

**THIRTY LOVE**  
**FORTY LOVE**  
**A THOUSAND LOVE**  
**LOVE ALL**



# NEW WORLD NEWS

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ON 26 OCTOBER a new musical, *Love All*, opens at the Westminster Theatre. It tells the stormy love story of tennis star HW 'Bunny' Austin and actress Phyllis Konstam.

Three weeks earlier a British team will be taking part in the semi-finals of the Davis Cup in London—for the first time since Austin played in them in the nineteen-thirties.

Austin was a member of the British team that won the Davis Cup for four years running from 1933 to 1936. His wife, Phyllis Konstam, played on Broadway in 1929 opposite a young unknown actor called Laurence Olivier. Later she acted for ten years in London's West End and appeared in Alfred Hitchcock's early films.

Austin was one of the best-loved British sportsmen between the wars. Yet, today, 42 years after his Davis Cup victories, he is still only wait-listed for membership of the All

England Lawn Tennis Club—the home of tennis. Strange treatment of the last Englishman to reach the men's finals at Wimbledon.

How did the Austins become so controversial? Why did they turn their backs on the bright lights? What was it that meant more to them than fame and popularity? How did they find the fulfilment that eluded them at the height of their success?

In song, dance and dialogue, *Love All* tells the true story of their romance, of the storms that nearly destroyed their marriage, and of how it was remade. It tells of their work with Moral Re-Armament and of their vision of creating a theatre which would 'cure, enrich and ennoble'.

The play is based on an idea by actor Tony Jackson, and written by Nancy Ruthven, whose first West End production this is. The music is by William Reed, Director of Music at the Westminster Theatre Arts Centre.

The play's premiere was at a Gala Night at the Westminster Theatre earlier this year in aid of the Phyllis Konstam Memorial Fund, which was launched to help finance constructive Christian drama.

It will be presented at the Westminster Theatre by the same professional cast and director who also took it to the Moral Re-Armament Assembly at Caux, Switzerland, this summer.

Ruth Madoc, who plays Phyllis Konstam, has acted in many musicals and was seen in the film versions of *Under Milkwood* and *Fiddler on the Roof*. Her latest West End appearance was in *Something Afoot*. Brogden Miller makes his West End debut as Bunny Austin. The play is directed by actor/director John Dryden, who is known to British television audiences for his part in the BBC Sunday morning show, *The Sunday Gang* and the new serial, *Tycoon*.

## Theatre ferment

**RUTH MADOC—Phyllis Konstam in 'Love All'—speaking at Caux:**

MY LIFE HAS BEEN CHANGED by the two productions I've done at the Westminster, and I now know what I'm supposed to be doing.

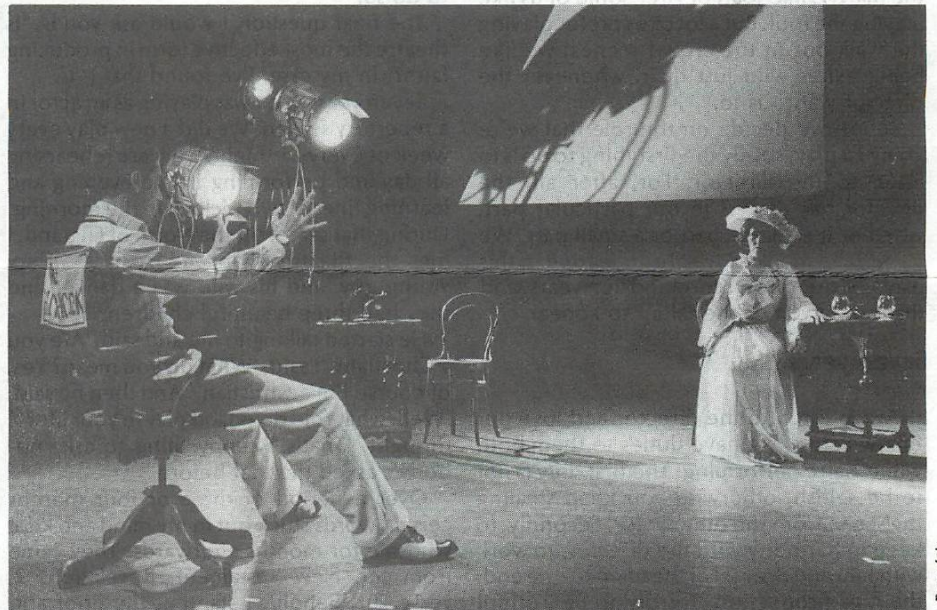
I have to work in a Christian theatre. I also have to bring professionalism to that theatre. We must get the best of worldwide talent to expound God's work. We must get the best of writers to try and develop what Phyllis Konstam had in mind.

