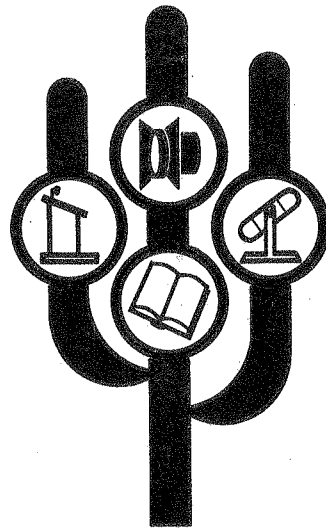


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Co-Editors

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TABLE OF CONTENTS

Letter From The Editor.....	5
(John W. Monsma)	
Rejection Phenomena Based on Speech Fluency.....	7
(Brenda Hershey)	
Play to Learn: Use of Creative Drama in the.....	13
Reading Class	
(Carolyn Brown)	
1973-74 Play Seasons in Arizona Colleges.....	39
and Universities	

WRITER'S CRAMP??

October 13, 1973

Dear A.S.D.A. Colleagues:

It would be normal for the Editors to welcome the convention delegates to the annual Fall conclave. Certainly the fine program organized by Dave Williams deserves commendation. Those who have assisted with the program deserve commendation. Your Editors, however, do not feel inclined to give commendations to anyone!

In 1971, Jim Sayer and I were asked to begin publishing the Journal of the Arizona Speech and Drama Association. This Journal, to be published twice yearly, was to reproduce the writings and thoughts of our membership; it was to demonstrate our professional status to anyone who read its pages. Yet, what has happened? Despite reported pressures to publish and despite numerous verbalized statements of support, very few of you have taken the time or the effort to submit articles and ideas for publication. This issue, for example contains an article written by a person from another state and a research report from one student. Must the Editors assume that no one had anything to say this Fall? No one other than Dr. Larson directed any projects in which students had anything worth reporting? We call ourselves a profession, but we fail to show it. We claim that we do all sorts of valuable tasks, but we don't tell anyone about them. The Journal can be one of our "windows" but only if we are willing to appear.

WELL??!?? Deadline for copy for the Spring issue is March 1. Send items to me at N.A.U., Box 6006.

Futuristically yours,

John W. Monsma
Co-Editor

REJECTION PHENOMENA BASED ON SPEECH FLUENCY

By

Brenda Hershey

What happens to an individual whose speech fluency is impaired to the degree that communication becomes difficult or unconventional? Will his chances of attaining happiness, education and a job of his choice be as good as are those of non-handicapped people? Our society tends to assess harsh judgments upon those who are different, whether the difference is reflected in appearance, actions, or other ways, such as unusual speech patterns.

There are approximately one and a half million American labeled "stutterers." That figure represents a significant number of Americans who may be subject to discriminatory practices because of their inability to communicate fluently. The following is a report of a study which deals with apparent judgments about people made on the basis of reactions to stuttering.

Hypothesis

The study sought to explore the following proposition: In telephone inquiries regarding employment interviews, people who stutter experience greater rejection discrimination than do those who do not stutter.

Procedure

Telephone calls were made to businesses and institutions in a Northern Arizona community. There were two kinds of calls, one in which the researcher spoke in a manner marked by hesitations, blocks, repetitions and prolongations of words typical of stuttering and one in which the researcher spoke with normal fluency of speech. About half

Editors Note: Brenda Hershey is an undergraduate student at Northern Arizona University. Her area of emphasis in the Speech-Theater major is Speech Pathology. The above study was done as a project in the course Psychology of Communication, under Professor Harold C. Larson. It is a fine illustration of the application of concepts studied generally in the field to a special area. It also locates information potentially useful not only to the pathologist but to others in interpersonal communication, public speaking, discussion, and other areas of speech.

the calls were made in response to help-wanted advertisements in the local paper. The other half were made to randomly selected known employers in the city, drawn from various classifications in the yellow pages of the telephone book.

Two calls were made to each employer. First, the researcher employed non-fluent speech. About two hours later, the fluent call was made. In answer to advertisements, the following message was proffered: "Hello. My name is Ginny Bishop. I'm calling about your ad for _____. Could you tell me about the job, etc." (For the fluent call, the name was changed to Lisa Harris.) Other calls used the following message: "Hello. My name is Ginny Bishop (Lisa Harris.) I would like to know if you are taking applications for _____ position. ---How soon do you expect to have an opening?"

Findings

The following is an account of the responses obtained in the various telephone conversations. The recipients of the calls are not identified, for reasons that are obvious. The kind of employment is noted in parentheses. S indicates a stuttered call - F indicates a fluent call.

1. Cocktail Lounge (go-go girl)

(S) Before a sentence was completed the listener said "what". The researcher continued talking and was interrupted after the word "ad". In a rather sarcastic tone of voice, she was told "if you wanta be a go-go girl you'll have to come down here at 5 o'clock and see Sue", and the phone was disconnected.

(F) Completed statement. Response from same person: "No the job hasn't been filled." The subject made inquiries about previous experience, etc. and seemed anxious for the caller to see "Sue". She gave 2 telephone numbers for Joy and explained when the best times would be to contact her. Voice much nicer.

2. Employment Agency (secretary)

(S) The researcher was interrupted in the middle of the first sentence and the subject wanted to know which particular position she was calling about. Told her Secretary. She

said "OK - come down and fill out an application and if you're qualified we'll send you out." She hung up without waiting for any reply. Muffled giggles were detected.

- (F) Completed statement. Same lady very nice - said they had several secretarial openings. She inquired about previous experience and encouraged researcher to come down and fill out an application. She felt there would be no trouble in researcher getting a job.

3. Motel #1 (maid)

- (S) Interrupted at word "advertisement." Man said, "Oh, you callin' about the maid job?" "Yes." Hesitated and said, "Oh - well, that's already been filled."

- (F) Completed statement. Spoke with same man who said they had already hired someone but would be happy to take my name and number for future job. (Note: Researcher got the impression the job was not yet filled when the first call was made.)

4. Newspaper (motor route driver)

- (S) Completed statement. Lady said, "Just a moment", placed phone on hold for ten minutes after which researcher hung up and called back. Subject then said the man interviewing for that job was out but added that she thought it had been filled.

- (F) Completed statement. Same lady let researcher talk with the man doing the job interviews. He told researcher to come in the next day for an interview.

