

Peacing it Together: 25 Years of Peace Calendars

Anniversary essay by Linda Perla. SCW co-founder, longtime calendar committee member, teacher and writer

It is Fall 1971. Richard Nixon is in the White House. U.S. soldiers are killing and being killed daily in Viet Nam—we watch them on the news every evening while we eat dinner. U.S. involvement in the war has become increasingly unpopular in the last five years. Demonstrations, teach-ins, draft-card burnings and other acts of civil disobedience are commonplace and reflect the energy and spirit of the anti-war movement. It is a year and a half already since U.S. students were massacred at Kent State and at Jackson State. Individual acts of resistance are numerous and often profound—it is three and a half years since Ronald Brazee immolated himself in downtown Syracuse to protest the war in Southeast Asia. (He died 39 days later.) There have been others before him. There will be others after.

It is in the midst of this horror and outrage and passion that the Syracuse Peace Council (SPC), the oldest autonomous peace group in the U.S., labors. With a staff of five and a legion of volunteers, it is involved in organizing a staggering number of grassroots projects, most of which center around the war: once-a-week vigils at the local draft board, daily leafletting of the regional induction center, war tax resistance work, the Nonviolent Studies film series, neighborhood discussion groups, the People's Peace Treaty campaign, working with high school activist groups, publishing the Peace Newsletter, "correcting" local billboards in the dead of night, to name just a few. With so many people doing so much good work, it seems natural to take on one more project—this one mostly for fun. When a volunteer offers to create an SPC wall calendar for 1972, staffer Dik Cool says, "Go for it" (or whatever

the 1971 equivalent was), and the first peace calendar is born. It is researched, designed, hand-lettered, illustrated, and produced by volunteer/cartoonist Tom Peyer. Tom is 17 years old.

So, what does this calendar — ancestor of the one you are reading now — look like? It is a piece of white oak tag, 17" x 22", with a black and white photo-and-cartoon collage reproduced on the top half and a sheaf of tear-off calendar grids stapled to the bottom. The collage reflects Tom's penchant for humor. Richard Nixon floats in a mushroom

cloud in the center, arms upraised, a smile on his face—a man without a care in the world. (In 2 1/2 years, he will be forced to resign from office.) Around him float various "good guys" and "bad guys" of the day, as well as an assortment of other relevant (and not so relevant) characters. J. Edgar Hoover (his huge head pasted atop a policeman's uniform) and Daniel Berrigan, a Yip-pie Uncle Sam and LBJ, Gandhi and the Specter of War are all here. So

are Lucy and Desi and Fred and Ethel, and Groucho Marx, and, of course, Captain America. In the lower right- and left-hand corners are two small photos of solitary U.S. soldiers running across patches of open field—eerie reminders of the reality upon which the farce swirling above them rests.

The calendar grids are ... funky. Hand-drawn and -lettered, they are a study in busy-ness, with caricatures of Nixon throughout, and historical info that obliterates almost every iota of white space on the page. The grid dates are a mix of comedy and inspiration, noting important events in the struggle for peace

ART IS FOOD

You cant EAT it BUT it FEEDS you. ART has to be CHEAP & available to EVERYONE. It needs to be EVERYWHERE because it is the INSIDE of the WORLD.

—From *the WHY CHEAP ART? manifesto* of Bread and Puppet Theater

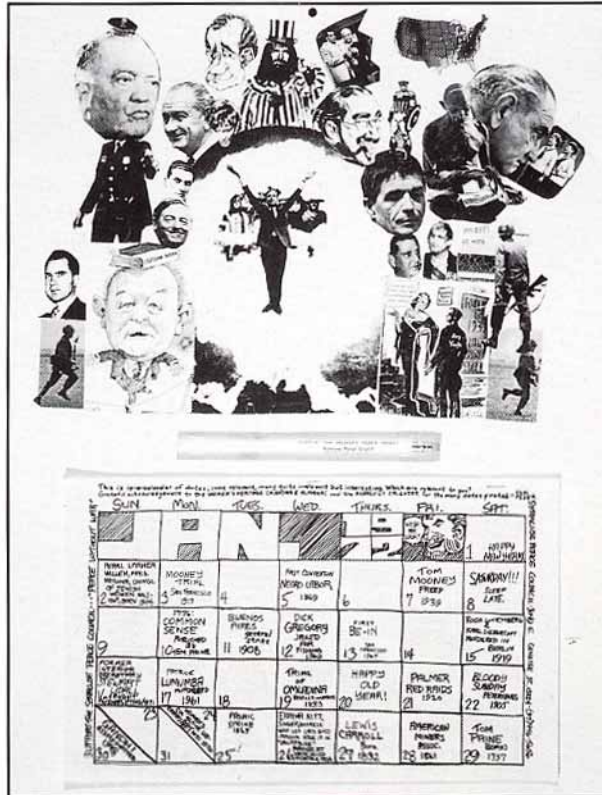
and justice, as well as less “well-known” occurrences. They include the deaths of Gandhi, Sacco and Vanzetti, George Jackson, Malcolm X, and the birthdays of various SPC members; the founding of the Industrial Workers of the World (IWW), and the release of the Rolling Stones’ “Paint It Black.” There are women’s history dates galore; anniversaries of civil rights victories and labor defeats; references to artists, musicians, writers, revolutionaries. Do you know who Daisy Bates, Tom Mooney, Marie Louise Bailey are? They are honored here as well. There is even a quote by Elizabeth Taylor: “I love my Rolls Royce so much, I think everyone should have one.”

