

PEACE CHILD'S PROGRESS...

Vol. 2, No. 3

November, 1985

"PEACE CHILD" is a musical fantasy 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.

☆ Soviet Premiere ☆



On Russian Shoulders

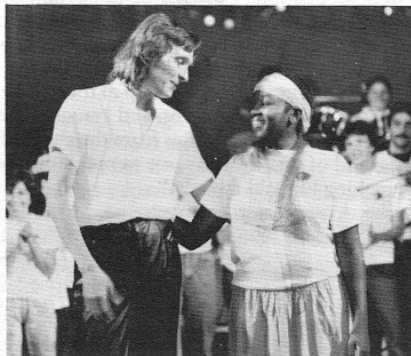
On July 30th of this year, a landmark was reached in Peace Child history when 17 American and 24 Soviet children walked out on the stage of the prestigious Childrens Musical Theatre in Moscow to present the first performance of "PEACE CHILD" in the U.S.S.R.

Said Soviet co-director, Valodya Allenikov, introducing the show: "It is the first time in history, I think, that Soviet and American children have performed together in a play about peace." The Soviets were clearly intrigued. The show was warmly reviewed in 'Izvestia,' and a piece on the national nightly news attracted so many letters that it had to be repeated.

"The most thrilling part for me was that it was all so normal," reported director David Woolcombe: "children and musicians of roughly the same age and similar interests got together to put on a play—they learned their words, rehearsed their moves, and had a great time together both on and off the stage. The difference here was that the governments of these performers have their fingers poised to blow each other off the face of the planet."

Far from being taken advantage of by the Soviets, we frequently felt that we were taking advantage of our hosts in shamelessly promoting "Peace Child" at every opportunity. We can't have been all bad: the Soviets have invited us to take the central role in the

Space Bridge TV program commemorating Samantha Smith (see back page) in December.



Sasha and Gwen

The most exciting tangible result of the experience is a recording of what was certainly the most powerful song in this version—Gwen Ross singing "I Have a Vision." The song is derived from Martin Luther King's 'I have a dream' speech, the sentiments of which are much appreciated in both nations. It drew standing ovations at each performance and the recording, in which Gwen is joined by Sasha Loisev, inspiring symbol of the joining of the two cultures. "I was excited and honored," said Gwen, "I don't think there's any precedent for Russians and Americans making rock records together."

The Script itself, thrashed out in advance with the American cast, represented a new departure. Rather than center on adversarial encounters between children and the leaders of the two nations, we decided to focus on the areas of common interest between the youth of each nation, particularly rock music. The Great March for Peace becomes a world tour of a joint Soviet-American rock musical, culminating in a spectacular presentation at the United Nations. The presidents are never seen. When the children hear that they are not going to take any action, the story reverts to the ending of Bernard Benson's original 'Peace Book': the children determine that they have no wish to live in a world without peace, a world founded on hatred and fear rather than love.

Several Soviet writers have now been inspired to write their own versions of the Peace Child story. One of these will be based on an old Russian folk tale where a child helps another child from a hostile village recover from a near-fatal disease and, by so doing, dissolves the hostility between the villages.

Early in 1986, the Peace Child Foundation will be publishing a new Peace Child Study Guide for Schools containing both the original script, and the new Soviet version designed for slightly older students. The Guide will also contain four Soviet rock songs, study notes following each scene, improved production guidance, and extensive notes for teachers on how to adapt and vary the script to suit the talents and personalities of their particular children. There will be detailed news about this, and other progress in the February 1986 issue.

Snippets

Minnesota Peace Child Festival: The Second Festival was held in the Peavey Plaza in downtown Minneapolis on October 5th and 6th. Attendance was doubled on last year, and there were double the number of booths and attractions. There was music, storytelling, peaceshops, puppet shows, and a wealth of new and innovative activities. "We could have spent the whole day there," said one delighted parent whose kids clearly enjoyed the Festival. The Minnesota group now gears up for the '86 Festival . . . Call: (612) 870-3662.

