

PEACE CHILD'S PROGRESS...

Vol. 4 No.3

October 1988

"PEACE CHILD" is a musical fantasy based on "The Peace Book" by Bernard S. Benson which tells how children bring peace to the world. The Peace Child Foundation has been set up to promote that fantasy and play a part in making it a reality.



A RICH HARVEST OF LOVE

12 Tours completed ...

It was a long, hot summer for Peace Child! The Peace Child angel worked overtime creating miracles, smoothing out potential crises. The Soviets, in particular, did us proud! - documentaries were made on four of the tours and everywhere we went, Peace Child groups were treated like celebrities.

We created some magnificent new versions of the play. Some were Firsts - our first show on the Middle East, our first International show on the Environment and our First in Eastern Europe - the Polish Peace Child. We also did our first tour of Central America.

Best of all, we generated a rich harvest of Love. The friendships created by all the kids through the intense experience of creating and performing the play is confirmed in all the letters we have received. We include some of them in this newsletter. Many talk of "the Magic of Peace Child" - a quality that doesn't need to be explained to those who have experienced it.

A Latvian girl wrote to her friend in Washington: "Peace Child lives in Latvia! We start rehearsals in November for a tour! We will miss you very much, but your photographs will hang on stage to remind us.... Last night, we stood in a circle the same as we did when you were here, close to each other, hand in hand, and we sent our greatest love to you - our energy met your energy in the sky above the Atlantic Ocean, and reached

Friendship...

our high star. You are as far away as this star, but in my dreams, I can reach it...."

An American kid wrote to her grandmother from Camp Artek: "Dear Grandma, I want you to know how I feel right now. Everyone has been leaving which is painful but I feel so lucky and so thankful that I have had these amazing experiences. These kids - from all over the USSR and the world, - are the most peaceful, loving, beautiful caring kids I have ever met. Now they are part of me, and they make me a different person - a better person.. Grandma. I could never have done this without your help - I love you so much...."

We learned a lot from this summer. We learned about the problems of getting used to being back home after the intensity of the Peace Child experience. We learned about the tension that arises from conflicting expectations; and we learned how too much empowerment can turn Peace Children into Peace monsters("We came here to make Peace, goddammit!")

To expand four-fold from three tours in '87 to twelve in '88 was ambitious. I am pleased that we did, because we now have enough data to analyse what it is that we do well, and build on that. We will do about the same number of programs next year and attempt to do them better. I look to 1989 as one of consolidation, in which we apply the lessons of this long, hot summer, and parlay our incredible record of achievement into a solid administrative and funding base.

David Woolcombe

APPLY NOW FOR 1989 !! The schedule for 1989 is beginning to take shape - ten fascinating tours to the USSR, at least five tours bringing Soviet kids to the USA, a major European tour, a program in Central America (possibly including Cuba!) - the US/USSR/China program, and a program in Israel (possibly including Soviet kids!) There will also be two Family trips, the first with Lucia for 2 weeks in Moscow, Alma Ata and Tashkent; the second at the end of May in Moscow and Leningrad.

Application procedure: call the National office, and request an application form. This asks you for information about your background in singing, acting etc. and also asks you to write an essay on what you think about Peace, why you want to be a Peace Child etc. Your application will be acknowledged. Auditions will be scheduled in February '89, at which you will be given up to date information on all tours, and asked to confirm your preferences. By March 15th, all successful applicants will be notified, along with a reserve list.

DEADLINE FOR APPLICATIONS JANUARY 5TH 1989.

CALL 703 385 4494 FOR INFORMATION

US-SOVIET TOURS: There were eight of these - five in the USSR and three in the USA. Each tour was composed of 15 Soviet children and 15 US children.



Downtown Alma Ata

KAZAKHSTAN: Where on earth is Kazakhstan? we all asked. Well, it is the second largest Soviet Republic. It is in Central Asia, close to the Chinese border. Its capital is Alma Ata, a beautiful resort town in the mountains. The tour, led by Dallas Children's Theatre director, **John Stevens** and **Elizabeth Rose**, ventured bravely into this unknown territory, flew thousands of miles to perform in places like Karagonda and Chimkent.



