

ANNIE —big new British musical to open soon

ANNOUNCING THE OPENING of *Annie* at the Westminster Theatre, London on 27 July, the *Evening Standard* (3 July) wrote:

'Miss Margaret Burton will play the title role in a big new British musical called *Annie*.

'She was to have played the role of Marie Antoinette in a play *Two Cities*, based on Charles Dickens' French Revolution novel, *A Tale of Two Cities*.

'Money troubles caused the production to be postponed until 1968.

'In the cast of *Annie* will be Angela Richards—who starred in *Robert and Elizabeth*—Gerard Hely, who starred in *The Matchgirls*, and Bill Kenwright.

'The book and lyrics are by Alan Thornhill and the music is by William Reed. The musical will open at the Westminster Theatre on July 27 and will be directed by Henry Cass.

'Miss Burton will have to shed her glamour and age 20 years to portray Annie Jaeger, a white-haired, Stockport milliner, who is the heroine of the new musical.'

* * *

Kenneth Belden, Chairman of the Westminster Theatre Trustees described *Annie* as 'a musical about a woman—a very ordinary person who becomes an extraordinary revolutionary.'

The heroine keeps a hatshop in



Gerard Hely



Angela Richards



Margaret Burton

Stockport and her views about men are as explosive as her views about hats. She has a special way with difficult people and meets many of them when she sells her hatshop to plunge into the turbulent East London of the 1930's. In its pubs and streets she has

many adventures, taking 'a basinful of revolution' to the unemployed, housewives and humorous characters of Stepney and Bow. There are 20 new songs. Some of them, such as 'A Cup of You and Me', hitch North Country sense to Cockney wit.

ILO PRESIDENT SPEAKS AT CAUX

THE PRESIDENT of the International Labour Organization Conference, Getahun Tesemma, has called for a new character in men that would make effective the rules of conduct that international conferences so frequently establish. 'Without some kind of moral basis man is no different from an animal,' said Tesemma, who is also Ethiopian Minister of Community Development and Social Affairs.

He was speaking this month with other ILO delegates at the MRA world assembly in Caux sixty miles from Geneva where the ILO has been meeting.

Following visits to Caux ILO delegates from the Cameroons, Colombia,

the Congo, Ghana, Honduras, Iran, Indonesia, Kenya, Liberia, Panama, the Sudan, Uganda and Uruguay have requested that MRA films be shown in their countries.

Mr Tesemma said, 'In my opinion, without some kind of moral basis man is no different from an animal. As his material knowledge increases, he becomes much more dangerous to the world. Man has now in his hand a very powerful arm to destroy himself and the world.'

'What is it that he needs most at this point? I think he needs Moral Re-Armament. This is a very great lesson that I have learned here. I look forward to coming again and learning more about MRA.'



THE THEATRE

Mirror or Searchlight?

From talks given by HOWARD REYNOLDS to the Scottish Women of the Hour, on 1 July, and to the Friends of the Westminster Theatre in London this week

DRAMA is responsive to the society which produces it. It is not my intention to hold up modern drama and decry its weaknesses or belabour its sins. Lawrence Kitchen in his book *Mid-Century Drama* describes the current dramatic scene as: 'Extrovert, emotional, impulsive, impatient of introspection or deliberation, tone-deaf to nuances and always on the move.'

What I am going to question is whether the basic assumptions of the theatre go far enough in the modern world. (Mr Reynolds then outlined both the technological revolution, which could exploit the resources of the world so that they were made available for all mankind, and the nuclear revolution that threatened to destroy modern civilization.) These two factors have brought whole new elements to our society which the artist must take into account, whether he be writer, player or producer.

FATE OF SOCIETY

Arthur Miller, who some describe as the most articulate dramatist currently writing for the theatre, raises an important question in the preface to his play *A View From The Bridge*. He is discussing modern social drama and comparing it with the powerful way in which Greek drama in the classical period dealt with social issues.