Rife with spelling errors, but bursting with heart and humor, the 1972 peace calendar is the epitome of “cheap art.” Five hundred calendars are printed (on a 1-color press by Glad Day Press, an IWW printshop in Ithaca, NY). Each of them comes with an unsharpened #2 pencil, attached with scotch tape to the space between the collage and the grids. (“We had all these pencils left over from the People’s Peace Treaty campaign,” Dik Cool remembers. “The calendar looked a little chintzy, so we put the pencil on it. It made it look a little less chintzy—it was a nice pencil.”) The calendars are bought almost exclusively by SPC folks, who are happy to shell out \$2.00 for a work of art that reminds them daily of who they are and what they believe in.

Twenty-four years later, things are a little bit different (but also a lot the same). The 1996 Peace Calendar is published by the Syracuse Cultural Workers (SCW), not SPC. (More on that later.) It is 32 pages, 14” x 22” hanging open on the wall. It is full-color, inside and out, with artwork by artists from all over the U.S., and beyond. (SCW issues a national artists’ call each year. Artwork is selected by a 5-member calendar committee, with input from SCW staff and an assortment of

knowledgeable others – the UPS man, office visitors, people’s mothers). The 1996 calendar includes people’s history dates, poetry, biographical info about the artists whose work appears, and (egads!) advertising (of other SCW products). It is printed on real recycled paper (i.e., paper with postconsumer content) on a 4-color, web press by Wilcox Press, a non-union printshop in Ithaca, NY. (More on that later.) It is sold

wholesale to distributors, stores, co-ops, and peace and justice groups throughout the U.S., Canada, Great Britain, New Zealand, and Australia, and retail, largely through SCW’s mail-order catalog and last year’s calendar (though Syracuse folks can pick it up lots of places locally, including the store/showroom on the first floor of the SCW house). If you bought this calendar retail, during the holiday season, you probably paid \$12.95 for it. If you go to Cuba or the Philippines this year, or visit a small convent in the Italian Alps, you may see peace calendars hanging there, where they have been delivered in person by friends of SCW.



Political Collage by Tom Peyer, 1972
THE FIRST ONE!

I sing to those who will listen. It is important to talk to the convinced We are in great need of understanding our vulnerability, our need for validation, maintenance, nurturing, and celebration. We need to learn how to be longtimers ...

– Bernice Johnson Reagon in *Reimagining America: The Arts of Social Change*

Twenty-five years is a long time to do something-to do anything. It is an extraordinarily long time to keep a non-profit (or even a for-profit) publication alive. Yet the peace calendar is still here. Between 1971 and 1995, over 500 people have worked on the calendar- researching, designing, creating artwork, writing, typing, editing, proofing, photographing, laying out, pasting up (in the “old days”), collating and binding with fuzzy brown yarn (in the way “old days”). Many of those 500 have stayed a while and

then moved on; some of us have been involved for what seems like forever. (Dik Cool has been here since Day One, Sally Brulé since the third calendar, Karen Kerney since the seventh, a number of us for fifteen calendars or more.) What is it that has kept this project alive for so long? With all the work to be done in the world, why spend our time producing a calendar?