I see a vision for the Westminster Theatre of a worldwide Christian theatre, a centre of Christian drama, whose feelers can go out all over the world. Now, if this can change one small jobbing actress, because that's all I am, then it can change hundreds more actors and actresses. We want to ferment the Christian way of life in the theatre, so it can spread out.

**JOHN DRYDEN—Director of 'Love All'—speaking at Caux:**

'ALL THE WORLD'S A STAGE and all the men and women merely players. They have their exits and their entrances, and each man in his time plays many parts.' (Shakespeare, *As You Like It*)

With apologies to Shakespeare, I'd like to



A scene from *Love All*—Alfred Hitchcock (Brogden Miller) directs Phyllis Konstam (Ruth Madoc).

requote that: 'All the world's a stage, but there's only one director.'

There are some actors who don't listen to the director, who think they know better. They think that by doing their own thing on stage, they can give better performances. The result is that the production becomes unbalanced, there's no harmony and the unity which the director wants is therefore

spoiled.

So, as responsible citizens, living in God's world, carrying out the director's plan, how do we play the part that we have been cast for?

Some of us think we can play most parts. Some of us think we can play leaders, like Hamlet or King Lear. Some of us like to play  
**DIRECTOR contd p2**

# Theatre of humanity and hope

**LOVE ALL** tells the beginning of the Austins' story. But perhaps their most lasting work came later in connection with the Westminster Theatre. Phyllis wrote, 'It is the kind of theatre I had dreamed of being part of all my life.'

**KENNETH BELDEN**, Chairman of the Westminster Memorial Trust, writes:

THE FIRST TIME I went to New Zealand, a few years ago, a friend took me into Parliament in Wellington. We called first on the Minister of Agriculture. Hand outstretched, he said, 'I'm so glad to see you. We met last in the Westminster Theatre.' Next we visited the Foreign Minister, who said, 'I was very happy to head up the New Zealand fund to help pay for your new buildings at the Westminster. Tell me how you are getting on.' We then went to the Prime Minister. He said, 'Do sit down and tell me all you are doing at the Westminster Theatre. I have heard so much about it.'

You can hardly travel further from Westminster than to Wellington. These visits show how Phyllis Konstam's vision for the theatre has been realised across the globe in the past 20 years. She herself, with her husband, took the plays of MRA to many

lands, but her work increasingly centred on the Westminster Theatre in London.

The Westminster was commissioned in 1946 as a living memorial to men and women who gave their lives in the war against Hitler. Its aim, as Phyllis Konstam often said, was to create a theatre of humanity and hope—a theatre which could make a positive contribution to the post-war world.

In 1961, the Westminster launched on a decade of continuous production of Moral Re-Armament theatre—comedy, tragedy, musicals, pantomime—a galaxy of plays dramatising the infinite possibilities of change, and the hope that change in people brings to the deadlocked problems of the world.

## Play power

In ten years more than a million people saw these plays, and many thousands more have seen them in the years since then whenever they have been shown. Their influence has been felt in homes and universities and schools, on the factory floor and down the mines, in labour-management relations and in answering issues raised by our multi-racial society.

'The Westminster,' said a Clydeside shop steward, 'gives men in industry fresh ideas and frees them from old prejudices.'

People of many races have found there an answer to bitterness and frustration and the secret of new friendship. Homes have been re-united. All ages have found a new purpose

in living. The plays offer no easy panacea, but they open a door in people's minds onto a new way of doing things, onto a new road each one can find and follow for himself.