Michigan Peace Child Project: Building on the successful formula of the Minnesota Festival, a group formed around the UN association in Lansing, Michigan is planning a Festival on May 2nd and 3rd, 1986. It will showcase the ideas of youth on peace, and have a performing arts fair, the Peace Child play, exhibits, participatory activities, workshops and a peace assembly for young people from around the state. It will be held in Lansing on the State Capitol Mall. Call: (517) 372-8540 x525.

US-USSR Youth Exchange Team reaches the Summit

Three days after the Soviet-American premiere of Peace Child in Moscow, there was another great co-operative achievement by young people: Cindy Lazaroff, leading a team of 17-21 year old Soviet and American trekkers reached the summit of Mount Elbrus, at 18,841 ft. the highest mountain in the Caucasus. Cindy writes:

"The Soviets and Americans made their

final approach two by two, arm in arm holding their ice axes in their free hands. Troy Shortell from California, and Zhenya, his Moscow companion, had tied their national flags to their ice axes. Together they planted them in the snow. The team surrounded the flags as they flapped wildly in the fierce winds, cheering in celebration of their shared victory."

Ten Days That Shook Our World . . . How "PEACE CHILD" came to Moscow.

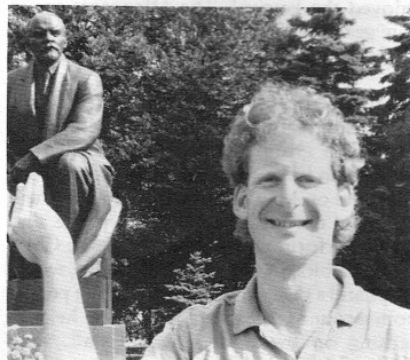
Eight stage appearances, five times on national TV, fourteen radio interviews, three national press articles, four studio recording sessions. . . . We packed a lot into our ten day stay in Moscow!



Colleen Barry, (the girl chosen to play Katya—a juvenile rock singer in this version), kept a journal of the trip from the start of rehearsals in the USA. This is how it seemed through her eyes:

First Week—Thurmont, Maryland. We all went to a large and beautiful house up in the Maryland mountains, miles away from anywhere. The friendship and the love that grew between our group during this time was the foundation of the success of the show. When we performed in Moscow, our audiences could see our closeness through our interactions on stage, and in our eyes. It made the play real to them as it was to us. We helped David with the play, but for most of the time, we talked in small groups—talking late into the night about all different sorts of things. Sandi (the camp-mother) tried to get us to go to bed, and complained when we missed breakfast, but often she would talk with us and once, even she missed breakfast! Looking back, I think those were some of the happiest days of my life. We shared things with each other that we have never shared with anyone else before. It was as if we shared a common bond: we were all there for the same reasons, and sought the same goals.

Second Week—William Penn House, DC: In Washington, the heat was unbearable. We rehearsed everyday, knowing that we had to give a performance in St. Mark's Church on Sunday. We didn't exactly come back to the real world: it was like dropping from Cloud Nine to about Cloud Seven. Rehearsals were intense and hectic, but there was still this sort of magic in what we were doing. This magic lasted throughout the summer and is still within each and every one of us.



Steve Riffkin

Third Week—Moscow: Adam Croan (10) takes up the story: "Before I went to the Soviet Union, I thought it would be cloudy and rainy almost every day and that people would not bother trying to talk to you unless you could speak their language. I was wrong. The people were so affectionate they ran up to me, hugged me and took me into stores to buy me things. The weather in Moscow was horrible the first three days, but after that it was great because they seeded the clouds so that it wouldn't rain during the Festival."

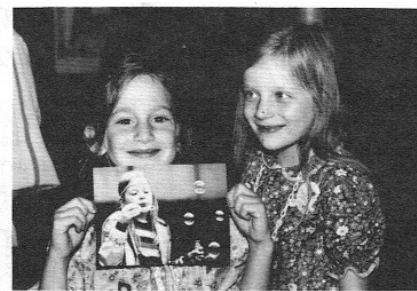
Sandi Croan: "Our time in the Soviet Union was like a big magic show for me. In the United States, I felt on top of things—I knew what each day would look like. In the USSR, no one seemed to know what was going on. . . . It was as if by magic, about 30 Soviet kids appeared on our first day of rehearsal at the American club. Sitting there, with a Russian on either side of me, we all three of us dissolved into tears of emotion when the kids first met. It became so clear that 'people are people' and that the children especially understood."