*"The shirt from his back!"
Jennifer & a Soviet sailor*

"The Kazakhs looked after our group superbly," says Elizabeth, "they layed on great hotels, sensitive artistic staff, and a rock group from the Alma Ata studio to play for the show. The head of the Kazakhstan Komsomol accompanied us for the entire trip, as did a documentary crew from Kazakh TV."

The staff on this tour came in for glowing praise from several of the US kids. "They were incredible!!" writes **Georgie Symonds**, "John Stevens should be forced to direct a Peace Child tour every year until he dies! He was beyond belief, creating a masterpiece in the time we had. Nancy, our translator, is a NECESSITY to a tour: I feel sorry for those that went out without her. She forced us to be independent - to find ways of communicating without language when she wasn't around. And Elizabeth, our PEACEMAMA, was just great - always there running round with pills and medication when we were sick, washing our clothes - just great!"

UZBEKISTAN: This was the most tenuous of the Soviet tours. Right up until three weeks before departure, we were not sure that there would actually BE an Uzbek tour. "For me," writes **Helen Strickland**, the tour leader, "the greatest experience was actually deplaning in Tashkent! We were greeted by our Soviet cast members wearing Uzbek hats with armloads of flowers for each of us.

"The troupe stayed in a beautiful villa complete with swimming pool, small lake, and a ballroom with chandeliers for rehearsals. We even had our own private chef! The Soviets stayed with them which meant that they all grew incredibly close to each other and allowed the rehearsal process to go forward with frequent and relaxing breaks.

"The process of developing the production is the soul of the piece. Talking about issues, the recognition of commitment to hope and justice are the steps to world peace," says Helen.

"The most important and amazing events happened during rehearsals, where I think the most meaningful work for Peace Child is done," writes **David Samuelson**, director of the show. "I directed the kids to come out through the audience and greet the people saying "MIR VOM" at the end of the play. When they did this at the end of first run through, each of the kids came to me, impromptu and hugged me, saying "Thank you, David! It was difficult for me to speak with tears rolling down my cheeks..."



The "little choir of angels" - Uzbekistan

It was hard for the group to leave their Uzbeki friends for the last week of this tour at a Youth Arts Camp in Moscow. Again, it was the show that pulled them together: they re-vamped it and presented it with new monologues at the closing ceremony.

At the end of this performance, an audience member slipped Helen a note which said: "I'm sure you have heard this many times before, but I find your program the most inspiring, heart-felt and purposeful I have ever experienced. You are magical..."

THE UKRAINE: This tour was led by **Vicki Lewin** and directed by **Carlo Grossman**. The combination of Carlo and Igor Afanasiev produced what Vicki called "the most convincing and most poignant Peace Child I have seen." Igor commented that he came expecting to teach the children, but ended up being taught by them.

Nina Plevin wrote: "Whenever we performed, a kind of magic would take place. Through the play, we relived what had happened earlier on the trip. I wasn't just saying lines - I was giving and receiving love in a way I never dreamed possible. When the Soviets and Americans argued on stage, I felt real pain... I know the audience felt it too."



The Ukraine Tour

This group toured to four cities on the "General Vatutin" - a Dnieper River cruiser. "It was FABULOUS!!!" writes chaperone **Nonna Kaganovsky**. "The accommodations were superb, food was good(a crucial detail for the US kids), and the kids were able to be together - talk and disco dance till late into the night..." At each city, they were greeted with flowers and crowds of local people. The crew turned out for every performance as well!

"This was an experience I will hold sacred and close to my heart forever. It was awesome proof of what can really happen when people from different cultures work together for peace..." *US participant.*

"Now, when I look at a map of the USA, I see not states, but only the places where my best friends live. I feel that all these places are connected to each other, and also to my heart." *Soviet kid.*

"I receive such letters every day from our kids," says Vicki, "reaching out to express how their lives, and our world, has been changed by what we accomplished together. "Peace Child" is something that must be experienced from the inside out, as we have done. I feel more than ever that there is nothing more worthwhile than building and strengthening the Peace Child program, and working towards its vision."

