Getting Into The Act
Compiled by Carol Korty

Participation theater captured the imagination of many theater artists in this country during the 1960’s. Some had been inspired by the work of Brian Way for child audiences in England. Others were influenced by experiments in performance art and happenings designed to involve adult audiences in the process of creating an event together. Many of us creating theater for children and youth played with forms that would work with kids of various ages, in a variety of settings. Lots of exciting work developed. And some not so exciting, too, of course, as would be expected with an evolving form. During the 1980’s a preference for presentational works seemed dominant, but the last five to ten years have seen a resurgence of interest and practice in participatory theater. Beginning playwrights, directors, and theater educators began asking questions and seeking information about available scripts and guidelines for creating new works. In response to this renewed interest, six practitioners talked about their experiences with participation theater on a panel for the New England Theater Conference in Boston, November, 2001. Their edited remarks follow.

BERNICE BRONSON is one of the earliest practitioners of participatory theater in the New England area. As artistic director of the Looking Glass Theatre in Providence, Rhode Island, for ten years she developed original scripts in this genre. She began her career in theater as a dancer and has worked as an actress, playwright, director, teacher, promoter and television director/producer. She continues to act in the Providence and Boston areas.

BERNICE BRONSON:
In the mid-sixties there was a lively cultural ambience in Rhode Island. A group of non-professional adults met every Saturday in a large hall to “play” in the arts (I called it advanced kindergarten). A number of these people had children and were disappointed in the theatre opportunities for them: Performances were put on in vast theatres, and the little ones couldn’t see, couldn’t hear and therefore didn’t pay attention. These adults had been making up little plays which they performed in libraries. They asked me to join them as artistic director, providing me with their basic principles:
• No big theatres.
• Keep audience size to 200 or 300 children.
• Children must sit no more than four rows back from the playing area.

• They mustn’t sit in fixed seats; the floor is better.

I assembled a company and we began training ourselves with lots of movement, including dance because I believe that what a young audience sees is more important than what they hear. Having been a dancer and having taught modern dance in New York, I felt I had learned two very important elements that applied to participation theater. One of them was the notion of the power of eye contact—the performer communicates via the eye. That is our way to reach the children, and it is also a way to avoid discipline problems.

The other element I learned from a music therapist who sometimes worked in hospitals with catatonic patients. She would approach a patient who was not moving at all, stand next to him or her, and look for the most minute movement. She would echo it, and they would make the movement together, and it got bigger and bigger until their whole bodies were dancing. Then, when they were dancing, the patient might utter a sentiment. This process was very interesting to me. So in our company workouts, we would explore that interaction in relation to the plays we developed, to find the heart of the story. So a lot of our work at the beginning was “finding out.”

We also had to prepare the children for their big adventure, which began before a performance, in their classrooms. An actor would enter the room in costume and quickly relate who she/he was, who the children were and what their motivation was. If there was any particular action they would have to do (for example, create a commotion), they might practice. All this took about twenty minutes, and then “their” actor led them into the playing room. For instance, in Sherlock Holmes, a red-headed actress arrived as President of the Red Headed League. She told the children they were all members of The Red Headed League and were going to be in a fashion parade with her. She distributed red mop-heads for them to wear, saying, “Let me see some of the things you’re going to do.” They experimented and then “The League” proceeded to the performance room. Other groups were prepared as felons, the Baker Street Irregulars, merchants of London, Scotland Yard, and the streets and alleys of London.

One child would play Watson and would be supported by Sherlock Holmes and Mrs. Hudson, played by actors of the company. Watson would have lots to discuss, order and report, so the actors had to make sure to phrase their questions so that however little Holmes replied, it would be appropriate and helpful. For example, instead of asking the young actor “Is this man dead or alive?” the company actors would ask, “When did this man die?” The field was now open to him.

At one of the early performances, I was worried that the young audience members might be jealous of one person.
being chosen to be Watson. Instead they felt he was their hero and they carried him out on their shoulders. By and large we had a wonderful time.

Bronson's Participation Scripts:
- New Plays, Inc.
- In the Beginning
- The Legend of Sleepy Hollow
- The Most Powerful JuJu
- Baker's Plays, Inc.
- The Adventures of Sherlock Holmes
- Unpublished Plays, available from the author, (401) 272-3049
- The Two Cent Soul
- The Pushcart War
- The Sorcerer, the Ranger, and the Great Bird
- How Could They Forget?