Colleen: "When I first found out that I would have to play a Russian girl—singing and speaking with a Russian accent—in front of Soviet people, I was scared to death. I was afraid they would laugh me off the stage! But it wasn't like that at all. We ran bits of the show for them, then we took a break, and I started talking to a little group of them. They helped me with my accent, and I taught them some of the English songs from the show. By the end of that first day, we were talking and laughing like old friends."



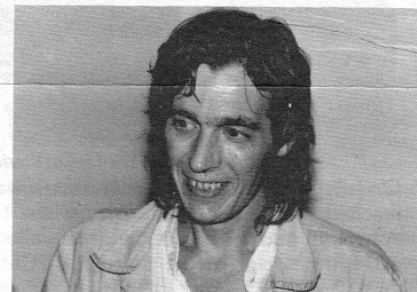
Vlad - choreographer

Gwen: "When I got to the Soviet Union, I felt awful. I couldn't adjust to the foods—there was no milk, and the smell of Russian cigarettes everywhere made me feel sick. I missed the first day of rehearsal, and coming in on the second day, I felt very uncomfortable. The Russian kids were all staring at me and whispering. I figured they might never have seen a black kid before. The tension eased up as I asked them their names and so on. As time went on, I got closer to the Russians. They are some of the kindest people you would ever want to meet on this earth. It pleased me to know that they wanted peace as much and more than we did. The Russian kids were mostly from a chorus—they had one of the most beautiful sounds I have ever heard in my life. Together we touched a lot of people: Many people, a lot of times, were in tears. I thank God for the opportunity to be a part of "Peace Child" and to spread this peace throughout the world."



Best friends

Tara (7): "I am glad that I went to Russia because I felt good about the people. They were the most gentlest people in my life. I met some really nice friends, and I met Natasha—she was my best friend in Russia. The people that we performed with—all of the peace children and the Stas Namin band—all got very close. There was a man and his name was Sasha. He was the gentlest, sweetest, nicest man . . ."



Sasha Losev

Colleen: "On the last day in Moscow, I somehow missed the bus to our final reception at the Soviet Club. I was walking down the street feeling very depressed, when I looked across and saw four of the Soviet girls we had performed with in the show. There is no way I can convey how happy I was to see them. I ran over to them and asked them back to our hotel—we talked and sang together. I wanted so much to give them something to confirm our friendship—I ended up giving them half my wardrobe! When the time came for them to leave, I was positively glowing. I felt so happy and warm all over, thinking of my Russian friends enjoying my clothes."

David Woolcombe: "In Moscow, the play was not the central thing: the play was the excuse for the friendship and the happiness that happened offstage. The best moments came backstage when the children sang old Beatle songs together, and the Soviets impressed us with their superb choral pieces. Mutual respect grew, and by the end, both sides recognized that these were kids they would really like to hang out with more. Adults would do well to take note."



Backroom Beatles

United Nations Peace Day Festival

Royal Albert Hall, London, September 17th 1985



1 - Bob Geldof, founder 'Live Aid'; 2 - Fairuza Balk & Calvin Samuel in "Peace Child"; 3 - Sir Shridath Ramphal; 4 - Heritage Ballet; 5 - Environmentalist David Bellamy; 6 - Ralph McTell; 7 - Children's Chorus; 8 - Kodo; 9 - Top of the Bill, Chris de Burgh.

