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The Peace Resource Center of Santa Barbara Presents



**PEACE
CHILD**



THE LOBERO THEATRE

February 21, 22, 23, 1986

Dedication

Samantha Smith

1972 - 1985

We dedicate our play to you, Samantha.
You were the first American Peace Child,
and now that you are no longer with us,
we will work to make your dream of peace
between America and the Soviet Union
a reality.

The cast of *Peace Child*
February, 1986

The Peace Resource Center of Santa Barbara presents

PEACE CHILD

Written by

David Woolcombe

Based on *The Peace Book* by Bernard Benson

Music and Lyrics by

David Gordon

Additional songs by the Stas Namin Group (USSR)

The script for this production was written with members
of the cast from an idea by Mikhail Shevelev (USSR)

Music Director and Arranger

Steve Riffkin

Choreographer

David Nelson

Costume Designer

Carleigh Hoff

Technical Director

Brad Bouch

Stage Manager

Phil von Phul

Publicist

Mary Lynn Soini

Produced by

Michael Lindemann and Rosey Simonds

Directed by

David Woolcombe and Steve Riffkin

There will be one intermission of 15 minutes
during which the Dos Pueblos High School Jazz Ensemble, Isaac Jenkins directing,
will play selections from its repertoire



The Peace Child Foundation

Harnessing the Arts in the Service of Peace

"Peace Child" is a musical fantasy that tells a story of Soviet and American children becoming friends and bringing peace to the world. The Peace Child Foundation has been established to help translate this fiction into reality through promoting US-Soviet cultural cooperation and youth exchanges.

The show was first performed in the Royal Albert Hall, London in October 1981. It was the vision of Eirwen Harbottle, a British peace-worker, who sought to create a "Children's Celebration for Peace". She brought together David Gordon, composer of the oratorio, "Alpha Omega", and Bernard Benson, author of European best-seller, *The Peace Book*. David Woolcombe wrote the script combining Gordon's music with Benson's story. He subsequently formed the Peace Child Foundation in America.

The American Premiere of *Peace Child* was held at the Kennedy Center for the Performing Arts in December 1982, and the international headquarters of the Foundation was established in Washington DC. The *Peace Child Study Guide for Schools* was published the following year, and there have since been more than 250 locally organized productions in over 60 US cities and eight foreign countries.

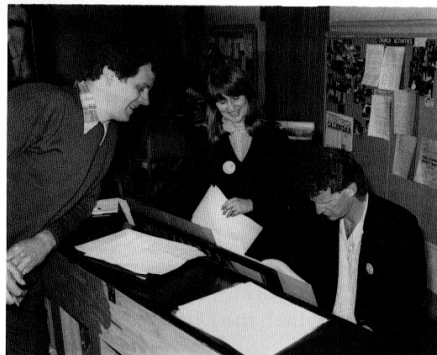
In the summer of 1985, a cast of 17 American children joined 24 Soviet youth and the popular Stas Namin Group, a Soviet rock band, for the Moscow Premiere of *Peace Child*. It was warmly received and, in December 1985, a satellite TV reunion of the Soviet and American children was staged between Moscow and Minneapolis, dedicated to the spirit of Samantha Smith. The Foundation is currently planning to bring the joint US-Soviet production to the USA in September for performances at the United Nations in New York, and seven other cities.

The Foundation believes that its greatest value is to the children who perform in the show. Thus its major purpose is to promote locally organized productions in schools, churches and community centers. All the information necessary to produce the show is contained in the *Peace Child Study Guide*. If you would like to purchase a copy, or want more information about our activities, please write or call: Lucia Effros, "Peace Child", 3977 Chain Bridge Road, Fairfax, VA 22030. (703) 385-4494.

David Woolcombe - Writer/Director. Formerly a film maker specializing in documentaries and promotional films. Now full-time president of the Peace Child Foundation; author of *Peace Child Study Guide*; producer of the Minneapolis-to-Moscow "Space Bridge."

Steve Riffkin - Music Arranger/Director. Professional musician, actor, director, composer, arranger on a piano tuner. Best known for his work with the Nickelodeon show, "Kids Writes," which takes children's short stories and turns them into hilarious playlets. Steve was Music Director for the Soviet show and the "Space Bridge."