SAPHIRA LINDEN has been a pioneer in developing participational and transformational theater for many years. She is Artistic Director of the Omega Theater, whose corporate name is Theater Workshop Boston, Inc. Saphira was one of eleven artists nationwide whose work was featured on the PBS series “Artists in America.” She is a Transpersonal Therapist, a Registered Drama Therapist, Board Certified Trainer for the National Association of Drama Therapy, and Co-director of The Transpersonal Drama Therapy Certification Program, which trains Drama Therapists. Saphira is also an actress, director, playwright, and teacher and has used all of those components in her participational theater work.

SAPHIRA LINDEN:

Theatre Workshop Boston was co-founded by Julie Portman and myself in 1966, when I was right out of graduate school. Our approach was called experimental environmental theater, and our first experiment attempted to break down barriers between actors and audiences. This project, entitled Riot, was created in 1966 as the race riots were beginning. Julie created and directed, and Bryant Rollins helped script the piece.

We used a panel of two blacks and two whites who were talking about race issues. All of a sudden the audience heard behind them a little sound of a squeaking chair, and this little sound grew into other sounds all around the theater space. From the periphery of the audience in the back this sound continued to evolve and move. The sound gradually changed into strobe lights that flashed all around. Before long, a race riot—dramatized through sound, movement and light, gestures and strobes—was happening in our theatre space, a church basement. We hoped that the experience would evoke in the audience a feeling that they were trapped in the middle, and couldn’t escape. Riot ran for two years, went to New York and won an OBIE.

As an experiment to take our environmental idea further, I wanted to create a play that would appeal to boys as well as girls, eight to twelve years old, because it is hard to reach that age group. The idea of cowboys and Indians emerged, but I wanted to go from the stereotype of Indians to the real politics of the Native American situation. I was familiar with the socio-political issue of the Passamaquody Tribe losing their land in Maine, so I met with the lawyer for the case and really got into the issues.

We created a total participational piece called Tribe where kids were introduced into one of three Indian tribes by a character, Spirit of Indian, when they first came into the theater. Each of three environments represented a different tribe. The adults were seated as elders of the tribes to watch, as the kids became part of one of three culturally distinct tribes. The young audiences experienced the beauty and richness of each tribe and then experienced what it felt like to be forced off their land by an ominous, mysterious government force, represented by a booming authoritarian voice that filled the space through a loud speaker system.

The critics in Boston wouldn’t come to the play because they didn’t come to children’s theater. Eventually, after audience members wrote to them, Kevin Kelly of the Boston Globe and many other critics ended up attending and then writing glowing reviews. It was all very exciting because it meant that plays of quality for young people could be honored professionally like adult theater. Tribe lead into the development of the next project, a play about pollution entitled Creation. This was 1970, just before the ecological consciousness movement began. The members of our young audiences were initiated into a beautiful country environment, and the adults of the audience were seated in a city environment, where polluted values—on many levels—were played out.

The two environments were divided by a third, which represented out-of-control industrialization. A Bureaucrat stood spewing out polluted speeches, symbolizing industrial waste in the form of a massive plastic shape that unfolded after each of his speeches. This plastic shape, with several
arms, was inflated and grew larger and larger, moving into the city environment. The audience was forced to move back. Kids in the country environment came to the adults seated in the city, at the end of the play, to talk to the Bureaucrat and to plead with him about what to do. After the play ended, we provided information about the new grassroots organizations for ecology that related to the political and sociological issues about pollution, and what could be done. I will never forget that when Eliot Norton had to move his seat back he was so offended, he left the theater. His covert message: "You don't do that in the theater." I knew then that we were truly creating a new form of theatre. In fact, this play became the subject of the Artists in America PBS film series that featured the development and production of Creation.

The third play, Sunsong, was an experiment in Family Systems Theory. As a theater company we began working with special needs kids in the schools. We told their teachers, "Give us the students who can't learn, for any reason: if they're mentally or emotionally challenged in some way, if they are learning-disabled, if they're socially and economically deprived and haven't had the same educational opportunities as others, give them to us." We played theater games and facilitated a variety of creative learning experiences with them, to build their self-esteem and motivation for learning.

The Family Systems Theory postulates that if the child in a family is the one having the problem, you have to look at the whole family. Sunsong translated that theory into a play about a family of People-Puppets whose communication breaks down. At the same time, I was working with meditation, so we translated the techniques of meditation into theater work. We combined a Sufi purification healing practice with Family Systems Theory.

