

"No doubt the concept of this great book will help contribute to preaching peace in a way that touches the hearts of millions thirsty for seeing it established and widespread."

The Late President Anwar Sadat

"This imaginative book tells the story of two children who, using modern communications, persuade the nations of the world to give up their arms and so usher in an era of Peace for Mankind.

A fairy-tale?—yes, but there is a wisdom in the children that men and women would do well to ponder."

Donald Coggan, former Archbishop of Canterbury

"It is my fervent wish that everyone in the world would open their hearts to let in the child of the Peace Book."

His Holiness, Pope John Paul II



To be published by Bantam Books
on November 15, 1982

Bantam Books
666 5th Avenue, New York, N.Y. 10103

AMERICAN PREMIERE

The Kennedy Center
Washington, D.C.
December 1, 1982
8:30 p.m.

A GALA PRESENTATION

starring

Susannah York
as the Story-teller

and an international cast
of more than 100 children

Proceeds will be donated to
the fund for the Duke Ellington School and
The Peace Child Foundation.

Tickets: \$100, \$50, \$25, \$15



In Papua-New Guinea, when certain warring tribes of headhunters make peace they exchange a child. Growing up with the other tribe, the child keeps in touch with his own people and thus ensures against future conflict.

Such a child is called the "Peace Child."

"Peace Child" is now the name of a musical show—a children's celebration for Peace adapted from Bernard Benson's European best-seller "The Peace Book." Set in the future, it looks back to the present and tells how the friendship between a Russian girl and an American boy brings Peace to the world. The children expose the fear and ignorance that lies between their nations and show their leaders how Peace may be built on a program of international friendship between children.

The show inspires all of us to remember our experience of being children—the excitement of looking forward to life rather than back on it. Children are the true teachers of Peace for, in the Nuclear Age, their maturity may depend on it.

"Peace Child" presents no clever resolutions: it demands simply that the peoples of the world be friends and share the planet. Its music, like its message, commands the attention of the heart and it is on the emotional level that the show is most evocative. 'The Guardian' said of the first performance in London's Royal Albert Hall: " 'Peace Child' is a skillful child's view of the world. Its strength lies in its honesty . . . Major world changes have come from even smaller beginnings."

Peace Child Foundation

The Peace Child Foundation has been set up to promote "Peace Child" as a Broadway-style musical, a cathedral oratorio for choir and small orchestra, a school version with teacher's notes and discussion points, and as a concert "Celebration for Peace." It is in this last form, with a large children's chorus, that the show makes its greatest emotional impact.

Following a premiere presentation at Washington's Kennedy Center, this show will tour America. It will take a core group of professionals and invite local children to form the chorus thus involving each community in the presentation of the show and creating a chain of Peace Children across America.

An international program is being planned to take the show to major capitals of the world, involving local children and translating the show to reflect relevant local issues. Each show will be different, but the music and the message remain the same: strip from our leaders the encrustations of time, and the children beneath will harbor no entrenched attitudes. It is as children, as human beings, as friends sharing the bounties of a beautiful planet that the foundation for resolving international tension will be laid.

The School Version

This has been designed specifically to meet the needs of teachers seeking to alert children to issues of the Arms Race, ecological threats, the nuclear issue and so on. It provides an expanded text of the show with teacher's notes at the end of each scene, and piano scores of the music. The text may be performed as written, but its major purpose is to encourage children to rewrite the scenes to include their own ideas and thoughts on these crucial problems.

Order Form

Please send the following tickets for this performance of "Peace Child":

_____ at \$100 _____ at \$25
_____ at \$50 _____ at \$15

80% of the price of \$100 and \$50 tickets is tax-deductible.

Name _____

Address _____

Daytime Telephone No. _____

Peace Child Foundation

1346 Connecticut Avenue, N.W. Suite 1126
Washington, D.C. 20036
Telephone: (202) 835-0777

Peace Child Foundation is registered as a tax-exempt organization with the IRS, incorporated in the District of Columbia.

Please send _____ T-shirts in the following sizes:

Child:

☐ small ☐ medium ☐ large @ \$7 for child
Adult: \$9 for adult.

☐ small ☐ medium ☐ large

Please send _____ copies of the Peace Book @ \$9.95 per copy.

Please send _____ buttons @ \$2.00 each.

All prices include postage within the U.S.

Enclosed is a check for: \$ _____

I would like to know more about "Peace Child."

Please send me information about:

- ☐ The School Version
- ☐ The Cathedral Version
- ☐ How I can get "Peace Child—A Concert Celebration for Peace" to my town.
- ☐ The International Programme.

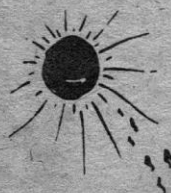
Name _____

Address _____

Peace Child Foundation

P.O. Box 33168
Washington, D.C. 20033

ON STAGE AT KENNEDY CENTER



**PEACE
CHILD**

"Major world changes have come from
even smaller beginnings."

Nobel Laureate Lord Baker

AMERICAN PREMIERE
A Gala Musical Celebration For Peace
December 1, 1982 8:30 p.m.

Starring
SUSANNAH YORK
and

An international cast of over 200 children

A benefit for
The Duke Ellington School of the Arts and
The Peace Child Foundation

Insta-Charge: 857-0900/Ticketron: 659-2601/or call: 835-0777

***Tickets: Concert Hall**

Box Tier: \$125

Front Orchestra: \$100

Mid-Orchestra: \$50

Rear Orchestra &

1st Tier: \$25

2nd Tier: \$15

***Tax deductible according to law**



The John F. Kennedy Center for the Performing Arts
Wednesday, December 1, 1982 8:30 PM

The Peace Child Foundation and The Nuclear Network
present

"PEACE CHILD"

A Children's Celebration For Peace

Music & Lyrics by
David Gordon

Written & Directed by
David Woolcombe

Adapted from "The Peace Book" by Bernard Benson

Published by Bantam Books

Starring
SUSANNAH YORK
as the Story-teller

Alan North
as the Soviet President

Jessy Dixon
as the Minstrel

Stanley Anderson
as the US President

and introducing

Bridget Condon as the Girl

Marco Clarke as the Boy

The D.C. Youth Chorale
Director: Edward Jackson

An International Chorus of More Than One Hundred Children
Director: **Thomasina M. Portis**

Choreography:
Michael Malone

Costume Designer:
Kate Cowart

Orchestrations:
Chris Royal

Children's Drama Coach:
Marian Di Julio

Choreographic
Assistant:
Neil Whitehead

Assistant
to the Producers:
Tessa Marsh

Musical Director &
Choral Orchestration:
Tony Booker

Lighting Designer &
Technical Director:
Jeffrey J. Grandel

Produced by:
David Woolcombe & Rosey Simonds

Sound by RCI Sound System Inc.