He says in part that this comparison raises the vital question and I quote, 'How are we to live? From what fiat? From what ultimate source are we to derive a standard of values that will create in man a respect for himself, a real voice in the fate of his society, and, above all, an aim for his life which is neither a private aim for a private life nor one which sets him below the machine that was made to serve him.'

Here you see the modern dramatist questioning the relevance of the mir-

ror concept of theatre as being broad enough.

In the years immediately following the war, it was my privilege to work in the occupied zones of Germany with Moral Re-Armament. I produced there a play which helped to create the climate from which came the startling recovery of Europe after the war.

We had moved into areas of the Ruhr that had been Marxist-controlled in thought and politics for years. We met in personal confrontation the leaders of the German Communist Party. They were facing politically what we are now facing in the theatre, i.e. that their concepts of revolution were inadequate in the face of new factors; that class war as a tool of revolution had become a stone age weapon the day that Hiroshima was destroyed. They faced not merely a quantitative change but basically a qualitative change. A change of policy not only in degree but also in kind. And this I believe we must now face with the basic assumptions of the theatre.

I do not mean merely the theatre should have a social conscience. I do not mean merely that an emphasis should be placed upon involvement. I do not even hold that the immediacy and spontaneity of 'happenings', I think they are called, are sufficiently relevant.

What I do hold is that this age calls for theatre of an entirely fresh dimension. A theatre that is not content merely to reflect but a theatre that dares to propose that the function of drama is to cast a light ahead, to illuminate the present and the future, and to answer with ringing conviction the most important question of our age—How is man to live?

In his *Death of a Salesman* Miller has the son Biff speaking of his father at his graveside say—'He did not know who he was.'

I can hear some say, 'Oh, but that

is a didactic concept—you are now proposing to use the theatre to teach and preach. Surely it must be kept as an arena of entertainment.' This is a broad and debatable subject and one which time does not allow me to go into. But I would like to tell you a story that throws light on what entertainment is.

Some years ago at the Biltmore Theatre in Los Angeles a musical play, *The Good Road*, was presented by Moral Re-Armament. The late Mr Jesse Lasky, the motion picture producer, had given tickets to Miss Adela Rogers St John, Miss Ethel Barrymore, and Miss Madeleine Carroll.

Miss St John told me that the three ladies had gone to dinner together and over dinner had discussed whether or not they would attend the play. They had almost come to the conclusion that since they knew little about it and there were no name stars, they would not go—but suddenly realized that they might meet Mr Lasky. He might ask them if they'd seen the play. So they decided they would go and slip out after the first act.

STUNNED

Miss St John said that during the first act she looked along the row and both Miss Barrymore and Miss Carroll were absorbed with what was happening on the stage, laughing and later on in the play, wiping tears from their eyes. They stayed until the final curtain, got up from their seats in silence, walked out of the theatre, got into Miss Barrymore's car and drove for more than 15 minutes without speaking. Suddenly Miss Carroll said, 'What has happened to us? We have seen better plays, better actors, and heard finer music. What is it? What has happened to us?'

Miss Barrymore, who up to this point had said nothing, put her finger on the heart of the matter. 'We have been in the presence of what the theatre is all about,' she said.

They had been moved; they had been entertained. I make this point because there are some who would emasculate the theatre in the name of entertainment.

Let us look for a moment at a segment of our own society. A segment that gets a great deal of publicity. I refer to the youth—the under 25 generation. Most people of my generation decry the long hair and the mini-skirts—the permissive morality, we sniff,

continued on page 3

Next ten years in Asia

A speech by RAJMOHAN GANDHI at a lunch in the City of London, 5 July 1967

AN ARAB DIPLOMAT reported last week about the Arab-Israeli war that Mao Tse-tung told him: 'It is true that you have lost a battle. But what is that in comparison with the capital of hate that you have gained. You must not hesitate to lose four or five million people and victory will be yours. Do not ask the Russians for help. They do not understand revolution.'

