

MRA Information Service

PLAY THAT AFFECTS NATIONS

by David Peters
see inside

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'The Forgotten Factor' in London

Thornhill's famous play re-opens

IN THE WILSONS' HOME (Left): Dick (Paul Hastings) does some explaining to his father (Philip Friend) while his mother (Joyce Heron) and sister (Sharon Duce) look on
photo Stuart Robinson

'Anything to Declare?' in Australia

Mining boom towns visited

A SIX WEEK STRIKE in April and May this year halted a huge steel rolling mill, part of the Kwinana industrial complex which processes much of Western Australia's ore wealth. Last week, at the invitation of a strike committee member, a group from the MRA international force now visiting Australia, twice met with steel mill shop stewards. An assistant to the mill manager arranged for the cast of *Anything to Declare?* to stage presentations from the show to the Kwinana community.

Three hundred and eighty miles away, others from the international force moved into the gold and nickel mining towns of Kalgoorlie and Kambalda, to prepare for the visit of *Anything to Declare?*

One of the world's largest deposits of nickel has recently been discovered in

Western Australia. But industrial unrest in Australia this year is worse than for two decades and could well determine whether the industrial expansion can continue. Just over a year ago *The Forgotten Factor* was performed in Kambalda and Kalgoorlie. After seeing the play one union president remarked, 'I have tried every way except this.'

In Perth, 350 students and professors saw a lunchtime performance of *Anything to Declare?* in an octagon theatre at the Western Australian University. The cast was welcomed by the President of the Undergraduates' Guild, Kim Beazley Jr., who gave a reception for the student leadership to meet the cast afterwards.

Two programmes of a TV series *Women's World* on Perth's Channel Nine have featured the musical director and others from the cast.

'The play's the thing wherein I'll catch the conscience of the king. . . .'

OR, IN 1970, maybe a cabinet minister, the man next door, or even a whole nation, says Alan Thornhill, author of *The Forgotten Factor*, which opened in London this week.

Thornhill has certainly achieved this goal through *The Forgotten Factor*. Seen already by over a million people on five continents, it has made its mark on history, as David Peters, who travelled with the play through the mining areas of Britain and West Germany, writes in a special supplement with this issue.

On Thursday night, *The Forgotten Factor* returned to the Westminster Theatre where it was first presented 24 years ago. The outstanding cast, many of whom are appearing in Anne Wolrige Gordon's play *Blindsight*, is directed by Henry Cass. *The Forgotten Factor* runs alternate weeks with *Blindsight* during the summer.

Philip Friend plays Richard Wilson, the irascible industrialist, and Joyce Heron his wife. Philip Newman, who was Bill Parks, the unemployed leader in Thornhill's musical *Annie*, plays the trade union organiser, Jim Rankine, and

Continued on page 2



IN THE RANKINES' HOME: Mrs Rankine (Mary Jones) tends to Polly (Carolyn Courage) watched by Jim Rankine (Philip Newman) and Mac (Michael Martin)

photo Stuart Robinson

Continued from page 1

Mary Jones his wife. Carolyn Courage plays his daughter, and Paul Hastings and Sharon Duce the son and daughter of the industrialist.

* * *

WHEN the final curtain fell one night during *The Forgotten Factor's* previous London run and the cast made their way to the dressing rooms, a burly policeman blocked their path. 'You don't know what you've done for me tonight', he said. 'I had made up my mind to pack and go abroad but tonight you have restored my faith in people and in the future greatness of Britain.'

He was one of the 92,000 who saw the play during its seven months' run at the Westminster. Among them were 170 Members of Parliament, over 800 mayors, aldermen and councillors, 23,000 factory workers and their families,

and four hundred trade union officials.

An MP, with tears in his eyes, said, 'I have lived every scene of that play in my own home. But never again, please God, never again.'

An Anglican Bishop voiced what many Church leaders of all denominations felt. 'The Cross of Christ,' he said, 'is raised every night on that stage though you need never say so.'