The actors concentrated on the breathing practice and attunement internally, while working with the kids externally in four environments: earth, water, fire and air. The actors playing People-Puppets (mother, father, sister, brother) performed on their knees with a full body costume attached in front of them so they would be at the same level as the children. The groups of children who represented the four elements created healing gifts in the form of songs, dances, stories and rituals to help the children in the People Puppet Family. As a result of the healing, the puppet children changed their behavior. When they re-entered the interaction with the puppet parents, they caused the dysfunctional dynamic to change. In essence, this play was a profound translation of therapeutic and spiritual work in an hour-long participational musical for children.

All of that led me to realize that as theater artists we all create theater for healing, for transformation and for education on deep levels, and that is what led me and many of my colleagues into drama therapy. The field and its professional organization, NADT, the National Association of Drama Therapists, is only twenty-three years old. Through a natural evolution, I have become a Board Certified Trainer and now train drama therapists to use theater consciously in the service of healing.

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Linden's Participation Scripts:
   New Play's, Inc.
   Tribe
   Creation
   Sun Song
   Unpublished Scripts (available from the author)
   Toward the One
   Carnival of the Animals
   How Can I Tell You?

CAROL KORTY started in theater as a dancer. She later taught improvisation, acting, movement for actors, creative drama, children's theater and playwriting for youth at the college level, and led many theatre workshops for children. She began writing and directing plays for young audiences in the mid-sixties and has continued writing and directing for professional children's theater companies, students companies and youth groups. She is Professor Emerita at Emerson College.

CAROL KORTY:
I cautiously approached participation theater in the 60's by injecting spurts of it into presentational plays. By the 70's, however, I gained confidence and experimented with different structures for full pieces in this genre. One was a participatory festival with a theme and dramatic structure. Next came Beginnings, a piece that I called a ritual of creations. In it children were initiated by an ensemble of ten actors. After the opening section by the company, each of the actors worked with a portion of the audience and led their kids in a mini-creative drama session. Each group received a problem to solve, and their solutions to the
problem contributed to the climax of the play. The actors ended the play with one of the group's rehearsed resolutions.

My next play, Sometimes I'm a Ladybug and Sometimes I'm Angry, focused on feelings—physicalizing metaphors for feelings and dramatizing scenes about them. The audience sat in a circle on the floor and provided ideas and images for the actors, who enacted them in the center playing space. The company began the performance with elements of story based on their own feelings and gradually incorporated suggestions and stories from the audience. 

The actors followed a tight format for selecting suggestions volunteered by the children from their real-life experiences. The company never used one child's whole story. Each scene was improvised using elements from several suggestions, so the play became a collective experience.

Then at the Children's Museum in Boston, I created a piece about the world of work for kids entitled If I Were a Kid Back Then. I wrote two short dramatic situations which the company of four actors used to begin each of two segments. Once the situation and characters had been established, the actors in character brought the audience into the action. In the first situation the audience experienced being Boston-area apprentices in the mid-1700s. In the second scene, the audience became doffers in the mills in the mid-1800s. Each audience member, both child and adult, was given a name and character. They learned to sew linsey-woolsey and read from primers in the first scene and to tend bobbins of spinning machines and play period games in the second.

However, I was struggling to balance the elements of participation with dramatic structure. I had an opportunity to more effectively equalize the two elements by pulling together two sponsors for my next project. Young Audiences of Massachusetts asked me to create a participation play to tour to the schools at the same time that a small theater company in Boston asked me to write a play about the Lawrence Textile Strike of 1912.

We decided to gear the play to middle schools and to use a company of six professional actors. I created a story about a 14-year-old girl and her family, and the people they interfaced with in the course of the strike. Since the strike dealt with factions of people, six groups of audience members represented six factions, each led by one actor. Again the playing space was in the round with six aisles separating the sections of audience. Each of the six groups was pulled into the action at different points: the first group became workers going to the mills singing labor songs; the second group became children working at the spinning frames as doffers; the third group became new immigrant kids brought in to undercut the ones who were demanding higher wages.