This was the biggest, most star-laden event that the Peace Child team has ever attempted anywhere in the world. A 560-voice children's chorus was gathered from all over England, including representatives of 40 national embassies, to sing "Peace Child" songs; star of Walt Disney's "Return to Oz," Fairuza Balk, was engaged to play Katya in an extract from "Peace Child"; singing stars, Ralph McTell and Chris de Burgh; the BBC's environmental protection spokesman, David Bellamy; founder of Live Aid, Bob Geldof; Commonwealth Secretary General, Sir Shridath Ramphal; two live Dance Companies, and the extraordinary Kodo Drum Group from Japan—all came together to launch a new concept for the word 'Peace' as Britain

moves toward the UN Year of Peace in 1986—a concept of 'Peace' in its broadest, widest sense; "Peace that is sourced in the energy of human love and compassion," said the late Joyce Pearce, "an energy far stronger than the nuclear energy we fear so greatly." Joyce, founder and director of the Ockendon Venture, conceived the original vision for the Festival, though tragically she died in July before she could see it fulfilled.

But fulfilled it was! The Albert Hall was packed to capacity, and the audience was moved and enthused by the varied show, seamlessly put together by producers David Woolcombe and David Gordon, ably assisted by a small but dedicated team of volunteers from the Peace Child Charitable Trust,

the Center for International Peace-Building, the Ockendon Venture and the UN University of Peace. But amid all the power and pyrotechnics of Kodo and the pop stars, perhaps the most powerful moment was when a handful of the youngest children from the chorus, some in their national costumes, sat with Jerry Jampolsky and Diane Cirincione (co-directors of Children as Teachers of Peace), and shared their ideas about the priorities required for a peaceful world. Their tiny figures in the heart of that huge arena, watched intently and at times applauded by the vast audience, represented the essence of Peace Child—children of different nations speaking straight from the heart about their hopes and yearnings for peace.

Editorial

by David Woolcombe

So we have achieved our dream of real Soviet and American kids acting out our story of Soviet and American kids bringing peace to the world. In December, we shall achieve a second long-term dream when Soviet and American young friends are linked in a Satellite TV Program singing songs from "PEACE CHILD," and continuing the dialogue about their shared vision of a peaceful world.

What do we do for an encore . . . ?!

Much is dependent on the speed with which the cultural exchange agreement is signed by the US and Soviet governments. Clearly it will be much easier to arrange joint productions of "PEACE CHILD" and other shows when a formal process has been agreed between the governments to effect them. We are hopeful that the agreement will be signed at, or shortly after, the November summit meeting.

The important work this winter is the preparation of the new Study Guide, filtering the experience of the Soviet visits into a new "Peace Child" which will test the minds of older students. The original script will be refined and improved as a result of the experience of more than two hundred productions around the country. It may well remain the more popular of the two versions as adults tend to respond more warmly to the innocence and the originality of younger children. The new version, with its greater possibilities for variation, the Russian language component, and the deeper discussion of the differences between the Soviet Union and the United States will essentially be a continuation of the learning exercise.

I see 'stunts' like the Space Bridge TV program, the release of the joint Soviet/ American album, and the joint US-Soviet tour next year as promotional devices for this new Study Guide—as an inducement to get schools across the country and around the world thinking through the issues and preparing their own versions of "PEACE CHILD." I am thrilled that several people are now doing this in the USSR—using the same old songs "I Want to Live," "Child for a Day"—as well as some new ones of their own. This is the place where "Peace Child" is really effective: I always felt that if one child felt less anxious about the threat of nuclear war, and more empowered to do something about it as a result of doing "PEACE CHILD," our work is worthwhile. Now, as the numbers of children reach into the thousands, I feel deeply fulfilled, but also deeply hungry for more children to share the experience—to recognize the possibility and beauty of a world at peace. The best encore would be *your* local production of "PEACE CHILD."

Before I left, David Gordon—whose music forms the backbone and the spirit of "PEACE CHILD"—made a commitment to grant his music to the Foundation. "I have a deep yearning to banish the hatred from men's eyes forever, and replace it with love for all humanity. . . ." As I left England to return to America, David left to set up a Peace Child production in Israel, and to look into the possibilities of a production across the green line in Cyprus. I would ask for your prayers and support for him, for there remains much hatred in men's eyes in that part of the world. We will carry a full report from him in the next issue of the Newsletter.

