

PEACE CHILD'S PROGRESS...

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WE WISH YOU HAPPINESS

On August 10th 1986, twelve very tired American kids arrived in Moscow and were met by ten Soviet kids and a ragged bunch of Soviet musicians. Over the next 10 weeks, the friendships that these people formed, and the musical they created electrified audiences across their two nations and made a significant breakthrough in US-Soviet relations.

"When those children came running down the aisles with all that colour and the flags, I felt the tears coming to my eyes," said a lady in DC; "I'd seen 'PEACE CHILD' so many times," said one of the Santa Cruz team, "but when I saw this show in Boston, there was the story coming true before my eyes. I cried and cried!"

It was so wonderfully, achingly pure," said one in San Francisco, her eyes awash with tears after the first act; "I'd never expected it to be so good or so powerful," said another in Los Angeles, "I've been to the Kennedy Center hundreds of times," said an elderly patron in Washington, DC, "I've seen some of the finest artists, some of the finest orchestras in the world, but none of them moved me as much as this show did."

Americans are so used to being 'entertained' by TV and the movies, it comes as quite a shock to the system to be so emotionally moved," explained Lucinda Simpson, one of the production team. "I never tired of watching it." Every audience that saw the show rose to their feet as one at the end in ecstatic standing ovations. The press were likewise enthusiastic for the most part: "PEACE CHILD is first rate!" headlined the *Seattle Times*; "The production numbers were wonderful, and the whole show is very moving," said Good Morning America. "The show is warm, funny and touching," said the *Georgia Straight*, "with enough talented and enthusiastic children to demand a return date whenever they want it!"

It was a miracle that the Soviet children were here at all, laboring and performing with American kids. It took a myriad of miracles, and many months of intensely hard and frustrating work (see story on Page 2), to bring it about. That achievement will put the tour down in history as one of the most significant steps forward in US-Soviet relations this decade. It represented three "firsts": the first time that Soviet children had been allowed to the USA on a reciprocal youth exchange program; the first time a Soviet rock band had been officially allowed to the USA, and the first time that Soviet and American artists and children had been allowed to work together on a play.

They were a remarkable group of children. The development of the play was so hard, so exhausting having to fight every inch of the way to make it happen, the children only had their commitment to peace and their love of each other to pull them through. And somehow the hardness of it intensified their commitment. "All the lines, even some of the predictable ones," said the *Seattle Times*, "are delivered by these children with such convincing commitment, they are genuinely touching."

The combination of intensity and beauty made the tour group take on an aura that changed all who came in contact with it. "Since I've been with you, it's impossible for me to look at the world in the same way again," said one of our security guards.

So it will be with the Foundation. The Soviets at many levels did not want this tour. Now they have done it and and seen it to be a success beyond their wildest expectations, they will want to do more with us. This is both a challenge and a duty; a challenge to maintain the purity of our peace-making efforts, and a duty to build, develop and professionalize our youth exchange operation so that we may become a powerful plank in the new US-Soviet relationship that is being constructed at a people-to-people level all around us.



Thank You ...

"I am still trying to work out how this tour happened. For most of July and August, I was convinced that it couldn't, but the more I sent back telexes from Moscow begging you to prepare for imminent cancellation, the more you kept on working! - all of you, Lucia, Sandi, Michael, Meg, the City Co-coordinators, the hundreds of volunteers, the thousands of children - none of you slowed down. I thank you all. Your faith was greater than mine, - a faith that one day the world can look more like the fantasy expressed in "Peace Child" than the reality we read every morning in our newspapers. I thank you for your faith, - your expression of confidence in the tickets that you bought, the thousands of hours that you worked, the thousands of dollars that you gave, the children that you ferried back and forth to choir rehearsals. That commitment made the miracle of this tour occur. Now I am more confident than ever that, with your faith, your effort and your money, we can make the Peace Child dream come true."

David Woollcombe

The Soviet-American Peace Child Tour

How did it come about??

*Hearken closely to this tale
All Ye who would participate in
US-Soviet Youth Exchange;
Tis not to be undertaken lightly,
Nor by those with faint hearts
Or thin wallets*

Ultimately, it was the quality and theme of "PEACE CHILD" that made this tour come about. We had established a certain amount of credibility through David Woollcombe's frequent visits to the USSR, and the performances at the Moscow Youth Festival in 1985. The Minnesota-Moscow Space Bridge in memory of Samantha Smith had made the name of "PEACE CHILD" widely known throughout the USSR. By the end of 1985, we were well-placed to make the request for the tour.