Summing up the effect of the London run, the editor of a London weekly newspaper wrote, 'I have seen personally how its impact is already reverberating around Britain, touching homes, industry and public life. For this is a play that does not end with the final act. After the curtain falls another act begins. The audience are the actors and the stage is the world.'

In 1970, who will be the players in the final act?

Open letter from men in industry

EMPLOYERS and trade unionists often find themselves on different sides of the table. They usually see issues from different angles. But we speak with one voice about *The Forgotten Factor* at the Westminster Theatre.

This play, by Alan Thornhill, is an industrial classic. It has been translated and played in seventeen languages. Its effectiveness has been proved in the mines, factories and docks of country after country.

With much humanity and quite a lot of hilarity it is a play about two industrial families, and tackles realistically the human issues lying at the root of modern industrial life.

We are convinced that if its practical philosophy is applied, *The Forgotten Factor* could be a decisive factor in 1970.

FRANK ABBOTT, *Shop Steward, London Airport.*

WILLIAM ARNOLD, *General Council, Amalgamated Society of Boilermakers.*

JOHN S CRAIG, *Director, Financial Research, British Steel Corporation.*

LES DENNISON, *Chairman, Building Trade Operatives, Coventry.*

JOHN NOWELL, *Executive Council, British Leather Federation.*

JOHN F VICKERS, *Chairman, Vickers Oils Ltd, Leeds.*

In my view

Industry could go ahead of government

By Gordon Wise

INSTEAD of men of industry waiting to react to Government proposals, why should they not come forward with such bold concepts for the purpose of industry and for the true role of Britain, that the Government has to change pace and policies to catch up with them?

This is not pie in the sky. To quote one example of many: at a large chemical plant near Manchester, a union leader, trained in Moral Re-Armament, took the proposals of his colleagues to management. Management said, 'You are thinking ten years ahead of us.'

The productivity agreement developed as a result of these common aims was one of four cited in evidence to the Donovan Commission and the only one initiated by the workers. A few months ago this same company announced plans for the expansion of their operation in the North West of England to the tune of £225 million, the greatest single investment expansion of any firm in Britain.

On a big enough scale this would shift the battleline from class or politics to where it ought to be fought. The Government would say of the combined ideas of unions and management, 'You are thinking ten years ahead of us.'

Two clear choices face British industry. We will either choose to destroy ourselves by the clash between the grab of greed, the backlash of bitterness, and the pointed pistol of legislative control. Or, together, we will forge a second industrial revolution with the new technology as our servant, in an adventurous quest to lift the levels of living of all men everywhere. Such a lift must not be in men's material well-being only, but also in the quality of care which all men of industry can have for all the community, and for the nations beyond the seas.

'Only a new spirit in men can bring a new spirit in industry,' said Frank Buchman. 'Industry can be the pioneer of a new order, where national service replaces selfishness, and where industrial planning is based upon God's guidance, then industry takes its true place in national life.'

PLAY THAT AFFECTS NATIONS

by David Peters

I HAVE CALLED this article 'A Play That Affects Nations' because of my own experience of what *The Forgotten Factor* has done in Britain and in Germany. What I have myself witnessed has also been experienced in 20 other countries, for the play has already been performed around the world in 17 different languages and before audiences totalling more than a million and a quarter people.

The Forgotten Factor is a play about two families. The fathers are on opposite sides of the industrial fence. It is human and very humorous and, as many papers have commented, rattling good entertainment.

It was Alan Thornhill's first play, written in America in 1940. He wrote it in three days and says it was as if the play had been dictated. He had found it difficult to write fast enough to keep up with the thoughts that came.

USA: Truman's assessment

John Riffe, a big, tough, hard-drinking leader of the steelworkers' union of America, whose marriage to his wife Rose was breaking up, came to one of the earliest performances. The result was that his life was changed and his home re-made, and he became a great force for uniting the American Labour movement.