5. Dentist (dental receptionist)

- (S) Interrupted at word "advertisement." Lady said "we've gotten a girl for the receptionist job. Thank you."

- (F) Completed statement. Lady said position had been filled but wanted to know if researcher had filled out an application, etc. and thanked her for calling.

6. Full-time housekeeper

- (S) Interrupted at word "advertisement." Abruptly cut off with "the job's been filled."

- (F) Completed statement. Lady said job had not been filled and she inquired about past experience, references, etc. Wanted

- to discuss it further in person. Researcher called later and told her she had taken another job.
7. Motel #2 (maid)
 - (S) Initial sentence was interrupted by the subject, who said, "the job was filled."
 - (F) Finished statement and same man asked researcher to come down for interview. She inquired about salary and told him she wasn't interested.
 8. City Government (clerical)
 - (S) Researcher spoke with a lady concerning clerical position and she seemed pleasant, but hastened to terminate the conversation by saying there were no openings and thanking her for calling.
 - (F) Same lady told researcher there weren't any openings at present but they always took applications and kept them of file for future openings. She gave directions where to come, etc. (without being asked) and was very friendly.
 9. Hospital (nurse)
 - (S) Researcher was told there were no openings at present.
 - (F) Same lady told researcher to see the Director of Nursing who was interviewing applicants.
 10. Public Utility (clerical)
 - (S) Researcher was told she would have to call Phoenix office. They didn't do any hiring through local office. Very brief and sounded irritated.
 - (F) Same girl said, "Yes, we are taking applications. You will have to call Phoenix (261-****) collect and they will take pertinent information about you and arrange for a testing and interview date." Very pleasant and informative.
 11. Restaurant #1 (waitress)
 - (S) Before completion of initial statement, the lady asked, "what kinda work are you lookin' for?" Researcher replied, "waitress." "Well I'll take your name and call you when there's an opening. OK." Hung up without waiting for reply.
 - (F) Same lady told researcher to call back and talk to "Marilyn." She thought there might be an opening. Not quite so impatient this time.

12. Bank (teller)
 - (S) Researcher spoke to a lady who told her to come in and fill out an application. She was very nice.
 - (F) Researcher spoke to a different lady but she said basically the same thing. She added that the turnover was great and there might soon be an opening.
13. Medical Laboratory (lab tech)
 - (S) The young lady was very patient. Said they had no openings but suggested researcher try the hospital.
 - (F) Same person said to check back in a couple of weeks.
14. Retail Store (clerk)
 - (S) Spoke initially to a girl who said she would let researcher speak to the manager. Overheard her say, "Some nut is calling about a job." Got as far as "application" when he interrupted and said they had no openings and thanked her for calling.
 - (F) Researcher asked to speak to the manager and completed her statement. He asked her to come in and fill out an application as there would be an opening in a week or two.
15. Restaurant #2 (waitress)
 - (S) Researcher spoke to the manager for approximately ten minutes. He told her they were hiring and wanted to know what kind of job she was interested in. He asked several questions concerning residence, past experience, name, location, size of restaurant. He asked if her speech had interfered in communication with customers. Wanted to know if she would consider a job as a "Bus Girl." He set up an appointment for her to come in and fill out an application and discuss the job application further.
 - (F) This subject's response was so totally different from all others received that the researcher decided to keep the appointment. She judged him (by his voice quality) to be a kind, considerate, and patient man and wanted to see if her judgment was correct. She kept the appointment and introduced herself and told him about the study she was doing. She asked if there was a company policy pertaining to employment of handicapped individuals or if this was done at

the discretion of the managers. He said there was no such policy but he has a personal philosophy - that someone must give less fortunate people a chance in life. He employs or has employed epileptics, ex-convicts, a deaf-mute girl, speech and physically handicapped persons. He added that it requires a little more patience but as they develop self-confidence and feel that you are pleased with them, they become excellent employees.

Conclusions

The conclusions support the hypothesis, as follows:

1. Impatient attitudes were prevalent among most of the people when the researcher spoke to them as a stutterer. All, except one refused to permit her to complete a sentence or statement. Mutual conversation was non-existent. Mutual conversation was encouraged with the normal speaker, on the other hand, and often unsolicited information was given by the subjects.
2. Most of the people with whom the researcher talked as a stutterer were brief in their responses and unwilling to discuss employment as fully as with the normal-voiced person, which suggested that they negatively assessed and discriminated against people possessing less than normal speech fluency.
3. Those people who offered menial jobs (maids, go-go girl, housekeeper) were more overt in their rejection of the stutterer, as evidenced by the fact that they were rude and lied about the jobs having been filled.

Recommendations

A similar study involving a larger population would be desirable. Also, this study was confined to job opportunities for females. I feel a study involving a male with some form of aberrant speech behavior might introduce another significant variable. At any rate, the apparently definitive findings and the impact on human lives indicated in the phenomena investigated both point toward further experimentation and publication in this area.

PLAY TO LEARN;
USE OF CREATIVE DRAMA IN THE READING CLASS
by Miss Carolyn Brown

"We learn through experience and experiencing, and no one teaches anyone anything." (This is as true for infants moving from kicking to crawling to walking as it is for the scientist with his equations.)

If the environment permits it, anyone can learn whatever he chooses to learn; and if the individual permits it, the environment will teach him everything it has to teach.

The above comments in Viola Spolin's IMPROVISATION FOR THE THEATER are shattering to the teacher who assumes total responsibility for what material a youth absorbs in his classroom. But such a statement should not be ignored by the teacher who sees the student as a responsible agent for whatever learning is assimilated. Questions certainly can be posed: What is experiencing? How does one create an environment to permit such learning? How does one let multiple-experiencing happen within classroom walls so rigid in furnishings and appearance? And how does all of this relate to reading?

Last things first - how does this quote taken from a drama text relate to reading? Only indirectly does it become relevant to many of the problems faced by the reading instructor. Drama permits more experiencing and exploring than ordinary classroom procedures and usually includes two vital factors to all learning: involvement and spontaneity. This involvement often becomes so total, penetration is made into one's environment in such a manner, that the thing the teacher finds most difficult to teach and observe occurs - the transferable experience.

EDITORS NOTE: Miss Carolyn Brown is an English-Speech-Drama teacher in Los Angeles, California. She writes television treatments. Her latest work was a treatment for the television show, "Lewis and Clark." She is now writing a sequel to it.