From the start, it was to be a 'non-commercial' tour. We were not about to pay any of the Soviet children or adults to come to the USA. This cut out the simplest route into the Soviet system through Goskonzert - the employer of the Stas Namin Group. We also cut out the route through the Soviet Peace Committee - we did not want to be perceived as Soviet propaganda. Instead we applied through the Committee of Youth Organizations which supervises all extra-curricular youth activity. Their overseas department came back and said that a 'Cultural Project' like ours should properly be handled by the Ministry of Culture; the Ministry of Culture said that they never handle projects involving children, "try the Committee of Youth Organizations."



Ella

Fortuitously, we got involved with a British Industrialist planning a trade exhibition in Moscow. "Peace Child" would be an ideal 'cultural addition'! This got us involved with Sovincentr, the World Trade Center and Hotel in Moscow. They agreed to back "Peace Child" for reasons that were never entirely clear to us, and sought the approval of the various other agencies involved. Not having to take direct responsibility themselves, these other agencies initially seemed enthusiastic in their support. "Peace Child" was, after all, a popular and timely theme.

It was only after the international announcement of the Tour on a TV Space Bridge news conference from the National Press Club in Washington that problems started to emerge. Questions were asked in the Ministry of Culture about why fine Soviet artists like Ludmilla Sentchina, and

well-known child actors were being involved in what was basically a western rock musical - something inimical to Soviet Culture. We knew nothing of what was going on, but it was very clear to us that a lot of people in the Soviet Union would have slept easier in their beds if the Peace Child project had just quietly died.

It was at that point that we had to become fanatical in our commitment: the Ministry of Culture demanded to see a script. None existed. We wrote one in 24 hours and slammed it on their desks, five minutes inside the deadline. The British Exhibition fell through: Sovincentr needed \$30,000 to house the kids as promised before they would supply visas to them. The money was wired to them immediately. We scented success at this point: but then the Ministry of Culture demanded to see the entire show in rehearsal four days after the American children arrived: their plane was 24 hours late. We only had three days to get an entire show in Russian with a group of children so jet-lagged they could hardly stand up! Fate and the Ministry seemed to be setting us up to fail! But three days later, we did the entire show for them, the songs all learned, three of the dances set, and most of the dialogue learned. These kids were indeed a miracle of commitment!

A few hours before the show, it appeared that a decision had been taken in a high place that the tour would go ahead. It was a good moment when TV journalist, Vladimir Posner, long-time friend to Peace Child and our host for the Space Bridge, came and told the American children in his perfect english that their new Soviet friends would be travelling with them to America.

How was the show scripted?

"This play is part of us. It's in our hearts—it is OUR PLAY!"

Sasha Losev during rehearsals.

The script that was written in 24-hours was based on a treatment thrashed out by David Woollcombe and Vladimir Alenikov, with help from Steve Riffkin and Vlad Druzinin. After the go-ahead had been given, the kids were given free reign to rewrite it. The American kids were unhappy with a lot of it, and suggested a mass of new ideas. The Soviet kids seemed amazed that adults were suggesting that they - children! - should re-write a play! They were surprised too by the intensity of the American children's concern about the



Yegor teaches Karla her Russian lines

nuclear issue. One of the Russians said the Americans seemed like "Wild revolutionaries"!

The main concern centred on how seriously we should take the subject. It was Alenikov and the Russians who liked the pantomime scenes - the fancy dress party, the Space Bridge scene (subsequently dropped) and the pantomime with the UN Secretary general; Woollcombe and the Americans wanted more serious discussion of the nuclear issue. In the end, a balance was arrived at that basically pleased both parties, something of a peace-making coup in itself!

Crisis follows crisis in the USSR

Steve Riffkin's faith faltered for a moment. Standing at the back of the rehearsal hall, another crisis at the Ministry of Culture brewing, looking at the chaos on the stage, he said out loud: "Why did I ever allow myself to think we could pull this off?" It was a momentary lapse: for the rest of the time, he and all of us clung to our certainty with a mixture of blind faith and terror, knowing that the tour could and should happen.

