

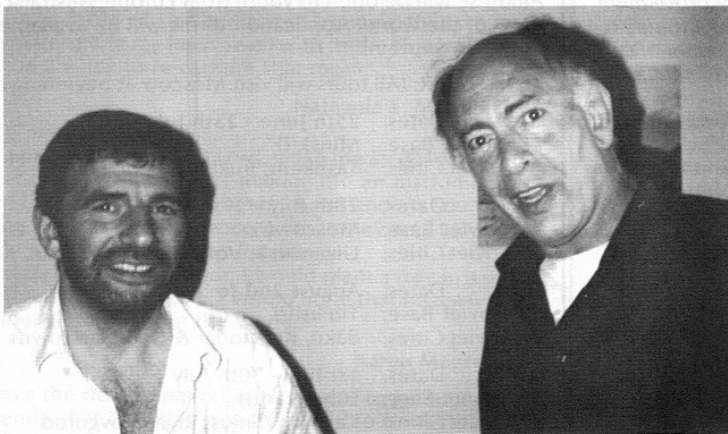
PEACE CHILD'S PROGRESS...

Vol. 4, No. 1

May, 1987

"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.

PEACE CHILD ISRAEL



David Gordon & Avital Mozzinjohn

At last we have a Date! On November 19th, "Peace Child" will premiere in Israel at the Jerusalem Concert Hall. It will happen on the 10th Anniversary of another celebrated visit to Jerusalem: that of Anwar Sadat in November 1977.

Avital Mozzinjohn, co-producer of this Peace Child, has good reason to remember that day. He was asked by the government to prepare facilities for the 2,000 press accredited to cover the event. He had 48 hours to do it! "That was an incredible time," he remembers, "On the Wednesday, people would spit on the Egyptian flag if they saw it; on the Saturday, the streets were full of Israelis waving them!"

November is another important anniversary—the 40th Anniversary of the UN Resolution that brought Israel into being. At the time, the Arab States would have nothing to do with it; now it is being looked to by some as the frame-work of a possible solution.

The show itself will be a Gala Event. A star Story-teller is currently being sought in the United States, and fine Israeli talent is being secured for the creative roles. There will be a chorus of 500 Arab and Jewish children, a troupe of dancers; and well-loved Israeli stars in the adult roles.



Peace Child Moscow

Agitteatre, Moscow

It's a typical old Moscow apartment building in the Park Kulturi district. Some kids are playing in the street on bicycles wearing familiar Peace Child T-shirts—by now fairly grubby. You walk into a tiny room, no more than 20 x 15: the two end walls are covered by vast Soviet and American flags. Benches with room for about forty are ranged between them. Facing the audience is a throne for the Story-teller, flanked by two exquisite murals, one of Moscow, the other of New York. This is the set for the first independent Soviet production of "Peace Child".

The lights go down and the children from the street bounce in singing "I want to live". The story-teller, a lovely man called Vitaly with a face that is the soul of gentleness, comes on to shrieks of glee from the children. They all want to do "Peace Child" and they all want to play the leads of Bobby and Katya: so he chooses six of them—three Bobbies, three Katyas. And each night, a different six are chosen, so that all the kids in the neighbourhood get the

Funds raised by the performances will go to develop Peace Child Israel, and other designated charities.

Following the shows, the script will be published in English as a companion volume to the New Peace Child Study Guide. It will contain a history of the production, photographs and ideas for further reading and research. The play itself will try to capture the experience of Arab and Jewish children growing up in Israel. To actually play the role of an Arab or Jewish child will allow American children to feel the problems of the Middle East in a way that they can relate to—seeing the problems through the eyes of children of their own age.

On a larger stage, this performance will allow Israeli children a platform on which they can express their feelings, their anger about the seemingly endless plight of their country. As the play is published in Israel and is performed around that country, it will help to mobilise opinion and demand action for peace.

Most of all, this production will generate Hope. By aggressively confronting issues, by refusing to accept traditional answers, and the convoluted intellectual gymnastics of the "Formulas", the children of this "Peace Child" will demand that their message be remembered. Anwar Sadat was given "The Peace Book" (on which "Peace Child" is based) a few months before he died. He wrote to the author, "I have no doubt that the concept of this great book will preach peace in a way that touches the hearts of millions thirsty for seeing it established and widespread." No people are thirstier for peace than the mothers and children of Israel.