**APPLY FOR '89 PROGRAMS - DEADLINE FOR APPLICATIONS
JANUARY 5TH 1989. CALL 703 385 4494 FOR INFORMATION NOW**

ARTEK: The International Summer Camp, Artek, on the shores of the Black Sea, is rapidly becoming a favored spot for Peace Child tours in the USSR. It hosted the Santa Cruz group in 1987, and in 1988, the tour led by **Phyllis Wezeman, Mary Leigh Best and Harmon Logan**. For a tour that was only confirmed at the last minute, it was hugely successful. The 15 Americans were joined by 27 Soviets from a variety of different republics, and they gave a total of 14 shows, ten inside the camp, four in the nearby city of Yalta.

Harmon Logan writes: "After the first performance, the lady in charge of our dining room at the camp came up to me with tears in her eyes: 'Thank you for giving me some American children to love.'"

"We gave a performance at the Holiday House for the Central Committee. After it, an older gentleman with graying hair shook our hands and told us they they thought our message was wonderful, and that if all adults and leaders felt the same way, there would be no world problems. We later learned that he was the Soviet Minister of Defense!"



Military Dream Sequence - Artek

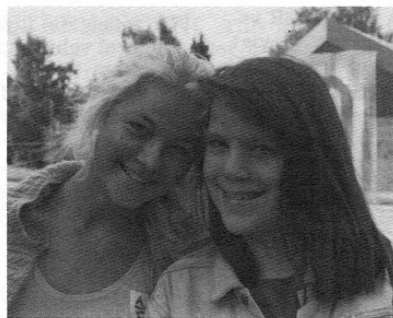
"I have to admit that, going into this, I never realized how much it would change me. If anyone had told me that I would make such good friends that saying goodbye would be the hardest thing I had ever done, I would have laughed right in their face!"

"But it happened: every single person who saw our show, whether they were from the US, USSR, Romania, Finland, France, Greece, Yemen, Mali, or anywhere was changed. I couldn't believe it at first because the play was in Russian. I couldn't follow much of it, and they spoke less Russian than I did; but what was being said was spoken from the heart, and the heart speaks in all languages.

Shoshanna Matney

"I heard about the Peace Child a long time ago, but I never imagined that I would be a part of it. Not one of us will forget the magic of Peace Child or our new friends. Everyone gave each other a piece of their soul - a piece of their heart. How can people be enemies when their hearts are the same. In our show, not one word is untrue. Oh, if only we could make it happen! We must all have one goal - to save this planet, our sacred earth. This is possible if we have peace!"

Yelyena Perminova



LATVIA: This was clearly one of the great emotional tours of the summer. Natasha Francheschi writes a long letter, the gist of which is: "Please please please let us bring our Latvian friends here to the US next year. In our show, there was a 'goodbye' scene, and a 'hello' scene. We have all lived the good-bye scene, and it was horrible. It would be absolutely the greatest thing if we could live the Hello scene....!"

Others seem to want it too., Natasha! Monika writes from Latvia: "I want to see my friends in the USA, and it will be possible if we believe in Peace Child. It is a great power - a light of love which warms my heart...."

The Latvian Komsomol was similarly affected: "Your visit to our republic will stay in our memories like Peace Day, crossing over from the stage into the hearts of young Latvians. We will be happy to continue our collaboration ..."

A moving report comes from **Rhonda Sable**, US director of the show. Rhonda had worked with Dharaj Maxfield on his Peace Child, but this was her first venture on her own:

"The first night, we had a long meeting of the artistic staff, analysing the script and the songs. I can't remember a single item that we agreed on. I went back to my room, angry and exhausted, doubting that we could even complete Peace Child in Latvia.

