 'will be won or lost in the factories, workshops and boardrooms of this country.'

And also in the football stadiums, believes Alan Brown (left), Manager of today's Cup Final team, Sheffield Wednesday. Football, he says, can set a standard for the nation.

Last week he made football history. He cut through one aspect of the black-marketing in Cup Final tickets by limiting his own players to the twelve tickets each laid down by the Football Association. This is the first time in recent history that this has been achieved. Desmond Hackett, sports columnist of the *Daily Express*, wrote that Brown had made an 'honest affair of the Cup Final'. An *Express* editorial praised him and the team for their honest action.

Hackett wrote: 'The ticket black-market operated by the Cup Final players—some of whom raked in anything up to £2,000—has, in the past, been the grimmest mark on the greatest event in British soccer.'

'Neither the clubs nor the FA had the courage to do anything to erase this smear, although evidence in plenty was available.'

What made Brown fight against this?

The *Daily Express* attributes it to his seeing the MRA play *The Ladder* in March, 1962. Brown said after seeing the play: 'I saw myself in that play and what I saw I hated. I was guilty of greed, selfishness and a complete disregard for others' feelings.'

'I realised first of all my wife and three children had never known me.'

At this time he was Sunderland's manager. He apologised to the local sports writers for the rough way he treated them. This turn-about of Brown—the Iron Man of Football—is still talk in Tyneside newsrooms. He has stuck to his word, made at that time, never again to give a dishonest or vicious reply.

Here on Cup Final day is team manager Alan Brown's challenge. It goes out beyond Wembley. He says: 'In our game we must win the fair way and that is what we aim to do. As a nation we will win through our difficulties the same way—without bitterness, without party bickering, the clean straight way which can win once more the respect of the world.'

## More than cricket

FREQUENT VISITOR to the United Kingdom is Conrad Hunte, Vice-Captain of the West Indies Cricket XI. This week on his thirty-fourth birthday the Barbados cricketer said: 'I am particularly glad to be back in Britain at a time when the Commonwealth is challenged by many happenings on several continents.'

The visit of his cricket team and the presence of nearly a million immigrants in Britain, he said, could help secure the future of Britain and the Commonwealth. 'The way to do it is through MRA.'

In an earlier interview on the BBC Light Programme Hunte said, 'In this age people need a purpose in life.' His was cricket. But even when successful he had found this aim too small. 'Then I met MRA. It was put to me to match my private life to my public performance, that my name and fame belonged to God, not me.'

He had measured his life by absolute moral standards and found fresh direction. 'Now whenever I play and wherever I am I fight for men and nations to find their true destiny.'

Hunte (second left) with other players in the Rest of the World v England match: A T W Grout (Australia), W W Hall (W Indies), C Bland (S Africa), G S Sobers (W Indies). photo: Sport and General

## MEXICO OLYMPICS

SPAIN'S largest newspaper *ABC* last week praised *Pace* magazine for championing Mexico's staging of the Olympics. It says *Pace*, published by MRA in America, is dedicated to world youth and will feature Spanish youth in its next issue.

Carlos Robles, Spain's Director General of Information, receiving *Pace* editor Robert Fleming, expressed interest in the *Sing-Out* programme: 'Nothing permanent can be achieved without moral standards.'