There will be one interval of twenty minutes.

THE PEACE CHILD FOUNDATION

This Gala Performance of "PEACE CHILD" represents the culmination of a year's work to bring the vision of the Peace Child Foundation to this continent, and to this city, which we in Europe look to as the center for peace-making and peace-building in this generation. We are thrilled to be here in Washington, and would like to offer deep and heart-felt thanks to all those who have made the performance tonight a reality.

It has been said that "PEACE CHILD" does for peace what "GODSPELL" did for Christianity. We are flattered by the analogy and plan that "Peace Child" may be presented commercially; however, it should be understood that our show is but the bowsprit for a large and growing movement started by Bernard Benson, author of the "PEACE BOOK," aimed at educating children and adults in the need to end the arms race through peace and international friendship.

The work of the Peace Child Foundation may be divided into three categories: 1. EDUCATION; 2. THE ARTS & ENTERTAINMENT, and 3. THE MACHINERY OF GLOBAL COMMUNICATION. Our programme is not about organizing protests against nuclear weaponry; rather it is to encourage a *positive* perception of the beauty of peace, of trust and friendship. To instill in all people attitudes of unselfishness, and a concern for the survival and improvement of our small planet.

Education

Our initial business in the field of education is the creation and distribution of versions of the "Peace Child" show which may be performed by children in their schools. Experiments in this have been going on in England, and a "Schools' Version" will be available after January 10, 1983.

There are several extra scenes in this version, scenes where children discuss the issues with Third World leaders, with research scientists, politicians, bureaucrats and businessmen. The songs and the frame-work are identical to what you will see tonight, but with music arrangements scored for piano. The extra discursive scenes are designed to encourage children to think through the issues themselves from several points of view - to dress up as Presidents, politicians and bureaucrats and put themselves in their positions, arguing the issues with the Peace Children. There are teachers notes provided to assist teachers in leading improvisations around these scenes. The children are then encouraged to rewrite the show to include new ideas that may emerge from these improvisations. This version is aimed at the 10-16 age group.

Arts and Entertainment

The Peace Child Foundation is committed to "Harnessing the Arts in the service of Peace." "PEACE CHILD" is one of few shows that celebrates Peace. The Foundation aims to create more works like it. We shall commission writers, musicians, dramatists, film and TV programme makers to create works which reveal and celebrate the joy of peace. One of the ways we shall be raising money is by promoting commercial presentations of "Peace Child" around the world, and also by arranging concerts and performances of existing work.

The Machinery Of Global Communication

The biggest machine mankind has ever built is the International Telephone Network. This machine can link any pair of four hundred million terminals around the world within the space of a few seconds. One could be forgiven for thinking that, with such machinery in place on the planet, our security should be assured: how could one go to war with anyone who is only a phone call away?!

The reality is that the major use of this machinery to date has been to further reinforce and further entrench systems of national defense and influence. It is a major aim of the Peace Child Foundation to encourage computer and data links between peace organizations with whom we come in contact; to use video, satellite and computer technology to encourage planetary thinking amongst children and people throughout the world. To this end, we have already, through a generous donation, been able to link our offices in France with our office in UK by computer, and the author of the "Peace Book" has appeared in many forums to discuss the use of the machinery of communications in the service of Peace.

Further copies of this program, plus more information about the Foundation's work may be acquired by applying to: THE PEACE CHILD FOUNDATION, Suite 1126, 1346 Connecticut Avenue NW, Washington, DC 20036, (202) 835-0777.

Financial Contributions are urgently required for all aspects of the Foundation's work: if you have been inspired by what you have seen this evening, and would like to see this show carry the children's message of Peace around the world, the greatest contribution you could possibly make is to send your check for as much as you can afford to the Peace Child Foundation at the above address. All such contributions are tax deductible under Section 501(c)(3) of US Tax Law.

"PEACE CHILD"

The Outreach Programme

"The Peace Child Traveling Concert"

Following its *Premiere* presentation in Washington's Kennedy Center, "PEACE CHILD" - the Children's Celebration of a Peaceful World - is taking to the road to bring the message and the inspiration of the children to the hearts and minds of people the length and breadth of the United States. The purpose of this paper is to let you know how you can get "Peace Child" to your town.

What Is The "Peace Child Traveling Concert" For?

When Bernard Benson wrote the "Peace Book" in 1979, his declared purpose was to show children that there is a way that the nations of the world can get along together without wars, to admit in all humility that the grown-ups were making a poor job of finding that way, and to warn children that, unless they did something about it, it was very probable that there would be no world for their children to grow up in.

The "Peace Child Traveling Concert" extends the literary form of the book into spectacular drama, dance, song, music, sound and visual art, and the festival atmosphere of a large, participatory Children's show.

It has a further purpose: to introduce Children and Teachers to "Peace Child: The School's Version."

How Does It Work?

"PEACE CHILD" may be considered like a touring rock show in which the various songs are divided by short dramatic scenes which build up and tell a story. What we do is to take the basic elements of the rock show/Drama - seven principles, chorus and rock band, light and sound engineers - put them in a large hall and add large quantities of local children. The result is a great Children's Musical Celebration for Peace: a theatrical event for which we have been hard-pressed to find any precedent. The "Peace Child Troupe" arrives in town the night before the show and meets with the pre-arranged local children's chorus informally. The following morning, while the engineers are setting up, the children have an opportunity to discuss the issues raised in the show with the cast in a seminar situation. Each child is asked to present his or her vision of what a peaceful world would be like, and how such a world may best be achieved. The local children are then taken through a brief technical rehearsal with the professional cast, including a singing rehearsal with the band; then, the children present and celebrate their vision of a peaceful world to the audience at the evening performance. The effectiveness of this show is thus largely dependent on the commitment of the children to Peace. Inevitably, it works! No child has ever resisted the feeling expressed in the simple line, "I want to live."