Part of the answer can be found in a statement entitled, "What Syracuse Cultural Workers Believe," in the back of the 1992 calendar. It explains:

We are responsible for creating a culture in our own image. Our work is not simply to expose the evils, display our disrespect for greed and violence, refuse to cooperate with a consumerist culture. We need to build a culture of change. We need political art that is visionary, visionary art that is political We are a vast community of resisters and believers, artists and activists. We live our lives on next to nothing in order to do work that we can believe in. Though we are renewed collectively at political rallies, music festivals, solstice rituals, what is it that sustains us when the candles are out and the crowd dispersed? What is it that keeps us fueled for the fight in our day-to-dayness? Art reflects our visions back to us, bears witness to the triumph of our sensibilities, helps us remember what we need to remember in order to survive. Art and activism are like yin and yang, light and dark – one is nothing without the other.

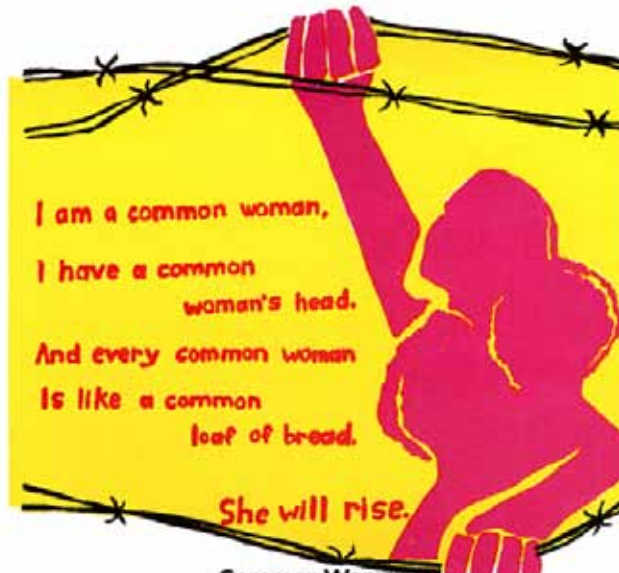
The peace calendar is, more than anything else, something we do to take care of ourselves. It is there to remind us daily that we do not struggle alone, but are part of a vast community of people who are com-

mitted to creating a more just and peaceful world. It places before us the many faces of the movement of which we are a part, and reminds us of the ways in which we are all connected. If—as it hangs on the walls of our homes, workplaces, classrooms—others who see it are inspired or educated or moved to think about the world in a new way, that's a good thing, too.

The calendar also serves the important purpose of providing socially conscious artists, who frequently do not have the energy or the resources to get their art "out there," an opportunity to have their work reproduced and distributed to a large, national audience. SCW is

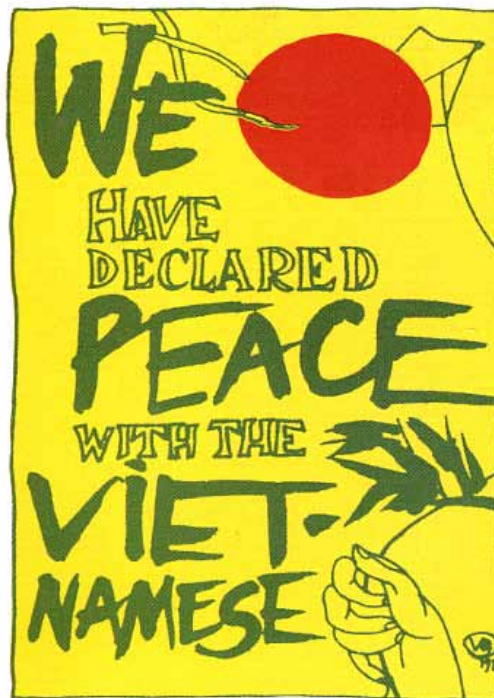
committed to validating and nurturing artists who struggle to survive on the margins of the popular, commodity culture in this country. Consequently, though we have been privileged to publish the work of several artists who have "made it" in the mainstream art world and whose work speaks to issues of peace and social change (e.g., Jacob Lawrence, Frank Frazier, Dolona Roberts, Ed Young, Bernard Stanley Hoyes, Elizabeth Layton, Rockwell Kent—yes, they are mostly men; the mainstream art world is still not a woman-friendly place), 95% of the artwork chosen for the calendar is by artists who are relatively unknown outside the peace community (and frequently outside their own geographic communities). This commitment to supporting lesser-known artists dates back to the very earliest calendars published by the Peace Council. After the first two calendars

created by Tom Peyer (Terri Gill also worked on the second one), SPC made a conscious effort to seek



Common Woman

By Lynn Bell and Bunny Cramer, March 1975



We Have Declared Peace

By Vo Dinh, February-March 1976

out and publish work by local and, for the most part, previously-unpublished artists. The 1974 calendar, titled ART/MOVEMENT 1974, contained 25 pieces of art (two per month! plus the cover art) by local folks, including a number of Syracuse University students.