Production File

This summer has seen some of the most successful Peace Child productions ever. Local press coverage has been so enthusiastic, it is only necessary for us to repeat their reviews:

Little Rock, Arkansas, August 2-4, at Arkansas Summer Academy, sponsored by the Arkansas Chapter of Peace Links. Beti Gunter in the Arkansas Gazette writes:

"Peace Child" is, by the assessment of at least two who attended Friday night's performance, "The best thing I've ever seen!" Considering that one of these was only 7, and the other was—shall we say—quite a few years older, one can see that "Peace Child" is a play for all ages!

It simply must be seen.

"Peace Child" is a rousing, stirring, poignant, persistent and sometimes frightening indictment against nuclear armaments and their feed bag, the military industrial complex—all presented through words, music and the innocent, lovely voices of more than forty children. Simply stunning in their roles are Dawna Rogers as the Story-teller, Kelly Brown as the Russian girl, Katya, and Joshua Kolden as the American boy, Bobby. The set is stark and ultimately functional, and the costumes are unobtrusive pastel patterns. Applause here for Eve Cauley and Mark Hughes. But a standing ovation (which the play did indeed receive) must be for director Ron McIntyre Fender who wove what could have been a sloppy patchwork, considering the large cast, into a tight, sharp-edged tribute to his own abilities."

This production was honored on its second night by the attendance of Arkansas Senator Dale Bumpers and his wife, Betty Bumpers, president of Peace Links. We have a thick press file on the production, illustrating the potential for Peace Child presentations to generate widespread media discussions across a broad range of peace-related issues.

* * *

Coming Home:

Colleen: "When I got home, a lot of people asked me if the language barrier was a problem. Not as far as I could see. It doesn't take a language specialist to recognize the beauty of Soviet and American children meeting as equals and friends, singing and laughing together. You don't have to speak the language to understand the meaning of hugs and kisses."

Steve Riffkin (Musical Director): "Working with the Stas Namin band was really a highlight. The language barrier disappeared through musical and personal interests. We had a fabulous time working together, particularly when they invited me to play solo piano on their music at their concert. The all time high was getting to sing "Back in the USSR" accompanied by a Soviet rock band—in the USSR!"

"I only wish we hadn't all been quite so busy all the time. It would have been nice to have spent more time walking the streets and meeting everyday people. Most of our time was spent with rather exceptional people, like the rock band. My hope is that some day some of these exceptional people can come here, so that Americans can meet some really neat Russian people."



Santa Cruz, California: The Theatre of All Possibilities, at the Loudon Nelson Center, May 10-26th, Michael J. Vaughn in the Sentinel writes:

"Having overly interpreted an incomplete story summary, I admit I was skeptical on the way into "Peace Child," expecting two hours of corny utopia, like the King Family singing 'He's got the whole world in his hands,' or the Orange Bowl halftime show. Happily, "Peace Child" guards against such schlock with substance, smooth production, and a great deal of thought. It is utopian without being naive, hopeful without being hokey. The show is, quite simply, good for the soul. It is, in a word, magic."

Ann Bennett writing in *Green Sheet*, May 22nd 1985: "The Theatre of all Possibilities has made its Santa Cruz debut with a beautiful and inspiring production of the provocative play, "Peace Child." Written by David Woolcombe and first presented in England in 1981, the play has rapidly become a rich and powerful experience shared by casts and theatre-goers in hundreds of performances both here and abroad.

What is the secret of the show's success? What is the magic that has made "Peace Child" an almost universal and instantaneous hit?

The answer is probably first of all, HOPE. Another answer is found in the ancient rite of tribes in Papua New Guinea who exchange children to seal the peace between them, described in the climax to the play. Here is found the core of the philosophy behind the play: The purity and simplicity of children can be the means of peace in our world.

It would be an over-simplification to say that "Peace Child" is one of the most beautiful plays I have ever seen. It is a vision of peace, a vision that begins with children and their innocent premise that "if we can be friends, then so can our leaders."

"Peace Child" is stunningly conceived by director Dharaj Maxfield in a context that ranges from brutal reality to dreamlike gentleness. Maxfield's own vision—"to present idealistic visions as realizable possibilities"—is clearly important to the play's success. His cast shares his commitment to that possibility, and the result is a tribute to that commitment.

