

PEACE CHILD'S PROGRESS...

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"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.



Summer '87 - Three Great Tours !

In York PA, Northern California, Boston and ten Soviet cities, a total of 62 Americans and 18 Soviet teens did 27 performances of Peace Child. Each of the three tour shows was different, each unique to the children who put it together, and each WONDERFUL! As I sat in the audience at the Boston show, I was overwhelmed with joy and pride. Once more, Soviet and American children were creating a miracle of love and energy. The audience, which included Anwar Sadat's daughter, Camelia, were in awe.

Steve Riffkin, Chic Streetman, Veronika Kozinkova, Dharaj Maxfield and every single one of the US and Soviet kids, and all the musical, linguistic and choreographic staff were excellent. It was truly an honor to be working with people of such high quality and commitment.

Along with the honor came a ton of hard work! Most of it was done by the scores of volunteers in each of the tour cities - York, Boston, Santa Cruz, Palo Alto, Santa Rosa, Marin County, and Concord; - and by the parents and support groups that gathered to raise funds for each child that participated. To each and everyone of you I extend my heartfelt thanks.

Lucia Effros

SUMMER '88 - APPLY TODAY !

In 1988, we have before us the excitement of five tours to the Soviet Union, taking over 100 US kids to 25 Soviet cities, and three tours here in the USA bringing a total of 30 Soviet children to 12-15 American cities. There will also be an Israeli tour, and one to Central America involving 20 US kids in each. The overseas tours will cost between \$2,000 - \$2,500; domestic tours will cost between \$750 - \$1,000.

The most heartening evidence of the success of this summer's tours has been

the flood of requests that have poured into the office requesting applications. Many of the '87 participants are re-applying but we want new blood: we heartily urge YOU to apply! Call Lucia Effros for your Application today!! (703) 385 4494.

The deadline for completed applications is December 31st 1987; auditions will be held in different cities throughout the country during January and February; (every child who applies will be auditioned somehow!) Successful applicants will be notified by March 1st.

SNIPPETS

New Staff: Jerry Champlin joins us taking over as full-time administrator for the Foundation from Lucia Effros and Sandi Croan. Lucia becomes co-ordinator for the Exchange Programs, and Sandi is leaving after two years historic service. Thank you, Sandi, for everything. Steve Riffkin formally joins the staff as Director of Productions with responsibility for staffing and casting the US-Soviet Exchange programs. Rosey Simonds remains as co-ordinator of local productions.

The New Study Guide Now, finally, as this newsletter goes to press, the Study Guide is heading off to printers. A big thank you to Scott Souchok who has been slaving over a hot Macintosh to design and typeset the whole guide, and Ted Lefkowitz who has donated his state-of-the-art laser printer to prepare camera-ready copy. Thanks also to all those who read the Guide and critiqued it: it is a better book as a result. Apologies to all those who have waited so patiently for it. We believe you will feel the wait has been worth-while. IF YOU HAVE NOT ORDERED YOUR COPY YET, ORDER TODAY, THE PRICE IS \$14.95

"The Peace Book" - we have scoured the US and find that all remaining copies of the Peace Book have now been sold. We are down to our last 15. For this reason, we shall not be including it in future Study Packs. Bernard Benson is mounting a campaign to have it reprinted: if you think you can sell some copies, write to him c/o Peace Child, and let him know how many you want. Your letter will be valuable support for him when he approaches the publisher.

Small World - We waited quietly for our elevator in the handsome modern Hotel Olympia in Tallinn. The doors opened and there before us were the beaming faces of our fellow Columbia residents, Colleen Barry, and Laura Solomon! What a loud and joyful surprise!!! That afternoon, our Soviet guide led us through a green park to a pavilion where Laura and Colleen and the Peace Child company danced and sang and spoke their lines in English and in Russian to an enthralled audience of young and old. On one side of us was a young University Research scholar from Kiev, soon to study in Washington DC. He whispered to us that the performers were putting so much sincerity and professional skill into "Peace Child" - "They really mean it!" he exclaimed.

Dick and Jean Rodes, Columbia, MD

THE YORK TOUR

20th June - 21st July, York, Pennsylvania. Moscow, Tallinn, Minsk and Leningrad, USSR.

Can Twenty non-Russian speaking kids actually write, learn and perform a show entirely in Russian, along with learning the usual song and dance routines, in ONE WEEK ???! - of course they can if they're as talented as the group I was fortunate enough to direct in York.