While the decision to publish local artists in the 1974 calendar was a political one, the artwork itself, for the most part, was not. When the 1975 calendar committee decided to solicit overtly political artwork by local artists, they were unsure what the result would be. They wrote in the back of the calendar:

We began this project ... apprehensive about being able to gather an excellent collection of protest art from artists in upstate New York.

We wanted to represent different parts of the movement for social change and different methods of artistic expression. Gradually we began to realize that our fear was unfounded. We have only touched the surface of protest art in our own state. Probably our experience is not unique. Any area in the U.S. could yield similar works ...

The calendar is dedicated to all the artists who have chosen to expend their creative energies in the pursuit of a more just and peaceful world. Often the impact of art on political consciousness is overlooked. We hope ART/MOVEMENT 1975 helps to correct this situation.

With the exception of two pieces, all of the artwork in the calendar that year was by upstate New York artists or was by an artist who grew up in the area (Daniel Berrigan), or was on permanent display in the area (Ben Shahn's Sacco and Vanzetti mural at Syracuse University).

The November artwork- three paintings depicting prison life-was accompanied by a particularly moving artist's statement that drives home the importance of art in nourishing the human spirit in the

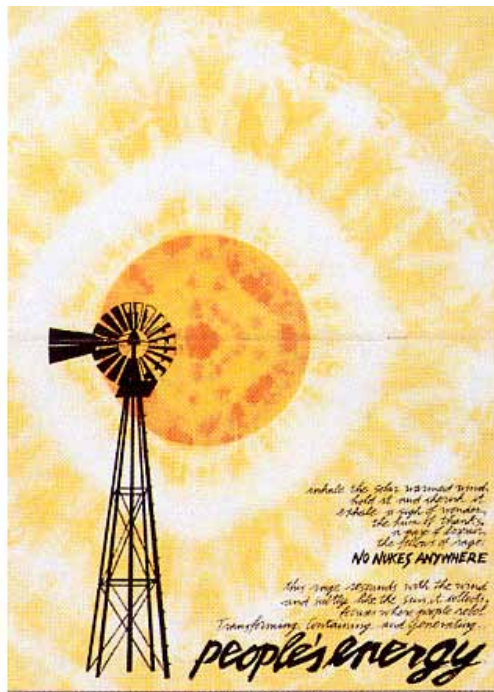
face of daunting realities. Joel Gaines, who was at the time an inmate serving 20 years to life at Auburn (NY) state prison, and who taught himself to draw and paint during his incarceration, wrote: "I have been saved through my pigments, brushes and canvas ... Through art I have found beauty in squalor and homely faces attractive as beautiful ones. In painting I have found beauty and a new life." It has been an unflinching belief in that power of art- to trans-

form, heal, and sustain - that has kept the calendar going all these years.



Dismantlement & Disarmament

By Peg Averill, June 1979



People's Energy

By Karen Kerney, Cover 1980

It goes on one at a time, it starts when you care to act, it starts when you do it again after they said no, it starts when you say We and know who you mean, and each day you mean one more. -from "The Low Road" by Marge Piercy

The other main motivation for publishing the peace calendar has, from the beginning, been to preserve and celebrate "people's history." The introduction to the 1977 calendar notes that people working for peace and justice in the U.S. "have been systematically separated from their heritage of struggle. School texts, histories and the mass media all choose to focus on war and

'notables'. Often they completely ignore the efforts of common people."

On April 30, 1975, the war in Viet Nam ended, at least partially due to the efforts of the millions of com-

mon people involved in the anti-war movement in the U.S. To celebrate that victory, SPC's 1976 calendar was published as "a visual and written testimony to people who resisted the Viet Nam War." Entitled Viet Nam: The People's Resistance: A Decade of Successful Viet Nameese & American Struggle, in Retrospect, it included graphics and photos by U.S. and Viet Nameese artists. Some of the most beautiful images were reproductions of Viet Nameese artist Vo Dinh's posters promoting the People's Peace Treaty, and four pieces by SPC'er Adrienne Gerson, including a commemoration of the U.S. B-52 bombing of the Bach Mai hospital on Christmas Day, 1972. The back cover presented a "History of the Viet Nam War."

The calendar introduction read, in part:

We hope our calendar helps the American people understand that the most important bicentennial message is that we do not forget the horrible role our country played in Viet Nam. That we do not 'put Viet Nam behind us' as Henry Kissinger would have us do ... We wanted our calendar also to show that ending the Viet Nam war was a victory for our movement, a victory for the power of people's resistance to injustice. Victories are important.