Involvement occurs on three levels - physical, intellectual and intuitive, the latter being most vital to creative drama. Therefore many games and exercises strive to unlock this skill that is least often tapped in the typical educational experience. Since research indicates a high correlation between intuitive ability and one's reading ability, ways of encouraging intuition's growth should be used in any classroom where reading has a predominant focus.

At this point the term drama should be defined so it is not confused with theater. "Drama is creative; theater is illustrative." The emphasis in drama activity is not performance but involvement: involvement in objects, places, and people - elements also vital to much of the literature taught in the classroom.

This involvement can often lead to verbal and non-verbal encounters the teacher would otherwise not experience. "The qualifying of thought and elaboration of sentence structures develop together. Outside the classroom this development through vocal exchange occurs all the time, but in the classroom it can be furthered deliberately by creating kinds of dialogue in which questioning, collaborating, qualifying and calling for qualification are habitual give-and-take aspirations." With drama emphasized in a curriculum the range, fluency and effectiveness of the student's oral language is extended. "Under the stimulus of an imagined situation, words move from a passive recognition into active use."

Creative drama activity may also furnish the teacher with observations about the lives and experiences of their students that the normal classroom situation does not permit: tools of his environment that he uses, elements of his social status that are important to him, his ability to conceptualize the printed word.

Another plus for drama games is that imagination is stimulated. Since most literature used in school is fictional, any activity that heightens and sensitizes the student's imaginative skills should help him read such materials with greater ease.

Improvisations, which are the heart of creative drama, also permit a sterile classroom to become anything the participants wish it to be. This allows infinite

variety in the heretofore frozen classroom environment again expanding its learning potential for the student.

If one then assumes that the learner must teach himself and that the teacher is primarily a resource person, creative drama furnishes learning situations which will permit multiple-experiencing in an environment with infinite possibilities. These activities also contain exercises where involvement is immediate and both the teacher and student develop awarenesses of themselves and each other which furthers personal growth and human understanding. "The two things the reluctant reader needs most - the clarification of experience and the development of self-esteem are exactly what is missing from most of the programs English teachers have developed for those who do not like to read." Creative drama helps English teachers devise curricula with experience clarification as well as experiences permitting development of students self-esteem.

Within the body of this paper I have included some drama games, how to use them, and where they might be most beneficial for the reading teacher. Also, before listing these activities I have included some important pointers as the success of these games hinges on certain aspects one might not intuitively be aware of.

Pointers for Successful Use of Creative Drama in the Classroom

For success in creative drama activity attitudes often given lip service by teachers must be a reality. The teacher must respect the student and what he brings to the learning situation. He must be prepared to accept whatever the youth offers in the class exercises. The instructor also has to be a member of the group - lending the experience his age gives him, encouraging and supporting when activity falters, supplying hints when solutions seem impossible, stretching the student's potentials, keeping the point of concentration in focus.

The problem to be solved is listed in most improvisations as the Point of Concentration (POC). It is the point of focus for involvement thereby giving control to a particular exercise. This centering device also helps a group unify.

Often the POC can dissipate. That is when Side Coaching becomes important. This is the supportive voice furnished by the instructor to keep an activity in motion. Within many exercises listed side-coaching will be suggested.

The question arises: how does one evaluate these efforts? The entire group should assist in this effort and the primary point of attention is on whether the person or group solved the problem. Was their concentration complete? Did the participants communicate or interpret (Interpretation is withdrawal from the problem often demonstrated by wordiness or unnecessary ad-libs)? Did they show or tell (This problem is not as crucial to the reading teacher as the drama teacher except that telling rarely permits the necessary internalization to bring about an organic experience)? Did something really happen that related to the POC? Did they act or react (To react is protective and constitutes withdrawal from the environment.) Frankly, participation is the way this teacher evaluates. It is progress in the process which is vital - taking the child from where you originally found him and where he has arrived now! This may be only to get him on his feet and involve him in an action or object without his cover-ups for self-embarrassment: laughter or giggling.

To make improvisations work it is important for the teacher to sense how it functions. Drama uses six basic elements to communicate human behavior: light, dark; sound, silence; motion, motionlessness! It is the infinite number of possibilities that these six elements offer that make improvisation so exciting - also so revealing and therefore potentially important to one's own learning mechanism.

The physical environment of one's classroom may be limited, but one should be able to clear back the chairs and have an open area. Space is a vital element to creative drama. Personally speaking, since acting is not the point of focus of these activities, an arena or theatre-in-the-round approach is best for the reading classroom, for it draws the viewers and participants closer together. It also does away with the theatrical techniques that might take precedent when the acting area is similar to a proscenium stage.

A record player and a wide variety of recordings would also be quite helpful. A bench, table and several straight chairs can also make scene work easier. In the past I have asked the industrial arts department or stagecraft classes to build several block and box frames which I've covered with muslin, then painted for use because their lack of specific identity permits most students to use them for anything: rocks, pillars, canoes, beds, sofas, etc.

A box of objects - items one has around the house that would probably find their way to Goodwill or the trash - is quite useful in certain exercises. Having things you may leave may sometime lead to impressive spontaneous events. A costume box can also find practical use, but certainly is not a necessity to begin with. These items are all one needs to start; and yet I question that statement. For the positive, supportive attitude, imagination and care the teacher reflects to the students can make anything happen, anywhere.

Now for some helpful suggestions taken primarily from Viola Spolin's book and revised for the reading instructor:

1. Plan for more than enough activities for the time allotment. This permits selection depending on the mood of the class.
2. Drama activity can only be valuable if most of the pupils are active most of the time.
3. Do not rush the participants. Some students need to feel unhurried. Pushing can't lead to performing.
4. How we do something is the process of doing. Pre-planning "how" makes process impossible and so becomes resistance to the Point of Concentration, and spontaneity can't take place. In time, during the solving of the problem the student becomes aware that he is acted upon and is acting, thereby creating process and change within his improvised life. This insight gained remains with him in his everyday life.
5. Try to keep an environment in the class where one can find his own nature without imposition.
6. If at any time during the class session the students get restless or their work becomes static, it is a danger sign. A new focus