The major memory that most of us will carry from this trip is one of exhaustion: no sooner had they got through the agony of working 18-hour days to get the show up for the staged rehearsal, the children were whisked off for trips around the sights of Moscow. The Americans' stomachs revolted against the Russian food; Russian stomachs revolted against American food. Colds, flu and other minor ailments afflicted all of us. Changes in schedule, long waits, and the pressure of continued uncertainty about our Soviet companions kept us in the state of continuous, measured exhaustion, blankly trying to get through the days. Would they get their exit visas? - would the band be allowed to come? - would they be allowed to play concerts if they did come? - should we visit Minsk or is it too close to Chernobyl? - will Gary and Paula recover enough to do the show in Artek this afternoon? - when am I ever going to find a Russian to sit down long enough to teach me these lines I cannot pronounce?

The crisis and the agony melted into the background first in the warmth of the reception we were given by the Soviet audiences - which were genuinely appreciative. All of them gave us standing ovations and stamped their feet in the Russian manner shouting "Good work" over and over.

Finally we were on our way, and after an overnight stop in London where they visited Trafalgar Square and Abbey Road (of Beatles fame) they arrived in the U.S. on Labor Day.

It was wonderful to see Sasha Losev dog-tired after his trip, thumping his knee and saying over and over, "I still can't believe I'm in America!"

YORK

Our week in York went by in a blurr of welcome ceremonies and rehearsals. Each day brought a flurry of press conferences and receptions, and amazing media coverage organized by Peace Child York. There was real terror in our minds that we would get the show up at all, but warmed by the spirits of the immensely generous York people, and a full day's rehearsal after the first night, our second performance at the Strand we reckoned was respectable.

HARRISBURG

This performance, a night later in the magnificent Forum Theatre alongside the Pennsylvania State Capitol, was one of our best. The energy of the children, the commitment and drive of this chorus, the beauty of the theatre, and some excellent introductory words by the Mayor made this one of the most memorable evenings of the tour. A fitting tribute to our Harrisburg cast member, Karla Pierce.

ROCHESTER

The cavernous Eastman Theatre was daunting to all of us, including the Rochester Committee who were trying to fill it! On the night, the theatre was well over half full and, with the help of a magnificent chorus, (which had been singing Peace Child music for more than two years) the show went off well.

BOSTON



Yegor Gary

Hot sun smiled on us in Boston, and the children were excited by the chance to pose for a large Polaroid portrait camera - one of only five in the world. Their Boston hosts also took them up to Essex Mass. for a lobster feast and clambake. The two shows went off without a hitch, (in spite of a bomb scare,) and Stas Namin's concert with Rick Berlin - the Movie earned him the kind of review that made his whole visit to the USA worthwhile.



NEW YORK Sean Lennon with Sarah

New York afforded us two of the loveliest visual images of the tour: the sight of the beautiful Riverside Chancel bathed in shafts

of colored light with the Soviet and American children holding flags - with the children in white performing before it; and two days later, the massed choirs of "PEACE CHILDREN" - peace children from York, Harrisburg, Rochester and Boston ranged across the front of the United Nations making another part of the story come true.

MINNEAPOLIS

Welcomed into the heart of a Peace Child Festival, Minneapolis turned out the largest crowd of the tour for "PEACE CHILD" - close to 5,000 for the two performances. The warmth of the mid-western welcome made the Soviets feel very at home, and Inspired by the massive choir of close to 400 children, our cast turned in one of their best performances, and the rock band had the crowd dancing on their seats in one of their wildest concerts.



Stas Namin

VANCOUVER

This was the most gruelling day of the tour - up at 7:00 am., a 4½ hour bus ride, straight on stage for a matinee performance, 2 hour break then an evening performance, followed by a rock concert! It all went off superbly in the excellent Orpheum Theatre, donated by the city. The day after, we had the best possible reward: a full day at the EXPO.

SEATTLE

The Russian Singing Mayor and his Russian speaking wife, Charles and Rozanne Royer, gave us a warm welcome, and sang duets with our Russian kids - in Russian! We stayed on the island of Vashon, a ferry-ride away from the city, but worth it for the canoeing, and relaxing rural atmosphere.