What Do I Have To Have To Get The "Peace Child Concert" To My Town?

1. An Organization with a membership of at least 15 active members, an office, legal status, and the administrative capacity to sell out the performance, and ensure the attention of local education officials, media, etc.
 2. A hall - Five hundred to 2 thousand seater. Conference Hall, cathedral, regular theatre, concert hall, gymnasium or ballroom. Any kind of hall considered within reason. Must be good acoustically.
 3. 50 to 100 children. Age - between 8-16; must be able to sing; must be selected from a variety of different schools; racially mixed if possible; chief criteria for selection: interest in, and articulate conviction about, the issues of the show.
 4. Chorus Master - someone who will rehearse the children into the songs from piano scores supplied. (Unison singing only required).
 5. Rehearsal Space: the hall itself or somewhere similar where the children may get to know the nature of the show, and their physical placing in it prior to the arrival of the troupe.
 6. A Budget: The Peace Child Foundation will make a charge for each performance of the concert.
 7. Accommodation & Meals for the cast and crew for Two Nights. (30 people)
 8. Courage, daring, and a resolute determination to do everything in your power to move the world towards peace.
- What Do I Do Next?**

Send us a proposal. It is easiest for us if you list your proposals under the eight headings listed above. Be as detailed as possible, and send in your proposal soon. The first concert tour is planned for the Spring of 1983.

SUSANNAH YORK



Susannah York, one of Britain's leading women of film and theatre, will serve as the storyteller in the U.S. production of *Peace Child*. She received acclaim for the same role in the British production of *Peace Child* in October 1981.

Ms. York was trained at the Royal Academy of Dramatic Arts in London and is best known throughout the world for her leading roles in movies. Her film credits include: *Tom Jones*, *A Man For All Seasons*, *The Battle of Britain*, *They Shoot Horses Don't They*, and *The Shout*. She recently appeared in the American blockbuster hits *Superman I* and *Superman II*.

Ms. York is also well known in England for her many stage performances. Her theatre roles include: *Mrs. Warrens Profession*, *Man and Superman*, *Private Lives*, *Peter Pan* and *Hedda Gabler*. She has also appeared in various television productions, including *The Crucible*, *Fallen Angels* and *We'll Meet Again*.

Susannah York lives in London with her daughter Sasha and son Orlando. In addition to her dramatic works, she is very active in the British Campaign for Nuclear Disarmament. She was born in 1941 and has been in professional entertainment since 1959.



MARCO CLARKE

Marco Clarke of Washington, D.C. will play the American boy in the U.S. opening production of *Peace Child*. Although just twelve years old, Marco has already devoted five years to the dramatic arts. He began his career in school plays but has since performed in commercial and television productions. In October 1977, Marco played a major role in *Foot Steps*, an educational program produced by WETA-TV in Washington. He gave solo performances in *Raisin* and *Purlie*, acted in *The Wiz* and *Don't Bother Me I Can't Cope* and displayed his talents on the syndicated children's program *Matthew's Magical Christmas*.

Marco is a member of the Childrens Arts Ensemble (CUE) where he studies dancing and acting under the direction of Michelle Fonville Johnson and LaVerne Reed. He has attended Shaed, Gaywood and Robert Brent Elementary Schools receiving awards for outstanding achievement at all three. Presently, he is in the 7th grade at Sheridan School. Music, English and Science are his favorite subjects.

Marco's awards include:
Outstanding in Academic Achievement
Junior Citizenship Award
American Legion in Leadership
Outstanding Soloist
Most Promising Dramatic Trainee

Marco is the youngest of four children. His mother works in the office of Maryland Senator Charles Mac Mathias, Jr.

BRIDGET CONDON

Bridget Condon, age fourteen, plays the Russian girl in the U.S. opening production of *Peace Child*. She has been performing in public since the age of 4 and has gained wide experience in a variety of benefits, local shows and dinner theatres including major roles in *Gypsy* at the Harlequin Dinner Theatre and in the "Teens On Stage" version of *Grease*. She has also been in numerous local theatre productions, including *Oliver*, *Snow White* and *Cinderella*.

Bridget currently studies dancing under the supervision of Joni and Donna Reese at the Wheaton Studio of Dance. Bridget has studied dance for ten years. Today, she is the assistant to the director of the Wheaton studio. Despite her age, Bridget has spent seven years studying drama, including two years at the Kennedy Drama Center.

Bridget lives in Rockville, Maryland with a sister and brother, both of whom are performers. She is in the 9th Grade at Stone Ridge Country Day School in Bethesda, Maryland.



Stanley Anderson (The U.S. President)
Mr. Anderson is a leading member of the Arena Stage acting company of Washington, D.C. Recently, he has appeared in Tom Stoppard's *Undiscovered Country* and David Mamet's *American Buffalo*. He has also been featured in *One Flew Over the Cuckoo's Nest*, *After the Fall*, *Death of a Salesman* and *Street Car Named Desire*.

Alan North (The Soviet Premier)
Mr. North has performed in major Broadway, movie and television productions. His theatre credits include Arthur Miller's *American Clock* as well as *Spofford*, *Dylan*, *South Pacific* and *Plaza Suite*. He also appeared in a number of films including *The Formula*, *Justice for All*, *Serpico* and *Plaza Suite*. Mr. North has also been featured in over 150 live and filmed television shows including *Hill Street Blues* and *St. Elsewhere*.

Jessy Dixon (The Minstrel)
Jessy Dixon is a seasoned gospel singer best known for his work with Paul Simon. He has also recorded with Phoebe Snow, Peter Yarrow, Leo Sayer, Diana Ross and Natalie Cole. He has gained three gold albums and four Grammy nominations. Mr. Dixon began his career with the Chicago-based "Jessy Dixon Singers" and currently records on the Light Records label.