- is needed. Stop the activity and use an exercise that will raise the vitality level of the group.
7. Remember that a lecture will never accomplish what an experience will for students.
 8. Be flexible. Be ready to alter your plans at a moment's notice if it seems wise to do so.
 9. While watching students for signs of restlessness, the teacher must also be aware of his own state. Should he at any time feel exhausted or drained following a session, he needs to re-evaluate what is happening for these exercises should leave one feeling refreshed, if spontaneity is reigning.
 10. While one group is on stage, the teacher must be as aware of the audience as he is of the participating group. The audience should be checked for interest levels and restlessness.
 11. Be careful in giving examples. While they are sometimes helpful, the reverse is more often true.
 12. Watch for excessive activity in early sessions; discourage all performing, all cleverness. Students who have had some drama experience, are naturally talented or have leadership ability may ignore the POC and try to dominate a group or scene. Keep everyone focused on the problem to be solved. This discipline will bring shy ones to fuller awareness and channel the freer ones towards greater personal development.
 13. The teacher must learn to know when the students is actually experiencing, or little will be gained by these exercises. Ask him!
 14. The more blocked, the more opinionated the student, the longer the process. The more blocked and opinionated the teacher, the longer the process.
 15. Some students find it very difficult to keep from "writing a play." They remain separate from the group and never inter-relate. This "playwriting" within the group, prevents process with other players, and keeps the user from achieving creative experience of his own. If playwriting continues, the participants do not understand the POC.

16. Caution: if students consistently fail to solve the problem and fall back on ad-libbing, story-telling, and working separately, the foundation is shaky. They have been rushed or the POC has never been understood.
17. Group agreement is not permissiveness; it simply keeps everyone playing the same game.
18. Students must learn to use any and every break made during the solving of problems for the scene itself. If this happens through laughter, the teacher should simply side-coach them to use the laughter, legalize it. Soon the pupils will learn there is no such thing as a break for anything that happens is energy that can be channeled into the body of the situation.
19. No one player can decide by himself that a game is ended even if his intuition is correct. If for any reason a participant wishes to leave the scene, he may do so by inciting action within the group to end the scene by solving the problem, or, he may find a reason to exit within the structure of the activity.
20. It is difficult to understand the need for a "blank" mind free of preoccupations when working on a creative drama activity. Yet everyone knows that you cannot fill a basket unless it is empty.
21. It takes courage to move out into the new, the unknown. This is as true for the teacher as it is for the student.
22. Without involvement of the other player, there is no improvisation. Tag cannot be played if there is no one to tag.

Warm-ups - Preparation for Creative Drama Activity

Before moving into any drama games, it is wise to have some warm-up time even if it is only a few minutes in length. Several things make warm-ups vital. This time permits the student to make the adjustment from his last class or encounter to the experiences you have projected

for the class period. If possible, warm-ups should help set the mood for the material that will follow. Side-coach in these opening moments to minimize burlesquing. This beginning period should attempt to achieve a certain amount of relaxation.

Several procedures exist for warm-ups and which method you choose will depend upon your freedom as a person as well as the experience of the group you teach. For instance, if this is the group's first experience in creative drama, warm-ups that call for group participation and a seated situation may be most successful. As the group advances, warm-up activities can vary.

If known, yoga asanas and tai chi positions are excellent warm-ups. Tai chi's concept of centering is one of the best ways for the body and mind to relax. And this act of relaxing is vital for the spontaneity one hopes to achieve in drama games.

These warm-ups have been grouped according to kind rather than in a pattern because the pattern to be used with a group is dictated by its make-up, its experience and the day's planned activity. Several suggestions on grouping will follow.

Group - No Individual Response

1. Seated group activities
 - a. Follow-the-leader. Teacher begins a simple activity which the class follows. Then he changes the motion and the class follows. Work for freeing motions, such as large circles with arms. After a time one of the students may be willing to volunteer to lead the action. (Group can stand after security is gained.)
 - b. Clutching Hands - Have the class examine their hands. How do they differ - how are they the same? Have the students stretch out their arms in front of them, with the palms upward, stretch the fingers. Now have them close their hands and make a tight fist, then ask them to quickly open the fist. Repeat the exercise having the hands enclose various objects, leaving space for those objects.

- c. Feeling Self - Beginning with the bottoms of their feet, the students are to feel what is against their bodies at each point. The feet feel the stockings, the shoes, and the floor beneath them; the legs feel the slacks or the stockings; etc. Coaching will probably be necessary with this exercise. Side-coach to avoid laughter which will break concentration. You may wish to follow this with the next group.
 - d. Relax - Begin by asking the students to concentrate on the rhythm of their breathing. Then, in a well-modulated voice, relate a routine such as the following: Imagine a clear blue sky. Below it lies an absolutely green field and a white sheet drying on a line in the bright sunlight. Go closer to the sheet. The portion of sky which you see is reduced, and also the portion of green field. Go still closer; the grass disappears, and now there is nothing but the blue and white. Keep moving closer, letting the blue diminish more and more until it disappears altogether. There is nothing but a white surface before you. You can do the same thing with a description of the beach or the desert.
 - e. Fantasy - This is an extension of the relaxation exercise, but in this the focus is to create an inner landscape and action. These can be very interesting in the re-telling or the writing, if the young people are able to write them out. An great source of such fantasies can be found in John Stevens' AWARENESS.
 - f. Listening to the environment - All are to sit quietly for one minute and listen to the sounds of the immediate environment. They then compare sounds heard: birds, traffic, creaking chairs, etc. Encourage students to continue this activity outside the classroom
2. Group standing
- a. Walking - Stand the group in as large a circle as the area permits, all facing one direction. While walking round the perimeter, give the following directions: (Coach the students to think with their body) walk freely, openly; walk through deep sticky mud, first in shoes, then barefooted; walk in the desert, through brush and cacti with many stickers, walk barefoot on burning sand; walk in soft, wet sand near the water's edge; walk on rock near water, slippery and slimy,

walk along tossing a ball and catching it. (There is an endless list of possibilities with this exercise. Try to keep performing out of this. Several variations and learning devices would be to have the students learn the simile: walk like a _____ having them fill in the blank. This can be done in learning adverbs as well.