WE URGENTLY NEED FUNDS TO MOUNT THIS PRODUCTION. PLEASE SEND YOUR TAX DEDUCTIBLE CONTRIBUTION TO "PEACE CHILD ISRAEL" C/o the Peace Child Foundation, 3977 Chain Bridge Road, Fairfax VA 22030.

chance to play the lead during the run. It's beautiful to see them pass the symbolic costumes of the leads—a red Pioneer scarf for Katya, a baseball cap for Bobby—from one to another during the show. There is no "Star syndrome" here.

In the 45-minute show, the script touches like a honey-bee on parts of several existing versions. But it all builds toward a new and startling conclusion: the children, having failed to get through to their presidents, try at least to get through to their parents. The children draw their own parents from the audience: they stand before their respective flags and argue with each other across the heads of the audience, before the children, singing "Reach Out" draw them together and get them to link hands. It is one of the most tear-jerking moment I have seen in any Peace Child.

At the end, the cast invite the audience to write their comments about Peace on the back wall of the Theater. I saw it's ninth performance. The back wall was jammed to the rafters with comments. All I could add was: "Thank you for bringing Peace Child to life in Moscow."

David Woollcombe

Thank You ...

Peace Child Supporters:

Sponsors

Barbara Katz
Fred Matser
Pamela Steiner
Elizabeth Segal

Benefactors

Neil Biddle
Ted Lefkowitz
Charles N. Mason Jr
Hilda Howland Mason
Pleating Corporation of America
Ed Rice (on behalf of Stern Family)
Robert Root
Laura Thorn

Patrons

Richard & B.J. Arnold
Robert & Sara Cory
M/M Herbert Jacobs
Lotus Development Corporation:
—Mark Aruda, Steven Miller,
—Janet Meacher, Chris Morgan.

C & P Telephone / Ms Doris Parker
Larry Dilg & The Oakwood School
Edwin & Helen Lynch

Helena Volinsky
Dr Stanley Marinoff

Friends

Joe Starkey Barber
Bernice Bleedhorn
Anita Dimondstern
Fireside Framing
Laronne Grubb
Charity B. Gourley
Rosemarie Handy
Sandy & Jim Jones
Lepska Warren
Eric Sheffer
Laurie Tucker

Frank & Muffy Bennet
E.R. Bisard
Mr & Mrs Evans
Dorothy M. Nye
John & Linda Gillespie
Mr & Mrs Peter Gurtler
Marion Hyman
Lisa Katz
Kittamaquandi Community
Linda Storrow
Karen Telleen-Lawton

Harold Olmsted
Nettie Roman
Andrew & Trudy Wiley
Richard & Thekla Sanford
Drucie French Cumbie
W.J. Hall
Robert & Kathleen Heinig
Marcia Lawler
Lois & Geoffrey Loftus Hills
Keith & Cathy Stouch
Andrew & Trudy Wiley

Central America

David Woollcombe has been anxious to tackle this subject for some time, but there was concern as to how to go about it. The Foundation has now received a grant to allow David to go to Nicaragua and El Salvador in July to research the issues, and to develop a First Draft script.

It is intended that this version include many local songs and dances of the Central American nations. Woollcombe is anxious to express the feelings of actual Central American children whose experience of living in present poverty and war culture is unimaginable to most US young people.

He is working closely with Neal McKinney who has a 13-year old daughter living in Nicaragua; also supportive is the Central American committee of the Episcopal Peace Commission of the Diocese of

Washington DC. Cornelia Biddle, a member of that Committee and of the Peace Child Board of Directors, will be accompanying David on this trip.

We will carry a full report in the September issue.

CDI/MIC

If ever proof were needed of the accuracy of the "Military Industrial Complex" song, it is provided by the latest issue of the Defense Monitor put out by the Center for Defense Information. The conclusions are fascinating: "Weapons are often purchased primarily for the benefit of major military contractors, not for the Defense of the United States..." They report that Profits for military contractors are running at almost triple the level of other commercial business, and that, in contrast to

the European arms industry where much of the defense industry is in public hands, 99% of the US Arms industry is privately owned. What's more, they get to use \$40 Billion dollars worth of Government property free of charge.

If you are interested in factual stuff like this, get a subscription to Defense Monitor from: CDI, 1500 Mass. Avenue NW, Washington DC 20005.