Everyone eventually comes to London. One month we counted people from 104 countries in the foyer at the Westminster. The truth of the plays has gone out across the continents. So have the plays themselves in many languages—first as plays, then as films. Seven Westminster plays became full-length feature films, which are showing around the world.

## Irrepressible

In 1961, serious theatre in London was dominated by the nihilism, which, said drama critic and author Kenneth Tynan, was meant to 'shock us into awareness of our new and grievous plight, awaiting death in a universe without a God, ungoverned by reason and devoid of purpose'.

The Westminster proclaimed that God has a plan and purpose for every man and for society, that human nature can change, and that there is hope for every situation. Some applauded, some attacked it, but the Westminster held its course. Phyllis Konstam's courage and irrepressible laughter were a tonic in every battle, every setback, every triumph. Here was the theatre she had longed to see, a theatre that is socially responsible, not everlastingly probing the problems, but pointing the highway of an answer.

## DIRECTOR contd from p1

the martyr, like Joan of Arc. Some of us like playing the fool. But a lot of us prefer playing the walk-ons in the crowd scenes; we like being extras who just fit in whenever the director wants us to.

Before we decide on the role that we're going to play, surely the first thing to do is to listen to the director. For, after all, the director has cast us in our particular part, whether it's a large part or a small part. We have to be thankful we are appearing in this play, for our three-score-and-ten years, and that he's given us the talent to appear.

## Seven years

As we listen to the director and love our fellow actors, we have duties to them both while we're performing. The first duty is not to be selfish, otherwise you keep stealing the scene from the other actor. Secondly, to keep in harmony with the director, to work with him and the rest of the team to one end, the final production. Thirdly, to be truthful in the lines we speak, truthful to our author, director, and, finally, truthful to the audience.

On the third point, we need to ask, 'What is the purpose that we have and the duty to our audience?' The duty seems to be that we're to bring about a change, if our life and world is to be a wholesome one. And I would suggest that a change can only be brought about by setting an example. We can't go on stage and give a performance if

we haven't got faith in our own ability to do so.

The final question I would ask you is, 'Is theatre the most effective form in producing faith?' In my case, I've found that it is.

Seven years ago I was playing as an actor in a repertory season. We did a new play every week or every fortnight, we were rehearsing all day and performing in the evening and learning lines at two o'clock in the morning. During that season in the North of England, I met the theatre chaplain. He was a very young guy, and his wife was a dancer and they had three beautiful children.

He started talking to me and said, 'Are you a Christian?' I said, 'What do you mean? Yes, of course I'm a Christian.' And then he said, 'Well, what role does God play in your life?' I thought, 'That's a funny thing to ask; nobody's asked me that before.'

Over a period of three or four months certain words stuck out in my mind and kept with me for months afterwards. They came from the New Testament, Revelations 3, verse 20: 'Behold, I stand at the door and knock.' And all I had to do was to listen to that knocking, to open the door and ask that director into my life.

From that day, my life as an actor and director changed, because I was listening to the right words and not doing my own thing. What we need with a theatre of faith, a theatre of change, is sheer professionalism—to excel at everything we do, not just for our own glory, but for God's glory.

## Play on

SKELMANTHORPE lies between the wool, textile and mining areas of West Yorkshire. Local miners and the vicar, John Howard, recently invited the cast of *Keir Hardie* to present the play there.

The play was part of a series which aim to rekindle Hardie's Christian passion in the industrial areas of Britain. Two of the audience remembered Hardie visiting Skelmanthorpe 60 years before.

BBC RADIO MEDWAY last Sunday devoted half its 30-minute 'Outlook' programme to extracts from Betty Gray's play, *Flashpoint*, and questions to the author. Interviewed at Aylesford Priory, Kent, where the play was recently presented, Mrs Gray said she wrote it to point a cure to bitter personal feelings at the root of Britain's class and race conflicts.

## 'LOVE ALL'

Limited run—three weeks only!