Quite a few years ago Mao told the late Mr Nehru, who was India's Prime Minister, that he didn't mind if hundreds of millions around the world were killed by nuclear war provided that the surviving world was a Communist world.

Some insist that this hell of hate is only a nightmare and that the reality is different. Recently I met a distinguished industrialist of this country who had spent years in India. He wants to help Asia. He has served and worked with a persistence and with a sense of responsibility for India which many of us Indians have not had towards our own country. He has also given his heart to people.

When I spoke to him about the jealousy and hate in our Indian people towards the white man and towards one another he expressed his utter disbelief. Convinced that he knew India better than I did he told me, 'There is no hate. Indians have always loved us. They have always loved one another. I never saw poor Indians resenting the rich Indians.' I admire his charitable heart but not his clarity of view.

BROWN GUARDS OF INDIA

Asia is a hate-filled continent. In a billion hearts, in hundreds of millions of homes, in China, India, Pakistan, Indonesia, Viet Nam, in Malaysia, Hong Kong, in Japan there are hopes and hurts, ambitions and hates. We have hates inside families, between neighbours, between castes, tribes, races and nations. If China has her Red Guards all the other Asian nations have their own passionate and angry fighters out to punish and take revenge on those they think are selfish, greedy or reactionary.

The Brown Guards of a hate-controlled India may turn out to be more savage and less rational than China's Red Guards. Anyone who does not recognise the cruelty, sadism and violence latent in many Asian hearts and often practised by us on one another misses an important reality.

Indonesia has now got a government that is supposed to be opposed to Communism. Yet she also has gained a huge capital of hate through killings which in the last year alone have destroyed 200,000 lives, or more.

If hate is a fact of life in Asia, misery and squalor are our life for the vast majority of our people. The shame and horror of the starvation of scores of millions in our country has reached you in a graphic and vivid way through magazine stories and television reports. We need food for the hungry and we need homes for the homeless. Out of a population of 500,000,000 people in India, less than 10,000,000 live in decent homes. We need over the next 50 years 200,000,000 houses.

In Asia the last ten years have seen striking advances in different individual fields. Schools, colleges, roads, hospitals, factories, dams have been built with speed and often with an efficiency that show what can be done. But no one

can say that the Asian nations are well on their way to prosperity, and those present here know that only too well.

I read of the rise in prices in the West and from my number of visits here I know that to be true. But inflation in countries like mine is a horse that is really running away. We have huge debts to the rest of the world and our demand for loans to pay back interest rates increases year by year.

The economic problem of Asia is simple. We all consume, too few of us produce. A large number engage themselves in distributing what is produced. We need ways of getting all our people to create and produce.

RUSSIAN OR CHINESE UMBRELLA

What can the West do? One alternative is to believe that there is no possibility of change in India and Asia and to conclude that Asia is best left alone. I can understand this point of view. We Asians have done much to create it in you. We have not sought help when the need for it has been so obvious to everybody; we have not acknowledged help when it has been given; we have not used it in the way we could have and should have. We have been wrong and for that I am sorry.

But if the West decided to leave Asia alone it will not follow that Asia will want to leave the West alone. Countries like India, Pakistan and Indonesia will go to Communism if they do not see a better and more revolutionary way. They will do this not because they like Communism but because of uncured hatred and uncured poverty.

They may seek the Russian or the Chinese umbrella. If and when they do, their combined muscle power, brain-power, will be used against the West. It will be unwise and unsafe for any of the West to assume that the Asian peoples will merely destroy one another or that they will not have the ability, even if they had the will, to pose a threat to the West. The Chinese H Bomb and the speed with which it has been created is only one example of what men committed to an ideology can achieve even if their lands are otherwise littered with chaos.

It would not be easy for the Western world to raise iron curtains that would keep out the danger to life, liberty and faith as well as to comfort and cash that a wholly Communist Asia would represent.