- b. Space Substance - Ask students to move around the room, giving substance to space as they go. They are not to feel or present space as though it were a known substance such as honey, but are to explore it as a totally new and unknown substance. If the students tend to use hands only, have them keep their arms close to their bodies so as to move as a single mass. For a variation, side-coach them: You are holding yourself up. You would fly into a thousand pieces if you quit holding yourself up. You are hanging on to your arms, your mouth, your forehead. Then go back to the students having the space support them. Go back and forth between these two exercises until the students feel the difference.
- c. Jog-Freeze - Have the class stand in a circle, all facing in one direction. Tell the students to be free in movement and open-minded. Spontaneity is the key. Jog around the circle at a medium-fast tempo. Clap your hands which is a signal for the group to freeze. Have them hold the position for a moment. Then continue jogging. After doing this exercise several times you would be able to have the students suggest what they see in their own and other positions. Possibly even short actions can be planned off of these frozen positions.
- d. Listen-and-Move - Sit anywhere in the areas where you are isolated from anyone else. (Have the lights dimmed if possible or darken the room.) Ask the students not to move until they can completely believe what they feel. Play a classical piece and ask the group to concentrate on what they are hearing and what it communicates. (Possible

- choice is Ravel's BOLERO.) When the students begin to believe what they feel they should interpret the music. Repeat this exercise with various kinds of music.
- e. Wake-ups - No speech. Give the class the following instructions: Wake up to find your body grotesquely twisted, with your hands clamped permanently around opposite ankles or shoulders. You cannot straighten up no matter how you try, yet like some lurching monster you must propel yourself forward on a necessary errand. Wake up to find that you are yourself but removed to a different place. How do you react to the unexpected change, the unfamiliar faces? Wake up to find that you are yourself but enclosed in a very small, confining situation (box? casket? phone booth? well? straitjacket?) Struggle to free yourself, without the aid of speech. (Later, have the group try this with speech and see if they sense a difference.)
- f. Action to Exhaustion - Give the group the following instructions:
- Handshaker. Stand firmly and shake both hands rapidly, increasing steadily in tempo till they are moving as fast as you can make them go.
- Jogger. Now jog in place, increasing your tempo steadily, lifting your knees as high and as rapidly as you can.
- Rag Doll. Move in a circular area, using as much space as available, slowly at first, with all limbs flopping loosely like a rag doll. Be sure your whole body is completely loose - ankles, knees, hips, etc.; flop along in the circular path till you feel as if you were made of rubber, but don't fall down or stop moving till you are told to do so.
- Stretch and Sink - Now stand and stretch as high and wide as you can. Be as tall as a tree, stretch for the sky, pull hard. Suddenly collapse on your heels, as small as possible, with your arms tightly pulled in, head on knees, shrinking into atom-size. After a moment, just as suddenly, expand in all directions again, holding your place,

but stretching up and out as far as you can, till you feel you will fly apart. Repeat the collapse.

- g. Slow Motion/No Motion - Ask players to raise their arms up and down. Now ask them to concentrate on no motion while continuing to raise their arms up and down in the normal way. Then ask them to slow the action down and to think of movie stills or the images in a flip book. When they grasp this, go on with the same approach to walking, climbing stairs, ladders, etc. Properly executed this exercise gives the participants a physical feeling and understanding of keeping out of their own way. By concentrating on No Motion hands, legs, etc. move effortlessly without conscious volition. This can be used as a physicalization to show how, with lack of interference, the POC can work.

Group - Individual Response

- a. Hand play - All the students sit in a circle. One person in the circle begins with a comment, such as: "I have happy hands," and then mimes happy hands. Then he turns to the person next to him and asks: "What kind of hands have you? This action is repeated until each student has responded.
- b. Free Association - Place a variety of objects on the floor in the middle of a circle of students. The students are to pretend not to know the normal use of the objects - rather, they should proceed to try out all the possible uses which the shape of the objects suggests. Whenever a student has an inspiration, he rises and mimes an action with the object, then sits down again.
- c. Chain Game - The teacher gives an object to one of the players - a stick, for example. The player must then improvise an action with the stick - it might be a conductor's baton - then the stick is passed to the next player, who must transform the baton into another object, maybe a saw. And so the game progresses. If the action is slow, this may be done on a volunteer basis rather than in a fixed order. Watch for performing.

- d. Who Started the Motion? - Players sit in a circle. One player is sent from the room while others select a leader to start a motion. The player outside is called back. He stands in the center of the circle and tries to discover the leader, whose function it is to make a motion which he changes whenever he can. The other players copy the motions and try to keep the center player from guessing the leader's identity. When the center player discovers the leader, the leader goes out and a new leader is chosen.
 - e. Living Pictures - One player goes on stage and starts an activity. Other players join him one at a time, as definite characters and begin an action related to his character. (This warm-up might be better played after students have worked on "What Do I Do For A Living?") Example: First player is a surgeon. Others are nurse, intern, anesthetist, etc.
 - f. Add a Part - A player goes on stage and becomes part of a large animate or inanimate moving object. As soon as the nature of the object becomes clear to another player, he joins the player on stage and becomes another part of the whole. This continues until all the audience has participated and are working together to form the complete object. Examples: air plane, clock, sewing machine.
- Dyads: groups of two.
- a. Mirror - (Note: This is one of the most important exercises. It can be repeated many times with infinite variations.) A faces B. A is the mirror and B initiates all movement. While looking into the mirror B takes a simple activity such as washing. At the clap of the hands the roles are reversed. (This exercise can give the teacher a quick index into each student's natural sense of play, clowning, inventiveness, observation and concentration.)
 - b. Rhythms - Players agree on an object between them and begin an activity with it. In this case, the object they choose will determine the activity. Actual involvement

in this activity can be tested by the amount of physical reaction the student has, particularly if the activity is quite physical, such as loss of breath, red face, etc. Examples: making a bed, using a two-handled saw, pulling taffy, etc.

- c. You've Got It - Give the following directions: Pair up and face each other. In each part decide which person is A and which person is B. Now be aware of how you decide who was A and who was B. Did one person take responsibility and decide, and if so, did he decide for himself or did he decide for his partner? Did one or both of you try to avoid the responsibility of making the decision? Discuss this with each other and reflect on how this expresses what you do when a decision has to be made. Now I want you to play: "You've got it; I want it." I want you both to imagine that A has, and wants very much to keep, something that B wants very badly. Do not discuss with each other what this object might be. Just talk to each other as if you both knew what it was. Continue this dialogue until instructor claps hands and then reverse the roles. At the next clap of hands cease all conversation and reflect on how you felt during this exercise. After a while discuss the experience with your partner. (This will reveal to you how some of the students deal with people on the outside.) If warm-up time has been quite active, it should close with some quiet activity such as a fantasy, relaxation or slow motion activity. If the class will take an energetic game, the warm-up should either begin quietly and build or peak with energetic games. Certainly a teacher should be encouraged to vary this warm-up activity. One must constantly remain sensitive to the timing of an activity, when the students lose involvement or act mechanically, it is time to move on. This is true of all creative drama. If the students arrive restless, it is often wise to reverse one's tactics and do some active games. A good activity is the Action to Exhaustion with its variations. Follow this with Jog-Freeze and then go into a quiet activity relating to the day's class events.