26 Oct—18 Nov. Evenings Tues—Fri 7.45pm, matinees Wed and Sat 3pm.

Tickets £2.00 from Westminster Theatre box office: 834 0283.

# TWENTY-THREE YEARS AFTER FREEDOM

## There is an answer to Kolwezi

MANASSEH MOERANE,  
former Editor of 'The World',  
Johannesburg

THE WAR SITUATION which erupted in Zaire recently, sending shock waves through Africa and on to Europe, can be answered.

I know this can happen because it has happened before, and I was in the middle of it.

In 1955, Dr Frank Buchman, the initiator of Moral Re-Armament, had the inspired thought that people from Africa would write a play out of their experience and aspirations, and that this play would go round the world with an answer.

I was one of those who wrote the play, *Freedom*, which was later filmed and translated into more than 20 languages.

On the eve of the Independence of Zaire in 1960—such is the strategy of the living God—we were passing through Brussels on our way to Scandinavia, where we had been invited to bring the film *Freedom*. At the airport we met the Zairean political leaders who had come to the pre-Independence Constitutional Conference in Brussels.

They had bought a magazine at the airport which had a write-up and pictures of the film *Freedom* on the one hand, and the

Constitutional Conference on the other hand.

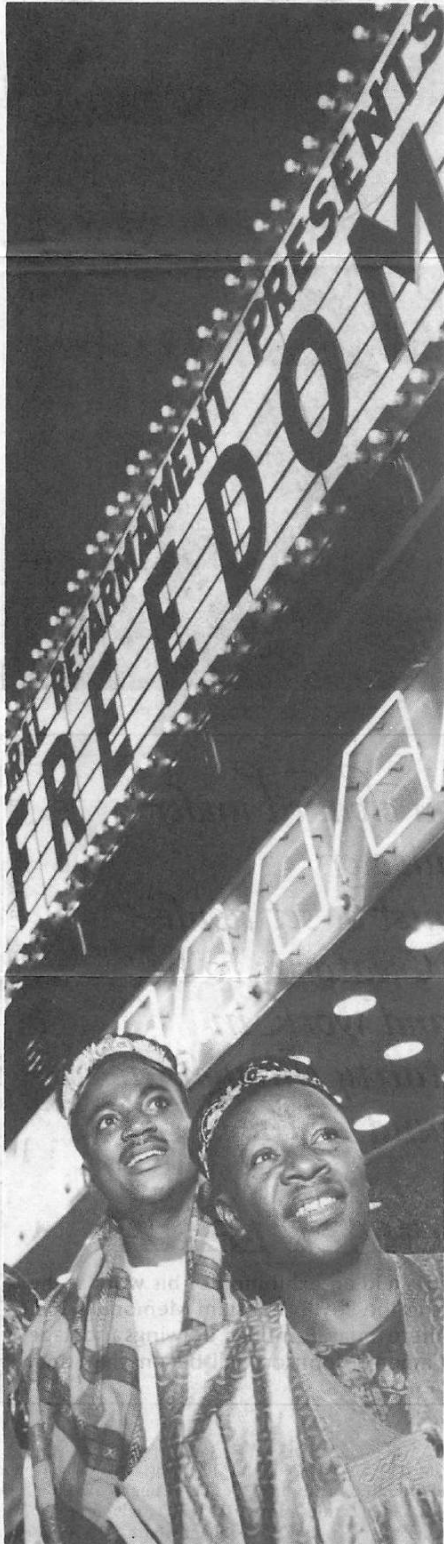
They recognised us in the West African national dress of *Freedom*. They felt the film carried just the message their country needed at that hour. So, at their invitation, we landed in Zaire shortly before it gained Independence.

The country was in a state of unrest. This had grown to war proportions and necessitated the intervention of a United Nations army to keep the peace. Tens of thousands of African lives were lost in civil wars in the country before peace was established.

One of the civil wars was in Katanga—now called Shaba Province and again in the news—which was trying to secede from the nascent Zairean state. The theatre of another murderous civil war was the Kasai Province. Here thousands died in war or famine during the furious fratricidal struggle between the Lulus and the Balubas.