While the story is told with direct and compelling urgency, it is the music by David Gordon that brings it together. It is simple, straightforward and emphatically emotional. You cannot listen to a large group of beautiful and earnest children singing "I want to live" without being affected. And—for sheer impact—the cast singing "Fireball" in front of a selection of slides and films of nuclear explosions, is devastating.

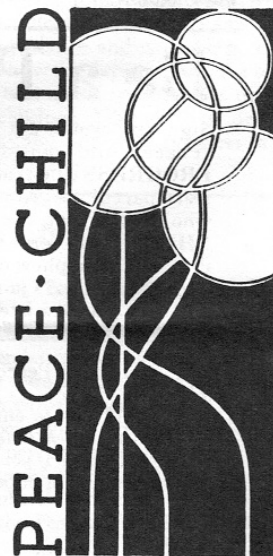
"Peace Child" is an experience that is very difficult to describe. The play is simple, it is full of humor, and it is very, very serious. The first night audience was caught up in the vision, enraptured by the possibility. When the story ended, and the cast climaxed in a rousing finale, the audience responded immediately with an overwhelming ovation. Whether it was for "Peace Child" or for the hope of peace itself is impossible to say."

* * *

The Theatre of All Possibilities has sent us a gorgeous folder for our files containing photographs, program notes and press reviews. We thank you deeply for it, and beg that other groups will prepare a similarly detailed folder: it is immensely useful for us when helping groups get new productions off the ground.

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Other productions that we have heard about over the summer include one in **Oshkosh, Wisconsin** sponsored by P.E.A.C.E. (Peace Education through Community Effort) and presented by Drama Lab. On October 26/27, there was a presentation in **South Bend, Indiana** co-organized by the United Religious Community of St. Joseph County and the Family and Children's Center in Mishawaka.



Pledge of Peace: Peace Child has been helping the No Greater Love organization gather signatures for the "Pledge of Peace" which will be buried in a 200-year capsule in the Arlington National Cemetery as a gift of hope for peace on our planet. It is an excellent pledge, beginning "I hereby commit myself to fostering peace. I promise to do everything I can to help create a common future of peace for all human beings." We urge all peace children to write in for pledge forms to the Peace Child Foundation.

Upcoming Productions The View From Head Office

by Lucia Effros

There is a healthy crop of productions in view for the fall: between September and the end of November, we know of 26 performances in the United States!

The **Green Bay Wisconsin** "Peace Child Group," under the able leadership of Jack Calareso has begun its 1985/86 "Season" with a clutch of performances in the cities of Rice Lake, Sheboygan, Fond du Lac, Racine, Appleton, Green Bay, Madison and Milwaukee. The enthusiasm of Jack and the Wisconsin children is quickly spreading throughout the state, giving rise to independent productions like the one in Oshkosh.

The **Rochester Committee** for Peace Child (NY) is into its second year of activity. With a cast of 60 children (half of them new recruits), they will take part in a memorial tribute to Samantha Smith at the Gates Presbyterian Church, and at the Rochester candlelight vigil on November 19th "For a Meaningful Summit." There are plans for a concert with the University of Rochester Symphony later this winter: Alvin Parris, their music director, has composed a new cantata for them which will be performed along with the Peace Child songs. Alvin is also exploring the possibility of making a record with this cast.

"PEACE CHILD" is also taking to the road in **Arkansas**, under the stewardship of the state Peace Links chapter. Discussions and seminars will be held alongside productions. There will be a new production in Arkadelphia, AR, with other communities planning productions for early 1986.

A unique and important production will take place at the Strand Theatre in **Dorchester, Massachusetts** on November 22nd: students from four Boston Public schools, and three catholic schools will take part, bridging the gap that has historically existed between public and parochial schools in the Boston area. The show is master-minded by Daniel Finn (whose brother Seamus produced the Lowell, Mass. presentation. Great family!).