ESR News

Roberta Snow, Founding President of Educators for Social Responsibility, will be leading a Summer Institute on "Teaching about the Soviet Union" for 6-12th Grade Teachers at Hampshire College, Amherst, MA on July 12th—17th. Cost is \$345 inclusive. For Applications, write: ESR, 23 Garden Street, Cambridge MA 02138.

Moscow Shots



Moscow Peace Child meeting



Bobby & Katya



Raisa Gorbachev receives a Peace Child T-shirt



The Moscow Cast

Extracts from Applicants Essays

"Being able to perform in 'Peace Child' was one of the most important things that I've ever done or will do. I felt things with others in the cast that I can't share with even my family or closest friends. For nearly two months, they were the only people I saw: we ate, slept, dreamed and breathed "Peace Child". It filled my every pore.

"As I walked out into the lobby after the last performance, I saw the tear-stained faces of the audience: knowing that we had touched so many made my heart swell with pride. Now, with this tour, I see the chance to re-capture that magic..."

Nathania E. Miltich (15)

"There's a prayer that says: 'O Lord, make me an instrument of thy peace'. I believe that God is making me an instrument of peace when I dance. I perform from my heart and my soul to let the audience see my love for peace, so that they may leave the performance with that same love for peace.

"When I returned from the tour, I would plant a tree in a park. As the tree flourishes and grows, I would hope that peace would grow and flourish throughout the world."

Karen Meyer (15)

"If you have the determination (which I do) to get along and become friends, that is all you need. Friendship is magic....

Mollie Grieser (13)

"I've always found borders useless. The most important things in life transcend borders. We need to remember that. We also need to let others know it. "Peace Child" can do this. When I think that I have a chance to be part of something as monumental as this, I glow. I radiate hope that someday my dreams will be realised."

Jill Nacke (16)

"Peace was not anything I had really thought about until I sat down in the library one afternoon to write an essay on "What Peace means to me". I pulled out some issues of magazines that I had never had time to read and tried to find something on the issue of peace. What I found looking back at me from the pages were children—children just like me, who were suffering from lack of food, who were scared and forever lost to terrorism and war. As I studied the eyes of these children, a horrible sensation crept over me and I realised that one of these children could very easily have been me. For the first time, I really wanted to do something to bring an end to suffering..."

Missi Pujazon (13)

(Note that none of these children were actually selected for a tour: You can understand why we are so committed to expanding the number of our tours next year and every year until every child who has the desire to participate in one can do so.)



Some of the applicants

Young Inspiration

"Peace Child" tells a story of a group of children who decide it's up to them to work to create a world at peace. But—realistically—what can a 14 - 15 year old kid do to create Peace even in their own community, much less in the world?

Quite a lot, I have discovered.

When I returned from the 1985 Peace Child tour in the Soviet Union, I faced this problem for the first time. My commitment to "Peace Child" was overwhelming, but what could I do? I wanted to share my experiences with other children in my community. So, that spring, I rewrote, produced, directed and performed in my own version of "Peace Child". It was the first time that any one of my age (15) had ever tried this. Of course, I ran into countless problems but, if your commitment to the ideas of the play are as strong as mine were, you couldn't allow yourself to fail. With wonderful support from my community, we had 3 extremely successful performances and raised over \$2,000 for the Peace Child Foundation.

Since then, I have discovered other young people who have taken similar initiatives. Lisa Katz, a 16-year old from Minneapolis, saw the 1986 Soviet-American Peace Child performance and was moved to produce her own version. This version has now toured to several schools in the Minneapolis area, and wonderfully captures the spirit of the original in a one-hour show. I met Lisa at the South Bend Peace Child conference and we spent a wonderful afternoon exchanging ideas on each other's scripts.



Lisa Katz and Cast

I have also recently spoken to Sarah Runke in Rochester NY, and Patrick Brickel from Baldwin NY. They are both putting together their own versions of "Peace Child" in their communities. Patrick was encouraged to direct "Peace Child" at his High School by Sarah Chumsky, a cast member and friend from the 1985 Soviet Tour. And last month, I got a letter from my friend Yegor Druzinin in Leningrad: he has convinced his school to stage a production of "Peace Child"! I also know that Karina Chepoi, Ella Vituk, Slava Galliulin and the other children in Moscow are working hard with Nadia Burova to set up a Peace Child organisation to distribute the Study Guide throughout the Soviet Union.

So it is working: children are building bridges through Peace Child. I encourage every young person who has been moved by the play, either by acting in it or seeing it, to pursue their dreams in the same way that I and these other children have done. Don't be afraid: before I'd been in Peace Child, I never dreamed that I could do something like this. The play itself will empower you.