There is a scene early on in the play set in the home of a trade union leader, when a knock is heard on the door outside. Rose Riffe was so gripped, that forgetting she was in the audience, she instinctively called out 'Come in'.

The play was later performed in

Philadelphia under the sponsorship of Harry S Truman, Chairman of the Senate Committee for investigating America's war effort, later President of the United States. After the performance Senator Truman was so moved that he put aside his prepared notes and spoke from his heart: 'I wish *The Forgotten Factor* could be seen by workers and executives alike in every plant in America. There is not a single industrial bottleneck I can think of which could not be broken in a matter of weeks if this crowd were given the green light to go full steam ahead.'

Britain: Coal the key

In October 1946 *The Forgotten Factor* opened at the Westminster Theatre, the first play to be performed there after the theatre was purchased by a Trust in memory of the men and women of Moral Re-Armament who gave their lives in the war.

A number of miners from Yorkshire and some miners' leaders from North Staffordshire attended those first performances. They approached Dr Frank Buchman, Moral Re-Armament's initiator, who had brought the cast with him from America, to ask if it could be performed in their coalfields. Buchman readily agreed. In fact, these requests were exactly in line with his own deep conviction on returning to Britain, that coal was the key.

Britain's greatest economic need at that time was for coal, yet production lagged far behind the country's requirements. Nationalisation was being introduced and the legacy of bitterness from past years often aggravated the changes

being made. Miners and management were frequently slow to accept and quick to react.

At this critical period *The Forgotten Factor* was taken to the coalfields and within a few weeks a new spirit was felt. Take the Yorkshire Main Colliery just outside Doncaster, for instance, one of the largest and most modern pits in Britain. Spencer Hughes, the Manager, used to be known as the 'pocket battleship' by the men, on account of both his stature and his nature.

Shortly after the play's visit to Doncaster it was noted that the weekly output of his pit had risen from 13,000 to 17,000 tons. Asked what had caused the rise, he said, 'That play taught me to apologise and look on the whole of my work quite differently.' A year later the upward trend was maintained and the 20,000-ton mark was being hit, all without extra manpower or new machinery.

In North Staffordshire, where thousands of miners and their families crowded the Queen's Hall, Burslem, the effect of the play was as dramatic. A typical example was the Victoria Pit. The *Stoke Sentinel* reported that the pit had set up an all-time record in coal-raising of 11,000 tons a week. The original target was 8,000 tons. Referring to this increase in production, Bill Yates, National Union of Mineworkers' President for the pit, said, 'Since seeing *The Forgotten Factor* with my work-mates, my eyes were opened as to where I could play my part. Since then co-operation between men and management has never been greater.'

So noticeable was the impact on the coalfield that the Union Branch Secre-



Waiting to see 'The Forgotten Factor' in the Theatre Royal, Merthyr Tydfil, South Wales

taries of all twenty-one pits signed a joint message of thanks to Dr Buchman and the cast of the play. Arthur Baddeley and Harold Lockett, the President and Secretary of the North Staffordshire Miners, sent a letter on official union stationery to the Consultative Committees of all eight hundred pits in Britain recommending that they invite the play to their own areas.

After Yorkshire and North Staffordshire, the miners of Warwickshire and Leicestershire wanted the play. At Coalville, headquarters of the Miners' Union of Leicestershire, the play was given in the main cinema which had a good stage. The cinema was packed and hundreds could not get in.

The Secretary of the Leicestershire miners, Frank Smith, was one of the men whose life was changed as a result of seeing the play and who together with his wife found a new home life. He was a member of the Communist Party and an active, able protagonist of class war. He is one of the miners' leaders in Britain who, in the years since then, have been a force for sanity and co-operation in the coalfields and have been responsible for national agreements when, without his change, there might have been national stoppages. He was one of the many British miners who later went to Germany to speak at performances of the play there.