We had the invaluable help of Professor Leonid Muroy and the entire Kanagovsky family to assist us with the Russian, and, after one try-out performance before a bewildered English-speaking audience of parents and friends, set out to the USSR with the first All Russian "Peace Child" to be prepared without any help from the Soviets.

There were the usual logistical nightmares - long train rides, flights cancelled at the last minute etc. but nothing could dampen the enthusiasm of this cast who were intent on making friends and presenting a great show everywhere we went. The first show in Moscow was inspirational: joining us on stage were almost all the Soviet members of the 1986 Soviet-American show. Ella and Karina joined us to sing the song they wrote "Say you love this world" - now firmly part of the new Peace Child Study Pack, along with Colleen Barry's song "Myechta". The following day, we had fun lunch at Stas Namin's studio with all the band.

At Minsk, we had some R. & R. at a lakeside resort along with 700 vacationing Soviets. We did a great show in collaboration with a young Soviet pop band, who acted parts in the show as well. On to Leningrad which everyone loved - the Hermitage Museum was remarkable. We also visited one of their extraordinary Pioneer camps for young people. Back to Moscow, and we had a Peace Child party in the hotel lobby with the incoming Santa Cruz tour group, and a bunch of our Soviet friends.

The finale of the tour in Warsaw was great. We had both Soviet and Polish children in the cast, (- this show was in three languages!!) Not only did we receive comprehensive national newspaper, radio and TV coverage, we have now been approached to do a major TV/Festival special in Poland next year with a joint Soviet/American/Polish cast. For all this, I must thank my tour group. With your hard work, focus and flexibility, we are again stretching the boundaries of Peace Child yet further.

Steve Riffkin, Artistic Director



Moscow Reunion

"It was so wonderful to see the Soviet Peace Children again after a year. They still care so much about us and Peace Child. They travelled all over with us. Everywhere there were new Peace Children, some Soviet, some American - talking, laughing and singing together, becoming friends. We have the common bond of the Peace Child magic that links us all."

Colleen Barry, 17.

The Chaperone's Point of view:

"I witnessed that the Peace Child play never fails to move people no matter who they are, where they live, or what the international relations are between their governments. The magic has several components: the play itself, the music, the lyrics, the fact that these are presented by kids working together. Their enthusiasm generates an enormous amount of unconditional love which makes each presentation special. And the magic works as much off stage as on it - in informal gatherings, discos, meetings with Soviet youth on the street and in youth hostels. The kids in our group were natural diplomats, and it was amazing how instantaneously they could connect with Soviets."

Mary Ryscavage



Soviet Pioneers

"During our performances, Polish and Soviet people cried. When they talked to us afterwards, their hope for peace glowed in their faces. This, more than anything I have seen makes me believe that peace is possible. Thank you, Peace Child! - after this summer, I feel that I have done something to help bring the world closer to Peace. That is the best feeling in the world!"

Ann Henderson.

"I don't know if it's funny or not, but everyday, at least three times a day, I start singing a Peace Child song and it sticks in my mind and I just keep on singing it.... "Say you love this world!" - "Myechta" - "I have a vision". Now my sisters know all the words to these songs and I'm not even teaching them. Sometimes I would start cryin' after singing "I have a vision" to myself. Our play and all of you are on my mind constantly and I don't think will ever leave it."

Gerson Dacanay

"The most magical thing about Peace Child is the way that, in so many ways, we began to live it. One evening in Tallinn, Matt, Tim and I ran into a group of Estonian children playing soccer in a courtyard. They had never met Americans before: they didn't speak English, and we had only a few words of Russian so we began to teach them Peace Child songs. Other cast members heard us and came to join in. Then the Estonians started to sing us some of their songs. We sang and talked late into the night, and learned a lot about them and what makes Estonia different. They like the idea of the show and were sad to have missed it - so we decided to put on a special performance for them at 9.00am the next morning before we left. There were no lights, no sound system, not even a piano! - and yet it was the most beautiful Peace Child ever!"

Laura Solomon

"Our Peace Child experience, like the sun, dawned, shone, and seemed to set. We absorbed it, felt its warmth and intensity. I knew peace in my mind before this trip, and I have returned with Peace in my heart. We felt the power of Peace Child touch people in villages, on beaches and in large cities. As I juggle values and responsibilities on my way to adulthood, my hopes and dreams will be based on feeling a part of this larger world we have shared. I will never stop being a Peace Child. The candle of hope will never fade - the sun of Peace will never set."