Bernard Benson - Author of "The Peace Book"
Bernard Benson has lived an extraordinary life. Born in England, he was a fighter pilot during the Second World War, became a brilliant and visionary engineer taking out patents on parts of the Delta wing bomber, and homing missiles; then he moved to the USA where he had his first family of seven children, and made a small fortune manufacturing computer parts. At the age of 39, he realized that there was something missing in his life, and when, in India, he met some Tibetan lamas fleeing from the terror of Mao's Cultural Revolution, he saw what it was. He sunk his fortune in an estate in the Dordogne, where he created a sanctuary for the lamas; for the last 20 years he has lived amongst them, drawing on their wisdom for his inspiration. To communicate this wisdom to others, he devised the technique of a Story-teller of the future explaining the insanities of the present to children. Together with his highly original line drawings, he started to create stories on a variety of subjects, including *Alice in Plunderland*, *The Path to Happiness*, *The Minstrel*. His greatest publishing success has been *The Peace Book* which has been the

inspiration, not just for "Peace Child," but for a whole movement around the world loosely called "The Friends of the Peace Book." The phenomenon started in France where the book was a runaway success, and has moved through Europe to Japan, USSR, Australia, arriving in the USA this fall.

David Gordon - Composer & Lyricist
Born David Georgiou of a Greek Cypriot father and Swedish mother, David grew up over his father's restaurant called Stavros in the heart of London's Theatre Land. His younger brother, Steven, became Cat Stevens - the very popular singer-song-writer of the late sixties. David was his guide and manager during the early years of his career.
Cat Stevens has now become Yusuf Islam - a devoted Muslim; David is a Christian, and his wife, Yael, is a Jew. Since the age of twelve, David's major interest has been the study of comparative religion, and he has written volumes of inspirational poetry with spiritual themes drawing on diverse religious texts. Through his collaboration with Bernard Benson, he has now reached a deeper understanding of the Buddhist philosophy as well. His oratorio, *Alpha Omega*, is the culmination of all his writings, and it was this work which was the inspiration for the music of *Peace Child*. *Alpha Omega* was performed in Coventry Cathedral for the 40th Anniversary of the bombing of that city. It was hailed as the finest premiere there since the first performance of Benjamin Britten's *War Requiem* whose themes it echoes. Its concept is to bring hope to the world: it is a plea for faith - faith in God, faith in humanity. In "PEACE CHILD," this theme is extended to a plea for survival. "I want to Live!" sings the child.

"I want the chance to show the world
What I am before I die."

David Woollcombe - Author and Director
David started his theatre career at York University where he directed plays by Marlowe and Chekov. With a friend, he produced a musical version of Marlowe's *Massacre at Paris* which was highly acclaimed at the Edinburgh Festival and subsequently televised in part. Following a course at the British Film School, he moved to directing commercial films, making several award-winning sales films for companies like ITT and Hawker Siddely. He has also written screenplays for such films as "Privileged," "Station" and "The Stevanage Concerto," directed a film for the BBC and directed commercials. All this came to an end when he met David Gordon and started working on *Peace Child*. He is now an Executive Director of The Peace Child Charitable Trust in London, and President of the Peace Child Foundation in Washington, DC.

CAST ACKNOWLEDGEMENTS

Children's Active Chorus

Kashi Earley
Andy Green
Garth Kravits

Michael Manasseri
Mary McBride
Seth Rosenbloom
Todd Scales

John Sullivan
Henri Weinberg
Christina Zola

Dance Troupe

Rhonda Crutchfield
Veronica Combs
Stacy Coulter
Michelle J. Fleming
Christine Hansen
Derrick O. Jackson

Lisa Johnson
Layna Love
Minyon Mangrum
Jorge Mendez Jr.
Dwayne Murray
Kenneth W. Pervine

Leslie Ann Powers
Elizabeth Ruppert
Maxine D. Shelton
Ebony Vines
Victoria Wilkins
Roxanna Young

International Children's Chorus

From Algeria:
Souad Bouzid

From Australia:
Jennifer Epworth
Angela Morgan

From Barbados:
Ronke Marville
Tanya Marville

From Canada:
Morganne Garipey
Todd Garipey
Carl Van Beselaere

From Chile:
Andrea Ilabaca
Ximena Ossa

From Chinese Community:
Wayne Chan
Stephanie Hsu
Jeninne Lee-St. John
John Tso

From Costa Rica:
Marcela Calderon

From Ethiopia:
Lalo T. Brinson

From France:
Danielle Ehrman

From Gambia:
Haddy Ida
Neneh Ida

From Great Britain:
Amanda Henry-May

From Honduras:
Emile Weitnauer

From Israel:
Jonathan Cohen
Michelle Portnoi

From Japan:
Joy Miyashiro
Awenna Williams

From Korea:
Doug Lee
Tracy Lee

From Mexico:
Diana Campillo
Carla Zabe
Alexis Zabe

From Netherlands:
Hugo Sinke

From Oman:
Fatimah Sulaiman

From Papua New Guinea:
Sarah Langtry
Christine Los

From Philippines:
Lisa Joven
Ivan Ramiscal

From Uganda:
Rachel Ochieng

From Yugoslavia:
Ivanna Obradovic

From Washington Metropolitan Area:
Aryn Alexander
Kathia Barahana
David Bernhardt
Damar Bess
Nicole Binn
Karl Brower
Tina Brower

Juliette Carpien
Bobby Condon
Katie Craig
Pilar Frank
Antonio Gibbs
Holly Green
Allison Greene
Nicole Greene
Donita N. Harris
Daniel Harrison
Brian Headley
Terry Henry
Colleen Hershberger
Philip Holladay
Jonathan Jackson
Peggy Jameson
Taniya Johnson
Steven Lawrence
Maria Lawson
Eliza Leighton
Yael Luttwak
Daniel Masenburg
Jeremy Measham
Keisha Perkins
Rose M. Patrick
Joline Pinto
Carlita Poles
Tamarinice Portis
Verenander Portis
Andrea Redmond
Christa Robinson
Maurice Rocca
Eddie Rothblum
Cheryl T. Rousey
Rasheeda Salaam
Matthew Sanders
Kelly Smith
Hope Spencer
Tami Tappan
Adrian Tyler
Staci Tyler
Bonnie Webster
Carmen White
Deedra Williams
Marisa Zanganeh