Can hate be cured? Can poverty be cured? Can unity be created? Can all the Asian people learn to work hard, to work honestly, to work harmoniously with one another? Is there a revolution that can out-match and out-march Communism? Which can cure the causes of Communism? Can we show limitless unselfishness in the daily lives of men and women that would make a Communist feel that he is a total reactionary? And can the West show this revolution and take it to the millions in Asia?

Many Asian leaders and people believe that this revolutionary alternative is practical and possible. Their hope is in Moral Re-Armament.

In 1925 one of the men who established Communism in China told an American fighting for MRA, 'Produce men like St Paul and there will be no Communism.'

My grandfather, Gandhi, told Frank Buchman, the founder of MRA, that Moral Re-Armament was the best thing that came from the West to the East. The late Magsaysay, whose guts and stamina kept Communism at bay in the Philippines, said, 'Most people come and load me down with problems. MRA brings me answers.'

Kishi who was Japan's Prime Minister and whose brother, Sato, is now his country's premier, has said that the MRA-trained men and women are the people who most unselfishly and effectively live and fight for their country. He has also said that but for the work of MRA in Japan that country would have taken the road to Communism.

Men like the new President of India, Dr Zakir Husain, have hope from Moral Re-Armament. The other day he went to meet Vinoba Bhave, the man who has gone through the length and breadth of India collecting land from the rich for distributing among the poor. Dr Husain praised Vinoba for his remarkable work but added, 'Unless people are changed we will achieve nothing. I do not see changed people in the villages you go through.'

The man who was until recently the Speaker of the Indian Parliament and is now Governor of Rajasthan State said to me after he had met Indians changed by and trained by Moral Re-Armament, 'I want Members of the Indian Parliament trained in this way.'

A number of Indians have changed in villages, schools, colleges and factories. The results can be seen. Different castes have been united. On a laboratory scale it has been demonstrated that Indians can work together with new motives. Some of us are here with this show called *India Arise* and one of us has written this sheet in front of you, to which I would like to draw your attention, called, 'Bihar Can be Fed'. I would suggest, if you have the time, that you read it because that is our plan for the next months in India. (See *MRA Information Service No 40*).

We claim neither virtue nor wisdom. We are not many. But we do claim we have committed our lives and we want now to bring to our leaders and to millions the experience we have had in our own lives. We need you. One thing I would like to mention is a new centre for Moral Re-Armament in Panchgani, a beautiful place, 4,000 feet above sea level, 160 miles from Bombay. The centre will be ready by the end of this year. It costs £45,000. We have raised £15,000. To this place we shall bring the statesmen, the teachers, the workers, the farmers, the students of our country and train them. We need £30,000 more and if the people in the City of London felt they ought to raise and give us this money I will have no objection to that whatsoever!

STOPPED IN THEIR TRACKS

I want to speak about Peter Howard who was from your country—sportsman, journalist, playwright and statesman. He was the kind of Englishman who won and changed Asians and Africans. He loved us without patronizing us. He was honest about where he and his country needed to change as well as about where we and our countries needed to. His time and his life was available to all those who wanted to see things different.

He didn't merely deplore hate or jealousy, he lived an answer to it. He was honest about these forces in his own life. It was obvious to people that a passion to remake men and nations and to bring them under God's control had

possessed his heart, and this passion helped him to answer the passions of hate, fear and lust in the hearts of many of us. Men like him stopped hate-filled men in their tracks and caused them to think again. When you met him you knew his life was not his own, that it belonged to God, that it belonged to a revolution for everybody.

He didn't believe in withdrawing from difficult situations. He believed in tackling them with complete faith, endless patience, as well as with imagination.

He had a strong compassion and you never felt that if you had sinned you were therefore to be left out or written off or sent away to hard labour in a place far away. Not that life with him was without fairly hard labour. He believed men and women could forgive one another and that God forgave men if men sought His forgiveness. But he believed, too, that God could cure hate, fear and lust, and he saw and proclaimed that men under God ought to dare to cure what could be cured—defeat and despair in the lives of men and nations, instead of regarding that defeat and despair as a constant.