Because I live near Washington DC and work as a volunteer in the office, I am going to keep a record of all young people's productions here in the USA and around the world. So please, if you are considering doing one, get in touch with me, either at the office or at home. (301) 997-4392.

Most important of all is to remember that, who-ever you are, you can make a difference with Peace Child. (Lisa had never set foot upon a stage before she did the play!) It will make a powerful impact on your community just because it is you—not some grown-up teacher—that is doing it. As more and more of us do the play, its impact will increase, and the dreams talked of in the story will become real. We can make a difference in our world and, what's more, we must.

Colleen Barry.

Peace Child Producers Conference, South Bend, Indiana

They came from Oregon and Texas, from Washington State and Washington DC, from New York and California, Minneapolis and Maryland: they came to talk about their experience producing the show, their ideas and actions for "Follow Up" beyond the show, and to give input to the New Peace Child Study Guide. It was the first such gathering. The excitement that it generated ensures that it will not be the last.

To hear stories of the effect that "Peace Child" has had on children, communities and families across the country was moving to us all, but particularly to Eirwen Harbottle—the mother of Peace Child who had travelled from England to be with us. It was she who battled against impossible odds, with little support from her colleagues in the British peace movement, to create "Peace Child" in 1981. Now, six years later, to see how her Child had grown was astounding for her. She urged us not to see Peace Child in terms of only a superpower conflict but to draw in other nations. "We must count on their responsible co-operation for global security," she said. She also spoke powerfully of the importance of focusing on conserving and rebuilding the environment.

Dharaj Maxfield from Santa Cruz told us how, following the enthusiasm generated by their initial production, they created a three city tour of Northern California in 1986. Host cities provided choreographer, vocal coach, a chorus and publicity. 11 adults, together with "Bobby" and "Katya" spent three days working with a chorus of local children to create the show. Several hundred children were involved in this way, and new Peace Child communities were created. Sue Treddick from Santa Rosa brought the big surprise of the conference, telling us about the Village Elementary production. (see review). She spoke eloquently of how her "Chapter" is carrying out Kate Jenkins' vision of getting "Peace Child" into every school in the county, by making presentations, and supporting schools with advice and funds once the decision has been taken to do the show.

Valerie Profit described how they formed the Rochester (NY) Peace Child chorus under the direction of a professional music director. It performs regularly 2-3 times a month during a four month Winter Season at churches, conferences, festivals etc. In addition to Peace Child music, they have added other songs on peace themes. With their choir members, they continue a dialogue on peacebuilding and the role that children can play.

Seattle was represented by the irrepressible Helen Strickland, whose detailed production notes form the basis of the Production Chapter in the New Study Guide. She was accompanied by David Samuelson, with whom she is working to set up a Seattle Peace Theatre. She made the important point that Peace Child can help create peace within a community by working hard to draw children from every ethnic sector. For follow-up, she keeps in touch with the members of her two casts by newsletter, giving the children news of things they can do for peace, groups to join, projects they can participate in etc.

She also spoke movingly of how each and every Peace Child production and initiative should be valued. Activities at the National level should not over-shadow those at the local level.

John Stevens, who co-directed the successful Texas premiere of Peace Child, spoke of their plans for touring the show to Houston, Austin and San Antonio. He stressed how each production should incorporate facets of the culture of the community in which it is presented, (like Big Tex in his production!)

16-year old Colleen Barry provided living proof that Peace Child does have a powerful effect on kids—a good one too! (see article) We also heard from Lisa Katz (17), whose production was about to open in Minneapolis.



The Conference Participants

On the first day, there was a panel discussion on follow-up. The Sunday saw us breaking down into small groups to discuss and criticise sections of the Draft Study Guide. David found the process immensely helpful and the Study Guide will undoubtedly be the better for it.

It was good to have some who, like Will Weigler from Oregon and Faith Friedlander and Nancy Krumpfschmidt from Ojai, were at different stages of their first productions. Faith and Nancy brought a wonderful series of improvisations that the Ojai cast had created around scenes from the show: and they told how the boy playing their Bobby, had participated in the Great Peace March, walking across the country barefoot! Not much we can teach him about being a Peace Child.