Rosey Simonds - Formerly an actress and casting director. Now co-producer with her husband David Woolcombe of *Peace Child* productions in London, New York, Washington DC, San Francisco and Minneapolis. Last September, she produced the United Nations Peace Day concert with her husband and David Gordon, organizing a chorus of 563 children.



(l to r) David Woolcombe, Rosey Simonds and Steve Riffkin

THE PEACE RESOURCE CENTER

The Peace Resource Center is a non-profit, non-partisan community organization created by people who want to live in a world where positive dreams can become realities. Membership tops 1500 citizens concerned about the escalating arms race, increased violence and militarization. They recognize the need to develop appropriate responses to these and other problems. The PRC:

- provides free resources and meeting space
- produces, sponsors, and co-sponsors events
- promotes its own educational projects such as workshops and classes such as:



The Global Cooperation Project

The proceeds from *Peace Child's* opening night Gala performance will go to a model community peace education project called the Global Cooperation Project which promotes global and cross cultural awareness as an essential component in formal elementary education by:

- providing resource materials
- conducting teacher training and consultations
- designing classroom projects

The goal is to foster understanding of other cultures, the diversity and interdependence of our world and how, through cooperation, we learn to resolve conflicts nonviolently.

Peggy Hicks-Moore, Executive Director, Peace Resource Center

A native Californian, Peggy has spent 22 of her 27 years living and working in southern California. Her educational background includes a Bachelor of Arts degree in Sociology from UCSB, and graduate study at the New School for Social Research in New York in International Relations. She has worked as an events planner for the Los Angeles Olympic Organizing Committee, helping to bring the torch from New York to Los Angeles; and as an "advance person" travelling with the democratic candidate for President, Walter Mondale, in the last election. Her interests for the center are to market peace as a legitimate business through good management and organization.



PEACE RESOURCE CENTER STAFF

Greg Cross, Programs and Education Coordinator
Marta Fisch, Office Manager
Tim Marozick, Administrator
Jungle Payne, *Peaceletter* editor
Pam Bury, Global Cooperation Project

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The Peace Resource Center funds all of its projects and programs through individual contributions. If you liked *Peace Child* and wish to see more productions such as this, please send a tax deductible contribution to: The Peace Resource Center, 331-F North Milpas, Santa Barbara, CA 93103. For a contribution of \$20 or more you will receive our monthly newsletter and advance notice of upcoming events. For more information call: 965-8583.

THE CAST

Chic	Chic Street Man
Story-tellers	Josanna Bordofsky Naima Chert Sarah Russell Hardin Yvette Keller Michiko Stehrenberger Heidi Van der Veer

SOVIET KIDS

Katya	Shira Jacobs
Boris	Joseph Matorano*
Sasha	Ricky Glenn*
Nikolai	Dan Tupper*
Ileana	Jill Bidgood
Nastassia	Angie Perry*
Mikhail	Mutaurwa Munemo*
Tatyana	Chérie Turner*
Nina	Cory Sipper*
"Katya"	Brooke Robbins*
Yelyena	Laura Albers*

*Also member of Small Singing Chorus

AMERICAN KIDS

Bobby	Mat Straka*
Jenny	Jenefer Keet*
David & "Bobby"	David Ray*
Thor	Thor Gaffney
Ellie	Ellie McCutcheon*
Chris	Chris Armand
Tasha	Tasha Walker
Naomi	Naomi Beadle
Lindy	Lindy McClellan*
Ethan	Ethan Rosson
Christy	Christy Anderson
Kari	Kari Schaff

SMALL SINGING CHORUS

Nanci Abrams	Robin Knox
Elise Gemar	Kathleen LePley
Ian Hillway	Christy Little
Anna Hollander	Megan Tourney