Below is a combination of items that I often use as a warm-up. You will note it uses little of the above material per se, but this entire exercise has come into being after many hours with such activities. I am presenting it to show you possible experiences are only limited by your imagination, involvement and inhibitions. This warm-up is primarily for a time when a group activity will follow, for it tends to create a feeling of unity.

Group Warm-up

(Note: These directions are given to the group in an act of side-coaching. Then the next action begins with a clap of the hands.)

1. Have the group walk around in a circle.
2. After a few moments (at least one full circle) have them jog.
3. After one full circle (approximately) the group jog-freezes.
4. Then a skip around the circle is introduced with each person holding hands to the left and the right.
5. As the skip slows to a walk, the group continues to hold hands. Then while they walk, one person calls out his name and this action proceeds all the way around the circle.
6. After everyone has given a name, the circle relationship ceases and each one in the group wanders around in the given area uttering names, ones heard or their own, first, in normal tones, then the sound crescendos to a shout. Finally the sound decrescendos to a whisper.
7. Cut off the name-saying and ask the participants to close their eyes and now go around sniffing each other. Keep side-coaching that they must keep their eyes closed.
8. After a few moments of creative sniffing, tell the group to keep their eyes closed and then huddle together; then they are to carom off each other without any conversation.

9. Tell each of them to find a comfortable back. Then the backs are to hold a conversation: (Eyes stay closed):
 - a. Say "hi" - "How are you?"
 - b. Respond to the greeting
 - c. Say something funny to the back
 - d. Laugh at the joke - laugh hard.
(No side conversation)
 - e. Then, as laughter dies, become angry with the back - very angry.
 - f. Then angry silence - cease touching possibly
 - g. Then one back tries to apologize
 - h. The backs make up
10. Turn and face the back.
11. Open your eyes. Express some feeling to the face of that back. (Note: Exercise can end here if preparation for a group activity is not the motivation for using this exercise.)
12. Ask the group to huddle quickly as a football team. Give the group an idea for a machine they can animate. Leave the huddle. Give them a few seconds to establish a starting point.
13. Clap your hands and the machine in built and begins to run. This ends the activity.

Note: Warm-ups can be used anywhere in the creative drama activity. They need not be relegated to only the beginning of the period of play.

Creative Drama Activities, Games, Exercises

This improvisational material is the core of work for the general class session. Before some activities I have included a note regarding use, but these remarks are not absolutes, only suggestions. You may find one improvisation serves many purposes.

- A. Activities revealing the pupil's ability to concentrate:
 1. Exposure (Note: This activity should come early in the program as it quickly demonstrates what effect involvement can have on the person.)
Exercise - Divide group into halves. Have one half stand in a straight line across the playing area. The other group will act as the audience. Each group is asked to observe the other.

Those in the playing area will soon grow uncomfortable. If the audience begins to laugh, stop them. Coach each group to look at each other. When each group has shown some degree of discomfort, give the group in the playing area something to do: count the floor boards, or blocks, the celotex ceiling panels, etc. They are to count until you give them the signal to stop even if they must count the same thing over. Try to keep the counting going until each person is involved and the uneasiness disappears. Then reverse the group, audience now the players, players now the audience. Go through the same process.

Evaluation: Question the group about the experience. Try not to put words into their mouths. How did you feel when you were first standing on stage? How did the actors look when they first stood on stage? How did your stomach feel? How did you feel when you were given something to do? What happened to the tension? Discuss involvement and the act of doing.

2. Difficulty With Small Objects (Note: Use this at intervals throughout the creative drama sessions. Watching the physical reactions will show you the student's involvement.)

Exercise - Involves one player. The player becomes involved with a small object.

POC - Having difficulty with object (Examples: opening a bottle, forcing open a stuck drawer.)

Teacher's observation - Resistance to the POC will show itself in a player who intellectualizes the problem. Instead of having a physical difficulty with the object, he may, for instance, have a hole in his shoe and take a dollar bill out of his wallet to place in the shoe to cover up the hole. This is a joke and avoidance of problem.

3. Conversation With Involvement

Exercise - Involves two or more players. Players agree on a simple discussion topic. Then they proceed to eat and drink a large meal while keeping a continuous discussion going.

POC - Give life to the object through the smelling, tasting, seeing, etc.

Side-Coaching - Taste the food. Feel the texture of the napkin. What is the temperature of the drinking water? Chew the food. Swallow the food.

Teacher's Observation - See that the players show relationships (Who.) If resistance to the POC is high than the group is not ready.

Evaluation - Did the players give sensory reality to the objects? Did they show us or tell us?

4. Trapped - Similar to one of the wake-ups

Exercise - Involves a single player. Player chooses an object from which he is trying to escape. (Example: bear trap, tree trunk, elevator.)

Side-Coach - Don't intellectualize. Work directly with the environment. Use your whole body.

5. Throwing Light Game

Exercise - Four or more players are involved. Two players secretly decide upon a topic of conversation. They begin to discuss the topic in the presence of the other players. Their POC is to mislead the others as to the identity of the topic. They may not use any false statements during their discussion. The other players may not ask questions nor guess the topic, but when a player feels he knows what the topic is, he is to join in the conversation. At any time after he has joined in the conversation, he may be challenged. When this occurs, he must whisper the topic he thinks is being discussed to one of the two conversing. If he has guessed correctly, he continues to participate in the conversation. If he is incorrect, he is one-third out of the game and must become an observer again. The game goes on until all the players have either guessed correctly and joined the conversation or the topic is exhausted.

6. Relating An Incident

Exercise - Involves two players. Players are in the playing area. A relates a story to B, who then repeats the same story, this time putting in color. Example: A narrates. I was walking down the street; and there seemed to be a car accident. There was a group of people around the car.....B narrates. I was walking down the grey street; and there seemed to be an accident involving a green and black car. There was a group of people wearing pink and blue dresses and dark suits around the car..... Narration reverses at the end of the table and B relates the first story.

Teacher Observation - Try to stress eye contact between the two players. Sometimes it may be wise to have a player jot down colors as he listens. The purpose of this exercise is for the listener to see the incident in full color at the moment of listening. Same exercise may be done stressing shapes rather than colors. Players are not to embellish the story in its retelling, simply relate, adding color or shape.