None of this would have happened without Phyllis Wezeman, director of the Religious Arts Community, and author of the primer on Peace Child follow-up. With the powerful support of Don Dilge, she organised the Peacemakers Theatre Festival of which this Peace Child Conference was a part. We were able to participate in excellent workshops on all aspects of play-writing, production and direction. We also saw some superb presentations, particularly of the play about the life and death of Archbishop Oscar Romero of El Salvador. Called "The Fifth Sun", it can be done as a staged reading in almost any setting. As performed by students of the Notre Dame Theatre Department, it was a high-point of the week-end, tempting us to ask that all Peace Child conferences be held during Theatre Festivals of this kind.

Phyllis is a witness to the energy generated by Peace Child. After her production, performers and audience members alike wanted to keep the spirit going, so she created the Peace is Possible organisation involving 34 local peace groups. They focus on positive, child and family centered activities, like the Peace is Possible Festival held last October, and this theatre festival. It was her commitment and her attention to detail that made this festival such a joy. We thank you, Phyllis.

"PEACE CHILD" rides high in Texas

Guts, energy and showmanship were the hallmarks of Peace Child's Texas debut at the McFarlin Auditorium in Dallas on March 22nd. Ambitiously adapted by Linda Dougherty and John Stevens, this show proved emphatically that the Peace Child vision of harmony may be translated into widely different formats without losing the profound simplicity of its message, or the urgency of the problems it tackles.

From the explosive entrance of the Dance Ensemble through a startling nightmare sequence, (staged ingeniously with an air-blower and a giant polythene mushroom cloud), the show sparked conscience and enthusiasm alike. The many new ideas, and the sheer power of the presentation, made us as much a part of Katya and Bobby's world as previous productions we have

seen: yet it did so without dwelling cloyingly on the warmth and tenderness of the relationship. This was a show that elicited sympathies from the 'big picture', not from the one-on-one scenes. In many parts, it seemed pure Broadway—straight, unabashed entertainment... almost. But there was an undeniable realism—the huge pointing finger that was lowered from the roof toward the "Red Button" during the portrayal of a near US/Soviet nuclear engagement gave witness to the dark and powerful message of the play. It was no less absurd and no less effective than Slim Pickens riding the bomb at the end of "Dr Strangelove". Congratulations to all involved in this Dallas production. For our money, you firmly caught the spirit of "Peace Child" and dressed it up in Big Tex's boots!

Jonathan Ayres and Kathryn Jurosky

THREE SUMMER TOURS

At the end of February, three days before the deadline for applications, we had 41 applications. We thought about cancelling one tour. We waited.

A week later, there were over a hundred and fifty applications in the office!—before we were finished auditioning on 17th April, we had seen 166 kids in 13 cities. Several children flew or drove huge distances to get to the auditions—8 hours from Des Moines to South Bend, then back! Little Rock to Dallas, Rochester NY to Boston; one parent flew David Woollcombe to Birmingham to ensure his daughters were seen.

Final selection was excruciatingly difficult: we wanted talented kids, but we wanted kids who were going to mesh well with Soviet kids—children who would be able to live the story of the play in real life as well as on the stage.

There were dozens! Literally we could have filled three more tours from our reserve list. The lucky ones who were chosen are as follows:

York Tour: (Dir. Steve Riffkin)	Santa Cruz Tour: (Dir. Dharaj, Maxfield)	Boston Tour: (Chic Streetman)
Colleen Barry	Holly Batchelor	Greg Allan
Kelly Brown	Josh Drews	Stephen Barlow
Randall Brookes	Paul Fisko	Paula Callahan
Julie Broyles	Pamela Harris	Clover Devaney
Esther Cilvetti	Christine Hokenstad	Sean Free
Marcy Conte	Brian Irsyk	Angela Frizzo
Angela Cope	Elena Kenefsky	Anne Gilman
David D'Agostini	Jennifer King	Janinne Johnson
Gerson Decaney	Demien Lee	Marney Kliever
Andromeda Dunker	Mindy McEnnan	Joseph Martorano
David Eckman	Shannon Payette	Nneka Menkiti
Matt Gerber	Mindy Partee	Yestourah Nalls
Anne Henderson	Brooke Robbins	Elisa Schorr
Lisa Katz	Stephanie St James	Kelly Simpson
Jennifer Keet	Andy Swann	Debbie Snyder
Jeff Langer	Ricky Spaans	Deborah Spake
Tim Larson	Tara Tilbury	Jeff Thein
Bibi Perry	Katie Tomlinson	Alexia Toomer
Heather Plank	Marina Troxell	Tracey Wharton
Laura Solomon	Alisha Bosinger	Neil Willman
Michael Valeo		Aisha Graham

The **York Tour** will start June 20th with an intensive 10-day rehearsal schedule during which the cast will develop an entire show in Russian. They will tour to four of the most fascinating cities in the USSR - Moscow, Tallinn, Minsk and Leningrad, before returning via Warsaw: here "Peace Child" will have its first exposure to Eastern European children. We are keen to see how they will react to our theme promoting US-Soviet friendship.