MAIN CHORUS

Lorene Aguilar	Alyssa Duval	Kelly Kloek
Mary Armstrong	Lisa Eldred	Chris Kryger
Melanie Borchers	Ravelle Erenburg	Austin Lomeli
Rayven Boscho	Maria Fagersten	Jyen-Ai Mayo
Tony Boyd	Maya Federman	Michelle McMillan
Alexis Brewster	Andrew Firestone	Shannon McNamara
Jennifer Brewster	Allwyn Fitzpatrick	Shana Molotch
Shereen Brewster	David Garcia	Jenny Morley
Joseph Brooks	Robbie Grant	Megan Potter
Allison Burns	Angela Green	Sophia Pottish
J.J. Cedillo	Hope Handloser	Rachel Roberson
Ben Commons	Melinda Hass	Nina Rohde
Kelly Cross	Nicole Hirt	Kenji Saito
Mary DaFoe	Nathan Kopkes	Carolina Serrano
Laura Davidson	Dylan Hunter	Adrienne Stone
Peter Dell	Gaye Johnson	McCormick Templeman
Ana Marie Dorman	Chrissie Kapp	Wendy Thompson
Lara Dorman	Sarah Keller	Julie Wida
Meg Dougherty	Vanessa Kirby	Malana Willis

Dancers

Naomi Beadle	Kyra Little
Cristy Candler	Gayle Oliver
Poh Chua	Lisa Petraitis
Iu-Hui Chua	Josie Stone
Stacee DeAmicis	Chérie Turner
Shannon Kenny	Debbi Whitehead

Solo Dancer in "Fireball"

Peter Schettters

Musicians

Rhythm Section

Steve Riffkin	Piano
Randy Tico	Bass
Dave Zeiher	Guitar
Tom Lackner	Drums
Toni Keet Albers	Synthesizer

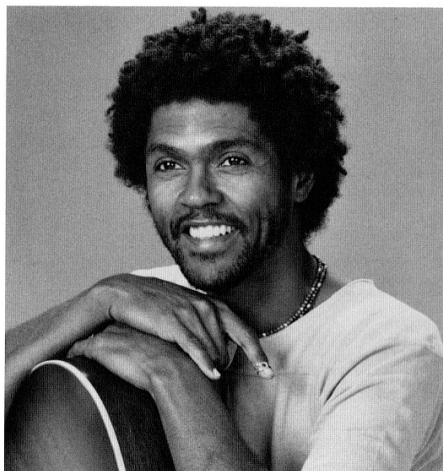
We gratefully acknowledge Castle Music for use of the Yamaha DX-7 Synthesizer.

Dos Pueblos High School Jazz Ensemble

Isaac Jenkins, Director

Saxophones	Trombones
Robert Gonzales	Michael Brown
Ronald McCarley	Jason Chase
Michael Mullenhour	Margaret Ellis
Brett Russell	David Keehn
Gregory Weiss	Curtis Rayer
	Tim Slicton
Trumpets	Piano
Celeste Allen	Katherine Rhodes
David Harris	
Daniel Painter	Guitar
Kevin Rentz	Jonas Marquez
Douglas Trantow	
	Drums
	Emanuel Baker

We gratefully acknowledge the volunteer services of the Dos Pueblos High School Jazz Ensemble and its director, Isaac Jenkins. The Jazz Ensemble has been invited to perform at the prestigious Montreaux Jazz Festival and is currently raising funds for the trip to Switzerland. Anyone wishing to support their effort is encouraged to send a tax deductible donation to the Montreaux Jazz Festival Fund, Dos Pueblos High School, 7266 Alameda Avenue, Goleta, CA 93117.



Chic Street Man



Bobby (Mat Straka) and Katya (Shira Jacobs)



Andrew Firestone, Ellie McCutcheon, Nina Rohde and Jill Bidgood

Director's Notes

Four years ago, *Peace Child* concentrated heavily on the nuclear threat, coming from children's understandable fear of being incinerated in a nuclear war. Very quickly, it grew into a search for friendship between the two nations principally engaged in the nuclear arms race. Then, as I began to visit the Soviet Union regularly, a third stage was reached: a recognition of the difficulty of achieving close ties between the austere, controlled economy of the USSR, and the competitive, free-market economy of the USA.

We are now moving toward a fourth stage: a recognition of the paramount importance of peace, and a willingness—an openness—to explore, to understand and to love a society and a culture very different from our own.

The central idea of this version—Katya's illness and subsequent trip to America—was given to me by Mysha Shevelev, a young Soviet writer who translated the early versions of *Peace Child* into Russian. He felt a child's struggle for life gave a natural area for bonding between the USA and USSR and a new poignance to the line, "I want to live." Another important Soviet influence on this production is the music of Stas Namin: "Mwi Jelayem shastyava"—meaning "We wish you to be happy"—wonderfully conveys the earnest Soviet thirst for peace. "Nostalgie"—based on the famous poem by Andrej Vosnjensky—translates literally "Yearning for the present day"—a yearning to feel completely alive and at one with nature. The poem concludes that usually the present passes one by.