"I'm not sure what happened, but slowly the joy of Peace Child started glimmering through. We spent some social time with the Latvian directors, laughing and partying. I noticed how much I was letting go of all my pictures of how I wanted the show to be. And guess what? - Alvis, our Latvian director was starting to let go of some of his ideas.

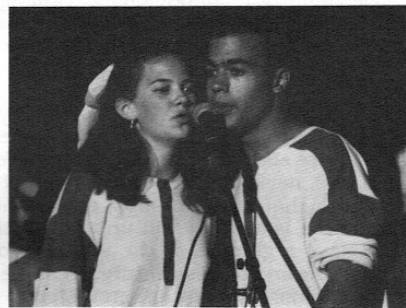
"All of a sudden, the content of the show became secondary to the power of working together as one team - no sides! So, this is what it is like to be a Peacemaker. The night before we left, Alvis gave me a gift with a note: v'My dear Rhonda, In life there are moments when it is almost impossible to express feelings in words: these are the moments that one never forgets...."

Thank you, Rhonda !!

POLAND: It was one of the largest Peace Child productions to date: a cast of 60, 10-piece band, 25 person road crew, adding up to a travelling company of 120 with the production personnel. This was Peace Child Poland 1988 - a bus and truck tour through twelve cities, - seventeen performances to more than 80,000 people, - culminating in a national TV special.

If the logistics sound awesome, just imagine trying to get Americans, Poles and Soviets to agree on a script! Of course, the magic of Peace Child won everyone over, though the process did produce some tense confrontations. The kids did not have the same problems as the adults. Eventually the adults learned from them. The result was a dynamite, high-tech show that was thoroughly enjoyed by the Polish audiences.

"In Poland," writes **Steve Riffkin** artistic director, "Peace Propaganda usually falls on deaf ears, but people were amazed by the honesty of feelings displayed by our kids." TV & newspaper coverage was constant, colorful and positive, thanks to Oskar Bramski, Leonard Marczuk, and Waldek Saniewski. Following our presentation at the Warsaw Palace of Culture, we met with the Vice Prime Minister of Poland, with representatives of both the US and Soviet Embassies in attendance.



All were awed by some of the changes the Poles had made in the show: they had made Mr President a dance number! - That became the subject of a long discussion. A compromise was reached: half the number was sung straight, half was danced. The frank discussion had the effect of bringing the cast closer together.

The climax of the tour was the filming of the TV special - done through the night in the gorgeous old town square of Zamosc, the city where we rehearsed, and Peace Child's Home in Poland. It would have been fine but for the 38 degree cold! The Poles had decided to costume the whole show in flimsy pajamas. But the warmth of the Polish people, the skill of our director, Mariusz Malinowski, and the beauty of the new Polish songs by Wieslaw Pierogorolka and Pawel Sidor more than made up for it. And we now have a Peace Child that is being seen throughout Eastern Europe!

CENTRAL AMERICA: "It's the USA and USSR vs. Costa Rica," remarked Yuri, our long-suffering Soviet delegation leader during one of the frequent tense "meetings". "At the moment, Costa Rica is beating us both hands down!"



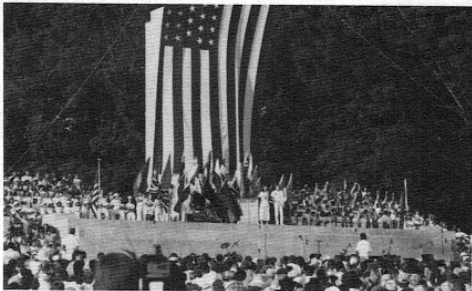
Ulises(Costa Rica) & Indiana(Nicaragua) with Claire & Anandi
Fourteen Americans, 2 Soviets, 2 Salvadorans, 2 Nicaraguans, an Australian and a Canadian travelled to San Jose, Costa Rican to join ten hand-picked Costa Ricans, and a chorus of 120 children to present the first "Peace Child in Central America". It was a fascinating experience, shot through with tension but, finally, proud achievement.