The following year, SPC brought the focus on people's history home. The 1977 calendar was called People's History: Being a Partial Account of how Events and People have Contributed to Our Struggles for Peace and Social Justice and was devoted to the local (i.e., Central NY) movement for social change. Central NY is an area with a long and rich progressive tradition, and the calendar included pieces on the utopian Oneida Community, the beginnings of the Peace Council, the first

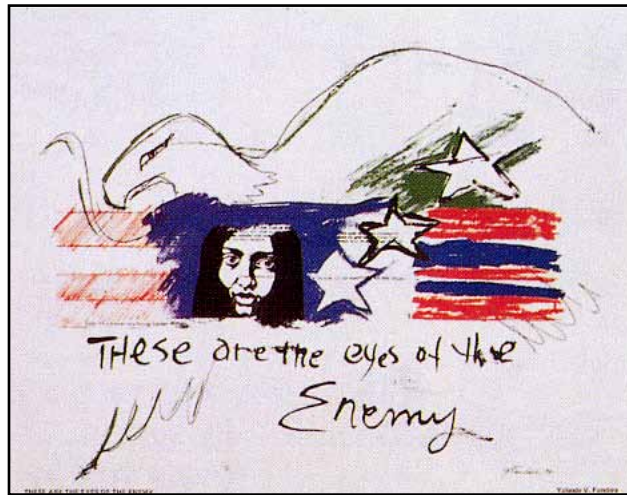
Women's Rights Convention in Seneca Falls, the traditional Mohawk community at Ganienkeh, and the ordination of the Rev. Betty Bone Schiess and 10 other women as the first women Episcopal priests in the country. Slavery, unions, prisons, urban renewal,

and gay/lesbian rights were also covered. Each work of art was accompanied by a short essay on the topic being presented, and the introduction to the calendar expressed the hope that "teachers will consider using the calendar to supplement their usual materials." This attempt to educate would be a major focus of the next 3 calendars, each of which included lengthy essays on the topics covered in the artwork. (This educational emphasis

peaked in the 1980 calendar, which contained 12 extra pages of essays, graphics, resource listings, music, organizational contacts, etc., on the 12 artwork topics.) It continues today, though to a lesser extent, in the grid dates and brief info boxes that frequently accompany calendar artwork.

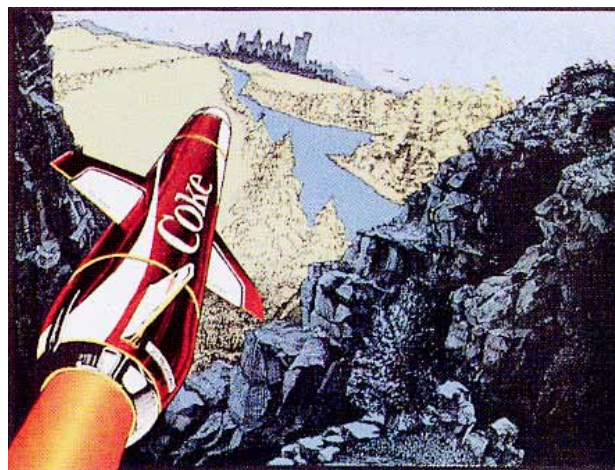
The 1977 calendar also was the first one to discuss, in its introduction, two concepts which continue to be central themes of the calendar: the interconnectedness of the many different fronts on which people struggle against injustice, and the importance of cultural work in the movement for social change. "Culture can give strength and enthusiasm

to people in struggle, while it simultaneously records that struggle," the committee wrote. While this seems obvious to those of us who have been doing cultural work for many years, it was not an idea that had been clearly articulated within the progressive movement at that time.



Eyes of the Enemy

By Yolanda V. Fundora, February 1982



It's The Real Thing

By Ben Hillman, August 1982

And so-the 1978 calendar continued the people's history theme, focusing again on Central NY. The 1979 and 1980 calendars moved on to the issue that

was becoming the main concern of progressive groups around the country- nuclear energy. Called People's Energy: The No Nukes/ Sane Energy Calendar, '79 and '80 addressed the growing threats of nuclear power and nuclear weapons and explored alternatives to nuclear madness. The title People's Energy referred not only to the sane energy alternatives presented in the calendar, but also to SPC's continued belief in the power of ordinary people to influence the course of history. Karen Kerney's vibrant wrap-around 1979 cover art depicts a thriving progressive community, complete with food co-op, greenhouse, library and learning center, craft co-operative and bookstore, community gardens, kid co-op, family farm and windmill. Looming over the scene is a placard that reads: "You're Gettin Nuked Whether You Like It Or Not-How Ya Gonna Stop It?" The answer, of course, printed on a banner surrounded by a crowd of community folks, is "people's energy."