Peter Howard and a number of other British men and women taught many people like me to love this country. They also taught us to love our own people and they cured in people like me the superiority we had towards our own people, the jealousy of one another so that now there is a force of men and women that does rejoice in the successes of one another.

BRITAIN AT TURNING POINT

No country knows as much about Asia as Britain does. The same is true for Africa and the Middle East.

Over the centuries millions of British men and women have died in foreign lands. We are proud to keep their bones. We are grateful for the different things you have taught us.

Many say and shout that you made mistakes. I am certain you did. I am not sure that others would not have made them.

I am no historian, but I have a feeling that your country could at this moment be at a turning point. Your leaders and your people, it seems to me, could decide to claim global responsibility or to concentrate on making life as secure and comfortable as possible within your shores.

The world needs you. The world needs men and women from your country who can show our statesmen and our common man the secret of modern living and help our countries to give of our best to other nations.

Mankind will be led on to the paths of unity and peace not necessarily by the world's richest or strongest power. The world's most revolutionary power will do it.

Russia and China still work, plan and fight for Communism to capture the world. Although Communism has lost a lot of its glamour the nations of the world are not going to be satisfied with the announcement that Communism has failed. They want to know what will succeed in changing ancient conditions. The Soviet Union stands for Communism. What does Britain stand for?

If Britain made Moral Re-Armament her life, her aim and her policy the rewards to a continent like Asia will be rich in lives saved, freedom maintained, poverty cured. And the people of your country will be rewarded by the thanks of the men and women of all countries in that age and the men and women who will follow them.

Mirror or Searchlight?

from page 2

that was 'not allowed in our day'. These symbols of mini-morality are the children of a generation that learned to sacrifice in time of war, but refused to live for great goals in time of peace.

Mr Peter Howard, in a famous passage in his outstanding play *Mr Brown Comes Down the Hill*, has etched in the background against which this modern mini-generation has grown up. It is the scene in which Mr Brown is talking to the four Bishops:

'Communism? Communism? It has become a word that is used more and more and means less and less, like Fascism. It is just a dirty word from people who don't understand it. Look here, you Bishops. Put yourselves up in the skies if you've got the imagination to do it. See yourselves there, looking down from Heaven on this torn, suffering, amazing, dangerous planet, to judge it if you can, to show mercy as you must, to pity and punish as you dare.

'Imagine the millions of hearts and faces turned to you up there in hope and prayer, and imagine millions of backs turned away from you in disillusionment and hatred. Here are the Communists teeming over half the earth. From their mother's milk they've been fed Karl Marx. They've been taught to hate God. They have no knowledge of Him except by stealth and instinct. They've murdered Him, or done their best to do it. But they've marched through blood, torture, misery to feed the hungry, house the homeless, put hope of something new into the hearts of humanity.

FLEE FROM GOD

'Then there are the non-Communists with their strong sense of their own righteousness. They talk about God. Some of them even print "In God We Trust" on their money. Out of this half of the earth, with all their opportunities and protestations, have come two world wars in fifty years, the castor oil of Fascism, the gas chambers and Gestapo of Hitler, and the toleration of social and economic injustices that gave Marx his philosophy and Stalin his fuel and flame. They've been taught to fear God, but all they do is to flee from Him.

'Now you have the Christian West glorifying sex and satirising faith—rationalising the materialism that they despise and hate in their enemies.

They've have the chance of wealth. They've had the power. They've had the chance of faith. They've been entrusted, so they say, with the hope and truth of all ages. What have they done with it?'

If this is in any way a fair description of the background against which the present generation grew up, then is it any wonder that they ask 'Who am I? How am I to live? By what standards am I to be governed? To whom am I to look?'

IT'S OUR COUNTRY, JACK!