Volunteer Acknowledgements

For an English family to arrive in Washington in August with nought but a suitcase and, four months later, to be presenting this Gala Performance in the Kennedy Center, illustrates the phenomenal generosity of Americans towards us Brits! The list of those who helped us is endless, but I would like to pick out a few to whom I feel a special debt:

First, there is that small band of visionaries who gave initial grounding and support to the idea of doing "Peace Child" in America: CAROLINE KREBS, CATHERINE MENNINGER, JERRY JAMPOLSKY, ROB STEIN and MOLLY WHITEHOUSE (who also gave us wheels!); then to JOHN MARKS and MARTY DUTCHER who gave reality to the venture by committing themselves, their time and their organization to financing the production and "filling the hall"; JOSIE AND BILL JORDAN, AND MARIANNE JOSEM who gave us our lines of credit; ALICE and ROBINSON McILVAINE who gave us our first place to stay, PHILIP BERLIN and FRANCES BLANCKE who generously lent us their homes; JOAN GILDEMEISTER for being the most perfect friend; ILA GILLASPIE for her steadfast support and guidance; MAURICE ELDRIDGE whose courage and vision brought the Ellington School into the

production; HELEN HAMM, PAUL SIMERMAN, CHARLOTTE WOOLARD, HENRY STRONG and all the staff at the Kennedy Center; FRITZI COHEN, PAUL SMOLLAR, LIB SEGAL, JEAN ROSENTHAL, the McBRIDES, STU KRAVITS and the Montgomery Playhouse, TONY BOOKER, TOMMY PORTIS, BILL DAVIDSON, ARTHUR MACY COX, BINNY VERNON - all of whom gave us enormous support and friendship and the parents - the real heroes of "Peace Child" - who uncomplainingly ferried their children across Washington to rehearsals, always on time.

I would also like to remember here the cast of the London production whose talents brought "PEACE CHILD" into the world just over a year ago; they, I know, would like to salute the American cast. Finally, I would like to thank my father who, when I was a child, gave me many of the thoughts that now emerge in this show; and my two-year old son, Alexander, who has faithfully followed us through the hectic rush of the past few months and been hardly a pain at all!

To him, and to all other Peace Children young and old, I thank you for the inspiration for this show, and all aspects of the work of the Foundation.

David Woolcombe

Front of the House Production

Romaine Bailey — Peace Child Benefit Co-ordinator
Josie Jordan — Fund Raising
Carla Reames — Fund Raising
Jewell Shepperd — Fund Raising

John Marks — Director of the Nuclear Network
Marty Dutcher — Director of the Children's Peace Network
Kay Keeler — Executive Director, Nuclear Network
Marianne Josem — Washington, D.C. manager

Technical Crew

Peter Chewning
Chris Groobey
Olivia Mellon Munda
Sharon Worth

Artwork

Art For People
Kathryn Joseph
Gael Shepperd
Beverley Bragg

Public Relations

David Fenton Communications
David Swanson & Associates
Judy Pennington
June Carter Perry
Alan Josh Cohen, WASH

Legal

Paul Smollar

Accounting

Bev Nerenberg

Other Volunteers

Kitty Fowler
Georgie Walker
Maryland Grier
Edward Harrison
Maizie Holland
Meg Blanchet
Ronna Strauss
Rich Field
Ailyn Beauchamp
Kathy Jacobs
Josh Ury
Allie Bird
Larry Bailey
Valerie Pinson
Ken Regelmann
Mary B. Wyatt
Connie Drummer
Betsy Athey
Geri Markoff
Joan Blanton
Katie Craig
Erin Boggs
Ed Evans
Pat Lee
Pat Dozier
Carolyn Dutcher
Sally Volkert
Sandy Dittmar
Bill Jordan
Hervey Clark

Presentations

Brenda Brooks
James Cox
Sally Craig
Gail Hebron
Dianne Sollee
Tom and Elizabeth Fox
Wendy Young
Tish McKee
Jody Markoff
Steve Shapiro
Paul and Helena Rippey
June Ewing
Ronna and Arthur Strauss
B.J. Sobus
Carolyn Moynichan
Greg Fess
Gregg Forte
Jane Brashares
Nancy Graham
Fritzi Cohen
Bonnie Wilson
Kathy Carroll
Lyn Israel
Sheila Lopez
Robert Cory
Marilyn Davidson
Peter Pringle
Eleanor Randolph
Bonnie Goldstein

BENEFACTORS

Art For People

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National Bank of Washington

Potomac Electric Power Company

The Riggs National Bank

Watergate Hotel

International Advisory Board

Affiliations for Identification Only

Professor Frank Barnaby
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There are many, many people who, out of their love and commitment to peace on this earth . . . to a world safe from the threat of nuclear annihilation, made contributions of time, money and other resources to PEACE CHILD. We acknowledge you, we honor you . . . we thank you. We may not have included your name due to the early deadline for this program - please accept our heartfelt acknowledgment and appreciation.

The Nuclear Network

In collaboration with the Peace Child Foundation, the Nuclear Network has co-produced and managed this American premiere of "Peace Child."

A Washington-based organization founded by its current director, John Marks, and 15 volunteers in February, 1982, the Nuclear Network works to empower individuals and groups in establishing a world safe from the threat of nuclear war. Its basic strategy is to connect and support people who are already taking constructive action to reduce the nuclear threat; to identify what more needs to be done; and to catalyze the appropriate action. The Nuclear Network is not simply another group against nuclear war; rather, it is a non-partisan effort designed to bring together people and groups holding varying positions around the basic idea of establishing a safer world.