While it addressed issues that were of national concern (and was intended to be used as an educational and fundraising tool by anti-nuclear groups around the country), the 1979 calendar retained a definite sense of "localness." Almost all of the artwork was by local artists. The co-ops and stores in the cover art community scene were real Syracuse establishments. And a tiny person in the cover crowd holds a pinky-nail-sized sign that says. "Hi, Sally"- a Where's Waldo-ish greeting to frequent calendar committee member Sally Brulé, who was away doing her own good work in the Philippines that year.

There's no such thing as a free lunch.

-Anonymous (And Absolutely True)

This quote is maybe not exactly apropos here, and it's probably a little early to start throwing phrases like "verge of bankruptcy" and "out of control" around. Still, it might not be a bad idea to start looking at the annoying flip-side of wide-eyed publishing idealism- financial reality.

While the first peace calendar was published more or less just for the fun of it, subsequent calendars were also intended to be fundraisers for SPC, which was, like most peace groups, chronically in debt. Early calendars, with limited color artwork and small press runs (2,000 copies or less), were relatively inexpensive to produce and generated small profits for SPC each year. The 1978 People's History, which was co-published with the Upstate Peace Network, was the first calendar promoted as a fundraising tool for community peace organizations. The 1979 People's Energy, with a press run of 3,000, was the first calendar to sell out completely, due to extensive distribution by anti-nuke groups across the U.S., and it too generated a small profit.

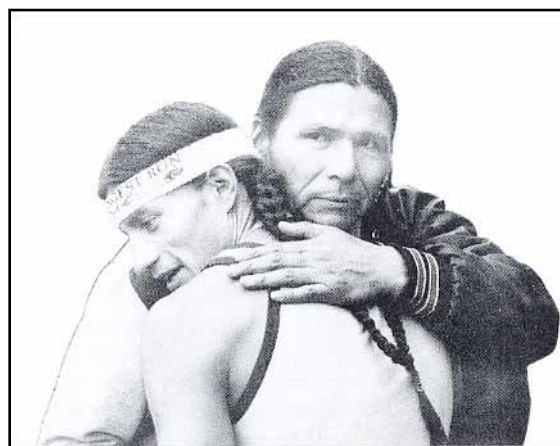
With this solid performance under its belt, SPC took a risk and decided to print 10,000 copies of the 1980 People's Energy calendar, hoping to make a large enough profit to lift SPC totally out of debt. An extravagant 40-page "no nukes/sane energy" resource which was distributed na-

tionwide through the anti-nuke network, it sold out completely- but made very little money for SPC. Tripled production costs, due to the many extra pages and a change in page size, ate up expected profits.



Patchwork Power

By Central NY Women, Cover 1984



The Longest Run (Dennis Banks)

By Seth Resnick, October 1985

The 1981 People's Energy calendar, a folded 18" x 24" poster, had the first full-color calendar artwork (entitled *Our Home Is Not For Sale*, by Moria Wright Peters). It was produced late and just broke even.

The 1982 American Myths calendar, with its new, not-easily categorizable theme, lots more color (read "expensive") artwork, and an accompanying clip-art booklet entitled *Flowers of Liberation*, had the distinction of being the first (and only) calendar ever to lose money. (Some of the myths explored: Columbus Discovered America, Work Hard and You'll Get Ahead, Women Who Are Raped Ask for It, This Land Is Your Land.) Though it was not a large loss, the financial risk, combined with the massive amount of staff time involved in producing the most recent calendars, caused SPC to decide not to publish a calendar the following year. It appeared that, after 11 editions, the peace calendar was finished.

But "No way" (or whatever the 1982 equivalent was), said Dik Cool, who had recently left the SPC staff after 11 years. As the SPC person who had been responsible for the calendar since its beginning, Dik was unwilling to let the calendar just fade away. After a sometimes difficult process of negotiating with SPC (a long story, not to be told here, but one in which all involved worked admirably hard to discuss their concerns honestly and come to a happy conclusion), Dik and four other SPC members - Karen Kerney, Linda Perla, Jan Phillips and Jack Manno - founded the Syracuse Cultural Workers Project (SCWP), whose primary purpose was to continue publishing the peace calendar. (SCWP also took over distribution of the small number of posters SPC had published over the years.)