Deborah Spake

THE BOSTON TOUR

July 27th - August 31st. Boston Massachusetts; Leningrad, Sochi, Yerevan, Rostov-on-Don, and Moscow USSR.

"It was real, man!"

That's what I tell people who want to know how this tour went. By that I mean we actually lived the show in many ways. Examining our own fears and preconceptions and facing them when the time came. Opening our lives and souls to new people and new ways of thinking and feeling. Stretching our minds to a higher ground. And finally loving and letting go in our own real live dramatic separation scene.

It was real all right. Eating and sleeping, working and travelling together. Laughing and loving, crying, hugging and struggling together. Openly and honestly.

I was proud to be among the young peacemakers who already know the dance. Who already know how to find a partner, no matter how old or young, black or white. No matter how unusual the language, the culture, the food, the dress. No matter how awkward others might be at first in the dance. These young people already knew the steps. The spins and turns, the working together in harmony to produce real life as a work of art.

"But did it do any good?" I'm asked. Which in truth is a very good question. Particularly for those who have no idea what it's like to be invited into some



"28 August, Soviet-American Musical Spectacle 'PEACE CHILD'"

The Parent's Perspective

"When our Peace Child daughter called us from Newfoundland on her way home from the Soviet Union, choked on her tears and declared: 'This has been the most amazing experience - I' we knew for certain that life for her had changed. Now after three days of her being home, we marvel at the stories, the memories, the insights, the love, the understandings that pour forth as she tries to share her adventures -- the new found wisdom, the new feelings. It is truly beautiful to watch.

There is a purposefulness about her as she talks about the coming year. She shows a clarity about what she wants to study and do. She wants to take responsibility for her life and has some ideas -- good ideas -- about how she wants it to be managed."

Carol Menkitt



Chic & Janeen in Red Square

one's home in a foreign country. And showered with food, gifts and generosity. Yeah, that did some good. I felt the good too when young children would storm the stage during our finale with flowers, cheers and applause. It did some good to hug and kiss the new friends you were going to miss. Perhaps forever. And it did some good to cry. How do I know? I was there!

Now I'm here. And I still feel the good. It's in every stranger's hand.

Chic Street Man, Artistic Director

"Our last show was August 31st. We left September 1st. As the story-teller, I had to say, 'But the day after the concert, the Americans had to return home to America. Many tears were shed...' Never have words hurt so much."

Debbie Snyder

The Chorus Perspective

"I participated in the Boston Peace Child chorus for two years. The experience I had this summer was INCREDIBLE. I loved meeting the Soviet children; some got mad at me for asking what they call 'stupid questions' - I couldn't help it. I want to know everything there is to know about them. I mean their lives have to be a little different than our's, living on the other side of the planet. I want to be in the touring cast more than anything.

Jill Yanofsky

"I think it's very beautiful that some of my closest friends are from the Soviet Union; but at the same time, its scary to think that our nations are capable of destroying each other in a matter of minutes. Let's give life a chance: it goes by too quickly to waste time spending our days on the brink of disaster."

Jeff Thein

"What a challenge it was to stay focussed, wasn't it? To remember why we were there in the Soviet Union. Well - we all had our reasons.

"Mine were very simple -- to find a way to people's hearts, starting with yours. And then with our new Soviet friends. And then with all those who came around to applaud and be awed by our performances. And then with the gawkers and the geekers who sneaked peeks at us from behind shades and closed windows. They have hearts too. Their journey must be an even more difficult one. The customs agent had to ask himself to be gentle, didn't he, when he saw so many tears being shed between Soviet and American good-byes. He had to 'Come into our joy' when Archie climbed on top of Daniel's shoulders as we all waved and sang 'I want to Live' across the customs counter. I saw the people at Dulles literally change their hardened ways when a few of us scrambled in desperation to embrace each other one last time through the metal-checking device."

Chic Street Man (letter to his cast)



Tracy & Sasha

"I feel very strongly that our tour made a difference for the Soviet people. I think the thing that made our show so powerful to the Soviet audiences - more than the dialogue, the songs or the dances, - was that they could see the bonds that we children had formed. They saw our love and care for each other. They saw our peace and it touched them. I will never forget the conversation I had with a young Soviet woman who saw our show in Rostov. She said to me:

"Please, I beg you, keep fighting for peace."