Created by the younger generation of Britain and the Commonwealth

**Tuesday 18 July
through Saturday 22 July**

NEW SONGS

'When it returns to the West End it will be the most topical show in town'

Sydney Edwards, Evening Standard

**WESTMINSTER THEATRE
London**

Have you ever talked to any of these young people with long hair and their fashions we do not approve of? Have you ever asked one of them *why*? Have you ever got under the hard crust of arrogance—the chip on the shoulder mentality—the coldness and the callousness? I think I know what you would find. You find a person who does not trust anyone any more. A person who feels that those in power and authority *can't* be trusted—that they are double-talkers and live by double standards. One standard that says to the youth, 'Do as I say'. Another standard that says, 'And I will do as I please'.

NO SIGNPOSTS

You would find a person frightened—feeling that he had been thrust into a world out of control, a world with all the signposts down, a world in which his terror comes from being lost, from not knowing who he is—and from his terror comes his callous

unbelief, the spit in the face of life that is characteristic of some of this segment of society.

This generation may just possibly listen to the theatre. Not if it is the mouthpiece of the authority they do not trust, but if it speaks with relevant conviction about relevant issues.

Will this generation turn anywhere else? Will they turn to the Church? They may. Some Church authorities try to win them with a watered-down Crossless experience. Will it work?

Will they turn to education? Some will—but will education really illumine the future and give security and direction? I don't know.

DARING

But what I do know is that the theatre stands at a place in history in which it can play a major role in the survival of civilization. To qualify for this role it must be daring—and I don't mean in any cheap, exhibitionist way.

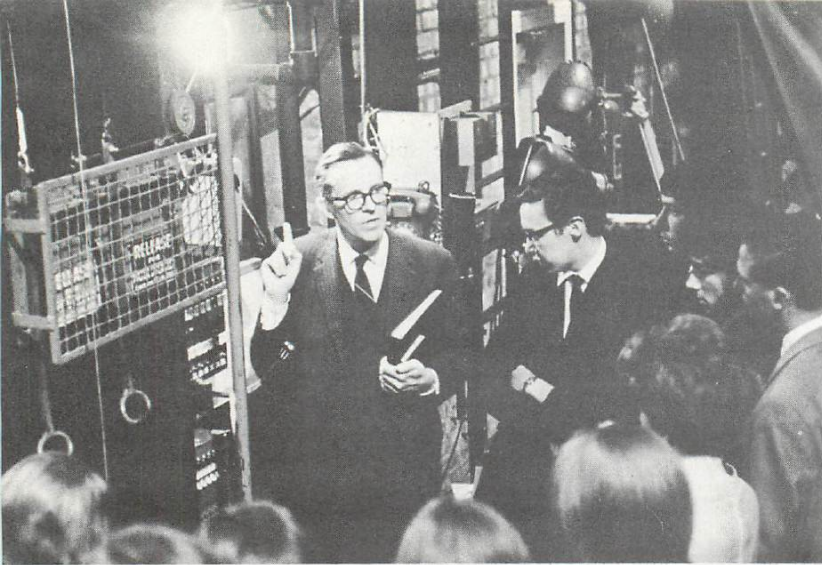
First I believe it must dare to be relevant. It must dare to challenge old and accepted ways. It must dare to proclaim absolute values in a society that tends to enthrone relativism as an escape from truth. It must dare to point to uncomfortable truths and not to fear making audiences uncomfortable. It must dare to send people away from a theatre not only exalted in heart, mind and spirit, but also brought into collision and confrontation with the great issues of a civilization which at times seems bent upon a suicidal course. It must dare to become a still small voice that summons men to greatness.

And as George Bernard Shaw put it, 'It must be a factory of thought, a promoter of conscience, an elucidator of social conduct, an armoury against despair and dullness and a temple of the ascent of man.'

In short, the theatre must aim to encourage the growth in man which is essential if civilization is to survive.