We went first to Luluabourg, the capital of the Kasai. Here—through our film—reconciliation came between the leadership of the

**KOLWEZI contd p4**



J Ifoghale Amata (left) and Manasseh Moerane at a showing of *Freedom*.

## No expert

**J IFOGHALE AMATA, from Nigeria, was another of the writers of 'Freedom'. He took part in the action in Zaire which Moerane describes above. He now lectures in English at the Abraka College of Education, Nigeria. His play, 'The Dearest Idol'—giving an alternative to the drive for political power—was presented at Caux and in London this summer. He spoke with his family at the Westminster Theatre earlier this month.**

I FIRST ATTENDED the World Assembly in Caux many years ago, but I turned back because I had ambitions and lusts about what I should do and what I should be in Nigeria. I forgot that in the new society education will be for service, not for status. I wanted personal status.

The result was that after eight years of work with Moral Re-Armament, I decided to go back to Nigeria and try to make myself a big shot. But what I succeeded in doing was to create difficulties for my family, and for my nation.

Since I went back on my commitment, Nigeria has witnessed three military coups *d'état* and one civil war. My family went from bad to worse. When I came back to Caux, I decided that I was going to take responsibility to answer the indiscipline in my nation and to take on the task of putting right what was wrong wherever I saw it in the world. And I realised I had to start where I was, at the college where I was teaching.

Then I realised that our home was going to be a centre for putting right what was wrong in our nation. When I prepare my lesson notes I am an expert and I don't need my

wife and my children. But since last year, when I decided to make my home a centre for new life in society, I have felt the need for my wife. We have become more united. We have felt the need for the children, and the children are coming back to us again instead of running away from us.

I decided to put my experience—domestically, nationally and in the college where I work, into a play—*The Dearest Idol*.

**Amata's daughter, ERUMENA, is a graduate in Home Economics, Abraka College of Education.**

I BELIEVE that human nature can be changed and that change should begin with myself.

I had resented my father for the way he was trying to run my life. He dictated what he felt was right for me. I grew to resent him and rebelled in every way I could. Then last summer he went to Caux and when he came back there was a definite change in him.

I felt that to be a happy family we had to be united. And so I became honest with my parents, sharing the things I had been hiding from them. We became closer and they, too, were honest about their faults, and there was a difference in the family. I believe that change and honesty are unifying forces.

**Ifoghale's wife, JOY, concluded:**

IN MY LIFE I felt I did not need God. And because of this I did not see the need for unity in my family. But, with these recent experiences of my husband and daughter, I felt I needed to be different also. I am a woman who wanted possessions, and I did everything to get them. But the more I tried to get them, the more I did not get them.

Then I decided I was going to give God first place in my life.

## KOLWEZI contd from p3

Lulus and the Balubas, and the killing was arrested.

In the national capital itself we met J Bolikango, leader of one of the strongest tribes in the country. After he and his aides had seen *Freedom*, he said to us, 'Your coming here was a God-send. I had arranged that if I lost the elections I would pull out my tribe and unleash a civil war, and capture power by might.'

'From what I have learnt from this film, I am now ready to let Patrice Lumumba lead the country as the elected Prime Minister, and I will work to unite our tribes into one nation.'

National radio, the army, university, Church and press were all enthusiastic to give us the opportunity to reach the nation. And that contributed to bringing about the peace and development that Zaire eventually experienced.

### Jonah-like

But when a truce came, I allowed the nationalistic pull of home to divert me back to South Africa, leaving the God-given assignment, like Jonah of old, before it was completed. It seemed to me that God was not working fast enough to change South Africa through Moral Re-Armament. So I went there and tried out political, educational and other solutions.

But I failed entirely. This year, when the troubles in Shaba Province broke out, I felt convicted. With others, I feel called to help Zaire find stability and its destiny—which could be to radiate, from its position at the heart of Africa, an answer to division for the continent, and to help Africa unite the world.