California Update

Lee Ross is kept increasingly busy as interest in "Peace Child" grows in California. She is supporting the Peace Resource Center in **Santa Barbara** gear up for their production in the spring of '86. Also in the works in a fledgling Peace Child project in **Sonoma County** where Santa Rosa resident, Kate Jenkins, is currently creating a Board of Directors, and seeking a stage director for a late spring production. Kate's plan is to create broad multi-cultural support and participation in the production. Contact Kate direct on (707) 887-1256, or call Lee Ross on (415) 457-2254.

Following the highly successful performances of "Peace Child" in May, the Theatre of All Possibilities in **Santa Cruz** is planning to take their company to the road in the summer of '86 to bring the message and inspiration of children to communities all over California. Their plan is to involve communities working with them, giving children and adults the experience of performing in the local presentations. This is the classic Peace Child approach not seen since David Woolcombe did it for the East Coast tour in the Spring of '84: you find a group of 20-100 children in the local community, find a local director to pre-rehearse them in the songs and dances from the show, and set aside enough time for the visiting troupe and local group to rehearse together and discuss the issues that the show raises prior to the presentation. Contact Lee Ross or Dharaj Maxfield (408) 423-3517



Wisconsin - Chad Baudhuin as Bobby, Angela Frizzo as Katya



Inspired set design in Santa Cruz

Canada, France, Belgium . . .

As well as providing Vancouver resident, Fairuza Balk, for the Peace Child extract in the London Festival, British Columbia is generating some excellent Peace Child activity at home.

Film Project

A documentary video was made of the unusual and interesting production of "PEACE CHILD" by the Kaleidoscope Theatre School earlier in the year. To celebrate the United Nations Disarmament Week and mark the launching of the UN Year of Peace, the video was premiered at the University of Victoria, BC on October 24th 1985. The video charts the development of the production, and excellently captures the clarity and strength attainable with a cast of 22 children and one guitar. The documentary is available for rent or sale through the Peace Child Film Project committee (address below).

Tour/Expo 86

Chris Stevens, a talented young teacher/director from Lasquiti Island is planning a Canadian tour of "Peace Child" in the summer of 1986. Mary Thompson, Joseph Duggan and others are working on a theatrical production of "PEACE CHILD" for the Vancouver Expo 86. Sharon Melanson introduced Peace Child at the BC Teachers Foundation Peace Conference in Vancouver, October 25th 1985. Darwin Charlton is planning a Peace Child booth at the upcoming fair at Salmon Arm, BC. The BC Festival of the Arts in Prince George in 1986 is looking at ways to include Peace Child in this important provincial event.

The Peace Child Film Project committee is acting as a liaison to support the Peace Child Foundation in BC. For further information or support in initiating your own Peace Child production in BC, contact: Mel Moilliet, 960 Admirals Road, VICTORIA, B.C. V9A 2P4. (604) 382-9008.

France, Belgium

During the Baltimore Teens Onstage trail-blazing trip through Europe last April, they linked up with a Paris Youth orchestra who created some beautiful string arrangements of the Peace Child songs. The orchestra was so impressed by the Peace Child play, they decided to create their own production in French using their own children. This production has now been presented fifteen times in and around Paris.

In Brussels, Madame Plisnier has been co-ordinating the development of Friends of The Peace Book groups throughout Europe for a number of years. Now she is turning her attention to "Peace Child" and beginning to generate interest for a major Belgian premiere in March 1986, followed by a national tour. She has also created connections to introduce "PEACE CHILD" into Germany and Holland. For further information regarding these developments, contact: Madame Plisnier, 2 Chemin de Colombiers, LASNE, Brussels, Belgium 1338. (32) 2 663 2612.

Space Bridge Contract Signed

On Tuesday 8th October, David Speer on behalf of the State of Minnesota, and Boris Semyonov on behalf of the Soviet State TV organization, signed a Protocol committing them to a satellite TV program linking Minneapolis and Moscow on December 2nd, 1985, featuring the Peace Child story.

This represents the climax of a process that started in the back of a taxi when I was being driven into Moscow from the airport on my first visit to the USSR. The idea of a program linking "Peace Children" in the Soviet Union and the USA seemed excellent, and the Soviet side was immediately supportive. However, much as they liked the concept, it took five scripts to achieve one that they felt was both appropriate and logistically practical.