Next Ten Years in Asia by Rajmohan Gandhi

*Further copies may be obtained from
MRA, 4 Hays Mews, London W.1.
Price 3d (postage extra)*



Louis Fleming, Arts Centre Director and one of the country's leading experts on stage lighting, explains the Stage Manager's control panel at the Westminster Theatre
photo Haynes

Stage production course at Westminster

ONE HUNDRED AND TWENTY-FOUR fifth and sixth formers from six secondary schools in the London area last week spent the day at the Westminster Theatre Arts Centre as part of their curriculum. This was the second in a weekly series of 'Day Courses in Stage Production' which will continue every Wednesday in term through the coming year.

In the afternoon the school students attended a performance of *India Arise* in the theatre and were talking for an hour afterwards with members of the cast.

YOUTH RESPONDS TO CHALLENGE OF THE AGE

THREE THOUSAND SIX hundred and two delegates attended last week's opening of the World Sing-Out Festival at Fort Slocum near New York. Delegations have come from East Africa, Panama, Korea, Scandinavia and from all across the United States.

J Blanton Belk, Director of MRA in the United States, predicted that the Festival would become 'the authentic voice' of youth throughout the world. He said at the opening of the Festival, 'Here is a world generation saying, "We will not let the demands of this age, nor the enormous problems of this age make us shrink into the womb of apathy or protest, but fire us, challenge us and drive us to give a higher purpose to humanity".'

Two young Finns who were in Moscow during the May Day Parade said that the youth of Russia were looking for 'something new'. Jorma Koponen, a teacher trainee, said, 'Many have no real passion or conviction for their idea any more. They are watching to see if the West has something fresh and valid.' The Finns urged the Americans at the Festival to bring the MRA musical *Up With People* to Scandinavia as a way 'to reach across to the Russian and East European youth.'

After a performance of *Harambee Africa*, the all-Africa musical, Joseph Muigai, nephew of President Jomo Kenyatta of Kenya, presented the Festival, on behalf of his uncle, a Kikuyu fly whisk. Later in the summer the cast will perform at Expo '67

on the Independence Day of the Republic of Kenya.

Messages to the Festival came from the President of the Panama, Marco A Robles; and from the two US senators representing the State of New York, Jacob Javits and Robert F Kennedy.

Each delegation has raised its own finance to travel to the Festival from washing airplanes to producing television shows.

Papuan leader says hatred is a disease

ONE OF PAPUA-NEW GUINEA'S prominent Europeans last week said that Papua-New Guinea should become the pattern of sane relationships between the races. He was Horace Niall, the Speaker of the House of Assembly.

Quoting the Papuan Under-Secretary of Health, Dirone Abe, he said, in a speech from the stage after the performance of the MRA musical *Wake Up Matilda*, 'Australia and Papua-New Guinea are meant to become a demonstration of a new dimension of racial unity—a unity of heart, character and a common purpose.'

The country's senior indigenous civil servant, Dr Reuben Taureka, Assistant Director of the Department of

GIVE A DOG A BONE, the film of Peter Howard's pantomime, has been seen by 12,400 students in Indian schools recently.

In Bombay a prominent criminal lawyer phoned the organisers of the showings and said, 'My daughter can't stop talking about "Give a Dog a Bone". Can I have a showing for my friends?'

Health, said that the country must plan for its future on 'the basis of solid hard work, non-violence and no hatred'. Hatred was a psychological disease. 'Most of our hatred has been based on small cases of discrimination like being told off in shops,' he said, speaking at an MRA assembly in Port Moresby.

'I understand that when Prime Minister Harold Holt opened the MRA Assembly in Melbourne in January he stated that we do not need under-developed people in under-developed countries. This is true. We want dedicated people to develop this country for the benefit of the people. We could create something in this Territory which would be an example to the world as a whole.'

Taureka and other Papuans and New Guineans have caused much comment lately by calling for Home Rule as a step towards the eventual independence of the Territory. Two others of the original thirteen signatories of this declaration also addressed the conference.