From our discussions, a play emerged very different from the one that either of us expected. Cautiously, our Costa Rican "Equipo tecnico" supervised the translation into Spanish, and we started to rehearse. But suddenly, and without consulting us, Costa Rican officials in charge of us got cold feet and prohibited the performance of the play at the Gala in San Jose. Instead, they invited us to participate in a concert of Peace Child songs, with a linking narrative telling a fantasy of how President Arias brought peace to Central America.

INTERNATIONAL TOUR: This was the most testing "Peace Child" - 15 nationalities; 14 languages - six cities, six weeks; a mass of conflicting expectations - and the attempt to make a compelling play about the theatrically intangible issue of the Environment.

"I had put off doing this play for four years," writes director David Woolcombe. "How do you make a drama out of the Greenhouse effect, or planting trees?! Well - we did. And Peace Child will never be the same again. I am more than ever convinced that, in the 1990s, environmental destruction will become the issue that will unite the human race. This Peace Child gave a glimpse of the way that our work will develop through the end of this century: it can be done in any country, in any language, by any age group."

"Harrisburg was a magnificent Host City, coping superbly with the endless complexities of creating this show. We keenly wanted to return there at the end of the tour: next year, we are planning that all tours should begin and end in the Host City, which will then have the privilege of the last performance.



300-strong Peace Child chorus at the Peace Light Memorial.

"I remain convinced that an experience like Peace Child, (intense and rewarding) is the only effective way to get started on World Peace. The most important change for me and the kids is that a place like Hiroshima becomes more than a city half way round the world: it's where my friend Mika lives," writes Craig Lindvahl, our excellent music director, who alone

On reflection, it was probably a wise decision: our play was not the best vehicle to change views in conservative Costa Rica. But the way they took the decision lacked tact. The cast were outraged. They felt that they, and "Peace Child", had been censored. Gamely they lent their talents to the concert, which, despite a weak, rather unlikely script, was lovely.

In California, the kids got the chance to do their show, with some new scenes built from their experiences in Costa Rica and Nicaragua. It was a strong show which drew standing ovations from the audiences in Berkeley and Santa Cruz. "I really felt we did something," said Anne Henderson.

The wonderful hospitality of the Californian Peace Child volunteers, made us all feel much better by the end of the tour. Clearly, there is much careful work to be done with Peace Child in this region. The challenge is as great, if not greater, than the original US-Soviet show. As one kid remarks in the show,

"It's like there are little iron curtains between each country."

"Not so long ago," one of the Soviets responds, "there was a massive Iron Curtain between our country and the USA. Now, through love and friendship, especially between children, that Iron Curtain has dissolved. Maybe it can happen here..."
Future Peace Child tours in Central America will test that hypothesis.



Nate & Claire with the Story-teller's group

performed the parts of a full orchestra, rock group, air-raid siren and much else besides with the help of an Apple computer.

Mika Fujii was our first Japanese Peace Child, but this was not her first experience of working for Peace. She writes: "I am asked to speak about Peace Child in peace meetings and schools. The day after I got back, I was interviewed by our local newspapers and the radio. I am finding many people who would like to help us set up a show here next year. As I told you, Peace Child is one of the most impressive Peace movements I've ever encountered."

It was Mika who created the show's magical opening and closing. She started the show carrying on a lamp, explaining that it was lit from the Flame of Peace that burns in Hiroshima. At the end of the show, she returns with the lamp and tells how, when the flame was lit after the war, the city authorities said that it would burn until the last nuclear weapon disappeared from the face of the planet. "On this day, Peace Day 2025, the last nuclear weapon is being dismantled in a ceremony at the United Nations: all over the world, flames are being extinguished, as the flame is turned off in Hiroshima." And she turns out her lamp - a compelling symbol of the ending of the threat of nuclear war.