In the Rhondda Valley, South Wales, high praise for the play came from Gomer Evans, Vice-President of the Welsh Federation of Music, Arts and Drama: 'As a devotee of drama for over half a century, I have no hesitation in stating emphatically that it is the most powerful play I have ever witnessed. A new era is being born in our valley. Hope is being rekindled as despair and depression die.'

Germany: Filling the vacuum

In the summer of 1948 many distinguished post-war leaders of Germany came to the World Assembly of Moral Re-Armament at Caux, Switzerland, where *The Forgotten Factor* was being presented.

As a result, the North Rhine-Westphalia Government sent an official invitation to Dr Buchman to bring a large international MRA force to Germany and to present the plays they had seen at Caux. It was my privilege to be in that force of 250 which Frank Buchman took.

The German premiere of *The Forgotten Factor* took place in the Capital Theatre in Essen at the invitation of Minister President Karl Arnold of North Rhine-Westphalia and of the Lord Mayor of Essen, Dr Gustav

Heinemann, now President of West Germany. The Chairman of the Coal Board and Coal Board officials were in the audience along with the official leaders of 150,000 Ruhr miners.

This was November, 1948. The cities of the Ruhr were in ruins. But in spite of the lack of accommodation, food and money, and of theatres for the play, the people of the Ruhr had us go to city after city.

Socialists, Communists and Christian Democrats from the mines, the steelworks and the big chemical companies crowded the performances. And many times miners from Britain, changed through seeing *The Forgotten Factor* in their own coalfield, spoke after the play. People were given new hope as they heard of an alternative to the existing vacuum. Many veteran Communists found the superior thinking they were looking for.

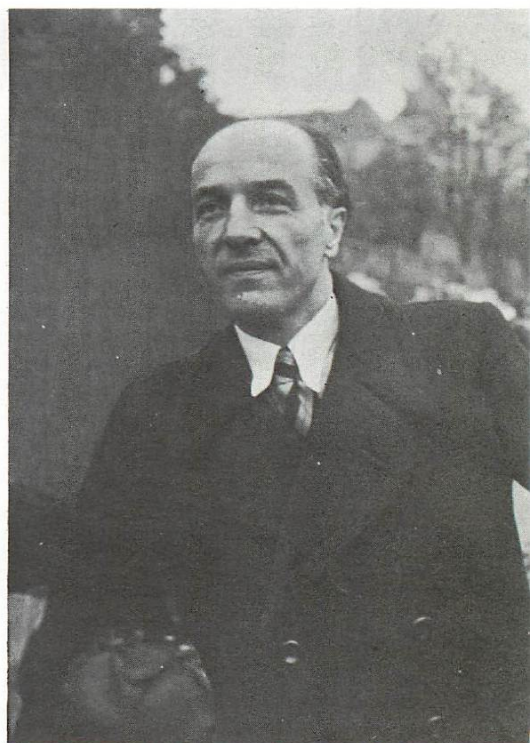
Later, when industry began to recover from the ravages of war, new legislation was introduced by the Federal Government in Bonn, concerning the rights of workers and employers in the running of industry. It was controversial legislation which could have led to much bitterness and division. The fact that it was passed comparatively easily and quickly can in no small measure, I believe, be attributed to the effect of *The Forgotten Factor* on the hearts and minds of the people concerned.

It is significant that Dr Kost, Chairman of the Coal Board and one of the employers negotiating the agreement, used a phrase from the play 'not who is right but what is right' in a memorandum circulated to the employers.

Another cast, a British one, took *The Forgotten Factor* through the length and breadth of South Africa from 1949 to 1951. Under the patronage of the Governor-General it was shown to all sections of the country's life.

In the gold mining town of Springs, not far from Johannesburg, two men who saw it were the Mayor, Reg Tainton, and the Town Engineer, Archie Archibald. After the performance Archibald apologised to Tainton for the feuds between them. Tainton, in response to the play, said, 'It made me realise that I am Mayor not only of the 40,000 white people in Springs but of the 100,000 black people in the township.' He asked that the play be given to the African township under his patronage and introduced it himself.