The **Santa Cruz Program** takes 20 children to the beautiful Camp Artek on the Black Sea. Here they will join 10 Soviet kids and together create a brand new "Peace Child". It will be in English with threads of Russian folk-lore and dialogue woven into the fabric of the show. It will be presented several times at Artek for the 2,000 or so kids who will be staying there, before being toured, with the Soviet children, through California at the end of August.

In **Boston**, Chic Streetman will be working with Veronica Kozinkova and seven Soviet kids drawn from the five cities that this tour will be visiting: Leningrad, Sochi, Yerevan, Rostov-on-Don and Moscow. It will be a Russian language show and, in each town, there will be a chorus of 50 children to join the touring party in the performance.

The three directors, the Peace Child staff and I want to thank all of you who applied. You are the living spirit of Peace Child. Some of your essays made us laugh, some made us cry. All expressed the commitment that we seek to make peace a reality in our world. Thank you.

David Woollcombe

1988 US-Soviet Tours

As promised at the auditions, we have now booked 5 tours to the USSR next year, and plan three major US domestic tours involving Soviet children. A tour to Israel involving US kids is also planned, and a Festival presentation in Gettysburg PA involving children from all over the continent of North America. All these will be open to youth from Europe, Australia and other parts of the world. Application forms will be available from the office on September 1.

In the USSR: (All tours will visit Moscow at beginning or end)

- Dates: 25th June - 25th July
Soviet Base: Minsk(?)
Soviet Cities: Tashkent, Bukhara, Samarkand
- Dates: 28th July - 27th August
Soviet Base: Moscow(?)
Soviet Cities: Ulyanovsk, Volgograd, Astrakhan, Kharkov
- Dates: August 2nd to September 1st
Soviet Base: Tbilisi(?)
Soviet Cities: Baku, Krasnodar & Georgian towns
- Dates: 1st July - 30th July
Soviet Base: Leningrad(?)
Soviet Cities: Kalinin, Vilnius, Riga, Novgorod
- Dates: 15th July - 14th August
Soviet Base: Tallinn(?)
Soviet Cities: Siberia: Sverdlovsk, Novosibersk, Irkutsk

The cost of each tour will be between \$2,000 - \$2,500 inclusive. The first fourteen days will be spent in intensive rehearsal with a US and Soviet director preparing the show. The second 14 days will tour the show through four or five different cities, performing with choruses of local soviet children in each city.

In the USA:

- Tour of Mid-West: 25th June - 25th July
Tour Cities: South Bend, Chicago, Milwaukee, Madison, Decatur
- Tour of Southern California: 1st July - 10th August
Tour Cities: Santa Barbara, Ojai, Los Angeles, San Diego & others
- Tour of East Coast: 1st August - 30th August
Tour Cities: Baltimore, Philadelphia, Wilmington, Harrisburg and Pittsburgh;

The cost of these tours will be \$750. The pattern will be the same as the Soviet tours, with 14 days rehearsal, 14 days performing, linking up with local choruses in each city visited. They will be major productions with Soviet kids and musicians.

Needless to say, during all of these tours, there will be ample time for relaxation, swimming, sight-seeing, talking deep into the night, —and making the kind of friendships that will change your life!

Peace Child Logo

Can you help us design a new logo! For various reasons, we have to change it. It would be wonderful if it could be designed by a Peace Child Member, cast member or supporter. We want to keep the laurel branches which encircle it. We need to change what's inside.