SAN FRANCISCO Maury & Tigran

Mayor Feinstein packed the cast, the San Francisco chorus and most of the local press corps into her small office and gave us the key to the city. After this there were barbecues, elegant receptions, cruise boat rides, all lavishly organized by the myriad of San Francisco Peace Child volunteers. The visit was rounded off by a concert at Wolfgang's where Sasha Losev got to sing "The Power of Love" with a member of the Huey Lewis News band.

LOS ANGELES

Like San Francisco, only more expensive! The children all stayed in a spectacular hotel and were treated to meals in the best restaurants in town. They also got trips to Disneyland and Universal Studios. The show at the Wiltern was one of the best of the tour and was rapturously received by an attentive, - and large - audience. Casey Kasem hosted the Press Conference, and introduced the show and the concert at "At My Place" - an excellent M.C. and by the end, definitely a Peace Child fan.

SANTA BARBARA

Though only six months after the Peace Child run at the Lobero, Santa Barbara turned out in force to see the show at the Arlington Theatre, and they turned people away from the Chicago Rib Room where Stas played along with Kenny Loggins and Chic Streetman in perhaps the most startling concert of the tour. The children relaxed in the sunshine at a Montecito country club, and had their first opportunity to lie out on a beach.

WASHINGTON, DC



"Mr. President"

The last date of the tour; it showed on the children's faces. They didn't want it to end; the Russians wanted to use every spare minute to go shopping! There was a lovely reception arranged by Abbott Washburn and the Moscow/Washington Sister City organization at the Ellington School, and a further one at the Soviet Embassy. The Ambassador himself was an honored guest at the show and declared himself so pleased with the show, he would tell Mr. Gorbachev about it when he arrived in Iceland for the summit the following day.



"Everybody knows that our two countries are different in many respects but that is not a reason for us constantly to find fault with one another. We ought to learn to understand, to respect and especially to trust one another. Only then will peace be possible."

Xenia Kuleshova

(A speech written for the play)

Colleen Barry

"After the first couple of weeks, just being together wasn't an adventure. It was a way of life. We became a family. I look forward to a time when every child in the USSR and the USA can live and work together as we did so that finally we can all come to appreciate each other as part of the human family—as we did."



Slava Galliulin

"No one says 'I want to die'—we only have one life and when we die, we want to leave happy memories in the minds of the living. If someone pushes the button, there will be no one left to have memories, happy or sad."

Melissa Anderson

I didn't set out on this tour to solve the problems between our two countries. My main reason for doing it was to create a basic trust between children. People always ask me "did you accomplish anything." Of course nuclear weapons aren't going to be stopped because of PEACE CHILD. We didn't solve that problem between our governments but we took the first step. We made bonds of friendship between the children of both countries.

Some of the best friends I ever made live in the Soviet Union. I can't imagine that my enemy is someone I've been so close to. We lived a lifetime with each other in those 2 months. It seems incredible to me that my government is working to protect me from my best friends.

On the last night of the tour, we had a candle ceremony. As we lit each other's candle's one by one, the flame made its way around the circle. It was a magical bond we shared. Now that I'm home, I realize that it's my duty to share my flame with other's and make the circle even bigger. I know the Soviets will do this in their country too. The tour is over, but the circle is just beginning.

Alexis Vaubel

We worked together with the Soviets long enough to get to know them all as individuals. Because of this, I can never again lump them together and say, "The Russians this..." or "The Soviets that..."

I've learned so many things from this trip that I could never have learned from reading a book or seeing a film about the Soviet Union. For two months we were living together in such intensity, putting all our energies into this play.

Now I have friends I would trust with my life who live in the Soviet Union. I know that they trust me.

Oksana Remizova

"Sometimes when I look at the sky, I see it burst into flames and fall apart and come down to earth in frightening black lumps; and all that is left is darkness, emptiness and ashes - not even ashes... We're at one today, because we share a common goal. I'd like to think that we'd stay at one till the end of our lives, but first people have got to know about this danger. We have to give our efforts to make adults think seriously."

Karina Chepoi

"We come from different continents of the same planet, but distance has not prevented us from becoming friends. Adults must see that children can find a common language, can TRUST one another. It is trust that will save the world."



Ian Hillway

The Soviet kids were special to me. Not just one, but all of them. Only the language was different; they were just the same as us. The trip was important to the world because it made a difference. People who saw it cried; they clapped during parts where we never intended them to clap. It helped spread the message of peace.