The new understanding between white and black in Springs affected the housing. Under the leadership of Archibald the Africans were trained for the first time to build new houses. The resulting house-building programme produced the township of Kwa Tema,



Karl Arnold, Minister President of North Rhine-Westphalia, invited 'The Forgotten Factor' to the Ruhr

where the Africans, instead of living in shanties, had their own homes and gardens and water-borne sewerage.

This became a model for South Africa and Archibald was asked to go to Johannesburg where he carried through a similar programme.

India: Employer's discovery

The Forgotten Factor has been played most recently in Hindi by an Indian cast. Shashi Patel, one of India's younger industrialists, whose company processes two-thirds of all the colour film for that country's giant film industry, relates that when he saw *The Forgotten Factor* 200 of his workers were about to strike. After seeing the play, he realised, 'Maybe the trouble is with me, not the workers.' With this new approach, he and the union secretary agreed on the principle for a settlement 'in five minutes flat'. Now Patel and other employers are planning to take this new approach to other industries of India.

I am not one who believes that voting for a different government with new legislation is going to solve our industrial or economic difficulties. We need to go deeper than that if we are going to answer class war, steely selfishness of left or right, and the frustration and bitterness which is binding us and blinding us today. It is not, I believe, by chance that *The Forgotten Factor* is returning to the West End stage at this critical point.

Norwegian artist's window to East

'Opening shutters to light'—Caux conference

VICTOR SMITH is now working in his Oslo studio on a section of what will be the largest stained-glass window in Europe. The window will be the whole East End of the new Cathedral at Tromsø in Northern Norway. 'Many Russian tourists go to Tromsø,' Victor Smith told Mr and Mrs Garth Lean from Oxford when they visited him (*see photo right*). 'I want this window to be there waiting for them.'

Smith is one of the Scandinavian artists who have initiated a conference for artists and cultural workers at Caux, Switzerland this July.

Others who will attend this conference, which takes place from July 24 to 31, are Gabriel Marcel, French author and philosopher; Professor Lennart Segerstråle, Finnish painter; Peter Lotar,

Swiss playwright; Surya Sena, Ceylon concert singer and interpreter of oriental folklore; Waldemar Lorentzon, Swedish painter; Lars Pirak, artist from Lapland, Sweden; Leonora Lafayette, concert and opera singer from the USA and Switzerland; and Kurt Müller-Graf, the German actor. Rolf Ulfrstad, the lead violin of the Oslo Philharmonic Orchestra, has been responsible for the arrangements.

'God is not dead,' the conference invitation reads. 'We can open the shutters to the light of fresh hope, fresh insight, fresh power.'

'Changed men with new motives will build a sane future for mankind. The Arts can lift men beyond a one-dimensional existence, and give birth to a new cultural life in every continent.'



New zest at 65

by Ruth Wright from Hove

JUST OVER three years ago I retired for medical reasons—I had hoped to 'keep going' until this year, my 65th. At first I felt very frustrated as I had led a very busy life as secretary with an association for the disabled, and had also been a Woman Special Constable (rising to Sergeant) for 17 years.

Being very unsettled and having shortly before moved to a new flat, I started to attend services at a different Church—this must have been 'God-guided' because it was then that I made new friends and met Moral Re-Armament.

My clerical training came in handy last year when we were preparing for the 'Sussex Roundabout' (a fair which raised £1,076 for the Westminster Theatre), taking notes for the Secretary's Minutes. I must admit I got a great deal of pleasure doing this (at that time I had lost my voice, which remained 'lost' for six months) so it was wonderful to have something useful to do.

Later I was invited to help at that hive of industry, the MRA headquarters at Hays Mews, in London. It took a little heart-searching, as I have always loathed shorthand although it has been my living, and when I retired that was the one bright light—no more shorthand!

The following Thursday I was in London prepared to do anything re-

quired of me, and naturally one of my first jobs was to take dictation! I have worked at Hays Mews for eight weeks now (travelling up each Thursday) and I enjoyed every moment, shorthand included.