I am convinced that piecemeal, nationalistic solutions to the basic problems besetting this continent, such as tribalism, racialism, poverty and war, do not go far enough. Africa needs the ideology we have seen at work at the Moral Re-Armament Assembly at Caux this summer.

I am sure what is happening in South Africa is wrong, and South Africa must change. And she will change, but I have also realised that anything that excludes any person, any class, any colour, any race, any creed, is too small for the age in which we are living.

I have decided myself that whenever South Africa changes, or whether it does not change in my lifetime, I shall be dedicated to serving with Moral Re-Armament to re-make the world to God's design. Because it is only in a world remade according to God's design, that any individual in any country can get his real fulfilment. As Prime Minister U Nu, of Burma, said, 'Democracy and her freedoms can be saved only by the quality of the men who speak in her name.'

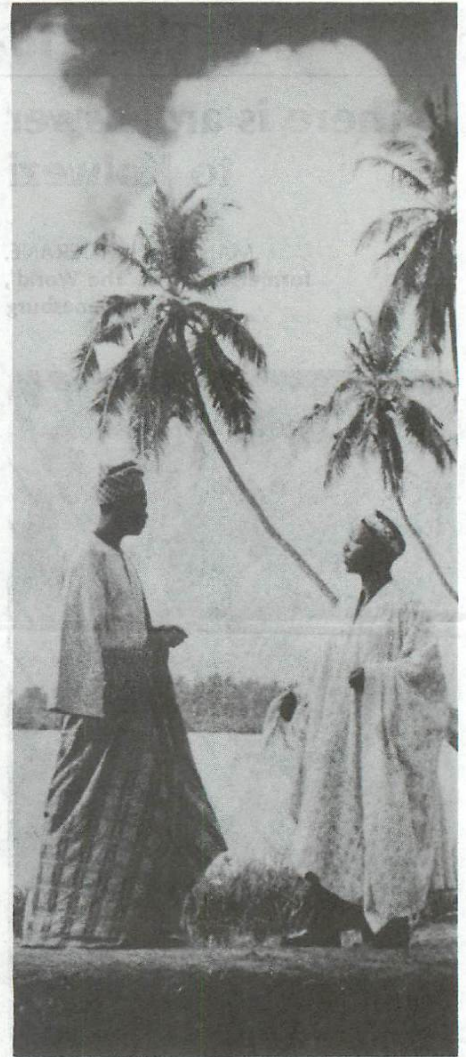
## Where is today's Adamu?

**IN 'FREEDOM'** Amata and Moerane played Mutanda and Adamu—rivals of political power in the emergent state of Bokondo. Adamu's apology to Mutanda (right) opens the way to reconciliation between their tribes, and to peaceful independence from colonialist Imperia.

'Freedom' has recently been shown in Ovamboland, home of half the population of South West Africa/Namibia and of the militant South West Africa People's Organisation (SWAPO). Denis Nowlan and Paul Joyce write from the capital, Windhoek: 'People of every political group recognise in the story of Bokondo remarkable parallels with South West Africa/Namibia's complex ethnic and ideological tensions. One black student thought it must have been made with Namibia in mind. "I can see who Mutanda is," he said, "but who is Adamu?" "We have not found an Adamu yet," replied another.'

*It is the crooked piece of wood that shows the expert carver. The validity of an answer is proved in the storms and stresses of problems. 23 years ago Frank Buchman said, 'Africa—the answer continent'. Perhaps it is because there are storms and stresses in Africa that God means a valid answer to come from her.*

—J Ifoghale Amata, speaking at Caux.



*Thrusting ambition cloaked under the melancholy guise of self-expression must be set aside if the heart of the Creator is to be allowed to move and work in simplicity and totality through the heart, head and hand of the craftsman.*

**MICHAEL LEACH**

The Devon potter, Michael Leach, recently held an exhibition of his work at the Westminster Theatre and gave the proceeds to the Phyllis Konstam Memorial Fund. Another exhibition in aid of the fund opens there today. Paintings, drawings and stage designs by Dorothy Phillips and William Cameron-Johnson will be on view until 14 October.

Design by Joan Rundell