- B. Activities revealing what students know so teacher can learn where to clarify and develop certain concepts and skills.

1. A Living Picture - see warm-ups p. 25
2. How Old Am I? (This furnishes the teacher with an excellent opportunity to introduce a new character from a reading assignment. Students acting out these people will be able to more closely identify with them in the context of the reading assignment.)

Exercise - Involves single player. The teacher establishes a simple where, like a bus stop or doctor's waiting room. The player writes down on a slip of paper the age he will portray, then hands it to the teacher. Player then comes on stage and waits. Each player is given one or two minutes to work on this exercise.

POC - The age that has been chosen.

Side-Coaching - The bus is half a block away. It is coming closer. It's here. (Add your own variations.)

Evaluation - Ask audience - how old was he? Did he show or tell us? Are age qualities always physical?

3. What Do I Do For A Living? (Note: Another activity that furnishes some fine possibilities for introducing a new story or character. It can also be used as a follow-up to an assignment read.)

Exercise - Use same setting and procedure as in How Old Am I? (see above)

POC - Show what he does for a living.

Teacher Observation - If the group is large, two or three students can work simultaneously, but they are to work separately and not interact. Jokes are evidence of resisting the problem.

Evaluation - Is it only through activity that we can show what one does for a living? Does

the body structure alter in some professions?
Is there a difference between a salesman and a teacher?

4. Part of a Whole - see warm-ups, page 25, "Add a Part."
5. Story Building - (Note: Excellent exercise to see how well students listen, also how well they understand the story form and its elements.)
Exercise - Involves four or more players. The first player starts a story about anything he wishes. As the story progresses, the leader points to various players who must immediately step in and continue the story from the point where the last player left off. This is continued until the story has been completed or until the leader calls a halt. (The same thing can be done in creating poems or songs, but only suggested after a great deal of practice in the story line.)
POC - This depends upon one's choice of focus besides concentration on the story line.
6. Shadow-Conscience - (This is an advanced exercise and might not work too well with junior high students.)
Exercise - Four players work together on this. The four break into two sets of partners. Two people engage in conversation; but each has a Conscience who shadows him so closely that observers cannot see or hear the Conscience whispering suggestions and responses to the Speaker. The problem is harder when the Speaker tries to reject his Conscience and to reply with comments quite opposite to those of the "still, small voice." It is best if the Conscience always keeps his face to the upstage ear of the Speaker. Suggestions for situations occur in your daily life: housewife and door-to-door salesman, teacher and student, parent and child, etc. This exercise supports Mark Twain's quote: "Words were invented to conceal our own thoughts."
7. Strangers Meet - (A good review exercise of characters students have met in their reading experiences.)
Exercise - Two players are involved. Each assumes an identity of a specific person or personality. Each player tries to discover the

identity of the other by asking questions which can be answered only yes or no. The questions must be indirect, aimed at finding out about the other person rather than simply guessing. POC - Obtaining the identity of another while maintaining your own.

8. The Where Game

Exercise - Player goes on stage and shows Where through physical use of the objects. When another player thinks he knows Where the first player is, he assumes a Who, enters the Where, and develops a relationship with the Where and the other player. Other players join them, one at a time, in a similar fashion.

POC - on Where.

Teacher Observation - Keep the student concentrating on making contact with the Where. An excellent opportunity for the teacher to observe how students relate to particular environments.

C. Activities which reveal students' response to verbal ideas.

1. Life Cycle - (Note: an advance Wake-up)

Exercise - Wake up as a newborn child and develop in successive stages from infancy to childhood, to youth, to maturity, to old age, to death. Each of the stages should be mentally weighed first, and neither dramatized nor combined with another person in any way; speech is irrelevant at this point, since this is an extreme application of the physical senses and body to communication. But the truth of each movement, each action and reaction, must be tested and accepted by the individual doing it, or else the exercise has no meaning.

2. Feelings - Discuss with your class moods and feelings, their origin (people, situations, ideas) how they are expressed and repressed, and why before doing the exercise below. Students may gain knowledge about the subtlety of moods present in fiction selections.

a. Discuss laughter as a means of expressing a variety of emotions. Experiment with types of laughter motivated by different feelings, analyzing the sensations and muscular factors. Then have students pair off and work to test recognizable traits.

- b. Discuss anger, its ways of expression, and how these are achieved physically; again have the students pair off and recreate and identify specific expressions of anger motivated by a variety of causes.
 - c. Other emotions can be handled in the same way.
 - 3. Mixed Emotions (This should follow work in Feelings and not precede it.)
Exercise - Discuss opposing types of emotions which might occur simultaneously. Analyze again what happens in one's body.
 - a. Silently have the students imagine they have lost their most prized possessions and have them act out the loss. This activity can be paired so two people are trying to express to each other their loss.
 - b. Repeat this exercise having the students use as few words as possible. Let them explore other possibilities of communication.
 - 4. Poetry Building
Exercise - Teams of four or more. Each person in the group writes out the following on individual slips of paper: an adjective, an adverb, a noun, a pronoun, a verb. Then the slips of paper are placed in separate piles according to their classification, and these piles are jumbled up. They must pick five slips and construct a poem from the five words they have chosen, adding prepositions and other parts of speech, if necessary. When ready, the poems are read aloud by the groups.
- D. Activities that reveal the students ability to observe.
- 1. How Many
Each student is asked to take out a sheet of paper and pencil. A dozen or more real objects are placed on a tray, which is set in the center of the circle of players. After ten or fifteen seconds, the tray is covered. The players then write individual lists of as many objects as they can remember. Lists are then compared with the tray of objects.
 - 2. Identifying Objects Game
Players stand in a circle. One player is called to the center, where he stands with his hands behind his back. The teacher slips an object into his hands. Using his sense of feel, he is to guess what the object is.

POC - Identify the object

Side-Coaching - What color is it? How is it shaped? How big is it? What is its use?

Teacher Observation - To begin with use items that are fairly easy to recognize, every day objects.

3. Who Started the Motion - see Warm-ups, p. 25.

4. Three Changes

Exercise - Two rows of players face each other. Each person is to observe the person opposite him for fifteen seconds. Players then turn backs on each other. Each player changes three things about his person. Players then face each other again. Each player must now identify what changes his opposite made. Change partners and ask that players make four changes. Continue to change partners after each change until you reach seven or eight.

POC - Find the changes your partner has made.

Teacher Observation - Do not let the students know you plan to increase the changes.