Although never before in the theatrical production business, the Nuclear Network took on "Peace Child" as part of its effort to find innovative ways to shift public awareness on security questions. The Nuclear Network wants to spread across the face of America the basic purpose of "Peace Child"; namely, to inspire children and adults to rediscover their vision of and their commitment to a safe world. "Peace Child" touches deep emotions and shares a basic premise of the Nuclear Network that not only is a safe world possible but that ordinary people—children and adults—can make a real difference in achieving it.

Within the Nuclear Network, "Peace Child" falls under the **Children's Peace Network**, whose director is Marty Dutcher. Started in the spring of 1982, the Children's Peace Network works not to lead, direct, or manipulate young people, but to nurture, strengthen, and aid them in getting in touch with their own vision of how they would like the world to be.

Other Nuclear Network Projects include:

Business Executives for National Security (BENS). Recognizing that business leaders needed an appropriate forum to become involved on security issues, the Nuclear Network provided catalytic advisory services in starting up this organization in the spring and summer of 1982. In accordance with a pre-arranged schedule, BENS ended its formal connection to the Nuclear Network after Labor Day. It now has its own national office and staff in Washington working under the direction of its president, Stanley Weiss. It sponsors forums, promotes research, and generally enrolls business executives in bringing their unique skills and knowledge into the national security debate.

Black Participation Project. Under the direction of Judy Pennington and Larry Bailey, this project has established itself as the national focal point in the effort to increase black involvement in nuclear activities. It works closely with such groups as Physicians for Social Responsibility, Ground Zero, and Citizens Against Nuclear War on the one hand, and the Congressional Black Caucus, the National Urban Coalition, and Atlanta Mayor Andrew Young's office on the other. The project has made significant progress in raising black awareness on nuclear issues and in arranging for the participation of specific black individuals and groups in the effort to establish a safe world.

Mt. Freedom. In July, the Nuclear Network brought together for a weekend conference at Mt. Freedom, New Jersey, 47 key people interested in finding innovative approaches for transforming the nuclear arms debate. A real start was made in working out an alternative framework for dealing with questions of peace and security, and connections were made among the participants that have already resulted in several continuing projects.

Civil Defense. Recognizing that civil defense was an ideal issue to personalize the nuclear arms race and bring it home to people in their local communities, the Nuclear Network held a day-long conference in April for 35 individuals who represented anti-nuclear, women's, senior citizens, and political groups, along with funders, experts in the civil defense field, and state and local government officials who are working directly on the issue. This meeting resulted in the formation of a national network of groups willing to get involved, as well as in significant direct grants made to organizations working in the field.

Volunteer Support Network. Over 60 people have served or are serving as Nuclear Network volunteers. Most have worked on "Peace Child." They also have produced a series of five fundraisers in Washington and New York that have resulted in significant contributions to the Nuclear Network, and they carry on a wide range of other activities from answering phones to computer programming to answering mail. The contributions of time and money from Nuclear Network supporters has been the single most important factor in the rapid growth of the organization and, indeed, the organization could not exist without their support.

ADDITIONAL ACKNOWLEDGEMENTS:

Many people have come forward to volunteer assistance for the production since our programme went to press. Perhaps the chief of these is:

John D. Ozment - Creative Musical Consultant,
Synthesiser & Keyboards

To him we owe a special debt of thanks for contributing so much to the music of the show. Other musical acknowledgements include:

Lisa Burroughs - soloist	Fred Irby - Trumpet
Richard Small - Guest Keyboards	Chris Royal - Trumpet
Warren Shad - Drums	Kirt Lucas - Bass Trombone
Brian Bennet - Bass	Arthur Dawkins - Woodwind
Fred Karns - Guitar	Ed Walters - Woodwind

We would also like to thank Gene Dryer of the Kennedy Center, and the D.C. Federation of Musicians for their co-operation and assistance in putting together this band.

Also, we would like to thank the D.C. YOUTH CHORALE for the enormous amount of time and effort they have put into this evening's production:

SOPRANOS: Gina Best, Jacqueline Campbell, Wendy Chase, Cassandra Davis, Michelle Donatien, Pamela Frazier, Vernice Gibson, Katrina Harrell, Louisa Hegedus, Princess Hill, Stephanie Holodnak, Latonya Jackson, Eureka Johnson, Miriam Pressley, Gwendolyn Ross, Janice Menifee, Jennifer Margiz, Lisa Springs, Cristal Waldo, Kelli Young, Yavocka Young, Darlene Douglas

ALTOS: Pia Ellsbury, Dionne Henerson, Tiffany Holodnak, Janelle Lee, Irma Joseph, Julie Robertson, Stephanie Schwartz, Katharine Stanley, Jemilda Williams, Tanya Ford, Angela Montgomery, Deedra Hales, Kevette Cartledge

TENORS: Bennie Butler, Joseph Edilberto, Dion Hicks, Keith Lee, Alan Massey, Gregory Ragland, Eugene Reed, Anthony Micken, Alex Simmons, Tony Terry, Gary Vincent, Robert Jordan, Andree Barnes, Sean Piercey, Keith Richmond

BASSES: Damone Arnold, Omar S. Fortner, Gregory Perkins, Michael Proctor, Edward Ridley, Warren Riley, Jerome Scott, Alesander White, Elbie Williams

The D.C. YOUTH CHORALE was founded in 1961 as a voluntary effort by former Howard University Music School instructor, Dr. Frances W. Hughes, in order to supplement the musical training of local secondary level, an on-going showcase for artistically gifted and talented youth.



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In 1966, the Assistant Director, Mr. Edward Jackson, became the DCYCP's first full-time director. He continued to provide the already established high calibre of instruction and leadership which, in turn, engendered comparable levels of performance and citizenship within the program. The Senior Division ultimately was designated as the official city-wide chorus of the D.C. Public Schools and was given the "key to the city" as well as a Mayoral citation for "superlative musicianship and outstanding service to the community".

The Chorale has recorded for the Waring Enterprises Shawnee Press Choral Directors Demonstration Series, and has performed regularly with the National Symphony Orchestra, appeared at the John F. Kennedy Center, Constitution Hall, and many other distinguished audiences.

We wish to express our gratitude to the PERFORMER'S UNION, and ACTOR'S EQUITY ASSOCIATION, through the good offices of THEATRE AUTHORITY, INC., for their co-operation in permitting their artists to appear on this programme.