A scene in the middle of the play treated the playing space as the Lawrence Common. Actors urged everyone in the audience onto their feet to hear the union organizers give rousing speeches, then they all sang the labor song "Solidarity Forever" together. Later, three actors of the company, in character, talked with groups of people around Lawrence, and the whole audience became those groups: a church congregation, a group of friends at a parish hall, and group of skilled A-Fof-L workers. In the crisis scene of the play, we brought in the remaining three groups of kids: one as militia, one as strikers and one as new immigrant arrivals who were asked to cross the picket line. The play ended in the family scene, as it had started, where our protagonist had to make her final choice: to return to work as her father demanded or to stay with the strike. The actors finished by recapping how the strike finally resolved, and the performance closed with the opening theme song, so the introduction and conclusion served to "bookend" the participation.

I hoped that the history would come alive for the kids so they might observe that this historical situation did not have easy solutions. We also hoped the young people might identify with some of these factions and draw some parallels between that historical experience and their own lives.

Korty's Participation Scripts:
New Plays, Inc.
On The Line
Players Press, Inc.
Plays From African Folktales
Unpublished Scripts (available from the author at: cKorty@rcn.com)
Beginnings
Score for May Fest
The Battle of Winter and Summer
Sometimes I'm A Ladybug and Sometimes I'm Angry
If I Were A Kid Back Then

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JOHN URQUHART is an award-winning playwright and former founder and director of Yellow Brick Road Shows, a southern California-based touring children's theatre that was active in the late 1970s. He now lives in Portland, Maine, where he works with the Children's Theatre of Maine which will premier his latest script, Lion Hunting on Munjoy Hill, in spring 2003.

JOHN URQUHART:
I am not a great innovator or experimenter. I've had the good fortune to be exposed to some very creative people and I've had to borrow some great ideas.
I had the good fortune to be at Florida State University when Moses Goldberg was touring throughout the southeast United States using a model derived from Brian Way. Subsequently, I went to England and worked with a group called InterAction, which was a theatre commune devoted to participatory, environmental theater. I got to know Brian personally and observe his work.

Then in the mid-seventies I founded a little children's theater company in southern California that took performances directly into schools. In the course of four years we performed almost a thousand performances. When you perform a show that many times and take it on the road over a period of many months, you learn how to make the craft work. Since then, I have produced and toured participatory plays in Kentucky, West Virginia and Florida schools.

My experiences from the hills of Appalachia to the inner cities of Los Angeles informs me that participatory theater works for kids, especially the K through 2nd or 3rd grade age group. If you are a producer, an educator, or an actor, do not turn your back on the great potential of this form. The most magical, wonderful and exciting experiences I have ever had in any theater have been with young children who will give themselves up so completely to their imaginary world.

Participatory theater is, however, a challenging form. I've often described it as being like bomb disposal. If you know what you are doing, you're okay. But if you go into it not quite knowing which wire is which, participatory theatre can get a little hairy. There are good books, good plays and a lot of "how-to" information out there. It is worth learning, then practicing, the techniques. Children are very giving and willing, and if you present your ideas in the right way, in the right format, and with love, imagination and open hearts, they will give back to you. And it will be a very exciting and rewarding experience for you.

Urquhart's Participation Scripts:
- Anchorage Press
- Nightingale
- Fool of the World

Unpublished script (available from the author: johnurquhart@yahoo.com)
- Lion Hunting on Munjoy Hill

BETHANY NELSON is on the faculty of Emerson College's Performing Arts Program, where she mentors students who practice theater-in-education. She's had twenty years experience as a drama specialist working in many different schools and is a consultant in educational drama throughout the Greater Boston Area, particularly working in urban areas with under-served populations. She's a playwright of both participatory and non-participatory scripts, specializing in playmaking with children and with young adults.

BETHANY NELSON:
The differences that I have managed to identify between Theatre-in-Education (TIE) and other forms of participation theater are these: 1) The attention to the developmental level of the child is very specific in TIE. Usually a three year age gap is the range that you have. 2) The goal in TIE is the teaching/learning objective; the theater vision follows the teaching objective. 3) In TIE, often the nature of the participation actually allows a teacher to assess whether or not that learning occurred because the audience is small. (It is hard to do TIE and small group work with an audience of 2001)

An example of a piece of work we have done through Emerson College is about mill girls. Tsongas Industrial History Center in Lowell, Massachusetts often brings in groups of middle-school kids who go through a typical day in the mill. Bob Colby and our grad students were asked to do a Theater-in-Education piece that would help students understand what that typical day felt like. The piece that we developed was about a movement by mill girls to shorten the thirteen-hour work day to ten hours.