It's a strange experience to do something willingly and happily that one has detested doing for so many years, and goes to prove that God's miracles are ever continuing. Here's to next Thursday!

PUBLICATION DAY JULY 6

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Things Don't Just Happen

by Pankaj Shah

Many people are convinced that what we see around us is just a 'phase' we are passing through and that everything will become alright as time passes.

*Things don't just happen,
You've got to make them.*

*People don't just wake up,
You've got to shake them.*

*Our sins don't just leave us,
You've got to hate them.*

*People don't just believe you,
You've got to convince them.*

*Drug addiction doesn't just spread
Without someone pushing them.*

*Permissive laws aren't just passed
Without someone advocating them.*

*Divorces don't just increase
Without more people asking for them.*

*Strikes don't just break-out
Without someone instigating them.*

*People don't just live straight,
You've got to fight for them.*

*Wrongs don't just become right,
You've got to pay for them.*

*God's thoughts don't just come,
You've got to listen for them.*

*Miracles don't just happen,
You've got to pray for them.*

at a glance

France

COMMENTS after a private performance of the industrial drama *On Jouera Sans Rideau* in Paris last week highlighted its accurate portrayal of the French industrial situation. 'I have lived through three-quarters of the play these last three days during negotiations in my industry', said L L Weill, President of France's Jute Industry.

The French Railways were represented on both sides of the footlights. The Head of Personnel for the French Railways saw Leon Girardot, Personnel Manager for the Northern Region, play a leading role. Workers from the Paris Underground watched former workshop superintendent, Georges Barrier, in the role of a trade unionist.

Holland

DR S CHANDRASEKHAR, until last week India's Minister of State for Health, and his wife and daughter were guests at a reception in the MRA centre in Wassenaar. He was in Holland representing India at the Food and Agricultural Organisation's World Food Congress. Twenty other delegates from 12 nations, including Malaysia, the Philippines, Somaliland, Indonesia and Kenya, attended the reception.

Galloping Horse and *Caux '68*, documentaries on the outreach of MRA centres in India and Europe, were screened for the guests.

U.S. visitors at Dr Buchman's home



A party of 18 Americans from Florida, New York, California and other states pictured outside 45, Berkeley Square, London home of the late Dr Frank N D Buchman, on their way to the MRA Conference in Caux, Switzerland. While in Britain they visited Tirley Garth, the northern centre for MRA, Keswick, Oxford and of the Westminster Theatre

Asian 'Thank you' to European families

ASIAN LEADERS visiting London this week expressed a 'very big thank you' to European families whose sons and daughters are working in Asia with Moral Re-Armament.

Addressing a conference in the Westminster Theatre, P P Narayanan, General Secretary of the 200,000-strong Malaysian Plantation Workers' Union, spoke especially of the impact of the MRA musical *Anything to Declare?* which has just toured India and Malaysia.

Malaysia last year suffered from violent racial riots, said Narayanan. Speaking on the visit of the MRA force this year to his country he said, 'People who were bitter made a beginning of reconciliation as a result of their visit and healed some of the wounds.'

Following him R D Mathur, Director of Asia Plateau, the MRA Conference

Centre in Western India, said, 'A very big thank you to all in Britain and other countries for sending *Anything to Declare?* Its visit has, for the first time since Independence, begun to build a new relationship between Asia and the West. Unless and until Asian nations and the West are involved with each other, there is no future for us. Without your nations' help our 500 million people could go the way of Communist China.

'But with God, there is a mightier answer than can come from either computers or out of the barrels of guns.'

The MRA musical *Anything to Declare?* flew from London last November on a year's tour of the Far East. They are now in Western Australia and go on to Papua-New Guinea and New Zealand.



P P Narayanan meets William Stallybrass from Ascot, Berkshire, whose son, Andrew, was recently in Malaysia with *Anything to Declare?*