Please send your design or any thoughts you may have to
Kelly Thomas
4833 Boone Circle
New Hope, Minneapolis, NM 55428

PRODUCTION FILE

How I wish we had space to review all the fine productions that have happened around the country since our last Newsletter. It seems criminal not to discuss the excellent work of Lynn Buchanan and Steve Guesmann in Birmingham, Alabama; the spectacular tour mounted by the Gilmans in the Olympic Peninsula; presentations in the Grand Rapids, Minneapolis, Roanoke, Toronto... But—there are too many. So here we give a list of all the 1987 productions, past and present that we know about:

Rosey Simonds

ALABAMA:	Tuscaloosa (Darren Butler)		May
	Birmingham (Stephen Guesman)	(205) 939 3156	March
CALIFORNIA:	Ojai (Dave Friedlander)	(805) 646 3997	May
	Santa Cruz Tour: M. Keller	(408) 425 3310	August
	- Marin		"
	- Palo Alto		"
	- Concord		"
	- Santa Rosa		"
	Sacramento (Helen Freeley)	(916) 456 2616	March
	Santa Rosa (Sue Tredick)	(707) 528 8606	March
	(2 productions - Village Elementary & Strawberry School)		
HAWAII:	Kamuela: Hawaii Preparatory Academy.		January
IOWA:	Des Moines (John Viars)	(515) 277 6261	December
LOUISIANA:	New Orleans: Xavier Prep School	(504) 899 6061	April/June
MARYLAND:	Towson (Robin Hester)	(301) 321 2652	May
MASS.:	Boston Tour (Pete Smith)	(617) 969 5243	August
	Worcester, (Sister Maria Craeedi)	(617) 753 3210	May
MISSOURI:	Kansas City (Jeanne Phelan)	(816) 753 7422	July
MINNESOTA:	Minneapolis, Lisa Katz (17)	(612) 544 7432	March/April
MONTANA:	Missoula (Grant Byington)	(406) 728 1911	August
NEW JERSEY:	Baldwin High School, Patrick Brickell (17)		28-30 May
NEW YORK:	Rochester, The Runke sisters	(716) 889 3824	October
	Webster, Holy Trinity School	(716) 265 2002	April
PENNSYLVANIA:	Wexford (Principal's office)	(412) 935 1152	March
SOUTH DAKOTA:	Sioux Falls (Beth Walz)	(605) 339 3490	May
TENNESSEE:	Knoxville Unitarian Church	(615) 523 4176	April
TEXAS:	Dallas (Doug Stewart)	(214) 320 1552	March
	Austin		May
	San Antonio		May
	Houston (Abraham Davidson)	(713) 880 4029	Fall
VIRGINIA:	Roanoke (Gene Edmunds)	(703) 343 3100	May
OUTSIDE USA	AUSTRALIA:	Over 40 productions to date!	
	BELGIUM:	Brussels: Spring Schools tour	
	CANADA:	Toronto: (Irene Cummings) (416) 651 2955.	
	USSR:	Leningrad: school production by Yegor Druzinin	
		Moscow: Community theatre production	

National Office Support Group

A group of DC Area Peace Child supporters has evolved. It met first on April 4th in response to a letter from Lucia Effros requesting support as Peace Child adapted to its new role as a global organisation.

At the first meeting, there were people of all ages, and different organisational affiliations. Several exciting and practical ideas were discussed including some to deal with the current cash-flow crunch; volunteer production of the newsletter; the creation

of a nationwide Peace Child computer network; the restructuring of the Peace Child national office operation; re-organisation of the mailing list; and support for the writing and promotion of the New Study Guide.

Almost all the participants found a niche in which they personally could help out. We hope that other chapters will develop such a "Think Tank" to brainstorm ideas about how to develop and improve the Peace Child operation.

Ann T. Gilman

CHAPTERS

A New Constitution for Peace Child

Since the end of the tour, Bill Kelly, Steve Effros and Rosey Simonds have worked long hours to try to work out a new system of governance for Peace Child. As we grow and expand around the country and around the world, we want to find a way to give control of "Peace Child" to the people who are actually using it—you. **The members.**

The exact format is still under discussion but a democratic structure, something along the following lines, feels right to us:

International Peace Child Federation

Meets every two years; representatives of National Chapters invited to attend; one vote per National Chapter; Peace Child Founders, Benson, Woolcombe, Gordon and Harbottle hold casting vote.

National Peace Child Organizations

(Belgium, Israel, UK, USA, USSR, Australia, New Zealand etc.) Each National Organisation must meet annually; board is composed of representatives of local chapters; each chapter has one vote; day-to-day business of National Organisation is handled by Executive Committee elected by Board;

Local Chapters

(Peace Child Dallas, Peace Child Santa Cruz etc.)