But most of the ideas and inspiration for this presentation have come from the children who perform it. Six weeks ago, I gave them a sketchy plot outline and asked them for their input. Some of it was incorporated into the script; some I could not find room for. Here is a sample of their comments.

What would a world at peace look like?

"Sylvester Stallone would go broke." "McDonald's would go out of business and my father would open restaurants selling nutburgers instead so no cows, sheep or pigs were being killed for meat." (Allwyn Fitzpatrick)

"A new mode of transportation would be large screens: when you look into them and dial a place, you step through the screen and you are there! Pleasure Palaces are popular... You can walk in, sit down and laser rays will wash over you, giving

(continued next page)

you pleasant feelings and new experiences to dream. Earth has abolished the killing of animals, but new kinds of plants are grown that taste like the most extravagant delicacies imaginable!" (Yvette Keller)

David Ray, thinking of how a kid in the year 2035 might think about Peace Day, wrote: "Would I be interested? Hmm—I guess it could go either way. Think about how we react to an American history teacher who asks us to learn about independence on July 4th. A moan arises from most of the unenthusiastic students, but maybe a couple of kids will want to know how and why America was born. Maybe peace will give everyone a new attitude, but I doubt it. I think Peace Day will become just another excuse for students to get out of school and teachers to bore their kids. But whether or not they take advantage of peace, they're still better off than us."

I asked them to think up topics of conversation for the Soviet and American kids. "A topic of conversation that I find very interesting and that people usually have a lot to say about is life and death and life after death. What happens to you when you die? What is your vision of heaven? And so on." (Laura Albers)

Rachel Roberson suggested a character: "A friend of Bobby's wants peace but is strongly discouraged

by her father who works for a company that contracts with the government in nuclear weapons research. She has a nice house and nice things, but the money for that comes from her father's work making bombs. She is afraid to tell her friends about her father's job because they are strong peace advocates. She is afraid they might not like her. But finally she makes a glorious speech confessing her feelings about peace."

The Beatles and John Lennon are great heroes with Soviet young people. I was surprised and intrigued by some of the cast's comments on him:

"I think John Lennon's idea of peace was much too easy and a lot of it was just what the listeners wanted. It's very easy to 'Imagine' peace, with 'no countries and no religions,' but the fact is, there are countries and religions and there always will be. At least I hope so." (Megan Tourney)

Peter Dell added: "Samantha Smith is probably a better heroine for US and Soviet kids."

Megan also had some interesting reflections on the nature of the conflict between communism and capitalism: "I think Americans are restless. We like independence, our own decisions, our own material things. I think communism represents taking away all that—everything we live for. And

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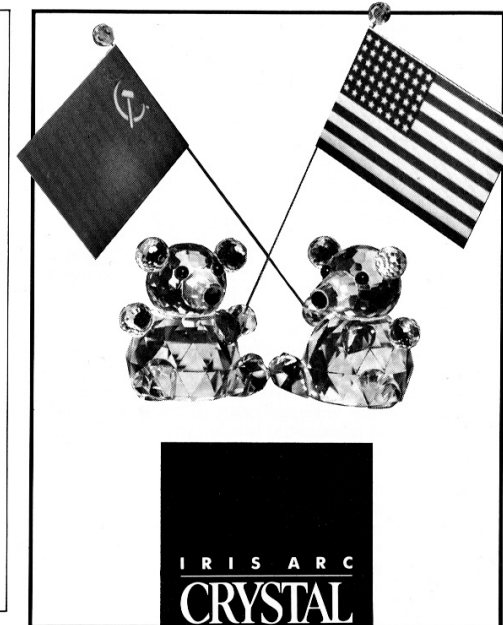


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Director's Notes continued

some people would rather die—destroy the whole world—than let it come to that.”

Laura Albers wrote: “The main reason we are afraid of communists is that we were brought up that way. Our generation hasn’t lived in a time when Russia and America were friends so therefore we don’t know what it is to “like” the Russians.”