Have A Peace Child Holiday

Wondering what to give your friends and family this holiday season? - we have the perfect gift: the brilliant Stas Namin/Peace Child album recorded at last year's Moscow Festival.

The album is lavishly illustrated with photos from the festival and features songs from international artists such as **Michel Legrand**, **Mikis Theodorakis**, **Dean Reed** and others, as well as the **Stas Namin Band** and **Ludmila Sentschina**. It also features the unforgettable recording of **Gwen Ross** and **Sasha Losev** singing "I have a Vision".

The title of the album is "**WE WISH YOU HAPPINESS**" - what better greeting for your friends this holiday season?! It is a gift of Peace, for this album is an official contribution to the International Year of Peace - indeed a historic album destined to become a collector's item.

The double albums are priced at \$14.95; US-made cassettes of the album are also available at \$9.95.

CHECK OUT the other Peace Child items for sale: our glamorous new sweat shirts with the Peace Child emblem emblazoned in blue (\$16.00); T-shirts (all sizes \$6.00); "The Peace Book" (\$10.00); Buttons (\$1.00) **AND** - We have compiled special audio and video editions of the Soviet-American Tour show. These are available now as follows: Music from the show (\$7.50) Full Show with dialogue (\$10.00); Video of full show (\$25.00). Please note these are live, not studio, recordings.

Please send your order with check to: Peace Child, 3977 Chain Bridge Road, Fairfax, VA 22030. All prices in US dollars. Add \$1.50 for postage on all orders. (North America only.) Orders received before December 10th will be mailed for pre-Christmas delivery.

Wish Your Friends Happiness This Holiday Season !!

Greetings From The Hill

Some of the warmest words of welcome to the Peace Child cast came from members of the U.S. Congress. Here are extracts from some of them:

"It is my pleasure to extend warm greetings to you all. Although many differences exist between our two cultures and governments, it is important, especially in this International Year of Peace, for us to celebrate our common humanity. The significance of this production is that it is a joint venture—a co-operative effort in which our children have been living and working together, sharing experiences which will last a lifetime. I would like to congratulate the members of the company, the Peace Child Foundation, and all the American and Soviet officials and citizens who worked to make this landmark effort possible."

Sen. Strom Thurmond, President Pro Tem., U.S. Senate

"I wish that I could be with you to share in the first Soviet-American peace musical. I send my deepest congratulations to all those involved with the production of Peace Child—the children, the musicians, the directors, the people who devoted their time, energy and goodwill in preparing this production. This evening you will represent the kind of co-operation and goodwill we need on a grander scale. Thank you Peace Child for making a start at greater communication and understanding between the people of the United States and the people of the Soviet Union. Now it is up to us to take up what you have begun."

Sen. Edward Kennedy, (D-Ma.)

"Peace Child was a smash hit back in my home state of Minnesota two weeks ago. This is the first time that young people from both countries have performed together in the United States. We all hope that this beginning will lead to many more youth exchanges—which would allow hundreds and eventually thousands of our youth to visit each others' countries."

Sen. Rudy Boschwitz (R-Mn.)

"I would like to extend a hearty welcome and give my congratulations to the Soviet and American children. I wish I could be with you for tonight's show. You are showing all of us what friendship and working together can accomplish. You are helping to break down the barriers between American and Soviet people. It is an example for your elders to follow."

Sen. Claiborne Pell (D-R.I.)

"Isaiah tells us that a 'little child shall lead them.' Tonight that prophecy takes on a new dimension as children of the United States and the Soviet Union lead their elders in a search for understanding and peace. It is a night to remember!"

Sen. Charles Mathias, (R-Md.)

"Congratulations on your successful efforts in establishing a youth exchange program between young people from the Soviet Union and the United States in celebration of the International Year of Peace. You have indeed demonstrated that a spirit of friendship, co-operation, understanding and mutual trust is possible between the peoples of the Soviet Union and the United States, thereby creating a positive outlook for peace between our two countries."

Thomas P. O'Neill, Speaker of the House

Other messages of support and welcome were received from former Presidents Carter and Ford; from Senators Simon, Cranston, Deurenberger, and Biden; and Representatives Ackerman, Aucoin, Barnes, Bonker, Boxer, Dellums, Feighan, Goodling, Leland, Leach, Morrison, and Schneider. The continuing support of these, and other elected officials around the country has been of incalculable value in making a success of this project. We deeply thank them all.