- E. Activity revealing how students function in small groups.

1. What Am I Listening To?

Exercise - The group is divided into two teams. Each team decides what they will listen to. They are to choose either a lecture or musical program and should decide specifically what type of lecture or concert it is to be - classical or folk concert, psychology or history lecture.

POC - Listening

Side-Coaching - Listen with your feet. Listen with the back of your neck. Listen with your whole body.

Teacher Observation - The individuals on a team are not to have any interplay during the "listening" but are to individually watch the event.

2. Mime Relay Game (A great exercise to demonstrate the importance of words and particularly words that specify.)

Exercise - Four players leave the room. When the first one returns, he is given a character and action to perform. Someone calls in the second player. The first player then mimes the story he has been given. Then the third player comes in, and the second player acts out for him what he understands to be the story. Then the third player repeats it for the fourth. The

fourth player acts out what he thinks is the story, improvising - as does each of the players - in order to clear up the obscure parts of the action. Finally, each player explains in words what he has understood, and what he has tried to portray. This is compared with the original character and action.

POC - Reveal the character and action to your partner.

Teacher Observation - Remind the students they are not to repeat an action which they do not understand, but replace it by improvising a meaningful gesture.

3. Story-Telling

Exercise - Divide the class in groups of four or five. Let the starter begin a narrative that will include exposition, time, or characters, but mention only one of these. Each speaker in turn adds another element, another dimension, and of course a conflict until a speaker uses one of his turns to resolve the conflict and end the story. Keep your contributions very brief so that the circle may be encompassed numerous times during the interval allowed for this exercise.

POC - Evolution of the story.

Teacher Observation - It may be wise to put a time limit on this. Watch out for the temptation to limit the spontaneity. (Variation: After the story has started in each group, switch individuals from group to group. This tests concentration and imagination.)

4. Drawing Objects Game

Exercise - There are two teams. Each team sets up a table with plenty of paper and pencils. Each table must be an equal distance from the teacher. The teacher has prepared a list of objects such as Christmas tree, window, cow, etc. - any object that has an outstanding characteristic. One player from each team comes to the center. The group leader exposes only one of the objects to the team members, who then quickly run back to their teams and draw

the object for their teams, who are all gathered around trying to identify it. As soon as any member of a team recognizes the object drawn, it is called out by name. The team naming the most objects wins the game. The game continues until each member of each team has had a chance to draw an object.

Teacher Observation - The ability to draw has nothing to do with the game. It is the ability of the student to pick out the feature which will most quickly bring about identification. This game can be repeated at intervals making the objects increasingly difficult to identify.

A Final Word

It would be wrong not to warn the teacher wishing to use these activities that some risks are involved. All that is presented here is far from the doctrine of immediate utility, a principle which has plagued English curricula since their inception. Also, your willingness to accept and capitalize on the human relationships that exist in your classroom can often leave you vulnerable and possibly in touchy situations. But the awareness that begins to develop, the change in attitudes you sense in the students can make the risks worth taking; for "motives for learning must be kept from going passive in an age of spectatorship; they must be based as much as possible upon the arousal of interest in what there is to be learned, and they must be kept broad and diverse in expression."

1973-74 PLAY SEASONS
IN
ARIZONA COLLEGES AND UNIVERSITIES

EDITORS NOTE: All colleges and university Directors of Theatre in Arizona were invited to submit their 1973-74 playbills to the Journal. (The editors hope to make this an annual item in the Fall issues.) The following listings were received in time for publication.

Arizona State University

September 20, 21, 22, 23, 27, 28, 29, 30
THE FRONT PAGE by Charles MacArthur and Ben Hecht

October 11, 12, 13, 14, 18, 19, 20, 21
AT WIT'S END by Erma Bombeck

November 1, 2, 3, 4, 8, 9, 10, 11
DARK OF THE MOON by Howard Richardson and William
Berney

February 7, 8, 9, 10, 14, 15, 16, 17
THE GHOST SONATA by August Strindberg

March 7, 8, 9, 10, 28, 29, 30, 31
MACBETH by William Shakespeare

April 11, 12, 13, 14, 18, 19, 20, 21
THE HOUSE OF BLUE LEAVES by John Guare

November 29, 30, December 1, 2, 6, 7, 8, 9
THE STORIES OF HANS CHRISTIAN ANDERSEN (Special
Christmas production for the family)

Arizona Western College

October 19, 20, 21, 26, 27, 28
THE SUBJECT WAS ROSES by Frank Gilroy

November 30, December 1, 2, 7, 8, 9
AN EVENING OF IONESCO (THE BALD SOPRANO and THE
LESSON) by Eugene Ionesco

April 1, 2, 3, 4, 5, 6, 7
THE FANTASTICKS

May 1, 2, 3
ANIMAL FARM by George Orwell

Northern Arizona University
October 9, 10, 11, 12, 13
THE GOOD WOMAN OF SETZUAN by Bertolt Brecht

December 5, 6, 7, 8
A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (Musical)

March 7, 8, 9
ALICE IN WONDERLAND (Children's Theatre Production)

April 23, 24, 25, 26, 27
TWO GENTLEMEN OF VERONA by William Shakespeare

Phoenix College
October 3, 4, 5, 6,
UNCLE VANNA by Chekhov

December 5, 6, 7, 8
THE DEATH AND LIFE OF SNEAKY FITCH by James Rosenberg

February 20, 21, 22, 23
STORY THEATER by Paul Sillis

April 17, 18, 19, 20
MAN FOR ALL SEASONS by Robert Bolt

Scottsdale Community College
October 16, 17, 18, 19, 20
CABARET

December 4, 5, 6, 7, 8
THE SCARECROW by Percy MacKaye

March 5, 6, 7, 8, 9
 AH, WILDERNESS by Eugene O'Neill

April 23, 24, 25, 26, 27
NO, NO, NANETTE.

June 7, 8, 9, 10, 11, 12, 13, 14, 15, 16
BUTTERFLIES ARE FREE

Each officer is asked to be
 present for a full day. A dozen
 officers are on duty at any one
 time. The officers are divided
 into two groups of six officers
 each. The first group of six
 officers is on duty from 8:00
 a.m. to 4:00 p.m. The second
 group of six officers is on duty
 from 4:00 p.m. to 12:00 a.m.

Yavapai College
October 25, 26, 27
GENERATION by Goodhart

Children's Theatre on tour in December

April 24, 25, 26
I NEVER SANG FOR MY FATHER by Anderson