The first SCWP calendar- the Disarmament Calendar

for 1983 - took a lesson from SPC's loss of the previous year. Comprised entirely of black and white (read "inexpensive") photos of disarmament rallies around the world, with only two extra pages in the back, and

with a manageable press run of 5,000 copies, it made enough money to pay for itself and to keep SCWP with a paid (albeit poorly) staff of one and a half, afloat.

The following two years, 1984 and 1985, the calendar was called *Can't Kill the Spirit* (taken from Naomi Littlebear's song "Like a Mountain"), and it took on a number of characteristics that would distinguish it for some

years to come. Both '84 and '85 had wrap-around fabric art covers and extra resource pages in back. Both returned to a multi-theme format, with artwork addressing Native American history, women's issues, Central America, progressive culture, anti-nuclear resistance, community land trusts. etc. Press runs were

creeping up (8,000 copies, then 12,000). The calendar was becoming increasingly profitable.

In 1986, SCWP became simply SCW, and the calendar found the name it would keep through the present day - *Carry It On*, from Pete Seeger's songbook of the same title. Over the next few years, the calendar settled into a pattern of sorts. Artwork was almost exclusively full-

color. Artists -- from around the country by then-- were finally being paid (a modest amount) for their artwork. Resource listings were extensive. Full-color advertising of other SCW products became standard. The '87, '88 and '89 issues had beautiful 2-page dedication spreads, complete with photos and text, to people/causes that moved and inspired us-the



Rosa Parks Mural

By David Fichter, January 1986



Tokyo Tykes

By Jan Phillips, August 1986

Filipino people's revolt in the '87, the Great Peace March for Global Nuclear Disarmament in the '88, and people with AIDS and their caregivers in the '89. Distribution became more far-flung, as press runs increased, peaking at 40,000 in 1988. (A gross miscalculation-- "We ended up throwing out about 10,000 of them," Dik Cool recalls with a grimace. "You're not going to put that in there, are you?" Sorry, Dik.) SCW had moved several times, and in 1987 took over the 2-family house out of which it now operates. SCW staff had grown to 17 (full- and part-timers).

Now we can talk about "verge of bankruptcy" and "out of control." By 1989, SCW was seriously in debt. (Remember, we were activists, not a business degree among us, when we began.) For although the calendar brought in more money than it cost to produce each year, it was not until 1989 that the staff really understood and accepted that overhead costs and SCW's less profitable projects (film festivals, concerts, art exhibits, cultural consulting, posters, etc.) must also be financed by calendar income.

And so, in 1989 began the lean, mean years which continue to the present. Enter Betsy McCabe, financial director extraordinaire; new accounting procedures; and a new, non-union, but much more affordable printer-- a very difficult decision, after 17 years of supporting union shops. (Thank you, Glad Day and Trident!) Exit film festivals; concerts; exhibits; consulting; 2/3 of staff; dedication pages; resource pages; extravagant press runs; etc. etc. (No wisecracks about the fact that there are four

extra pages in the calendar you're holding. It's our 25th anniversary. We've earned them.)

For the last seven years, SCW has been slowly but surely climbing its way out of a very deep hole. We have become a truly bare bones operation. But we are still here.

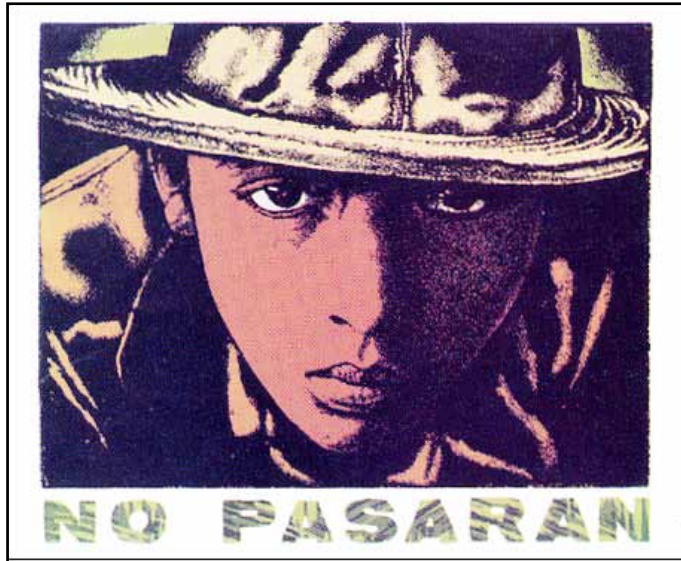
Everything is connected.