Mika by the Peace Flame in Hiroshima



PEACE CHILD

International Joint Projects in the Performing Arts
on the Theme of Peace and Global Survival

TO ALL OUR VOLUNTEERS.... We often make the point that the Foundation has only five full-time staff to show how we achieve much with little. But this summer, through volunteers, our "staff" reached into thousands - people who gave up their lives for months to organize tours; people who opened their homes to our children; parents, friends, who contributed money to students, to tours, by being patrons or buying space in programs; people who made meals, people who ran errands, people who sold tickets... To all these people, and we conservatively estimate that there were more than 5,000 of them this summer, we say from the bottom of our hearts... **THANK YOU!**

SOUTHERN CALIFORNIA:



"It was a blast! Within a month, we all lived a lifetime, talking through the night in the dorms, going to the beach, to Disneyland - making immortal friendships and memories, and knowing that our message will be carried on by all the people that we touched!" April Cantor, US cast member.

"The best part was my realization that I can make a difference in this world. Every child has such dreams, but most of the time they never get the chance to prove to themselves that it is possible to obtain their goal. You gave me that chance. Thank you."

Stacy Panas, Santa Rosa, CA.

The Southern California Tour was created by a few, extremely creative and peaceable people working in concert from the cities of Ojai, Santa Barbara, San Diego, Irvine and Los Angeles. **David Friedlander** was at the hub of this team, though he would not take the title of "Leader". "In terms of process," David writes, "It is my core belief that the way we put these tours together must be a model for the young participants, as well as for our communities and nations."

"This tour boosted my confidence in my self! It was a totally safe, supportive environment, where I felt lovingly accepted for being my self. It felt safe and open to communicate feelings, love - you didn't have to be witty or clever all the time." Pilar, a US cast member.

FROHMANN ACADEMY: The Third US-Soviet Tour in the USA this summer was held at the Frohman Academy of Performing Arts in Monterey California. The Soviet delegation was put together by Nadia Burova and led by our old friend from the 1986 tour, **Vladislav Druzinin** (father of Yegor Druzinin who played the Soviet lead in that tour.) Karina Chepoy was also in the Soviet delegation, which was royally entertained by the good people of Monterey and Carmel.

THE SOUTHERN TOUR:



This program was the first directed by a Soviet in the USA. **Juli Gussman** from Baku in Azerbjan, a well-known stage and TV director, directed this unusual and passionate show which toured Dallas, Fort Worth, San Antonio, Austin, Birmingham Alabama and Jackson Mississippi. **Katie Davenport** sends us this report from San Antonio:

The summer of '88 will go down as one of extremes! The pains, the joys, the HEAT! - the tour was full of that... and more!! But I don't regret a minute of the incredible experiences I had along the way.

To describe all the "Miracle" experiences that occurred in the next 6 months would fill a book! San Antonio will never be the same after Peace Child '88. Matthew, the San Antonio Peace Child, will never be the same; neither will the 120 Peace Child chorus members, the 19 homestay families, nor will the local press (who gave us over 25 positive news slots - this in a Hearst/Murdoch "blood and guts" newspaper town!) My husband and I will certainly NEVER be the same!

The change comes from a remembrance of the unspeakable joy that I and EVERYONE felt when the Soviet/American cast took to the stage on August 17th with such excitement, surety, pride and unity after only knowing each other three weeks. Almost everyone came to the theatre expecting a cute little children's show. What they got was a HUGE, UNFORGETTABLE EXPERIENCE! The Theatre was alive with magic. I was proud, not just to have been a part of it, but to be alive and living in those magic moments with the cast, the choir, the crew, the audience - and this world that something so rich can happen in it.

Our differences made it all the richer, and so did the personal ordeals each participant had to come through to be there. From my perspective, this tour lived an exemplary life of peace and cooperation facing the highs and the lows honestly, and leaving each person in its path with a positive look at what is possible. I send out my deepest thanks to all who had a part in this tour - kids, parents, sponsors, co-ordinators, volunteers, Soviets and Americans - and especially Eirwen Harbottle who started this world celebration that is still going on"

PEACE CHILD - MIDDLE EAST: We have long felt that a script examining the Arab-Jewish conflict would produce the most dramatic Peace Child ever. This summer, we were proved correct with the premiere of "Peace Child / Middle East" at the Legacy International Youth Program in Virginia.