Two people have been faithful and tireless allies on this whole production since we met them back in September. They are Kate Cowart, our costume designer, and Jeff Grandell, our lighting designer and technical director. Their assistants have included the following:

Backstage, Inc.	Fabrics, Unltd.	The Hartkie Theatre
Ingrid Crepean	Jenny Schwartz	Trapier Theatre
Kevin Reid	Cathy Garafano	Kate Zola
Kirsten Perdeson	Caroline Weinberg	Robin Weir (Hair)
City Lights, Inc.	Gallaudet College	Steve Stettler
Vic Gialanella	The C & P Tel. Co.	Rhonda Berchuk

Olivia Mellon Mundrie and Sharon Werth have our special thanks for arranging the Maypole Dance.

I want to thank Lloyd Wolf for the generous use of his darkroom, and the hard-working Mr. Wilson, the Ellington School Custodian, who has come in weekends and stayed long evenings to allow "Peace Child" rehearsals to continue.

The following hotels have provided rooms for our stars:

The Washington Hilton and the Sheraton Park

There is one very special lady in the audience tonight without whom "Peace Child" would never have happened - this is, my mother, EIRWEN HARBOTTLE. It was her idea to introduce Bernard Benson to David Gordon, and she who conceived of the musical celebration for Peace which is "Peace Child".

The biggest thank you must be to the cast and all those involved in their choreography and direction: everyone whose name appears in your programme tonight is there because of their commitment to the cause of Peace. David and I thank you all, and pray that with your help, the Dream of "Peace Child" may come true.

Ms. Rosey Simonds,
Co-producer, PEACE CHILD

The Washington Post

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SUNDAY, APRIL 22, 1984

Higher in Areas Approximately 75 Miles
From District of Columbia (See Box on A2)

Children of Peace

IN 50 CITIES in the past six months, theatrical companies, schools and church groups have staged "Peace Child." The musical play, which premiered before an audience of 2,500 at the Kennedy Center in December 1982, is a meditative story of an American boy and a Russian girl who believe that disarmament starts with them.

Possibilities for peace enter the minds of the children when feelings of friendship enter their hearts. The

Colman McCarthy

American boy, whose father works at the Pentagon, and the Russian girl, the daughter of a military attaché at the Soviet Embassy, meet in a garden while their parents are inside at a diplomatic cocktail party.

"I wonder why we let our leaders build these weapons that could kill everything?" the American boy asks in the opening scene. "It is because we are afraid," the Russian girl answers. "I'm not frightened of you," she is told.

That is the theme of the play. In another scene, after the American has been to talk with both his president and the Soviet premier, he cries out that "this world's going crazy. I've been to see the two most powerful people on the planet and they're not doing anything about it." He is told by another character: "You cannot blame weapons. You can't even blame the men who made them. You must blame the fear that has grown up between us."

During the Easter and Passover seasons, when Christians and Jews observe religious festivals that coincide with the springtime renewal of the earth, a joyful play like "Peace Child" deserves to be part of the rebirth celebration. Every audience that has seen it has leapt to its feet in applause and gratefulness.

The highest leapers may well be children. A play like "Peace Child" is one of the few messages being sent from the adult world to the child's world that we are not yet helpless before global fear and nuclear death.

For many children, it is too late. Last September before a congressional select committee, a 10th-grader spoke about what the nuclear threat has done to her subconscious: "I think about the bomb just about every day now. It makes me sad and depressed when I think about a bomb ever being dropped. I hope I'm with my family. I don't want to die alone. I think about it most on sunny days when I'm having a good time..."

In a study by the American Psychiatric Association, researchers reported that 70 percent of students mentioned nuclear annihilation as a certainty of their future world. Psychiatrists speak of a new pathology—"futurelessness"—that haunts the minds of children.

Ronald Reagan's contribution to the dialogue has been to criticize schoolteachers who allow class time to be spent on the discussion of nuclear war. Why frighten children? he asks.

And why even expose them to "Peace Child" at all, wonders a like-minded Rep. Stan Parris (R-Va.).

The congressman, a member of the House District of Columbia committee, is alarmed that the play has been strongly endorsed by the city's school officials and that as many as 14,000 Washington children will be seeing it. Stick to reading and writing, says Parris: "I can't believe that the witnessing of a rock musical can lead to the understanding of peace."

It's not peace that can't be understood. If Parris would take the time to see the play before he knocks it, he might grasp that it is war and fear the children can't understand. "Peace Child" is the story of children too young to be controlled by the nuclearism habit of mind.

In the war preparation debate, adults risk ridicule when they cite children's fears as a reason to disarm. Jimmy Carter learned that when he quoted his daughter Amy. Samantha Smith was perceived as a dupe of the Kremlin because she played with—and liked—Russian children. And someone like Rep. Morris Udall (D-Ariz.) is seen as well-meaning but well out of it because he is trying to create a United States-Soviet Exchange for Peace program. Under Udall's plan, 2,000 children from both countries would study, work and live in the other nation for a year.

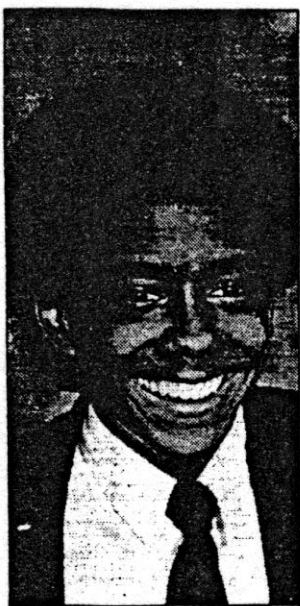
The Udall resolution, which has 141 cosponsors in the House, is identical to the purposes of "Peace Child": an effort to humanize people who appear to think differently. In a few days, David Woolcombe, president of the Peace Child Foundation, a Washington-based group, will travel to Moscow to persuade Soviet leaders to allow Russian children to perform the play there. His selling point will be that the large numbers of Americans who have staged or applauded the play are not thinking differently, in fact, about peace. They think the same as Soviet children: They want it and they deserve leaders who want it.