Joseph Matorano, who wrote more than anyone else in response to the treatment, felt that “The miracle of peace *is* possible if the world would love. The point is: LOVE CONQUERS ALL.” He gives a precise and fascinating picture of what a world at peace would look like:

“People would be equal. Money used for nuclear proliferation and warfare could be used for the welfare of people. A world transit railway could be built. This would provide jobs. English would be the world’s language. People would not have to buy food, clothing, cars, pay for medical expenses etc. People would have jobs—there would be perhaps 1% unemployment. The people of the world would elect representatives from their country to a world council like the United Nations. There would be world law to follow, so countries would not be allowed to disagree. The problems would be resolved in the World Council.

“Maybe technology will make available treatment for the mentally ill that could cure them. This would drop the murder rate.

“People would not be jealous because they would all be equal. We would have personal freedom from fears and emotional disturbances. We would live on the planet earth in harmony. We would treat the planet better because we want it to last. Resources would be shared; there would be no power play. No one would need to be rich and powerful because of equality. We would be living on the planet the way God wants us to be.”

Jenefer Keet, who wrote almost as much as Joseph, gives an essential clue to how peace will come about:

“Values will change. People will begin to realize that what is on the inside is far more important than what is on the outside! People will learn to see with their hearts instead of their heads and eyes. ‘It is only with the heart that one can see rightly. What is essential is often invisible to the eye.’ (The Little Prince)”

The restless idealism of thousands of young people has found its way into *Peace Child* over the years and continues to be its central inspiration. But none of this would have happened without the original inspiration of Bernard Benson’s *Peace Book* and David Gordon’s simple, heart-felt music. Though the story has departed far from the *Peace Book*, echoes of it linger in the child’s simple

statement, “I don’t want to die! I want to live!” And the theme, the raison d’être of the whole piece, is David Gordon’s song which reminds us that we were all children once:

I was a child who ran full of laughter
I was a child who lived for a day
My eyes full of sunshine
My heart full of smiles
I was a child for a day—

We’re getting older, as time goes by
A little older every day—
We were the children—of yesterday!”

David Woolcombe, February 1986



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Numerous other individuals gave donations ranging from \$5 to \$50. Their support is deeply appreciated.

Volunteer Acknowledgments

We gratefully acknowledge the dozens of people and organizations who volunteered their services to make *Peace Child* a success.

Thanks to our Fundraisers, Sylvia Saxe, Ricky Welch and Kathryn Woolson

Thanks to our Publicity Team, Greg Cross, Terre Ouwehand and Paula Vigneault

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Thanks to our Gala Planning Committee, Jeremy Bradford (Chair), Jelinda Devorzon, Helena Hale, Madelaine Hynard, Virginia Robbins, Terri Rojas, Michal Schaffer and Jonathan Wygant

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Thanks to the Unitarian Society for donating the space for many weeks of rehearsals, and to Steve Blickenstaff and Pat Kruger

Thanks to the Bank of Montecito for donating their downtown office as the location for the Gala reception

(continued next page)

Congratulations and Best Wishes
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Thanks to John Smith, Lobero Theatre Stage Manager; to Pam Lasker, Business Manager, and everyone in the Lobero Box Office; and to all the other members of the Lobero staff

Thanks to Firestone Vineyard for donating wine for the Gala reception

Thanks to Victor the Florist for flowers on Opening Night

Thanks to Walter's Limousine, and to Montecito Chauffeur Service, for assistance with celebrity transportation

Thanks to the Wine Cask for glassware for the Gala reception

Thanks to Mousse-Odile Restaurant, Circle Bar B Comedy Dinner Theatre, California Casa Catering, and Pain de France for assistance on the Gala reception

Thanks to A C Formal Wear for tuxedos

Thanks to Coast Medical for donating the hospital bed and wheelchair

Thanks to First United Methodist Church for donating space for the cast party

Thanks to Ceggie's Bakery for donating the cast party cake, and to McConnell's for donating the ice cream

Thanks to Priscilla Fossek's 6th Grade Class at Cold Springs School for creating the Peace Tree for the Lobero lobby

Thanks to Chic Street Man for donating rehearsal space at Chic's Place

Thanks to the Santa Barbara Ballet Dance Centre for donating studio rehearsal space

Thanks to Michal Schaffer, former Director of the Peace Resource Center, whose dedication and vision brought *Peace Child* to Santa Barbara

Thanks Also To

Jorgia Bordofsky
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