"I will," I replied.

"- and I will fight right behind you!" she said.

"No," I said, "You will fight right with me!"

- and we embraced. That is the answer: I think the entire planet must fight for peace with each other... just as we have done with Peace Child."

Marney Kliever

SANTA CRUZ TOUR

July 7th - September 1st; Camp Artek, USSR; Santa Cruz,
Santa Rosa, Palo Alto, Concord, & Marin County, USA.

This was Dharaj Maxfield's third "Peace Child" with the Theatre of All Possibilities, and his first with Soviet children. It was also unquestionably his best. With 20 young Americans, mostly aged between 12-14, and 11 Soviets, he created a full two and a half hour show during three weeks at Camp Artek in Soviet Crimea.

"The tour fulfilled every dream I had for it," said Maxfield, "I loved Artek, and the Soviets seem eager to make "Peace Child" a permanent part of their summer program. I'd be happy to go back, but I'm also interested in the new directions that Peace Child is taking - like Central America."

The Santa Cruz Peace Child chapter, led by Madeleine Keller and Robin Upton, worked impressively to pull together the voluminous logistics of the tour (see Below). With full houses and fine choruses in each of the tour cities, the legions of volunteers, ably led by Karen Johnson, Diana Britting, Sue Tredick and Bill & Ellen Small, fulfilled their commitments nobly.

The show itself was the best reward for all the effort: at its center was a spectacular performance by Paul Fisko (14) as the American boy. The "Russian Girl" of the story was played by the beautiful Irene Tenyaksheva providing a strong and sensitive presence on the stage.

The script, developed from improvisations with the children, was deft and very funny, keeping the audience on the edge of its seats throughout. The Russians did not appear for the first hour of the show which dealt with the setting up of an American School Chorus's visit to Moscow. When they did appear, complete with boom-boxes, jeans and T-shirts, the show took off to a new level. These Russians, in the story, were also a concert choir: there was a lovely medley of Russian folk songs and dances, accompanied by traditional Russian instruments, beautifully dressed in colorful folk costumes.

The Russians were clearly intrigued to be in America: "Frankly speaking, I'm suffering from your food," said Alex Kuznetsov (15) from Moscow. The drinks taste funny, like chemicals, but the milk is good, and I like hamburgers extremely." "There are so many different kinds of cars in America. We only have six or seven kinds, but maybe it's enough," said Andrei Mayatsky. "But the nature is the same, the trees and the bushes."



"The Soviet children that worked and played with were much like my friends back here in Santa Cruz. They liked loud music, hanging out and chocolate. They loved their families and their country too. I saw many beautiful places, and visited monuments that were old before our nation was even born, but what impressed me most was the warmth and generosity of the people."

Alicia Bosinger



The Santa Cruz Cast

The Tour Co-ordinator's Perspective

Madeleyn Keller was involved in the 1985 and 1986 Santa Cruz Peace Child presentations, and also assisted Lee Ross in the San Francisco portion of the '86 Soviet-American tour. Many in Santa Cruz wanted to bring Soviet children to their city. This is her story of how it happened:

"How about leading a group of US kids to Camp Artek on the Black Sea, rehearse up a "Peace Child" then bring it back for a tour of Northern California??" David Woollcombe's invitation was immediately intriguing: the theater people instantly were ready to go. Only one piece was missing: who would raise the money, stay home, handle all the logistics and the thousands of little details necessary for a great Peace Child to happen.

"I said I would.

"Making that commitment was a physical thing for me - like becoming pregnant. You know that you will have highs and lows and feel sick a lot, but you are committed to having a child, and you are determined to make it the best child possible. The commitment is absolute - for me, and for all the volunteers who work with you. It required total alignment from the people around me, family and friends.

"The greatest lesson I learned in this year's tour concerned leadership. It was very important throughout the tour that one person (me) was ultimately responsible - it was so easy to lose focus and get side-tracked into side issues.

"The major issue was always money, my favorite subject! Our budget was large - \$125,000, and it was raised primarily in Santa Cruz. It was high chiefly because we employed an entire Theatre Company, 7 adult professionals, for two months and sent them to the USSR. For two weeks we had 20 US and 11 Soviet kids, and 10 adults: 41 persons to house, transport, feed, entertain and generally take care of, plus do 7 shows in 5 different cities, advertising and selling thousands of tickets for each. All this gets pretty complex!