3 Israeli Jews, 3 Israeli Arabs, and five Americans came together with the founder of Legacy, **J.E. Rash**, and **Laura Symons** to develop a play from the treatment written by David Woollcombe. *Johanna Gray*, from Texas, was part of it:

"I can't say it was easy. We sweated blood trying to figure out an ending to the musical that was not over-simplistic. There were two hundred other people at the camp, doing everything from pottery, to global issues, and leadership training. We participated fully in the life of the camp - that too was a struggle, - but doing the play was the hardest part. We did not always work smoothly together.

"But finally, it came off so well: we were truly proud of each

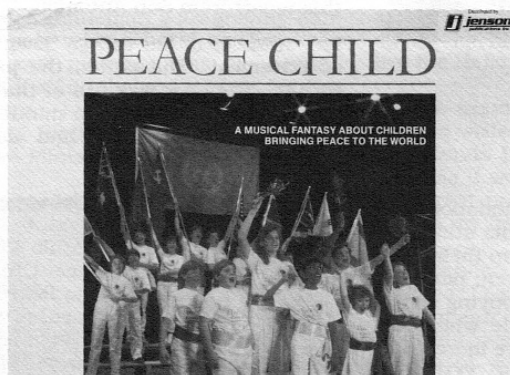
other. The feeling of oneness, despite our different backgrounds and opinions, and our new confidence in ourselves, were the greatest gifts we received from the show - and from each other."

The Legacy International program has been in existence for 10 years, and has extensive experience in working in the Middle East. That experience shone through in this beautiful script.

"It's quality far exceeds my expectations," says David Woollcombe, "It is full of lovely flashes of ancient Jewish and Arabic culture, which, of course, have the same roots in the Middle East."

Discussions are under way with Legacy and David Gordon's organization in Israel to create joint plans for a Peace Child program in the Middle East next summer. The whole cast is anxious to do the play there. The result of this summer's exercise is that the Middle East is now established, along with Central America and the USSR, as a firm location for Peace Child work.

[For a copy of the Central America, Middle East, or International Script send \$6 (each) to National Office.]



LOCAL PRODUCTIONS: With so much Tour news this time, we are holding Local Production information for the next issue. The best news for local productions is that the long-awaited **Jenson 45-minute Peace Child** is now out - and its excellent! For any school or youth group looking to do a simple Soviet-American Peace Child based on the 1986 show, this version is the answer. It comes with detailed production notes, and a beautifully produced record and score. Call **Jenson** direct on **1-800-558-4320**.

SEE NEW YEAR'S IN MOSCOW - Join Lucia Effros to ring in the New Year with Soviet Peace Child families in Moscow, Tashkent, and Alma Ata! Celebrate the joys of our 1988 summer successes in Uzbekistan and Kazakhstan along with the Soviet children who sang and danced with our kids. We welcome families, friends and supporters of Peace Child to join us on this exotic winter holiday. We shall depart from New York December 29th returning January 13th. 4 days will be spent in each city. Cost: \$2,000 - \$2,200.

WELCOME - **Norma Johnson**, our newest Peace Child staff member, takes over Lucia's position as Youth Exchange Coordinator. Norma's experience includes teaching with the Close Up Foundation, the organization that brings students (including Soviets) to Washington DC to study the nation's capital. In her first month at Peace Child, she has already demonstrated to all of us her organizational creativity and skill.

THANKS - to Linda Sorenson, Jackie Vergin, Caroline Nolan, Paula Callahan, Christine Bechtold, Anne Henderson and Gillian McNeill for helping out in the office this summer. We could not have survived without you! Welcome to Lisa Katz, our fall intern.

New Friend of Peace Child: Elena Burgov, Leningrad - our First Soviet member, enrolled by Helena Volinsky.

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**"If we wish to create lasting peace,
if we wish to fight a war against war,
we must begin with the children."**

Mahatma Gandhi