The piece was 45 minutes in length and 50 kids participated in each session. We utilized theatrical conventions to provide the background to the piece: an Irish mill girl sang I Will Not Be A Slave as pictures of mill life at that time flashed. In five minutes students learned enough to do the drama work.

We included a sequence of drama exercises in which we divided the audience into three groups: mill-owners, citizens...
of the town and mill girls. The mill girls had to decide whether or not to sign, the owners had to decide whether they would fire the girls for signing, and the citizens had to decide who they would support. The theater process served the educational purpose, which was to get students to look at the question, “Who is responsible for change?”

We adapted this piece into an hour and 15 minute classroom workshop, as well. In the workshop we present, an Irish mill girl, Bridget (played by me), comes in and says, “They’ve asked me to sign this petition. The owners said they would fire anybody who signed, and if I sign, all the Irish girls will sign. But I said no. Then two days ago my best friend was killed when a shuttle hit her in the head.” I weep as I tell it, and the students respond, “Oh my God, she died!” When I use the theater to service the educational objective, the three characters—mill owner, citizen and mill girl activist—say to the children, “Look at this, this is my point of view, and this is why you should respond to it.” Then the students make the decision for the mill girl: should she sign it or not?

I asked the participating graduate students to identify the emotions that they saw in students during this piece; they identified about two dozen emotions in one hour—everything from empathy to outrage to frustration to sadness, to anger, to conviction. Then I asked them to identify the thinking styles we had asked the students to employ in an hour. They identified over fifteen—everything from logical cause and effect thinking to interpretation of image, interpretation of text, critical thinking, creative thinking, problem solving, decision making, convergent thinking and divergent thinking.

The process of making decisions helps students retain information. The follow up we do draws the historical experience explicitly to students’ own lives, which in turn humanizes the curriculum. The follow-up also increases students’ theater literacy. We ask, “What aspects of theater were included in this?”

For middle school kids who have a hard time acknowledging their interest in anything (in front of each other,) theater and the use of TIE is one of those experiences where they cannot help themselves engage. They cannot resist the power of this incredible learning tool.

Participation Scripts (all available from the author: bethany.nelson@emerson.edu)

Threads Through Time: The Story of the Lowell Mill Girls, co-author, R. Colby

At What Cost?: The Story of Marie Curie, co-author, Robert Colby
No Time for Play, co-author, Robert Colby
Not Our Family, co-author, Diane Carp
Out of the Bubble

WENDY LEMENT is an Associate Professor and Chair of the Theatre Department at Regis College. She’s a playwright, director, actress, teacher, administrator, researcher and gourmet chef. As Artistic Director of Theatre Espresso she has developed a half-dozen TIE scripts on a wide range of historical issues. Her company tours to area schools throughout the school year.

WENDY LEMENT:
Founded in 1992, Theatre Espresso is a Theatre-in-Education company of nine actors who tour to schools and Federal Courthouses with five interactive dramas. All of our dramas deal with questions of justice. Three of the shows are based on actual court cases. In each drama, students are placed in decision-making roles, exploring complex moral and legal issues. They witness conflicts, interview witnesses, debate ideas and vote on an outcome. This year, Theatre Espresso will provide over 180 performances; 26 of them will be performed in a real courtroom with a judge present.

The Confession of Ann Putnam is based on the Salem Witch Trials. The drama is set fourteen years after the trials. Ann Putnam, one of the chief accusers of witchcraft, now wishes to confess that she was wrong in her accusations. In role as members of the congregation of Salem Village, students must decide whether to forgive Ann and allow her back into the congregation. Lincoln’s Final Hope takes place in the aftermath of the Civil War, following Lincoln’s assassination. Secretary of War Edwin Stanton wants to keep all rebel officers in prison until he feels it is safe to release them. As members of the U.S. Congress, students vote on whether the Confederate prisoners should be placed on trial, kept in prison, or released. Justice at War is about the Japanese Internment Camps during WWII. In role as Supreme Court Justices, students witness the trial of Mitsuye Endo vs United States. By the end, they come up with a majority and a minority opinion on the constitutionality of the camps. And in Julius Caesar: Last of All the Romans, students watch selected scenes from Shakespeare’s play, ending with the eulogies. In role as Roman Senators, students decide who shall lead Rome,
now that Caesar has been killed.