"The reward for me is knowing that the show is a catalyst for bringing many thousands of people into contact with a new way of being, - with a world of hope, love and joy. I find Peace Child to be a training ground that readies us to live in this new world - that tests our courage and our strength and our humor, all of which are necessary to usher in this world of Peace."

"For all those of you thinking about getting involved in producing Peace Child, I strongly recommend it. It is sure to make a soul-awakening difference in your life, but evaluate your intentions, your resources, your abilities, and your commitment carefully first."

Madeleyn Keller

INTERNATIONAL

CENTRAL AMERICA: Neil Biddle, Neal McKinney and David Woolcombe visited El Salvador and Nicaragua in July on a fact-finding mission. The two Neals had been several times, but for Woolcombe, it was all new.

"What struck me most forcefully was first, the depth of the poverty. People are living their lives under pieces of plastic and corrugated iron, having been forced from the villages by the civil wars in these countries. The second thing is the strength of the children's faith. In almost every conversation we had with children, religion was referred to, or hinted at."

The region is about as politically "hot" as any subject the Peace Child Foundation could have chosen. Particularly looking at it from the perspective of Washington DC, the subject arouses massive and passionate disagreements..

"I see our Central America play as basically an educational effort," says Woolcombe. "I want people to get a sense of the history of the region, - a sense of the people and their culture, including the Indian culture. I want the audiences to feel, to experience the pain and the scale of the current tragedy."

"The problems have gone on for centuries, and whatever happens to the current peace plans, there is going to be a need for a long period of healing. My hope is that Peace Child will be part of that healing process."

The First production of Peace Child Central America is planned for early in 1988, with a script and Study Guide being produced simultaneously with the show.

ISRAEL: Unfortunately, the Sadat Anniversary concert did not come off, despite the most valiant efforts of David Gordon, Avital Mossinsohn, and Hoda El Mary of the Sadat Peace Institute. David Gordon is now working with the directors of the Haifa Children's Theatre Festival to premiere "Peace Child Israel" there in April 1988.

UNITED KINGDOM: In July Peace Child was performed at the Gandhi Festival. Despite their initial apprehension about putting together a simplified version in a week, rehearsals went smoothly and the show was extremely well received.

AUSTRALIA: Merrill Findlay in Melbourne tells that Peace Child Australia has developed their own Study Guide and are now printing up lesson plans for primary and secondary schools across the country. They are working hard at a fairly high level to get Peace Child accepted into the school curriculum for every state.



Peace Day! - Roanoke VA

They are successfully encouraging schools in smaller cities and isolated rural communities to put on simplified versions rather than going for large and splashy productions. However she knows of around 50 productions that have happened across the country. One of these is the Dampier Repertory Company - a small mining community in the north west of Australia. It is one of Australia's most isolated communities, being nearer to South East Asia than its own state capital.

They are hoping David Woolcombe can visit them in '88 and are looking forward to having Australian children participate in the 1988 Summer tours.

BELGIUM: In July I visited Hugette Plisnier in Brussels. She has a wonderful suite of offices, equipped with elegant donated office furniture and a staff of six. Would that we had them in Washington!

In September there will be a performance produced by "Les Fils du Soleil". In November guide-lines will be sent to schools for "Peace Day". Each school will be asked to prepare either: a newsletter or cartoons along the lines of peace and reconciliation or develop a seminar bringing together communities/people who do not normally communicate or get together. Each school will prepare their results to show to the other schools attending together with key educators who will be invited to observe. There will also be time to socialize and have a party!

In January 1988 a gala performance is planned using professional key figures and children. Following this they will then tour to 4 provincial cities on consecutive weekends, hopefully involving a local chorus in each city. In the summer a tour is planned to go to key centers in Europe with the purpose of setting up local Peace Child hubs which would help in the setting up of the 1989 European Tour. *Rosey Simonds*

Mill Mountain Theatre, Roanoke VA

"It was the most magnificent experience of my life!" said Marie Smith who played Katya in this vigorous adaptation by Mary Leigh Best based on the 1986 Soviet-American Tour script. "What's so neat about the play is that our characterizations come from within ourselves. My character, Katya, is really frightened about the possibility of nuclear war and wants to work toward peace - as I do."

Marie, and other members of the Roanoke ensemble, had the opportunity to research the issues raised by Peace Child in a visit to the Soviet Embassy school in Washington DC. Marie wrote Katya's principal monologue based on conversations she had with Soviet children there.