- Feminist -ecologist wisdom

Twenty-five years of peace calendars spread out on the floor is an awesome sight. Looking through them, month by month, year by year, it is impossible not to be moved by the vision they convey of so many people working on so many fronts to build a better world. There is barely an issue that affects our lives that is not touched on in the calendar artwork. Whether it is disarmament or African-American history or gay/lesbian rights or the environment or any one of dozens of other issues, it is there in a photo or painting, a mural or quilt, to remind and inspire us.

There are visionaries whose words have sustained us as well- Alice Walker and Chief Seattle, Ethel Rosenberg and

Ernesto Cardenal. People in the streets speak to us, and for us: "If you give artists freedom of expression, pretty soon every American will want it!" proclaims the banner in a photo of a Chicago rally. Margaret Randall, U.S. writer and photographer persecuted by the INS for expressing her political beliefs, calls us to action in a poem:



NO PASARAN

No Pasaran (Nicaragua)
By Mark Vallen/Shock Battalion, July 1987



Welcome Home Honey

By Amy E. Bartell, June 1995

Talk to me. Three words
moving with heavy feet
across the open spaces.

A signal,
or the beginning of a poem.
Talk to me. Not meaning
"how are things going?" Not
meaning
"they can't do this to you"
(they can, they are)
nor even
"what can I do to help?"

Do it, that's all.
Please.
No more questions, no more
knowledgeable statements.

Three words. Begin a poem.
Take your life
and use it.

Each month there is something ...

Our elders are there and our children. So are the earth and the animals, and an impressive assortment of puppets for peace! There are world maps that look nothing like the ones we are accustomed to seeing ("The World According to Ronald Reagan" in the 1986 calendar and the "Peters Projection" in the '90). There are useful (and infuriating) facts galore. (From the '87 calendar- U.S. Federal budget, 1987: military bands-\$154,200,000; NEA- \$ 144,900,000.) And there are letters, like this one in Carry It On 1986:

Dear Mr. Regan:

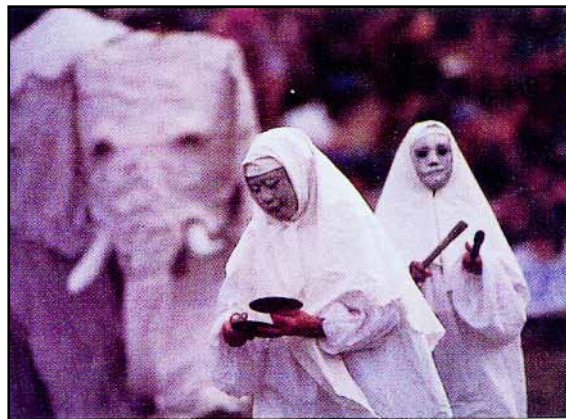
I think that you should stop making any kind of bomb just because I am in 2nd grade does not mean I do not care because I do. In the world we have unuf bombs to blow up the world 10 TIMES! You miht think that I am just a stupid little girl but I am not. It is so discusting that there was going to be a war whith us I woild take a knife and kill my self. I am not the only one who cares. It is not funny at

all! We want peace in our world! You might not no what happened in Japan in 1945, but I do and I an thousands of other people do not want it to happen agian any were. I am going to tell my children about this. I am not doing this because I head someone say that they did. There is a time to play and a time not

to and I am not playing.
I am Sarah Kerlin and I want this to stop.



Peace is a Human Right
By Bonnie Acker, Cover 1992



Bread & Puppet Theater
By Paul Boisvert, August 1993

Over the years, the calendar has celebrated the work of a myriad of cultural and political groups working for change in the U.S. and beyond. Bread and Puppet Theater has made numerous appearances. The Pacific Peacemaker and the sloop Clearwater have sailed across the calendar's pages. Dancers of the Third Age and Grupo Raiz, La Peña Cultural Center and the Ribbon Project, the Boise Peace Quilt Project and the Names Project have all had their days (well, months, actually). It has been inspiring and humbling to honor so much good work by so many people- to be the chroniclers of 25 years of

people's history. It is equally humbling to realize that the calendar has become a part of that history.

And so, we offer this-the 25th edition of the peace calendar- in celebration of all our efforts to make this world a safer, kinder, more peaceful place. We thank the many thousands of people who have helped keep the calendar going all these years-artists, writers, staffers, customers, financial backers, activists, critics, admirers. And we invite you to join us as we Carry It On for the next 25 years, and the next, and ...

This article first appeared in the 1996 Peace Calendar