Notice your Senator/Representative missing from this list??—write to them; get them on board. Ask them to send us a letter of endorsement. We need their support for the future.

Where Do We Go From Here?

As you can see from this Newsletter, Peace Child has come a long way in a very short time. We, and that means ALL of us, should be very proud of the "Firsts" we have achieved. But they put an obligation on us. You see, political reality being what it is, youth exchange is accomplished on a very personal, "people-to-people" basis. Peace Child is now known and respected in Soviet bureaucratic circles. We now have the opportunity to do even more than before, and we are probably one of very few groups to be in that position. But, as always, it takes your help.

DEBT

The first step in our "future planning" is to work off the debt of this trip! Yes, we did say debt! You see, while close to 35,000 people saw our history-making tour of "Peace Child", we had to pay for all of the travel and all of the accommodations for 50 or so folks. That gets very expensive. The city co-coordinators and their many volunteers achieved miracles in the way of contributions, donations etc. but we still spent more than we made and, as any of you know who are close to the Peace Child organization, we do not spend money freely (we tend to try not to spend it at all!)

We will slowly but surely whittle away at the financial problem created by the tour. Donations now are coming in, along with purchases of Peace Child merchandise to make this a "Peace Child Holiday", and new memberships bought by parents and grandparents for the thousands of children recently touched by the Soviet-American Peace Child Tour, should more than cover the debt. Frankly, we are counting on you for that. The only way it will happen is by getting orders and contributions, one at a time. Yours counts!

SUMMER '87 EXCHANGES

After that? Well, the plans are set for a summer '87 youth exchange visit by some Soviet youth to an American camp, and then the whole group of Americans and Soviets going back to the Soviet Union for two to three weeks of performances there. The probable location for one of these on the US side is Santa Cruz, CA, the foundation is still studying proposals for other sites in the US, and negotiations for the Soviet part are happening in mid-November.

Anyone wishing to apply to attend one of these camps must get their application into us as soon as possible. Call the office and we will send you a form.

ISRAEL, EDINBURGH

We are also planning to expand the Peace Child concept of children acting as mediators for Peace with a performance of the Peace Child play in Israel in 1987. That play would focus on the Arab-Israeli conflict. The outcome would, we hope, be the same - Peace! Also next year, we have been invited to the Edinburgh International Festival and hope to include that on our summer program. After that, a world tour is in the planning stages.

NEW STUDY GUIDE

The primary immediate focus of the Foundation, however, is going to be the creation of the New Peace Child Study Guide reflecting all we have learned from the recent tour. And once again, as you can see from the ambitious plans we have to continue in the direction we all seem to think is the only appropriate one to take, it costs money! We are seeking corporate support, individual support, and volunteers to carry on the work. The truth is that this is the only way it really will happen! President Dwight Eisenhower said it best when he said:

"I would like to believe that people in the long run are going to do more to promote peace than governments. Indeed, I think that people want peace so much that one of these days governments had better get out of their way and let them have it."

It's up to us - all of us. Won't you join us in the making of peace?

**Steven Effros
Peace Child Foundation**

Meanwhile ...

While the national office and 12 city coordinators were working 24 hour days on the Soviet-American Tour, others were hard at work putting together over forty "Peace Child" productions this summer. These are some of the ones we heard about:

There were performances in **East Grand Forks, MN** in April and May, and "Peace Child" reaches Alabama with the **Birmingham, AL** productions this month.



Dharaj Maxfield as Story-teller

In **Santa Cruz**, the Theatre of All Possibilities again produced "PEACE CHILD", and the local theatre critic called it "bigger and better than ever." The review is littered with adjectives like "superb... excellent... winning, convincing, compelling..." (which reminds me that last year, one reviewer called their Peace Child "the best play I've ever seen"!)

This year, their production toured to three west coast cities, Concord, Laguna Beach and Eugene, Oregon. In each, a local chorus of 100 - 200 children was assembled and the Santa Cruz team stayed for a week, training them and discussing the issues raised in the play. Next year, this team will organize one of the Summer Exchange Programs with the Soviet Union.