The show played to packed and appreciative houses, and raised more than \$3,000 towards the printing of the new Peace Child Study Guide.

Marti McCallister writes: "Peace Child is still playing in Roanoke. Finding the best way to channel the enthusiasm of the cast and the many others who have joined them has been a challenge for our group. Mary Leigh Best has created a "mini-version" of the play to be performed to civic groups and others - churches and schools have shown interest.

"At least 20 members of the cast are anxiously preparing for auditions for the 1988 Peace Child Touring Companies. Some of those who visited the Embassy School continue to correspond with the friends they made there. Four members of the cast have enrolled in Russian studies at a local high school and hope to visit the USSR this spring on an exchange program."

MEMBERSHIP

If you want to be a part of the exciting International growth of "Peace Child", you must be a member. Many have joined or renewed their membership since our last newsletter. From now on, only members will receive "PEACE CHILD'S PROGRESS".

With the doubling of the size of the National Office staff, the placing of our membership list on a computer data-base, a new era of efficiency(sic!) is dawning at "Peace Child". With the ambitious 1988 Summer Program, the Parents of Peace Child Tours coming up, the new Study Guide(s) and a major fund-raising and capital campaign, your active support is needed more than ever.

As we move towards our fifth birthday this December, we can look back on a record of achievement that none of us, not even David Woollcombe, could have anticipated. That success is your success: it can only continue with your support. as we now build our strategy to the dawn of the 21st century.

Get involved: become a member, - a friend, patron or benefactor if you can afford it, - and help the dream of "Peace Child" continue to build into a living reality.

Minimum Annual Membership	\$ 15
Friend of Peace Child	\$ 100
Patron of Peace Child	\$ 500
Benefactor	\$ 1000

(Special Arrangements apply to Chapter Members. Call the National Office for details.)

A special thank you to all those who so generously donated to the 1987 Summer Programs, in particular:

Jack & Elena Baskin	Axel & Marion Kauffman
Susan Buffet	Peter & Helen Smith
Joyce & Arnold Gil-Orsorio	Walter & Cleone Graham
Sarah W. & Robert F. Lovett	Eastman Fund
Jacqy Griffith	Church of St Andrew, Marblehead
Donald Hughes	Chateau Souverain
Judith Gurewich	Rancho Cucamonga Rotary Club
Edward & Beatrice Boettiger	Four Seasons Hotel, Boston
Priscilla Whitehead	Ann E Grasso

Thank you - to to our four summer intern: Heather Hulbert, Colleen Barry, Anne Gilman and Aaron Pomerantz. Lucia writes: "Without their unfailing willingness to get the job done, the summer would have been a nightmare!"

FIRST NATIONAL PEACE CHILD CONFERENCE

On October 9th - 12th, key Peace Child figures from around the country will be gathering in Washington to discuss future strategy for our organization. Among the key elements to be discussed at the conference are:

- Peace Child strategy to the end of the century
- a new constitution and bye-laws to formally constitute the Chapter/Membership system
- design, staffing and location of next year's Exchange Programs;
- setting a target for the number of Exchange programs for Summer '89.
- establishment of financial and membership targets
- the launching of a major fund-raising campaign, and the setting up of a Peace Child Trust Fund

PRODUCTIONS FALL '77 -

SPRING '88

CA: Sunnyvale. Church production planned for Spring '88	
IL: Near North Montessori School.	May 1988
IN: Fort Wayne Players	May 1988
NY: Chautacqua.	November 1987
TX: Houston. Worthan Center.	November 1987
OH: Canton. Christ Presbyterian	Feb/March 1988
OR: Portland Center for Performing Arts.	March 1988

If you would like information or contact numbers about any of these productions, please contact Rosey Simonds, Production Coordinator at the National Office. (703) 385 4494.

Peace Child has also been used in summer camp programs in Pennsylvania, Ohio and Montana. Susan Booth of the Windsor Bridge Theater in Chicago did a 1-week workshop production involving 45 kids at an arts camp in Wakonda, Ohio.

The Missoula Childrens Theatre Performing Arts Camp gave 4 performances following a 2 week rehearsal period which included discussions on different aspects of the peace issue. Guest speakers were invited to address the 58 child participants.

Peace Child Foundation
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"If we wish to create lasting peace, if we want to fight a war against war, we have to begin with the children."

Mahatma Gandhi