(Colman McCarthy is a syndicated columnist working for the Washington Post. This Easter Sunday column appeared in 72 newspapers nationwide, and in the International Herald Tribune in Europe.)

ARTS

The Adult Within the 'Peace Child'

By Megan Rosenfeld



Marco Clarke

MARCO CLARKE is 12—he'll be 13 on Christmas Eve—and he is quite sure about his future. He would like to be a performer, but if he hasn't achieved success in that by the time he's in college, he wants to be a lawyer or a psychologist. And he wants to go to Harvard or Yale.

Marco lives at Eighth and R streets NW, in the heart of Shaw. "It's not a very good neighborhood," he said. "But it's convenient to the subway." He lives in an apartment with his mother, who operates a word processor in the office of Sen. Charles McC. Mathias (R-Md.). "The senator is a good friend of mine," Marco says knowingly.

But right now, Marco is a star for a day. He has the lead role of The American Boy in "Peace Child," an antinuclear musical play that is

Spotlight

being presented tonight as a benefit at the Kennedy Center's Concert Hall. The benefit is for Duke Ellington School of the Arts and for the Peace Child Foundation. The foundation aims to produce the show in other cities, as part of an effort "To instill in all people attitudes of unselfishness, and a concern for the survival and improvement of our small planet." The play is a sort of Christmas pageant-cum-Godspell, with the adult roles taken by such well-known performers as Susannah York and Arena Stage's Stanley Anderson.

But it is dominated by children, 200 of them, including a contingent of volunteers from various embassies. An attempt to get a Russian child to play the part of Marco's female counterpart was unsuccessful. "I think Brehznev didn't want her to," said Bridget Condon of Bethesda, sounding uncertain. She got the part instead.

The theme of the play is that children can make presidents and prime ministers become friends and stop the nuclear arms race. The American Boy, after commandeering a television studio to broadcast his message, solves the problem of a possible nuclear holocaust with a little direct talk to the president of the United States.

Marco admits he really didn't think much about nuclear disarmament before he was cast in the play, but now he is glad that "it gives me an opportunity to express my feelings about peace." Bridget, 14, said she has been thinking about the question since she was a sixth-grader at Stone Ridge Country Day School.

"We had this teacher who was very anti-Russian. He had us scared to death that we were all going to die because Bethesda is not that far from the White House, and a bomb would come and we wouldn't be able to go home and say goodbye to our mothers. When you're in sixth grade, if an adult tells you something, you tend to believe it."

Bridget was wearing the basic uniform of her generation: blue jeans, crew-neck sweater over oxford cloth shirt and a turtleneck with hearts on it. Marco was wearing a three-piece beige suit. He crossed one knee over the other as he talked, and agreed that, in some ways, he is rather more grown up than most kids his age.

"I've always gone to the office with my mother, so I've talked to adults all my life," he said. "It helped me to grow up faster. Relating to adults is good for a kid. You can learn from adults. I've learned about everything from education to sex. My mother thought I was too young, but we had sex education in seventh grade. It's better to know about it than go out and find out for yourself ..."

Marco's father left home when he was one year old, he said, "and I don't care if I ever see him. I'm quite fine with my mother." His two sisters and one brother are all older than he is; the brother is in the Army, and the youngest sister is 22. "If you have a good personality," she told him once, "people will like you and want you back for things."

He has been performing for five years. When he was 8 he was on a program on Channel 26, and he still remembers the temper tantrum he threw when he had to run slower than the boy who had the leading part. "To this day I'm ashamed about that. I'm mature enough now to know I can't have everything I want."

He is a boy soprano and has trained himself by singing along with Minnie Ripperton records and with Jennifer Holliday on "Dreamgirls." He is resigned to the fact that his voice will change someday, but said it cracks now only when "air hits your vocal cords."

This year he transferred from public school to a private school, Sheridan, with the advice of Mathias' administrative assistant, Peggy Nalle, and the Black Student Fund. "Public school was not giving me what I need, a very good education," he said. "I study the way people are. I've been in both public school and private school and I've seen what they're like. I'm not prejudiced, but ... when I got straight A's in public school the kids were jealous of me trying, so I would pretend not to. You had to just act cool."

When he transferred to private school he had to repeat seventh grade, but he doesn't mind too much. "Peace Child" director David Woolcombe picks him up for rehearsals and takes him home, and he takes the subway to school. His grandmother has taught him to cook, he says, and he likes to prepare meals. "I'm home by myself most of the time," he said. That is, when he's not in a play.

Lyrics

'PEACE CHILD, a children's celebration for peace, will be given its American premiere at the Kennedy Center tonight. The story is adapted from Bernard Benson's "The Peace Book," with music and lyrics by David Gordon (who happens to be the brother of '70s pop star Cat Stevens.) The following are the lyrics to "Peace Day":

Come into my joy, come into my pain,
Come you be a friend of mine,
I'll be the same!

As I go through my years with many thousand tears
I've never seen my guiding light:

The clouds in front of me won't ever let me see

I've grown so weary of the night
I've tried so many times to read between the lines

But the words keep turning round

And a thousand fears are ringing in my ears

And I'm so weary of the sound
So give me peace enough! Peace Enough!

Peace enough! Peace Enough!

So give me peace enough for peace of mind

Everything coming up sunshine
Give me peace enough for

Peace of mind
everything coming up sunshine
So many different ways and now forgotten days
when I've been searching through my mind
when will my head be clear,
when will I feel the air
When will the world begin to shine...

Peace Day Peace Day we all say

Happy world, holiday!
Wear a leaf and show the way,
Celebrating this peace day.

Peace d-y Peace day—sing and dance!

It will be a big romance!
People of the world as one,
Peace Day Peace Day has begun.

Celebrations—Jubilations
Laughter shouting, lots of fun
Singing dancing, take your partner

Celebrations have begun

Celebrations, jubilations
Laughter shouting, lots of fun
Singing dancing, take your partner

Happiness for everyone

Peace enough for all mankind!
Healthy body, happy mind!

Faith and love, the world as one

Peace Day Peace Day has begun.