The process was advanced immensely by the visit to Moscow of Rudy Perpich, Governor of Minnesota in December '84. He came as a guest of the Peace Child Foundation, and affirmed his whole-hearted support for the concept. He engaged the support of the Minneapolis Children's Theatre—probably the finest young people's theatre in American, perhaps the world; also, the interest of WCCO-TV—the first commercial TV station to commit to airing a Space Bridge live from Moscow in their area.

Also significant in achieving this link has been the enthusiasm and support of Kim Spencer, one of the originators of the Space Bridge concept, and veteran producer/director of five Space Bridge programs, including the startling "Beyond War" program. But the deepest thanks must go to the man who masterminded the project in the State of Minnesota, David Speer. Speer is no stranger to nuclear realities: he is one of many Americans who might justifiably claim that their lives were saved by the nuclear bomb. He was on his way to Japan when the bombing of Hiroshima and Nagasaki brought about the Japanese surrender. He fervently seeks positive ways to avoid the insanity of another war—ways to create constructive, co-operative relationships between the super-powers, not merely the dismantling of nuclear weapons. Children, representing the future of both nations, can help create those relationships, dissolving the steel walls of fear and suspicion, which the rhetoric of adults and politicians find impenetrable.



David Speer and Boris Semyonov sign the Protocol confirming the Space Bridge

It promises to be an enchanting Space Bridge: the reunion of the Soviet and American children alone should be heart-warming, and the technical effects planned should enhance this. Songs will be sung together, and a scene acted out across the bridge using Chromakey techniques to make it appear that Soviet and American children are on the same stage. The show will finish with an informal dialogue where the children will ask each other questions which have been sent in by children from all over the country. The whole program is dedicated to the 'Spirit of Samantha Smith'—a spirit which captured the hearts and minds of children and adults in both countries.

Samantha was, perhaps, the ultimate Peace Child: this is our way of paying tribute to her beliefs, but infinitely, valuable life.

David Woollcombe

Be a Peace Child

Sign up! - you'll get a membership card and number, a "Peace Child" button, and copies of **PEACE CHILD PROGRESS** when they come out (2 times a year.) and you'll feel a part of the growing family of people around the world who believe that, one day, the fantasy which is "**PEACE CHILD**" will come true. Perhaps you have a child, a grandchild, nephew or young friend whom you feel should know about this? - join them as a Trustee Member and you will both get the materials.

What does it mean to be a Peace Child? It means basic things - you want to live, you seek peace within yourself, within your family, circle of friends community; you want peace between nations, and peace between human beings and the natural world. But more - it means that you are willing to start the conversation, - to ask "What is a Peace Child? - what does it take to be a peace-maker in our World?" There is no 'answer'. There's only a commitment to ask the question and to continue to ask it of yourself, of your friends, of those who seek to teach, employ or govern you, and eventually - to ask it of your own children.

YES! I want to be a Peace Child. Please add my name to the membership.

YES! I would like to enrol..... as a Trustee Member.
(Please attach trustee's full name & address, plus personal note if you wish).

Minimum Annual Membership: \$10

Peace Child Foundation
3977 Chain Bridge Rd., Suite 204
Fairfax, VA 22030.
(703) 385-4494

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Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

YES! I would also like to make a tax-deductible contribution to the work of the Peace Child Foundation:

_____ \$25; _____ \$100; _____ \$500; \$ _____ other.

Materials:

No.		\$	\$
_____	Peace Child Study Guide (incl. Music Scores)	@ 12.50	_____
_____	Peace Child Script Only	@ 5.00	_____
_____	The Peace Book (Benson)	@ 9.50	_____
_____	Sound Cassette (songs)	@ 7.50	_____
_____	Video: "Introducing Peace Child" (state VHS or Beta format)	@ 30.00	_____
_____	T-Shirts (state size: Child/adult, large/medium/small)	@ 6.00	_____
	Add for postage/handling:		1.50

Total Enclosed: \$ _____

ALL ORDERS CASH IN ADVANCE PLEASE