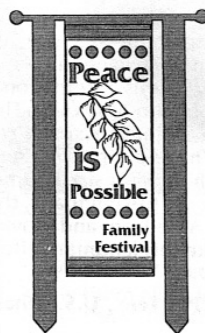
North of San Francisco, Kate Jenkins pulled off her long-awaited production in **Santa Rosa** to full houses and good reviews. Kate is now implementing her 3-year program to get Peace Child into all the Sonoma County schools, a program we hope to implement in other parts of the country.

In **Lansing, MI**, their May Peace Child Festival was deemed to be a great success; fine early summer weather, and endorsement in a leading article in the *Lansing State Journal*! brought close to 5,000 people

to visit the 40 peace booths, watch the performances, and participate in workshops.



Michigan
Peace Child
Festival



The group that produced Peace Child in **South Bend, IN** held a Festival in October under the title "Peace IS Possible". It started with seminars and discussions on the Friday evening; there were choir and dance workshops on the Saturday, and Sunday, it seemed that most of the town were crowded into the Convention Center to visit the booths, performances, and 'hands on' activities arranged by close to 200 groups. One school got every student to make a post-card sized national flag and decorated the inside and outside of a model house with them! This group is holding a Festival for Peace Theatre Producers, March 27/28 1987.

In **Dallas, TX**, Linda Marsden finally found a person who could produce "PEACE CHILD" for her: he is Doug Stewart. He had his production team enrolled in 24-hours, and plans a production March 22nd at the McFarlin Auditorium.

INTERNATIONAL

In **Israel**, David Gordon continues to plan an Arab/Israeli "PEACE CHILD" and has booked a theatre for October 1987. He and David Woolcombe will be working with several Middle East specialists on the script in the interim.

In **Belgium**, work is going ahead on a European Study Guide, with a much broader scope than the U.S.-Soviet peace issue; in **Australia**, they are also working on an Australian adaptation of the text. Merrill Findlay has been appointed by the United Nations Association of Australia as the first Project Officer for Peace Child Australia,

and they have an address: 341 Collins Street, Melbourne, Victoria 3240; Tel. (03) 62 1781. There have been several productions in Australia during this International Year of Peace.

Perhaps the most startling news comes from **New Zealand** where 44 children from Wanganui presented 'Peace Child' in the New Zealand parliament's legislative chamber. They also presented petitions to Defense Minister Frank O'Flynn who said that "Peace Child" was "one of the best examples of what the International Year of Peace means." The children, aged 3 - 14, drew five standing ovations for their performance, (we only managed two on our best performance on the tour!) (Congratulations also came from the *Wanganui Herald*: " - a wonderful experience... magnificent throughout, inspiring message What a refreshing change from all the trash on television. I hope there is an opportunity for this play to be seen by everyone in New Zealand.")

Perhaps the most important production of the summer was in **Columbia, MD** where Colleen Barry (15) wrote and produced her own version of the show. As far as we know, it was the first "Peace Child" written by a child, and it was absolutely beautiful - an inspiration that makes us beg other kids out there to get on and do their own productions.

Other productions that we heard about or are upcoming include: The Oakwood School in **North Hollywood, Ca** (they sent the proceeds of their show to support the Tour. Thank you!) **Sacramento, Fresno, Upland and Ojai** California all have productions in the works. We heard of two productions in **Wisconsin**, one in **Racine**, and the long-awaited one in **Eau Claire** brought about by the Year of Peace Task Force. The **Hawaii** production is happening in November, also dedicated to the Year of Peace. The Hawaii group are planning to tour their show to the outer islands in the New Year. The Olympic Peninsula 3-city Tour is developing and will now happen in December out of **Sequim, WA**. A production is gearing up in **Des Moines, IA** - and we are still trying to find out what happened in **Livingston, TN, Charlottesville, VA, and Wayside, NJ**.

Please try and send us information (reviews, programs, audience/cast comments, etc.) after your production for our records.

"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.

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"The world we live in is polluted by misery and starvation, which is caused by greed. My ideal world would be a place where all people were in peace, where the seas are blue, the nuclear bombs have been disposed of, where all animals are friends, and love glows on every being who inhabits this blessed planet. Where the man who has plenty will give all he has to the one who does not; where pollution is but an empty word, for solar power is obvious, now that money no longer exists. Peace and friendship are warm in the hearts of all, in our journey to the light."

Ocean Robbins, Santa Cruz Peace Child