Each Local Chapter must have at least 50 paid up members and follow agreed Bye-laws; annual membership will be \$30, split between national and local offices. Chapters will encourage on-going Peace Child activity in the following ways:

Create a local Peace Child chorus;
Host a Peace Child summer programme with US and Foreign children; Support local children to participate in Peace Child Summer Programs; Promote & encourage local productions of the Peace Child play; Develop innovative local peace education projects;

These are rough guidelines; we are currently having extensive discussions with Board Members and prospective chapter leaders, who are coming forward with excellent ideas and comments. We are planning to hold a formation or Charter Meeting in October when final decisions will be made and the new constitution adopted. Your comments and ideas will be most gratefully received. We want this constitution to last as long and be as effective as that well-known Constitution that is celebrating its 200th Birthday this year.

MEMBERSHIP

Following the membership drive of last fall, the Peace Child Foundation now has more than a thousand paid-up members. But our mailing list has reached 5,000. Some of the extra are other peace organisations, foundations, politicians, honorary figures etc.—but most of them are people who have not renewed their membership.

—WE NEED YOUR HELP—

The Peace Child Foundation, more than most organisations in this field, survives on the support of its members. If you have not renewed your membership, please take a moment now to decide if you would like to continue to be part of our exciting, growing Peace Child family and receive our newsletters. It will be painful for us to lose contact with you as we do think of you all as family.

If you do decide "YES"—please fill in the form below and send it off to us today.

If you do **NOT** renew your membership (or have not already done so),
we will not send you any further newsletters.

☐ **YES!** —I wish to be part of the Peace Child family and receive the Newsletter. **PLEASE ENROLL ME AS:—**

		Mark Here
1. General Member	\$15 per year	<input type="checkbox"/>
2. FRIEND of Peace Child	\$100 per year	<input type="checkbox"/>
3. PATRON of Peace Child	\$500 per year	<input type="checkbox"/>
4. BENEFactor of Peace Child	\$1,000 per year	<input type="checkbox"/>
5. SPONSOR of Peace Child	\$5,000+ per year	<input type="checkbox"/>

I have enclosed a check for: \$_____ for my 1987 membership.

PLEASE REMOVE MAILING LABEL FROM YOUR COPY OF THE NEWSLETTER AND ATTACH HERE:—

Name:

Address:

Town & Zip:

(If the mailing label is incorrect, or you receive duplicate newsletters, please give corrections here.)

☐ I do not wish to continue to receive your newsletter. Please remove my name from your lists.

Send the form with your check to: Membership Secretary, Peace Child, 3977 Chain Bridge Road, Fairfax, VA 22030.



Village Elementary School, Santa Rosa, California

THE PERFECT "PEACE CHILD"

Initially, the name put him off: "Peace" Child—why would any American school want to put on a play like that. Staff-member Joanna Panas, (whose children had been in an earlier production), was persistent; she showed him press reviews, the video, let him read the script. Other members of staff started talking to him about it. Eventually, he capitulated. He committed the entire school—350 children, to do Peace Child as the Spring Production. What was more, he agreed to play the part of the US President himself!

"He" is Tom Crawford, principal of the Village Elementary School in Santa Rosa CA. What happened at his school is one of the most perfect examples of what "Peace Child" can do for a community. The school hired Bonnie Caetano, an experienced stage director who'd done the play before, and set about adapting it to their needs. In order to involve more children in principle roles, they multiplied the Bobby/Katya roles into groups of kids. They wanted to involve whole classes, and the class included teachers.

Thus, as the production entered its final rehearsal phase,

teachers and students were finding themselves together as equals on the stage. Different grades of kids that never normally met were singing together; teachers who had been blank faces in the hallways now shared the tension backstage. The headmaster himself admitted to stage-fright before singing his solo. Suddenly the children felt much closer to him: the entire school came together as a family, particularly as the staff sang: "We were the children of yesterday".

Two classes in the school were not involved: "We don't believe in peace," said the teachers. The school had to deal with that. Some parents in this moderately conservative part of Northern California were initially sceptical: they handled that too. And finally, after two magnificent shows, they started dealing with the everyday things again—discipline in the classroom, playground brawls, bad grades—but in a different way... using conflict resolution skills, drawing on the spirit of co-operation they had learned.

Every child at Village Elementary is now a Peace Child. Every staff member too! It helps.

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

Bulk Rate
U.S. Postage
PAID
Fairfax, Va.
Permit No. 444

"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