Our latest play, commissioned by the Federal Court Public Education Project, is The Trial of Anthony Burns. The play will be in residence at the courthouse for at least the next three years. It is about an escaped slave who was put on trial in Massachusetts and sent back into slavery. Edward Loring, the judge in that trial, was impeached four years later because of his unpopular decision. However, he was following the established law, The Fugitive Slave Law. In the drama, students are placed in the role of Massachusetts State Senators. They witness the events before, during and after the trial, and then decide whether or not Loring should remain in office.

To help students and teachers prepare for the performance, we send them study guides in advance. When teachers use them, students’ experiences are enriched. And sometimes teachers will enhance their students’ understanding by taking them on a related field trip or making a film on the topic. But we have to be really prepared for “Who are you?” “What are you doing here?” “We thought it was next week.” Therefore, all of our dramas have to work, whether or not the students are prepared.

Interaction is key because the strength of the interaction between actors and audience makes or breaks the drama. While the styles of the pieces differ from one another, their general structures remain the same. Some kind of prologue typically begins each play. In Justice at War, actors set the context by reading newspaper headlines about the bombing of Pearl Harbor. Next, the person who Boal would call “the Joker” (the liaison with the audience) enters and sets up the situation, addressing the students in whatever their role is. Then “the Joker” presents the audiences’ task.

Following that is a performance section where students witness the events that have lead to this day. In the case of Ann Putnam, for example, students witness scenes from her life; they see her making decisions; and they see the influences that affected her choices. Then students have the opportunity to interview one or more of the characters and ask them why they made those particular choices; the students challenge the actors. Next the “Joker” leads students in a debate where they try to convince each other of their opinions, and finally the issue is brought to a vote. Afterwards, there is a reflection period where the actors, out of character, help students connect the drama to current events and circumstances that are going on in their own lives.

The process of devising an interactive play differs greatly from that of writing a traditional play, and you never know if the drama will be effective until you have an audience. In Justice at War, Part I, the trial of Mitsuye Endo worked well, and we received a grant that allowed us to add a Part II. We decided to recreate the experience of being hauled away from one’s home and placed in an internment camp. We explained that the Japanese-Americans wanted to demonstrate that they were loyal American citizens, so they went peacefully to the camps. But the students focused on escaping from the camps. They actually ran out the doors of the auditorium and down the hallways. I realized that we were asking them to be passive—not a very exciting goal. We rewrote the drama three times before we found a dilemma that hooked the students.

We like to present complex issues, and dramas that work best are the ones where we don’t know the “right” answer. It is going to be very interesting to see how September 11th changes the dramas. We have found that world events affect how kids think and process information. For instance, after the bombing of the Oklahoma Federal Building, students were extra hard on the Rebel soldier in Lincoln’s Final Hope. But during a U.S. hostage crisis, we have seen students’ attitudes change. Students showed a lot more compassion towards Southern soldiers who were imprisoned without a trial, when they had just seen TV images of a U.S. soldier or citizen detained in a foreign country.

Students take their decision-making role very seriously, because our actors take their contributions seriously. As active players in the drama, history becomes more tangible for them; history becomes less distant and as a result is more exciting.

Participation Scripts: (for more information, contact the author: wlement@aol.com)

The Confession of Ann Putnam
Lincoln’s Final Hope: Reconstructing A Nation
Justice at War: The Story of the Japanese Internment Camps
The Trial of Anthony Burns

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THE SHUBERT SHAKESPEAREAN PLAYERS
Shubert School, Baldwin, NY
The Tempest, by William Shakespeare
Joe De Leo and Kerri Schlissel, Co-Directors
Jess Smith, Scene Designer

"My charms I'll break, their senses I'll restore,
And they shall be themselves."
Eric Parchment (Prospero)

"I'll fetch them, sir."
Amanda Broadhurst (Ariel)
MISS NELSON IS MISSING
Adapted by Joan Cushing, from the book by Harry Allard and James Marshall
Music and Lyrics by Joan Cushing
James Madison University
Children’s Playshop
Summer 2002
Directed by William Buck

(L-R): Krissy Callahan, Andrew White, Laura Riley, Mollie Helton, Damon Krometis.

(L-R): Krissy Callahan, Mollie Helton, Andrew White, Laura Riley, Damon Krometis.

(L-R): Andrew White, Mollie Helton, Laura Riley, Damon Krometis, Keith Foster.